

Chapter 1 : The new media book - Dan Harries - Google Books

The New Media Book examines the corresponding influences that 'traditional' media and 'new' media are having upon each other as well as revisiting central, continuing issues surrounding the moving image and the contexts in which all the media operate.

Mastering the New Media Landscape is an indispensable tool for anyone with a story to tell. Contact Barbara and Rusty to inquire about workshops, advice, or working with their amazing teams. Barbara and Rusty have written a wonderful and extremely useful book on how to deal with the three dimensions of micromedia—earned, rented, and owned. They explain how to leverage each dimension to gain the best return. It holds the precious gift of both context and clarity in an ever re-interpreted world of media. Put this book on TOP of your business reading list to learn how to show up humanly and authentically as the value-added thought leader. The way you communicate in the media world today is part of what compels people to want to be in touch and do business with you. Then watch your book soar! Beyond concept, Barbara and Rusty show us how to utilize tested strategies for building and strengthening our own media platforms rather than depending on the elusive dictates of the traditional gatekeepers. The force of PR has been growing and growing. Now, PR skills play beautifully on the new media front. Social media, the new emerging micromedia, have now changed the communication landscape forever. Barbara and Rusty Shelton light up the complex, multi-faceted, but oh so critical new media world. You want to be discoverable? This book shows you how. You want to create an army of engaged followers? This is your guide. You want to get maximum impact from earned media, rented media, and owned media? This is your instruction manual. Mastering the New Media Landscape is not just a book title. This book will help you stay relevant and knowledgeable about the future. It may help you stay in business.

Chapter 2 : The New Media Book - Google Books

The New Media Book features twenty accessibly written, newly commissioned, provocative essays designed to be used in a range of courses, providing a critical framework for understanding the field of moving image studies.

History[edit] In the s, connections between computing and radical art began to grow stronger. It was not until the s that Alan Kay and his co-workers at Xerox PARC began to give the computability of a personal computer to the individual, rather than have a big organization be in charge of this. Although causally unrelated, conceptually it makes sense that the Cold War and the design of the Web took place at exactly the same time. His now famous declaration in *Understanding Media: Until the s media relied primarily upon print and analog broadcast models, such as those of television and radio. The last twenty-five years have seen the rapid transformation into media which are predicated upon the use of digital technologies, such as the Internet and video games. However, these examples are only a small representation of new media. Even traditional media forms such as the printing press have been transformed through the application of technologies such as image manipulation software like Adobe Photoshop and desktop publishing tools. Shapiro argues that the "emergence of new, digital technologies signals a potentially radical shift of who is in control of information, experience and resources" Shapiro cited in Croteau and Hoynes Russell Neuman suggests that whilst the "new media" have technical capabilities to pull in one direction, economic and social forces pull back in the opposite direction. According to Neuman, "We are witnessing the evolution of a universal interconnected network of audio, video, and electronic text communications that will blur the distinction between interpersonal and mass communication and between public and private communication" Neuman cited in Croteau and Hoynes Neuman argues that new media will: Alter the meaning of geographic distance. Allow for a huge increase in the volume of communication. Provide the possibility of increasing the speed of communication. Provide opportunities for interactive communication. Allow forms of communication that were previously separate to overlap and interconnect. Consequently, it has been the contention of scholars such as Douglas Kellner and James Bohman that new media, and particularly the Internet, provide the potential for a democratic postmodern public sphere, in which citizens can participate in well informed, non-hierarchical debate pertaining to their social structures. Contradicting these positive appraisals of the potential social impacts of new media are scholars such as Ed Herman and Robert McChesney who have suggested that the transition to new media has seen a handful of powerful transnational telecommunications corporations who achieve a level of global influence which was hitherto unimaginable. Scholars, such as Lister et al. Based on the argument that people have a limited amount of time to spend on the consumption of different media, Displacement theory argue that the viewership or readership of one particular outlet leads to the reduction in the amount of time spent by the individual on another. The introduction of New Media, such as the internet, therefore reduces the amount of time individuals would spend on existing "Old" Media, which could ultimately lead to the end of such traditional media. The problem with this is that the definition must be revised every few years. The term "new media" will not be "new" anymore, as most forms of culture will be distributed through computers. New media is reduced to digital data that can be manipulated by software as any other data. Now media operations can create several versions of the same object. An example is an image stored as matrix data which can be manipulated and altered according to the additional algorithms implemented, such as color inversion, gray-scaling, sharpening, rasterizing, etc. The "old" data are representations of visual reality and human experience, and the "new" data is numerical data. The computer is kept out of the key "creative" decisions, and is delegated to the position of a technician. In film, software is used in some areas of production, in others are created using computer animation. In order for this approach to be truly useful it would be insufficient to simply name the strategies and tropes and to record the moments of their appearance; instead, we would have to develop a much more comprehensive analysis which would correlate the history of technology with social, political, and economical histories or the modern period. Dramatically speeding up the execution makes possible previously non-existent representational technique. This also makes possible of many new forms of media art such as interactive multimedia and video games. On*

one level, a modern digital computer is just a faster calculator, we should not ignore its other identity: Metamedia coincides with postmodernism in that they both rework old work rather than create new work. New media avant-garde is about new ways of accessing and manipulating information e. Meta-media is an example of how quantity can change into quality as in new media technology and manipulation techniques can recode modernist aesthetics into a very different postmodern aesthetics. This leads to the creation of remarkably similar images and spatial structures. This illustrates that algorithms, this essential part of new media, do not depend on technology, but can be executed by humans. Globalization[edit] The rise of new media has increased communication between people all over the world and the Internet. It has allowed people to express themselves through blogs, websites, videos, pictures, and other user-generated media. Flew stated that, "as a result of the evolution of new media technologies, globalization occurs. New media "radically break the connection between physical place and social place, making physical location much less significant for our social relationships" Croteau and Hoynes However, the changes in the new media environment create a series of tensions in the concept of "public sphere". This trend of the globalized public sphere is not only as a geographical expansion from a nation to worldwide, but also changes the relationship between the public, the media and state Volkmer, For Sherry Turkle "making the computer into a second self, finding a soul in the machine, can substitute for human relationships" Holmes New media has the ability to connect like-minded others worldwide. While commentators such as Castells [12] espouse a "soft determinism" [13] whereby they contend that "Technology does not determine society. Nor does society script the course of technological change, since many factors, including individual inventiveness and entrepreneurialism, intervene in the process of scientific discovery, technical innovation and social applications, so the final outcome depends on a complex pattern of interaction. Indeed the dilemma of technological determinism is probably a false problem, since technology is society and society cannot be understood without its technological tools. Rather than pushing the same objects to a mass audience, marketing now tries to target each individual separately. As tool for social change[edit] Social movement media has a rich and storied history see Agitprop that has changed at a rapid rate since New Media became widely used. The WTO protests used media to organize the original action, communicate with and educate participants, and was used as an alternative media source. Of course, some are also skeptical of the role of New Media in Social Movements. Many scholars point out unequal access to new media as a hindrance to broad-based movements, sometimes even oppressing some within a movement. Using websites, blogs, and online videos to demonstrate the effectiveness of the movement itself. Along with this example the use of high volume blogs has allowed numerous views and practices to be more widespread and gain more public attention. Another example is the ongoing Free Tibet Campaign , which has been seen on numerous websites as well as having a slight tie-in with the band Gorillaz in their Gorillaz Bitez clip featuring the lead singer 2D sitting with protesters at a Free Tibet protest. Another social change seen coming from New Media is trends in fashion and the emergence of subcultures such as Text Speak , Cyberpunk , and various others. Following trends in fashion and Text Speak , New Media also makes way for "trendy" social change. The Ice Bucket Challenge is a recent example of this. This trend raised over million dollars for the cause and increased donations by 3, percent. Terrorism and social media New Media has also recently become of interest to the global espionage community as it is easily accessible electronically in database format and can therefore be quickly retrieved and reverse engineered by national governments. Particularly of interest to the espionage community are Facebook and Twitter , two sites where individuals freely divulge personal information that can then be sifted through and archived for the automatic creation of dossiers on both people of interest and the average citizen. Interactivity[edit] Interactivity has become a term for a number of new media use options evolving from the rapid dissemination of Internet access points, the digitalization of media, and media convergence. In , Rice defined new media as communication technologies that enable or facilitate user-to-user interactivity and interactivity between user and information. Any individual with the appropriate technology can now produce his or her online media and include images, text, and sound about whatever he or she chooses. In "What is new media? He saw Interpersonal media as "one to one", Mass media as "one to many", and finally New Media as Individuation Media or "many to many". When we think of interactivity and its meaning, we assume that it is only prominent in the conversational dynamics

of individuals who are face-to-face. This restriction of opinion does not allow us to see its existence in mediated communication forums. Interactivity is present in some programming work, such as video games. In the mid s, filmmakers started using inexpensive digital cameras to create films. It was also the time when moving image technology had developed, which was able to be viewed on computer desktops in full motion. This development of new media technology was a new method for artists to share their work and interact with the big world. Other settings of interactivity include radio and television talk shows, letters to the editor, listener participation in such programs, and computer and technological programming. Interactivity can be considered a central concept in understanding new media, but different media forms possess, or enable [29] different degrees of interactivity, [30] and some forms of digitized and converged media are not in fact interactive at all. It remains the case that interactivity is not an inherent characteristic of all new media technologies, unlike digitization and convergence. Terry Flew argues that "the global interactive games industry is large and growing, and is at the forefront of many of the most significant innovations in new media" Flew These games, which are developments of "new media," allow for users to establish relationships and experience a sense of belonging that transcends traditional temporal and spatial boundaries such as when gamers logging in from different parts of the world interact. These games can be used as an escape or to act out a desired life. Will Wright , creator of The Sims, "is fascinated by the way gamers have become so attached to his invention-with some even living their lives through it". With the creation of Second Life and Active Worlds before it, people have even more control over this virtual world, a world where anything that a participant can think of can become a reality. New forms of New Media are emerging like Web 2. It is helping to make video games and video game consoles branch out into New Media as well. Gamers on YouTube post videos of them playing video games they like and that people want to watch. Cultural changes are happening because people can upload their gaming experiences to a Web 2. Consoles like the Xbox One and the PlayStation 4 have WiFi connectivity and chat rooms on most of their video games that allow gamer-to-gamer conversations around the world. YouTube gaming is evolving because some YouTubers are getting wealthy and earning money from their videos. The more people that become YouTube members, the popular YouTube becomes and the more it starts emerging as a new source of media, along with video games and consoles. The older games get popularity from the communities nostalgia of the game s , and the old school graphics and gameplay that made people see how old-school technology was the best at some point in time. Facebook helps those video games and consoles get popularity as well. People can upload the videos they create to Facebook as well. Facebook is a much larger website with a lot more users, so people use Facebook to spread their gaming content as well. As a device to source the ideas, concepts, and intellectual properties of the general public, the television industry has used new media and the Internet to expand their resources for new programming and content. The advertising industry has also capitalized on the proliferation of new media with large agencies running multimillion-dollar interactive advertising subsidiaries. Interactive websites and kiosks have become popular. In a number of cases advertising agencies have also set up new divisions to study new media. Public relations firms are also taking advantage of the opportunities in new media through interactive PR practices.

Chapter 3 : On the Media: Listen | WNYC Studios | Podcasts

In the preface to The New Media Book, the term new media is questioned. The author determines that it has become an effective catchword both as a description of the digital delivery of media via the internet, DVD and digital television and as a reference to the 'newness' such technologies have brought to media more generally.

British Film Institute, *The new media book*. This anthology brings together essays that represent a sampling of the contemporary approaches for studying new media and moving images. The book is divided into five thematic sections. The first section, "Technologies," defines issues being raised by the recent communication supports, software and tools grouped together under the term "new media. Sean Cubitt focuses on the rhetoric surrounding the special effects seen in Hollywood action and sci-fi movies. Butler takes stock of such Internet components as hypermedia and describes the status this new platform gives to the old media it encompasses. The second section, "Production," tries to define the impact that new media have on the practices of cultural producers, both institutional and independent. John Cadwell outlines the production context and characteristics specific to the new media market after the end of the economic manna enjoyed by this sector. Drawing on the concept of intertextuality as a tool for analysis, P. Douglas Thomas challenges the notions of intellectual property and published content by addressing the phenomenon of virtual communities formed around the piracy of information on the Internet. The third section, "Texts," looks at the aesthetic dimensions of new media through analyses and case studies focused primarily on the evolution of film vocabulary in the digital age. Michael Allen discusses the specificity of the film space generated by special effects as well as the way these effects are incorporated into the aesthetic vocabulary and making of classic Hollywood films. Marsha Kinder attempts to bring together the concepts of game and narration, which are generally perceived as antinomies in filmmaking. She then applies a database model to the analysis of certain French films from the fifties and sixties in which the narrative framework constitutes one occurrence in a repertoire of possible narratives. Scott Bukatman examines the forms that on-line comics adopt. Peter Lunefeld develops a typology of the attempts made by artists to design interactive films that enable audiences to access several narrative levels and to alter the course of the narrative. He suggests that relaunching the film space is less about developing sophisticated equipment to present these works and more about refining the aesthetic strategies the works mobilize. The contributions in the fourth section, "Consumption," spotlight the types of users or viewers of media texts. Henry Jenkins comments on the networks for exchanging information on the Internet within virtual communities of fans of products of popular culture television series and stars. Dan Harries lists and describes the types of reading practices encouraged by the presentation of audiovisual content on-line. Tara McPherson critiques the presuppositions of a certain discourse on the mutability of the subject in computer networks, a discourse that, according to the author, too often reproduces mechanisms for eclipsing ethnic and sexual difference. Janet Wasko looks into issues raised by new means of marketing films. Finally, the last section, "Contexts," includes texts that re-examine certain problems outlined in the previous sections and addresses the theoretical issues triggered by the possible convergence of media. Lev Manovich proposes a typology of the manifestations of digital technologies in cinema. At the same time, he identifies the survival of old media structures vocabulary of film editing in its early days, real time of the surveillance camera within new apparatuses Webcam, databases of moving images. Jan Simon deconstructs such notions as "new media" and "multimedia" now being applied to the phenomenon of digital cinema. William Boddy measures the political and economic impact that the recent appearance of digital television will have on the telecommunications market.

Chapter 4 : Home | The New Media Consortium

New Digital Media and Learning as an Emerging Area and "Worked Examples" as One Way Forward (The John D. and Catherine T. MacArthur Foundation Series on Digital Media and Learning) by James Paul Gee.

Chapter 5 : New media - Wikipedia

The term 'new media' has become an effective catchword both as a description of the digital delivery of media via the Internet, DVD, and digital television and as a reference to the 'newness' such technologies have brought to media more generally.

Chapter 6 : The New Media Reader - Wikipedia

The New Media Book examines the corresponding influences that 'traditional' media and 'new' media are having upon each other as well as revisiting central, continuing issues surrounding the moving.

Chapter 7 : [PDF/ePub Download] the new media book eBook

The New Media Book provides an accessible, critical intervention into the field of moving image studies and features 20 newly commissioned and thought-provoking essays in a format designed to be of wide use to a range of courses in digital media, film and television studies.

Chapter 8 : The New Media Reader: Book Table of Contents

A sourcebook of historical written texts, video documentation, and working programs that form the foundation of new media. This reader collects the texts, videos, and computer programs—many of them now almost impossible to find—that chronicle the history and form the foundation of the still-emerging field of new media.

Chapter 9 : Dan Harries, The New Media Book

*New media is "very easily processed, stored, transformed, retrieved, hyper-linked and, perhaps most radical of all, easily searched for and accessed," Robert Logan writes in his book *Understanding New Media*. Conceptually, new media can be viewed as a cultural process that reflects societal values and societal transformation.*