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From the Editor-in-Chief

Editorial Message

This issue comes at a time when socio-economic structures across the world have been impacted by COVID 19. The impact has been so far reaching that it is difficult to predict the ramifications that the pandemic will have at the global, national and local community levels.

In this context, this serves as a reminder of the responsibility on researchers working across domains to document this transformation into the "new-normal". The impact on Higher Education and Media Sectors is particularly significant and one that demands sustained enquiry. The journal endeavours to capture these explorations in its journey forward.

The journal as at its core the aim to address theoretical debates, but also developments in media practice. We welcome both academicians and practitioners to engage and benefit from it. A key endeavour is academic excellence.

Over the past couple of decades, Amity School of Communication has emerged as a leading hub of communication training and research. The International Conference on Emerging Media Paradigms held in January 2020 was yet another step towards capturing the discourse around the themes of Narratology, Intermediality, Prosumer Culture, Futuristic Media and Technoculture. We are grateful to all the industry thought leaders for creating vibrant threads of dialogue in the Panel Discussions, and to the participants for their overwhelming response. The papers in this issue are an outcome of this conference.

Dr. Pallavi Majumdar
Joint Head of Institution
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Traditional Shadow Puppetry: A Shift in Aesthetics, from Projected Shadows to Overhead Projection

Atul Sinha*

Abstract

Shadow puppetry is a precursor to animation, cinema, photography, theatre and various other performing arts. It's a unique form of performing art, which requires the performer to be an exquisite craft worker to carve out Semi-transparent or Opaque figures of humans, divine creature, animals, etc.; using animal hide (traditional shadow puppetry), acetate sheet, paper and plastic (contemporary puppetry). Traditional shadow puppetry is a folk tradition and as most of the folk traditions it thrives on improvisation and is passed down as an oral text from one generation to other. Ravana Chhaya is a shadow puppetry form practiced in Odisha and one of the most ancient forms of shadow puppetry in India. It is the least stylized with very minimalistic manipulation. The main text for the performance is borrowed from 'Bichitra Ramayana' by the medieval Odiya poet Vishwanath Khuntia. In the last few years, Mahendra Kumar Sahoo a disciple of Guru Kolha Charan Sahoo of Ravana Chhaya Natya Sansada have started using pre-recorded soundtracks and Over-Head Projector for his performances at schools, festival and other venues that his troupe is invited to. He was introduced to this low-tech projection setup while attending a puppetry workshop by Dadi D Pudumjee[a president award winning contemporary puppeteer]. The study will look at how this multimedia intervention changes the aesthetic dynamics due to this shift in performance space.

Keywords:Aesthetics, projection, puppetry & shadow

Ravana Chhaya

Shadow puppetry is one of the oldest forms of puppetry and can be found in 6 states in India namely: Kerala (Tholpavakoothu), Karnataka (Togalu Gombeyaata), Tamil Nadu (Thol Bommalatam), Andhra Pradesh (Tholu Bommalata), Maharashtra, (Chamadyache Bahulya) and Odisha (Ravana Chhaya). Name of all the other forms of traditional shadow puppetry in other states except Odisha literally means shadow puppet dance or in-

case of Maharashtra it means dolls made out of skin, it's only in Odisha that this form is named differently and means shadow of Ravana. Pani (1978) gave a philosophical explanation for this nomenclature that Lord Rama who is an incarnation of God Vishnu is the luminous being and does not cast a shadow so compounding the word shadow with his name would be utterly incongruous. Although it's ironical that the puppet of Rama does cast a shadow on the screen and the figure is designed in an ordinary manner compared to the towering figure of Ravana. A myth about the origin of the term Ravana Chhaya is opined by the artists is: After Rama, Lakhsmana and Sita came back to Ayodhya from vanvas (exile). Sita's companions in her palace asked her to draw image of Sita, they became curious about how and where Sita saw Ravana, as she had mentioned not seeing Ravana. Upon which, Sita mentioned that it was while she was being kidnapped by Ravana on the Pushpak Viman (Flying Chariot) she could see his shadow on the water below (Dash, 2013).

Puppets in Ravana Chhaya performance are crafted using deer skin and are the smallest in size with a maximum height of 2 feet when compared with the five other forms found in India, they have a tribal look and have no colour and have no moving limbs or separate body parts with minimal perforation and they cast black shadows and have no movable joints. Puppet of Ravana has ten heads and is largest puppet character suggests that the deer skin is procured from Juang tribe who live nearby Malayagiri hills. The oral text is based on "Bichitra Ramayana' by Vishwanath Khuntia and the narrative and musical style is borrowed from the daily evening performances at the "Bhagabata Tungi" (Community hut where religious text is recited). Design of these puppets are primitive.

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Pioneering work to document and to sustain this art form was initiated by Jeevan Pani with support from Sangeet Natak Akademi (SNA) who visited Odisha in 1972 and later arranged performances by Kathinanda Das who then trained many puppeteers, one of them was Late Kolha Charan Sahoo whose disciple Mahendra Kumar Sahoo runs Ravan Chhaya Natya Sansada. Other govt. organisations also played an important role by patronizing the artist though with a pre-condition of incorporating new narratives and themes, such as Panchatantra, Gandhi, and Mahabharata etc.

Ravana Chhaya puppeteers still depend on tribal communities to procure skin for crafting puppets. Though their musical tradition evolved and the aesthetics changed during the Bhakti movement due to their dialogue with peasant community (Chasa). Their artistic practice carries codes of both the communities: peasants (Chasa) and the indigenous tribal in their aesthetics.

Choice of material also links a particular form of puppetry to its community, based on accessibility of material in that region. Shadow puppets made out of animal skin came to that specific material through trial and error. Krishnaiah (1988) mentions that previously leaves, bark and paper were the precursor to the present leather puppets, he mentions a term in Marathi language 'Kithli Bhavali Khel' which means play of puppets made out of wood-bark, paper and leaves. These puppets were easily damaged and were not long-lasting; in search of more durable substitute artists must have replaced it with a more durable leather procured from skin of deer, goat or sheep.

Methodology

The researcher observed several live performances by different troupes who have been practicing Ravana Chhaya and also interviewed the performers exploring different aspects of shadow puppetry such as, rituals, myths, identity, patronage, performance space, semiotic and patrimony. On 10th Dec 2017 the researcher attended the first OHP based "Sampoorna Ramayana" (Complete Ramayana) show directed by Mahendra Kumar Sahoo at Burdwan's National Puppet Festival 2017, West Bengal. Further probing into the transition from ritual to entertainment caused by spatio-temporal shift triggered when a traditional performer uses urban performative space causing this auratic alteration in aesthetic.

Shadows

Shadows in essence are non-material objects, though as being visible they have characteristics of the material world on the contrary being non-material they become part of the invisible world thus a seemingly perfect form for representing divine beings, demons etc. This mystic or magical appearance of shadows could be a reason why in India and South-east Asia this form is still in practice as medium of transmission of religious and spiritual knowledge through rituals. As Foley (2001) states that even when puppets are purely used as a form of entertainment, patterns of rituals are persistent as an inherent aspect of this art form. Material used in traditional puppetry also embodies the entities, such as the skin of the deer used for Ravana Chhaya which was once alive.

According to Ferdinand de Saussure there are two continuums- material and immaterial, as humans by the act of language we perform both to create an independent sequence sound (material) and though (immaterial), each creating a sign to be interpreted further. While creating a performance we have the freedom to extract from the planes of these two continuums as material and thoughts, we can unite, divide or even break the continuum between animate and inanimate. As in the dyadic sign of Saussure there are two elements-signifier and signified. In puppetry signifies the materiality as perceived by the senses and signified is the interpretation or mental image of the sign. At times signifier can be misused to direct audience's emotion and creating a greater impact. (Ferrafiat, 2013)

According to Henryk Jurkowski (2013), it all began with animism: people believed in presence of spiritual forces in natural elements like; stones, clouds and animals. Similarly, their traditional ritual figures were believed to be imbued with life, and gradually became idols. Next progression was animating the idols and this resulted into transformation of these figures into puppets, which further falls into two groups based on their functions: ritual and theatrical. Rituals and theatre often crossover paths, as rituals turns into theatre and vice versa. S.A. Krishnaiah (1988) refers to commissioning of a shadow puppet show as a form of

divine service. This is true when we look at the religious and ritual significance of tholpavakoothu from Kerala were often performances are conducted even when no audience are in front of the screen, as per the puppeteers they are not performing the Ramayana for humans but for the goddess Bhadrakali. This case in particular was something which

Befuddled Stuart Blackburn (1996) when he first time witnessed a performance sans audience. As theoretically any kind of performance is an interactive event between the audience and performer. He then categorised tholpavakoothu performances as being internalized, which essentially means the puppeteers are in themselves spectators too. Kerala is the only place in India where shadow puppetry is performed in a fixed structure with only one entry point called Koothumadam, these structures are strategically constructed outside the temple premise facing the bhadrakali temple so people from lower-caste can also watch the performance.

Schechner (1985) implies that shift from rituals to theatre is a natural evolution of all performing art forms. Enactment of rituals preceding traditional shadow puppetry for an urban or foreign audience could be seen as a case in point of what Schenhner defines as 'restored behaviour'. He claims that there might be nothing missing in recreating a ritual, though this retrieving and staging process is re-contextualized on the basis of the audience.

Folk media is not static but is continuously evolving; however traditional shadow puppeteers has started this process only very recently, but the new generation of traditional puppeteers are ready to revive and infuse their inheritance with new concepts and stories. It's an art form in transition, finding new patronage and devising new stories to connect with the new generation, urban audiences and rejuvenating the art with fresh concepts. First alteration done by the traditional puppeteers in all six states, was to create an hour-long production by editing their usual performance which used to last from dusk till dawn and even days or weeks to narrate the entire text. This hour-long performance only had carefully selected episode from the text which were visually stunning and could hold an urban audience.

Space

A performance space in traditional shadow puppetry in India is usually a common gathering space in villages, temple compound. In case of tholpavakoothu, a fixed drama house within a close vicinity of the main temple of the goddess Bhadrakali. Often they are required to perform outside their usual performance spaces in an; amphitheatre, auditorium, open spaces, hall, exhibition space, etc., thus changing the way a performance is interpreted.

Carlson (1993) discusses the changing semiotics of the performance spaces and the way we interact with space other than the stage itself. It's a holistic experience, there are other elements at play here; arrangement of audience, public and private space and location within a city and village etc. Usually the audience associates a fixed structure when it comes to any kind of theatre, although when it comes to street performers this concept of a fixed space changes.

Space is a dimensional aspect of the area where a performer performs; though without an object or performer, space has no significance. Performance space can be divided into several categories such as; theatre space, practitioner space, rehearsal space and audience space and with the convergence of technology with performing art; even virtual space can be considered as performance space. Performance space is an area where audience and actor come together, space in any kind of performance plays a crucial social and cultural role in a society. In Ravana Chhaya performance space can be divided into two prominent zones one behind the screen and the other in front of the screen. In a shadow puppet performance these two worlds remain separate as the audience can't see the performer and neither can the puppeteer see their audience while involved in an active performance. Also, in essence a shadow puppeteer is also a spectator of their own performance as they constantly look at the screen though this shift when an indirect silhouette is projected via an OHP where a performer constantly has to look at two performance spaces one direct and the other in-direct.

Space behind the 'illuminated screen' in shadow puppet shows on to which a puppet touches the screen or the space below the puppet booth's stage; a hidden workshop, where a puppeteer carefully crafts all the gestures and

movements of the puppet on the stage.

Projections

Overhead projector is a low-cost interactive tool used for making presentation and was also popular as a teaching aid. Although it has been replaced by digital projectors now, but many puppeteers and performers have started using this for casting shadow projections. Such as Anurupa Roy who had used it for her puppet show, Dinosaur (2015) and recently in 2018 for Maharaja of Mastipur (Guppy's Adventure) where she had used three OHPs and one digital projector. Dadi Pudumjee also used an OHP for his puppet show Kalpataru(2010).

Traditionally the Ravana Chhaya performances are casted shadows on a white stretched cloth using an oil lamp as a light source which at times is replaced by a tungsten bulb and recently by an Overhead Projector by Mahendra Kumar Sahoo for "Sampoorna Ramayana" and shows based on social issues. Which essentially means that the casted shadows are not directly casted onto the screen but are indirectly projected using an OHP.

Sahoo has been practicing shadow puppetry since last 25 years, he is open to experimenting with the form. During May 2011 Dadi Pudumjee a contemporary puppet master conducted a workshop at Cuttack Orissa for SPIC MACAY (Society for promotion of Indian Classical Music and Culture Amongst Youth) this was the first time Sahoo was introduced to this low-tech innovation. Since then he was determined to use it one day for his productions. During his interaction with Dadi, Dadi suggested him to use OHP as he could use same skin to make several puppets and it's a portable contraption and easy to travel with when doing shows for schools and festivals.

At first when he was able to procure an OHP in 2015 he found it difficult as none of his troupe were interested in doing a puppet show using an OHP. It was difficult for him to create tiny puppets required for projections via OHP. Initially he worked on social awareness themes and created shows on right to education, save girl child for schools and NGOs. According to Sahoo people in his village are not interested in Ramayana and Mahabharata on OHP though he has been successfully performing social awareness issues using OHP. One other thing which took him awhile to

bring the traditional theme of Ramayana on OHP was the number of puppets required for Ramayana which has a larger cast of puppets. It was only in December 2017 that he was able to do an hour-long performance based on Ramayana using an OHP titled "Sampoorna Ramayana" (Complete Ramayana). He plans to convert all his show to an OHP projection-based performance.

Sahoo's audience in rural area of Odisha are keener to watch performances with comic characters and light-hearted stories, according to Sahoo they are not interested in Ramayana. One advantage that Sahoo has is that Ravana Chhaya characters have no moving joints and are thus easier to manipulate on a tiny OHP screen which is a little bit bigger than an A4 print size although at times he feels if the screen could have been bigger at least 15 inch to give more elbow-room to manipulate puppets. He seldom uses recorded tracks too, which are recorded on his phone and played via a PA system. As for Ramayana he requires at least three puppeteers and for social issue two. A smaller travelling troupe is economical when performing at festival outside Odisha.

Sahoo has also incorporated text slides in his OHP based production to introduce the troupe and uses a cut-out of "The End" at the end of the performance. Although this choice of switching from directly casting shadows on the screen and indirectly projecting silhouettes through OHP could not led Sahoo to complete abandon the religious significance of the performance and begins the show using an oil lamp with prayers offered to lord Ganesha, after the prayers, OHP is turned on and the performance begins.

Conclusion

One of most prominent aesthetic change is removing the oil lamp as a light source and replacing it with an OHP does brings the performance much closer to an experience similar to watching a smart phone screen, or a film projected in a theatre but it also removes the continuous flicker of the wick of the oil lamp that continuously shifts the luminosity of the light. This effect adds to the mysticism in the stories from mythologies where god and demons are portrayed on the screen. Narrating stories based on social issues and for spreading awareness OHP projections might me the right choice. Sahoo still prefers to do a live narration during a performance rather than using a pre-recorded soundtrack

which leaves no scope of improvisation but allows him to operate with a smaller team of puppeteers.

Use of overlapping visuals is something which Sahoo has yet to discover this is something which can be easily achieved using an OHP. As the puppets a lying down flat on the screen layers can be added or removed to create backgrounds. Though this would change the current visual aesthetic of Ravana Chhaya drastically where scenery is avoided altogether.

Traditional puppeteers are often from marginalized sections of the society, but there are always puppeteers who bring out new creations and transforms and revive this art form. Folk media has taken a new avatar in contemporary world it is no longer a primitive, bygone, forgotten or unsophisticated culture. Its scope is no longer restricted in the new contemporary context; rather it is evolving and incorporating new ideas. According to Dorson (1978) traditional media is not just limited to rural areas as our society as society evolves so does our traditional and folk-art form, art itself is the reflection of our society.

Traditional modes of storytelling are been reinvented into new framework of self-referential models of performance utilizing text, music, visuals, dance, dialogues, objects, etc. along with puppetry. No actor can render a true generalized human representation, but puppets can as they are not human but they act on a semiotic level. Interpretation of a puppet show depends on the audience and how they interpret signs.

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Immersive Marketing and Advertising: The 360º Format and Virtual Reality in Transmedia Strategies

Rubaid Ashfaq and Rohit Rukta**

Abstract

The progress and contributions from recognized companies globally, which use and develop this innovative technology in different fields of business, achieved outstanding results in the positioning of a brand or product is described. The proliferation of smart equipment grows vertiginously becoming an opportunity, for the companies offering this type of advertising. Considering that the new generations of consumers are now virtual, interactive and digital, fusing traditional advertising media with technology will make a better advertisement and a more effective promotion. Since 2014 we have witnessed the resurgence of virtual reality, as well as the 360º format with immersive capacity, with two corporations with very important social digital platforms: Facebook and Google. Within Mobile First/Mobile Only as a new communication paradigm, several areas have benefited from the immersive format, with the intention of giving a new dimension to the message. In this sense, advertising and marketing have begun to exploit it with the intention of generating a different relationship between the consumer and the brand, through the empathic nexus generated by a good storytelling structure, backbone of the new narrative in question. Starting from those that are considered as the four pioneering advertising products in the application of virtual reality and the immersive format in India, an analysis is presented where they are compared based on what, according to the bibliographic review on the subject, should be the four criteria necessary for content of these characteristics to be considered as part of a transmedia campaign.

Keywords:Marketing, Advertising, Virtual Reality, Immersion, Transmedia

Communication in the 21st century

Today's society is immersed in one of the most convulsive moments in the history of communication. Never before have changes occurred with such intensity and speed as those that have been happening in recent decades favored by the unstoppable development of digital technologies.

This technological revolution is leaving its mark on countless daily activities in practically all areas, from health to education, through finance or leisure. As Sábada (2012) warns, these transformations go well beyond the mere presence of technical devices in our lives, since we are also attending a series of cultural and social modifications.

An example of these disruptive changes is found in the field of social communication, where information and communication technologies have caused a "revolution of greater depth than the previous ones by influencing all phases of the construction of the story" and the "Completely reconfigure the role of the sender, the receiver and the message itself" (Fernández, 2011, p. 246). The one-to-many communication, characteristic of the twentieth century, has given way to the many-to-many model in which the passive receiver also becomes an issuer and acquires full capacity to develop what Castells (2010) calls "mass self-communication." In parallel, the emergence of innovative platforms and tools open the door to the use of novel narrative formulas in which the only limit is established by the author's creativity.

This new communicative environment has emerged from the confluence of three closely related processes: globalization, digitalization and mobility. The technology has enabled the deployment of a modern infrastructure capable of supporting the exchange of messages beyond traditional territorial borders, promoting global interconnection. The study of the information society in India 2016 (Telecom Regulatory authority of India, 2017) reveals that half of the households in the world (52.3%)

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have an internet connection. In practice, this means that about 3.488 million people are connected. If descend to the domestic sphere, 5 out of 10 homes have internet in India, most of them through a broadband connection (National Statistics Institute -INE-, 2016).

Simultaneously to this process of globalization, in recent times there is a gradual digitization of a good number of activities driven by the democratization of technology and digital literacy of citizens. The reduction of the acquisition costs of technological devices for domestic and business use has facilitated the rapid expansion of these devices. In India, 42.1% of homes with at least one member between 16 and 74 have a computer, while mobile phones are present in 96.7% of those in 16 million existing homes (INE, 2016).

On the other hand, according to the Digital Economy Society Index (DESI), prepared by the European Commission, 53.3% of Indian between 16 and 74 years has some basic skills in the use of digital technologies, being able to use email, use editing tools or install new devices.In this process of digitalization, the Internet has also greatly influenced, since it has made it easier to transform tasks that were previously performed in analogy in tasks that today would be almost unthinkable to carry out outside the digital environment.

Through the network we send messages (92.4% of Indian Internet users), read or send emails (82.9%), participate in social networks (66.7%), manage bank accounte (51, 4%), use office tools (51.6%), we buy (49.8%), interact with public administrations (45.8%), consume multimedia content (43.6%), receive training (29, 9%) or watch television (26.9%) (TRI, 2017).

The new communicative environment is also characterized by mobility. The data of the International Telecommunication Union (ITU) estimate that the penetration of mobile telephony in the world is close to 100 lines per 100 inhabitants, with an incessant annual increase during the last decade. In addition, it is noteworthy that almost half of the world's population (49.4%) has the possibility of accessing a broadband connection on their telephone when in 2007 it reached only four out of every 100 inhabitants (ITU, 2016). For the next five years,

Ericsson (2017) expects that these subscriptions to high-speed data transmission paths will increase at a rate of one million new lines per day.

This improvement in the capacity of mobile communication lines is of great relevance for content creators, as it enables the exchange of messages in formats that demand the use of greater technical resources, such as video, which today it already represents 42% of the traffic generated on mobile phones (Ericsson, 2017).The ease of access to communication routes from the palm of the hand means, for example, that 93.3% of Indian between 16 and 74 years old who has connected to the internet in the last three months have done so using a mobile phone (INE, 2016)

Advertising in the new Communicative Environment

Advertising, as a communicative process (García, 2012, p. 12), is no stranger to this new landscape that we have been drawing. In addition, being social communication that uses mass media for its dissemination, it is directly influenced by another series of particularities that are characteristic of the media context and that also derive from technological development. The first one is closely linked to the citizen empowerment of mass communication channels. As it is already mentioned, the traditional passive receiver now has the capacity to become an active actor in the communication process.

This new dynamism of the original recipient of the messages manifests itself in several ways: creating content or adding value by distributing third-party messages, redrawing or remixing them (Jenkins, Ford and Green, 2015, p. 26). Obviously, this new role of the audience has consequences in the processes of ideation, production and dissemination of advertising campaigns.

On the other hand, it is visible that how internet-based computer applications proliferate around which a large number of users congregate. Youtube, Facebook, Twitter, Amazon, Netflix or Google Maps are examples of these content and service platforms that offer simple tools that add value to the user, add public and generate "new economic circuits of value and power production" (Pérez

, 2007). Companies cannot be oblivious to this reality and need to leave the traditional channels to reach the public, especially when these platforms make it available to address very specific audiences thanks to the enormous data collection of their users.

In addition, the proliferation of media and platforms is directly resulting in a fragmentation of the audience. The society has moved from the large number of receivers that made newspapers, television networks or radio stations available to advertisers, to an environment characterized by high fragmentation of audiences and less and less loyalty to the media. Further, the online information content, the Digital News Report.es2017 (Vara-Miguel, Negredo and Amoedo, 2017) highlights that eight out of ten Indian consult five or more journalistic media at week.

In an environment where it seems mandatory to stay permanently connected the exposure to messages increases considerably, turning the attention of the reader-spectator-listener-user into a very precious asset for media and advertisers. Returning to the field of advertising, Gil and Miquel (2017) point out the challenge that this poses for the sector: "How to survive and be relevant to the public among so many intoxication advertising is one of the perennial challenges that the industry has ahead".

These changes in the way of consuming content have made it necessary to adapt the strategies of those actors in charge of generating massive messages. Among the different formulas to accommodate the new environment in which audiences are distributed on multiple media platforms, the transmedia narrative has emerged, which has garnered significant successes in the field of fiction and is at the center of the eyes of other areas of the communication.

Various authors (Jenkins, 2008; Jenkins, 2009; Jenkins, 2011; Scolari, 2013; Costa, 2013; Porto and Flores, 2012; Costa and Piñeiro, 2012; Guarinos, Gordillo and Ramírez, 2011; Moloney, 2011) have contributed to a theoretical approach to this concept since Henry Jenkins incorporated it into the public debate in 1999. Most of them coincide in a series of elements that characterize it, which helps us to offer an agglutinating definition for the transmedia narrative: a story that it is narrated through different fragments that, in addition to being related to each other,

allow their autonomous consumption, are distributed taking advantage of the communicative characteristics of each language, medium or platform and seek interaction with users to increase their dissemination and provide new content.

Thus, the transmedia narrative is one more step in the evolution of the ways of telling stories that have emerged parallel to the possibilities offered by the digital environment. Initially, the so-called multimedia stories emerged to refer to a story that combined at least two of the following elements in a single message: text, image and sound (Salaverria, 2008, p.32). Then, cross-platform narratives would arrive when the same story was told adapting to different media or media (Costa and Piñeiro, 2012, p. 110). Beyond the crossmedia concept, to refer to a unique story that is told through different fragments, that adapt to the language of each channel and that it is necessary to consume to understand global history (Costa and Piñeiro, 2012, p. 110 -111).

Finally, the transmedia narrative would appear as a model that covers the need to reach the consumer in a more efficient and closer way (Marzal and Casero, 2017, p. 13), generating experiences for users and enabling their participation in history (Gil and Miquel, 2017, p. 24)

Atarama, Castañeda and Frías (2017) have demonstrated how the transmedia strategy used by the Peruvian beer brand Pilsen Callao, managed to increase the sales volume of the brand by 27%. Likewise, Rodríguez, Paíno, Ruiz and Jiménez (2017) have evidenced the improvement of

user engagement with the Tous brand through its Tender Stories campaign. These are just two examples of the successful application of transmedia marketing.

However, Martínez, Canós and Sanchis (2017) have not found a massive presence of transmedia content between the award-winning campaigns in the main categories at the Cannes and El Sol festivals between 2011 and 2016 (31% of the corpus studied presented features of "Transmediality"). Now, his work highlighted the constant presence of product innovation in the awards.

Whether transmedia or not, the truth is that, as Rodríguez et al (2017) point out, citing Villena (2014), "the advertising industry is increasingly committed to making content the protagonist of its message and the use of narrative formulas that allow a closer approach to the target audience, through the creation of stories that encourage the participation of consumers and with which the spectator's engagement can be stimulated ". Among these new formats for the story is virtual reality.

Immersive formats and virtual reality

Since 2014 we have witnessed the revival of virtual reality and the possibility of reaching immersion through multimedia content, with a substantial difference compared to other previous episodes: this time the transformation of technology has been the priority and this has been decisive for the penetration of Smartphone and tablet devices and the evolution of the mobile first / mobile only paradigm that raises the relationship we have today with these devices, with which we are constantly interconnected globally and become, as Toffler states (1980) in prosumers in the framework of the information society

This new page in the technological route has been written by platforms such as Facebook that, apart from the adaptations of their social environment to allow the publication of this type of content, made the purchase of the virtual reality company Oculus, and the Alphabet corporation that , through their company Google, they revolutionized the immersive experience by presenting the low cost format of Google Cardboard viewers, which have the only requirement of having a mobile smart phone with gyroscope. This impulse to immersive formats needs to clarify some concepts and categories, in order to place ourselves in this new narrative style.

In this context it is significant to determine what determine what virtual reality is. For Ryan (Vásquez and López, 2017) it is that immersive and interactive experience where the user has the feeling of being transported to a specific place through a screen device located in his head. Thus, through a digital and / or artificial ecosystem or environment, the possibility of reaching both physical and emotional sensations and reactions similar to those experienced in real life is opened (Sidorenko, Cantero and Herranz, 2017). In the words of Slater (2009), it would be the illusion that

something is happening, that it actually exists.

But the truth is that, in the twilight of 2019, even most people do not have full awareness about the operation and qualities of these contents, thereby, separating Mark Zuckerberg's statements within the framework of the Consumer Electronics Show (CES) 2017, which highlighted the need to slow down the development of this technology a little by virtue of not being accompanied by the proper understanding of users, it is also necessary to highlight that Google, through YouTube, has raised the development of the 180º format with immersive capacity, in parallel, to avoid the digital divide and encourage the consumption of these contents, for those who still do not know what it is about.This vision is accompanied by the initiative of various technology companies such as Lenovo, LG or YI, which have committed to developing gadgets for multimedia creation with these characteristics.

Now, returning to the conceptual considerations, regardless of whether they are videos or photos in 180º and 360º, anyone can be consumed immersively, through interaction with special viewers or semi-immersively, interacting with the screen of the device where one reproduce the content in question: in smartphones and tablets with the fingers on the touch screen directly or on the PC, with the cursor or also with the fingers in the exception of the touch screen equipment, thus deciding towards where one prefer to look.

Also, these contents can be in two ways. According to the approach of Sidorenko, Cantero and Herranz (2017), there is Virtual Reality (VR2) when the contents are generated entirely by special computer programs for 3D creation. On the other hand, one would be facing Real Virtual Reality (VRR) when the contents with immersive capacity have been obtained from real experiences through special recording equipment.

In response to the statements of Sherman and Craig (2003 cited in Vásquez and López, 2017), there are four essential elements in user-content interaction when we talk about virtuality:

1. Virtual world: an imaginary space or the description

of a collection of objects in a space and the rules and relationships among them.

2. Immersion: sensation of being in an environment; physical immersion is a defining feature of virtual reality; mental immersion is the aim of most media creators.

3. Sensory feedback: response of the system based on the user's physical position; in the majority of the cases it is of a visual type, exclusively in environments of virtual Reality, it is of a haptic type.

4. Interactivity: the response to the user's action; it can be the capacity to affect the virtual world or to change the point of view inside the world, for instance, with the movement of the head. (p. 5)

Uses and Scopes

The 360º format - and even the 180º transitory one - with immersive capacity bursts in as an alternative to add audience to an offer of content and adapt to that greater audience segmentation.

Currently, social networks, especially Facebook, multimedia content is easily distributed, generating a greater impact and engagement between the publication and the users who consume it, because they not only act as spectators, but as they value and eventually redistribute it. Thus it convert consumers into potential prosumers (Toffler, 1980).

But, beyond the uses, the interesting thing is to evaluate the real scope, with special emphasis on the field that the research have been dealing with here. For IT Reseller Tech & Consulting (see http://bit.ly/2A9iLey), virtual reality and digital assistants will be the big drivers of consumer technology spending in the short term, with an expected growth of 400% in 2020, compared to 2016 figures.

Since 2014, different consultants and pollsters have been publishing studies on the development of reality in this new stage, and all agree that by 2020-2023 it will be considered a common technology for most of the planet. At the end of December 2016, according to the statements of Google's vice president of virtual reality, Amit Singh,

10 million cardboard viewers had been marketed globally, which represents for some references in the medium such as VR Focus, the 69% of the universe of virtual reality viewers sold globally. These figures cannot be dismissed for the projection of upcoming advertising strategies, as well as for the development of new communication products.

Virtual reality in the field of marketing and advertising

In this environment, it is obvious to note that how various brands have resorted to the immersive format with the intention of providing a new perspective or a new experience around a particular product, offering many times exclusive or VIP experiences that in other circumstances would be impossible to carry out or that in advertising campaigns to use could represent a very high expense. Thus it can be referred to advertising and immersive marketing.

In an article in the Indian newspaper El Mundo in digital format, by the hand of journalist David Sanz Ezquerro, entitled "360 3D technology bursts into force among advertisers" (1 November 2015), the digital director of Havas Worldwide (first advertising agency in offering its clients the immersive format as an alternative), Alfonzo Aznar, affirmed that in advertising the word experience is very well done, and that with virtual reality it really takes its true meaning, affirming that reality is a very powerful weapon in this area

One of the transmedia advertising strategies is that, virtual reality is linked to the StarWars saga. In the prelude to the launch of the movie RogueOne, the US telecommunications company Verizon put through Facebook and YouTube a video of almost two minutes in which the viewer is piloting a ship, which must overcome a series of vicissitudes space. This video is developed in 360º and accompanied by immersive audio, which allows a complete immersion through the use of Samsung Gear VR, for example, and good headphones. An interactive product that allows one to consume and understand it without having to know about the plot of the film you are referring to.

Given these considerations and in the current context in which one witness the development not only of virtual

reality, but also of concepts such as augmented reality or mixed reality, it is pertinent to assess whether the users are facing a true narrative and technological revolution or it is a simple trend with expiration date. For this, the study focus analyzing four campaigns of brands that have used virtual reality to promote their products.

Method
The study has used the work developed in India by four companies that are considered as pioneers in the advertising use of virtual reality and the 360º format with immersive capacity: Audi, Flipkart, Amazon and Sony as well It follows from the article by Sanz Ezquerro (November 1, 2015) already mentioned, where the company New Horizons VR was the promoter and responsible for it.

Through a comparative analysis, it intends to establish to what extent these companies have an innovative will and are committed to this format as an alternative to reach very specific audiences and even as part of more ambitious transmedia projects or, on the contrary, it was no more than a boost to a seemingly temporary trend.

Discourse analysis have been used in order to determine various characteristics that help to assess the existence or not of a transmedia strategy. The data obtained from the analysis have been encoded in a table that has included information about the moment of publication of the spot in immersive format, the duration or if it corresponds to VR or AVR. To assess the transmedia strategy, four indicators endorsed by the theoretical framework have been taken into account: belonging to a story told in different channels, the autonomy of the analyzed fragment, the adaptation of the message to the channel through which it circulates and the promotion of User participation to consider the campaigns studied as part of a transmedia strategy, these four indicators must be met.

Results
The German vehicle brand Audi considered as an interesting resource to make available to visitors of the car shows in which they participated from 2016 an immersive experience to know the full range of cars they offer, beyond the product displayed on each occasion.

For this, he used the HTC Vive viewers, which have the particularity of including two hand controls that allow the user to achieve a higher level of participation and interaction, simply by being merely a spectator of what is presented.

The content is recreated in VR2, that is, computer generated graphics through specific design and programming tools for this type of work, so that the proposal, despite being related to a real tangible product, is still artificial in presentation. This content is not available on any online social platform or as an app. The users access is restricted to having to attend in person the place where an exhibition is taking place in which the brand considers it appropriate to make available the resource described here, with the necessary visualization elements. Therefore, there are no options for user interaction beyond the dive itself. Although it is not the only immersive work that the brand in question has presented, and although it is true that they have used YouTube to publish other options in 360º, it is not an option that they have exploited effusively.

The following case corresponds to Sony, a company that has proven to have a great determination, not only for taking care of its digital image, but for offering different resources in this way, which allow the public to enrich and / or complement their experience with the product They offer, as well as adding new audiences, with special emphasis on young people.

It is appreciable that on the part of the brand there is the intent to bet on the multichannel of the immersive content produced. Despite being available only on YouTube, they rely on the fact that this platform ensures the possibility of sharing the contents on any other online social platform, instant messaging, blog, web or any digital space that is convenient.

Likewise, the participation of the user-client with the aforementioned content is ensured through semi-immersive or immersive experience (depending on the device and the desire to consume it) as well as the possibility of reacting through written messages through YouTube and the capacity of distribution of the contents through other channels that this platform provides.

The objective of the brand through this immersive content is that the general public has the possibility to feel what it is like to be inside a television spot, of course, around the protagonist, after all, that is the liquor they promote. In this sense, it is a content categorized as VR, that is, it was obtained through special recording equipment for this type of proposals, based on experiences actually occurred.

As a third case is the proposal of the Amazon, which, according to the promoters of the Horizon VR blog of the newspaper Expansión, was a whole innovation in the world of marketing and Indian branding, especially in the online business sector.

In this case the content in VR2, seeks to enter the client of the brand and the consumer of wines in general in a different dimension around this product. It is a virtual tour of the entire winery through an interface that could well refer to a video game. People, who hired the tour through the facilities of the Amazon in question, had as a product included, this other experience, through Oculus Rift computer equipment and viewers. Beyond the immersive interaction with the content, the ultimate goal is to generate a different relationship between brand and customer, in order to obtain a greater link in that relationship, as well as provide a different experience within the warehouse, that is, provide an experience with "wow!" effect, appreciable in an advance that the brand itself has made available through the YouTube platform (see https://youtu.be/4BaT260_lJI). The researcher could not identify multichannel in this case, as the study used the content available to the public directly in the warehouse, at the time of the guided tour of its facilities. Something similar to the first case mentioned here.

Finally, the case of Flipkart is particular. This famous Indian online departmental store, participated in a video game room, with a stand focused on recreational experiences in virtual reality. The truth is that they did not develop advertising material itself, but allowed users to experiment with different products, gadgets and consoles related to this technology, which become part of its product portfolio. In other words, through this gaming experience, they bet on the search for new customers, making a brand presence.

Brand	Year	Immersive Format Category	Duration	Part Of A Multichannel Story Stand-Alone	Content Channel	Adaptation		Participation/ Interaction
Audi	2018	AVR	Undetermined	No	Yes	Yes		No
Flipkart	2018	VR	Undetermined	Yes	No	Yes		Yes
Amazon	2018	AVR	Undetermined	Yes	Yes	Yes		No
Sony	2018	VR	1 min 30 sec	Yes	Yes	Yes		No

The researchers have identified participation as the ultimate reason for their commitment was that the attendees of the event in question could interact first-hand with the technology mentioned here. However, there was no additional material through digital platforms was identified, where users and customers of the establishment had the option of expressing some feedback in this regard, as well as in the generation of organic interaction through social networks.

There was no multichannel was identified in an eventual advertising reinforcement work through various digital platforms, apart from the coverage of some general and specialized media in the field of new technologies. The basis of the comparative analysis corresponds to the following table, through which the elements necessary to address the initial hypothesis are evident.

Discussion
The new digital communicative environment enables the development of new narrative formulas that allow brands to be brought closer to an increasingly fragmented audience. Among the most innovative formats is virtual reality, a way of telling stories that companies begin to approach with certain reluctance.

The data collected in this study highlights an experimental approach to virtual reality, both in its Virtual Reality format and in the Augmented Virtual Reality format. However, in the theoretical framework, in order to talk about a transmedia strategy, four characteristics must be given: a story told through different interrelated fragments, which in turn are autonomous in terms of their understanding, which Each of them adapts to the characteristics of the channels in which it is disseminated and that encourages user interaction to increase dissemination and create new

content.

Virtual reality has as one of its characteristics to offer an immersive experience that allows user interaction when choosing, at least, the point of view. However, this form of participation is far from what is intended with a transmedia strategy: to promote the dissemination of content and the generation of new material related to history. In the cases analyzed, only Sony opens the door to this type of participation by using the options offered by the YouTube platform for user interaction. In the rest, there is no possibility to disseminate content or add value to the original story. On the other hand, for a content to be considered as virtual reality and consumed as such, it is essential that the channel through which it is disseminated allows the immersive experience and the story adapts to it. The four advertising products analyzed are adapted to their means of reproduction, in some cases ad hoc equipment (Audi, Amazon and Flipkart) and in others using content platforms based on capacities for experiences in 180º and 360º (Sony).

Thus it is being verified that three of the actions (Audi, Amazon and Flipkart) use autonomous content; that is to say, it is not necessary to consume other types of stories related to the same story to fully understand its meaning. In the case of Sony, it is allowed to enter into a spot with a multitude of implicit references that for its complete understanding information is needed to help contextualize it. Finally, only the immersive content of Sony seems to be included in a more general account of the brand. The elaboration of this campaign invites the user to focus on a specific product, such as TV in the case mentioned. A proposal that is reinforced with different videos, photo galleries and even events, as well as with spotify playlists for specific moments that seek to relate equally to the product of Promoted consumption. In the rest of the initiatives under study, it seems the users are faced with specific exploratory actions that contribute to strengthening the presence of the brand through various channels.

Therefore, in none of the cases studied are the necessary elements which got transmedia strategy. Given the initial hypothesis about whether the pioneer companies in the implementation of immersive experiences for advertising and marketing purposes, had resorted to this new narrative as part of a conscious transmedia strategy, the proposed analysis has shown that this is not the case.

Since the return of virtual reality and immersive formats, now with emphasis on mass consumption on the main support of mobile technologies, in one way or another the format has wanted to be applied in various fields, and in a very specific way, in that of advertising, but obviously as part of a trend or "fashion" and not as a resource to be maintained over time and that can add particular audiences, which through other formats, still do not consume certain messages.

Conclusions

The communication paradigm has changed and mobility marks the sensitive point of this evolution. This is coupled with the enormous flow of information demanded by an audience that prevails instantaneity and ubiquity. What we want, we want here - wherever we are consulting - and now. Like other sectors, the advertising field must not only participate in these processes, but must anticipate. The study reveals that the proposal of the brand in a new format is that it must follow maintenance of innovation to not be experiments isolated. There should be concern about planning and projecting an efficient brand positioning strategy for particular segments of the public. The development of an effective storytelling through the new transmedia narrative can strengthen the branded content, as both concepts establish a close link between the content and its audience, based on recognition, emotion and fidelity.

The segmentation of the public is increasing. The public, now an active receiver, no longer focuses on consuming content through traditional channels or time slots that until now were considered prime time, although television - for now - is still maintained as the medium mainly in the social sector that exceeds 45 years of age.

In contrast, millennials, which is the group that today faces the target between 20 and 30 years, are gradually revolutionizing the demand for content and how to access them. And with that we leave the door open for reflection on the so-called digital natives who, in a couple of decades together with the previous segment already referenced, will occupy the majority of society.

The current communicational and advertising context shows the public increasingly empowered with the content and messages it receives: it appropriates them, thinks, reacts, shares and transforms them to republish them through the digital channels that it may well consider.

The rapid technological transformation attend will allow the emergence of more and new formats to say, sell and promote things. Despite the temptation of this type of evolution, brands, companies and organizations should try to move from the urges of wanting to be the first and the fashions, and raise awareness of effective tools and mechanisms of dissemination and information, of course, on the basis of innovation, but with full awareness of its audience and its clientele.This situation forces to develop more and more emphasis, alternative products with particular aesthetics, according to the platforms in which they are disseminated. The virtual reality formats allow presenting to the public a privileged and transparent experience of what is offered. This, included in an appropriate transmedia strategy aligned with the interests of the brand, can become a powerful marketing tool. The results obtained from this study corroborate the postulates of Martínez, Canós and Sanchís (2017) in that there is evidence of an interest in innovation, but still far from being part of a transmedia narrative strategy.

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Centrality of Exemplar-Induced Emotions in Agenda-Setting

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Abstract

The rhetoric analysis of political discourses has addressed the concern of whether the emotional exemplars play a role in agenda-setting to some extent, but there is lack of scientific evidences to support the hypothesis that the Agenda-setting calls for a serious consideration of exemplar induced emotions. The theoretical background of this assumption lies in the works of Zillman, Chang, Aust and Taylor who have extensively worked on centrality of exemplar-induced emotional contents in news and drama. The role of emotion in persuasion and agenda-setting has its grounding in the works of Roskos-Ewoldsen. After exploring the closest theories and models applicable to this area, the researcher found ELM (Elaboration Likelihood Model) most suitable because the description of the centrality of a phenomenon is not possible without exploring the peripherality of it. Therefore, taking the basic premises of the Elaboration Likelihood Model, this study tests the central and peripheral grounding of the agenda from the perspective of centrality of emotions. The central grounding of this study is the effortful elaboration of exemplars for creating emotions. The peripheral perception of the message includes the observation of the recipient about the basic constituents of the message like source, expertise, effectiveness, importance and reaction to it. The study finds that the centrality and peripherality of the elaboration depends on the level of neutrality and commitment of the recipient towards a particular agenda. The more committed the recipients are towards an agenda the more impact exemplar-induced emotions have on them. The less committed or neutral the recipient is towards an agenda; the less impact exemplar-induced emotions have on them

Keywords:Emotions, Exemplars, Discourse, Agenda-Setting, Centrality

Introduction

This study takes into account the rudimentary premises of the exemplification theory to understand the role of exemplars in agenda setting. It is obvious from the findings of the previous studies that journalists use exemplars for making the information understandable (Lefevere, Swert, & Walgrave, 2012). But is it equally correct that exemplar induced emotions in any information help in better agenda setting? And, is it also true that ordinary people as exemplars are more helpful in setting the agenda than the important people?

The Union Government of India decided to abrogate Article 370 and in the aftermath of this decision the Kashmir valley remained disconnected from other parts of the world. The schools were closed down and people were not able to use smartphones for communication. Only a few foreign broadcasters were able to capture the scenario in the valley and report the situation. There were some areas where people were not allowed to move in a group and hence there was almost complete ban on any kind of communication. The people of the valley were not aware of the happenings outside their home and neighbourhood, but they knew that the schools are closed and will open when the administration thinks that there is complete normalcy. Soon after the schools were opened the reports were broadcasted in Indian and foreign media that now the life is returning to normalcy. But the decision of the centre had impacted the people of the valley a lot and even a single bit of information in any media was of utmost importance for them. A news report carrying the statements of the school students regarding how their learning has got affected because of the prolonged shutdown of the school was taken to conduct this study. The news reports with exemplars and without exemplar were used on treatment groups to collect the data. The control group was not exposed to this report.

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Though, the centrality of emotions rather types of emotions in agenda-setting has already been studied in the US, this study is one of its kind in Indian context, which tries to collect the evidence to test the hypotheses that emotion-induced exemplars are significantly related to agenda-setting. This inquiry centres on the premise of Dolf Zillman's proposition that Exemplification is a universal phenomenon in communication. This phenomenon was further expounded in his work as persuasive accomplishments in media presentations. From this elaboration the researcher intends to test whether single-case information i.e. the exemplar-induced emotion plays a role in agenda-setting? There are indications of journalists making uses of single-case verbal and non-verbal emotions in news and this selection is often one-sided. This leads to another testable likelihood, whether the one-sided information leads to better agenda setting? The study also intends to test the peripherality and centrality of emotions based on the inclination and orientation of the receivers towards an agenda. The dimension of importance of the news report has also been elaborated from the psychological perspective (Jha & Vats, 2018).

Review of Literature

The single case information is at the centre of exemplification theory which examines why and under which circumstances people integrate such information delivered by the news into their personal decrees (Brosius & Peter, 2017). These so-called exemplars are widely used by journalists to make news reports more vivid and comprehensible, particularly for setting an agenda. Previous researches have consistently shown that, while interpreting and making decisions, people strongly rely on these exemplars, even if they refute more valid base-rate information. Exemplars are often selected one-sidedly for the purpose of setting an agenda, and this can lead to a distorted perception of public opinion and influence people's personal opinions.

Exemplification is an omnipresent phenomenon in communication (Zillman, 1999). It permeates informative, educational and persuasive endeavours in both interpersonal exchanges and media presentations. Despite this, it has received little attention in communication research. Although its empirical exploration has begun and shown considerable promise, especially in the news

context, a theoretical underpinning has been missing. This article attempts to remedy the inattention by conceptually scrutinizing the exemplification process. The relationship between exemplification and depiction is given special attention, and exemplification strategies are mined and their merits evaluated. Exemplification is examined in different domains of communication, and the interface between direct and mediated experience is gauged in conceptual terms (Borsius & Peter, 2003). It is hoped that the analysis will foster a theoretical integration of the conceptually diverse and often varied research on exemplification effects.

Though Agenda setting is among the prominent communication theories, it originated and developed from the basic premises of theories of 'media effects' (Scheufele & Tewksbury, 2007). The expansion of media effects research has been sectoral and it's not possible to perceive the effects in totality because of this sectorial view. Agenda-setting theory identifies specific elements in the news coverage of public issues and other topics that influence the formation of public opinion. Other theoretical aspects include factors shaping news coverage, consequences of agenda-setting for the holding and direction of opinions, and the fundamental psychology of agenda-setting (McCombs, 2018). Since the seminal Chapel Hill study, the Agenda-Setting theory has been studied from different perspective and in diverse contexts because the premise of agenda setting is robust.

The majority of studies intricate the psychology of agenda-setting. Therefore, if seen from single-case information perspective, the exemplars counterpart the attributes of agenda and in this way, there is centrality of emotions in the procedure of agenda-setting as well. And the relation of these shared attributes may be studied by articulating some hypotheses. Renita Coleman and Denis Wu (2010) had familiarized emotion as a novel dimension in the study of agenda setting. They discovered that; first, the media's emotional-affective agenda parallels with the public's emotional impressions of candidates; second, negative emotions are more influential than positive emotions even when the topic is not a negative "problem"; and third, agenda-setting effects are superior on the audiences' emotions, defined as feelings, than on their cognitive assessments of personality traits, the most common way

affect is measured in agenda-setting studies. For this study, the researcher therefore argues that exemplification theory and agenda setting theory have some shared attributes.

Elaboration Likelihood is the tested model for making a valuation of how individuals scrutinize and pay consideration to get swayed by issue-relevant urgings (Richard, Petty, John, & Cacioppo, 2005). There are moderately few studies that have empirically investigated the peripherality and centrality of emotions in persuasion and agenda setting in the milieu of the ELM. Agenda setting has acquaintances to several theories and models in communication. There is a decent account of scholarly work on Agenda Setting and Cultivation and Agenda Setting and two-step flow of communication. The relation between agenda setting, priming, and framing has also been sizably studied. But, ELM and Agenda-Setting has not been studied in the context of centrality of emotions in Exemplars. The universality of narratives in social communication, and the persuasive influence of these narratives, means that the course of narrative persuasion is not only intrinsic but also fundamentally important to study if we are to comprehend how humans influence one another.

Research Gap
After this appraisal, the question still remains unrequited as to why exemplars are such a potent means of communication? Taking a trace from Paivio's dual coding theory (Sadoski & Paivio, 2001) and McArthur's salience concept (McArthur & Ginsberg, 1981) this study aims to fill the standing knowledge gap. Recent studies have found ample confirmation to controvert the experimental consequences of media effects. The new considerations expose a new dimension where it is presumed that marginal exemplars may have sturdier effects than majority or stronger exemplars. The recipients' insight of agenda therefore hang on the nature of exemplar and not on the majority of exemplar. This study therefore looks at Agenda-Setting from the perspective of spiral of silence and cultivation theory in the light of exemplification. The delineation of this conceptual and theoretical argument may be verified using the hypotheses being developed underneath from the research gap.

Development of Hypotheses
The concern in a message or an agenda gets prejudiced by numerous aspects. One such element is an exemplar. Reconnoitring the second level of agenda setting Ghanem (1996) had concluded that that what makes an argument compelling is an explicit attribute enclosed in a message. Further expounding on such attributes from a psychological perspective this study advises that use of exemplars in any message leads to improved empathy towards issue. The empathy in this context means exemplar induced emotions. Hence, the empathy towards a news report will depend on whether the report carries exemplars or not. These arguments provide the base for following forecasts:

Hypothesis 1: Exposure to exemplar induced emotions will lead to a better empathy towards an issue.

The use of exemplars has diverse dimensions. The social and political erection of reality also requires exemplars to make the agenda acquainted with audience. It is very improbable during this agenda setting that exemplars are not identical with the audience. The functionality of the exemplars to a large extent hinge on on emotionality of the message carried in the declarations of the exemplars. The agendas which use exemplars as illustrators are more estimated to get set well, compared to those agenda which don't use exemplars as illustrators of the problem. This assumption has its grounding in the Agenda-Setting theory which is amid the most parsimonious theories of the communication because of its robust adaptability of previous and forthcoming hypotheses (Ghanem, McCombs, & Chernov, 2009). For example, in this study the researcher intends to test the efficiency of an agenda with and without an exemplar:

Hypothesis 2: Exemplar illustrated agenda will be seen as more important compared to the agenda without an exemplar.

Research Design and Method
The data for the study was collected through an offline survey. The strategy used was between subjects and the respondents were randomized into three separate groups. The three groups were exposed to a published audio-visual

news report on Kashmir valley after abrogation of Article 370. Two alike length news reports- one with exemplars and another without an exemplar were produced for directing the experiment. In all around 697 individuals participated in the experiment, of which 123 were obliterated as they didn't comply with the rules of experiments for one or more causes.

Table 1. Comparing Experimental Groups

	Group 1 (Control)	Group 2 (News Report With exemplar)	Group 3 (News Report With exemplar)
Gender	0.52 (0.50)	0.50 (0.50)	0.48 (0.50)
Age	54.87 (13.21)	53.60 (14.19)	54.23 (14.41)
N	195	190	189

Deducting this number, the data analysis was carried out with the responses of 574 participants. The ultimate data carried respondents of age-group 17- 82 years, Female= 47.9% and Male 52.1% (Table 1). Out of the total participants 190 were exposed to news reports on Abrogation of article 370 with exemplars, 189 were exposed to news reports without exemplars and 195 were not exposed to any news report on Abrogation of article 370. The third set was evidently a control set.

The validity of the experiment was confirmed as the news report used was previously published and on an average the participants were conscious of the happenings in the Kashmir valley post abrogation of the Article 370. The news report used for giving action to the experimental group was on the school assessments being conducted after prolonged closure of the schools in the valley. This subject was of concern for each household in the valley because school closedown had affected nearly all family. The purpose of this experiment was to measure the variance between the two sorts (versions) of the news report. Respondent of the first experimental group were exposed

to first version of the news report and the respondents of the second experimental group were exposed to the second version of the news report. When the respondents of both the groups ended watching the news reports, they were asked to respond to a set of questions on school closure and the exams ahead after the abrogation of the article 370. The responses for the same questions were taken from the participants in the control group also who were not exposed to any kind of news report.

The empathic concerns as part of hypothesis 1 were collected using the items on whether the participants felt sympathetic about the issue or not on a 5-point Likert scale. The concern of significance of the agenda was also measured through the items on a 5-point Likert Scale; in both the devices(instruments) the 1 represented strongly disagree, 2 represented do not agree, 3 represented true to some extent, 4 represented agree and 5 represented strongly agree. As mean was used to test the central tendency of data collected on Likert scale, to decide the range each scale was calculated by dividing the range of scale by the greatest value of the scale i.e. 4/5= 0.80. Number 1, the lowest value in the Likert Scale was added to identify the maximum for a particular scale. This way the mean values from 1 to 1.80 represents strongly disagree, the mean value from 1.81 to 2.60 represents do not agree, the mean value from 2.61 to 3.40 represents true to some extent, the mean value from 3.41 to 4.20 represents agree and the mean value from 4.21 to 5 represent strongly agree. Analysis of Variance (ANOVA) was used to examine the effect of treatment on three randomized groups; two experimental and one control.

Results
The mean score of the data on 5 point Likert Scale for the test group was 2.669 which did not provide enough evidence to reject the alternate hypothesis or negation of the question. At the same time the results of the regression coefficient of three groups show that $F_{(2, 574)} =3.21$, $p=0.039$ were significantly higher (<0.05) in the group which was exposed to news report on Kashmir with exemplars than the Control group (Table 2).

The results of the test for the experimental group was Mean=2.669, Standard Deviation=2.709 and for the Control Group it was Mean=2.919, Standard

Deviation=2.469. The conditional indirect effect for the experiment was measured using process modelling which reaffirmed that it is more likely that the exemplar induced emotions will lead to better agenda-setting as the respondents believed that the news report with exemplars is more important and credible than the news reports without exemplars. A negative indirect effect was observed between the responses of the participants from the experimental group and the control group. Therefore, the results indicate-1. that using exemplar induced emotions leads to better empathy and 2. People perceive exemplar illustrated news reports as more important than non-exemplar illustrated news stories.

Table 2. Regression Coefficient of Effect of exemplars on Empathy and Importance of News Reports

	News-Report with Exemplar Vs. Control Group		News Report without Exemplar Vs. Control Group		News Report with Exemplar Vs. News Report Without Exemplar	
	Empathy	Importance	Empathy	Importance	Empathy	Importance
Empathy		0.295 (0.039)		0.320 (0.041)		0.360 (0.047)
Importance	0.271 (0.443)		0.137 (0.423)		0.319 (0.469)	
Age	-0.038	-0.015	-0.018	-0.023	-0.027	-0.011
Gender	0.891	0.077	1.053	-0.007	0.767	0.014
N	384	384	385	385	379	379
R2	.052	.141	.097	.152	.101	.164

Conclusion and limitations

In the process of communication people usually speak up their mind and the exemplars are the people directly involved with the core of the problem. In the process of agenda setting the journalist use the emotions of the "man in the street" (Brosius, 2003) as a device to illustrate that the issue is important. In the narrative style of news, particularly in transmedia plebiscitary the representative heuristic with emotions plays significant role in forming opinions and judgments. The practice of universality of using exemplars in news reports is a question which needs deeper investigation to generalise the findings of this study. The use of different kind of media and the length of the news reports are another concern which needs to get addressed for conducting similar studies.

This study was limited to testing- 1. Whether the exemplars in the news reports lead to better empathy and 2. Whether news reports with exemplars are likely to set agenda in a better way. The findings were truly regional in context as the issue of abrogation of article 370 is more concerned for a particular region of India which is now a Union Territory after the abrogation of Article 370. At the time when this study was conducted the issue was much talked in India and hence the researcher decided to conduct the experiment with the news report on closedown of schools and the exams thereafter which was really a socio-political concern because the situation was caused by a political decision of the centre. The use of phone and internet was banned in the valley for a long time after the abrogation of article 370 and hence people were not having access to other happenings in the world outside. This was the only issue which they were suffering from in their day to day life and hence the exemplars better illustrated the news report with a better empathy and importance. Since people had for the time being no access to other stories it is beyond the subject of observation of this particular study whether other issues could have been of more importance from the agenda-setting point of view. To maintain the secrecy of the participants of the experiment, who are vulnerable in the present scenario, the location of the experiment has not been disclosed. News reports on an important and burning issue are often talked by the people who directly get affected from it and hence there is no question of any vacuum or unawareness. In the age of ICT people use varied sources of information, but in valley the phone and internet services were not operational when the experiment was conducted and hence the possibility of other media affecting the respondents was minimised.

The Centrality and peripherality of the emotions expressed in a news report depends on whether the news story uses exemplars as illustrators of problem or not. The studies by previous scholars of media psychology had indicated the broad connect between exemplars and its impact on news (Borsius, 2003). This study finds that though leveraging the peripherality of an agenda is also an instrument of strategically engaging the marginalized, the centre of the agenda setting is the practice of using exemplars for creating stimuli of empathy. This finding further strengthens the

assumption that the storytelling transmedia news format has a bigger impact on masses compared to just reading out the news (Oliver, Dillard, Bae, & Tamul, 2012). The study reaffirms the findings of the previous study 'Effects of Popular exemplar in Television News' which assumes that exemplars are part of the society and hence using them in news reports is not a question of surprise but is an element of agenda setting to make the issue perceived to be more important.

Future scope of the study

When this study was being carried out majority of the respondents were under stress as article 370 was abolished a few days back. This article meant a lot for them. The offline survey experiment used in this study may be tested for similar studies, where centrality or peripherality of a phenomena has to be assessed. The criticality of applying this method is that when the people are under stress or threat they don't openly express their concern and hence it becomes difficult to understand their true emotions. If on a scale of measurement, suppose majority of the respondents answer "true to some extent", this response in itself is depiction of a new kind of emotion in the process of communication. The empathic concerns of stigmatized groups therefore needs further elaboration from the perspective of exemplar-induced emotions. Hence, not only the context but timing of the experiment also matters in such studies. This study creates a wide range of scope for comprehensive synthesis of theory and research in exemplification, communication and emotion.

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The Realistic and Formalistic approaches in Contemporary Telugu Cinema

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Abstract

Since the birth of cinema, it became part of human life, filmmakers identified as it is the most effective and influential mass media among its all. The audience started makes it own the content shown in the films. Slowly the cinema emerged as a window through which the world is revealed than one can focus on the world through the window or the frame that determines what we see (Carter Franklin, 2016). From the first work of inventors of the moving picture, Lumiere brothers The Arrival of a Train (1895) to recent Telugu filmmakers have been following the basic filmmaking approaches such as the Formalistic and Realistic approaches. If Lumiere brothers are known for making the films with realistic approaches and Marie-Georges-Jean Méliès, a French illusionist and film director who introduced formalistic approaches by led many technical and narrative developments in the earliest days of cinema. There are numerous examples of realistic and formalistic films in contemporary Telugu Cinema but the following analysis will focus on S.S.Rajamouli's Baahubali-the beginning (2015) and Baahubali-The conclusion (2017) and Surender Reddy's Syeraa-Narasimha Reddy (2019) for the study of formalistic approaches and C/o Kancharapaalem (2018) as an example of realistic approaches in contemporary Telugu cinema narratology.

Keywords:Emotions, Formalism, Realism, Narratology, Approaches,Telugu Cinema

"If the film is simple, you can include a hundred details that create the illusion of actuality better."

-Satyajit Ray

Introduction

Cinema is a replica of the society. It has the magic of magnifies the life (i.e. story) into larger the size and manifests the reality on the screen with dramatic forms. The German film theorist Siegfried Kracauer defined the fundamental tendencies in filmmaking are the formalist and the realist since the invention of the medium (Carter Franklin, 2016). Even before Siegfried Kracauer, there are many film scholars such as Paul Wegener, Vittorio De Sica and others who have done extensive work in theorizing the films. Though, after half a century of existence of cinema, Siegfried Kracauer defined the formalistic and realistic approaches based on its characteristics. Before, that he studied the Lumiere' style of the stage of setting up the camera to the subject and also substituting stage illusion for unstaged reality by the Georges Melies. He distinct the reality from the physical reality. Firstly, he stated about the reality by fixing the camera to the ground. It was natural for filmmakers to concentrate on movie material phenomena. Secondly, films may seize upon physical reality with all manifold movements through setting up the stage not only for the action but the surroundings as well. The late Erno Metzner who devised the settings for the physical reality in films by shoot the studio made mining disaster in G. W. Pabst's KAMERADSCHAFT-The French-German co-produced drama (Carter Franklin, 2016). He captured candid shots of a real mining disaster that would hardly have produced the same convincing effects. The second tendency, filmmakers have not confined them to exploring the reality in front of the camera but, from the outset, persistently tried to penetrate the realms of history and fantasy. It can be observed from Lumiere yielded to the popular demand for historical scenes, Melies designed to a fictional presentation. THE ARRIVAL OF TRIAN (1895) projected capturing the historical movements and A TRIP TO THE MOON (1902) had given visualization to the fantasy of sending the bullet-shaped vehicle to the moon. Kracauer then views the remaining history of film as the stirringly legitimate victory of Lumiere's realist tendency over Melies' formative one. It was practised in every film industry in the world; Telugu cinema is not

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exceptional. From the father of Telugu cinema, Raghupati Venkaiah Naidu to Venkatesh Maha has been adopted formalistic and realistic approaches to address the social and mythological themes in movies. There are legendary Telugu directors such as KV Reddy, Gudavalli Ramabrahmam, V. Madhusudhan Rao have effectively made the films in the Telugu film industry. "Social theme" based films, realistic in their depiction; it also reaches to the mass audience. Gudavalli Ramambrahmam's Raithu Bidda (1939) and V. Madhusudhan Rao's Zamindar (1965), Venkatesh Maha's C/o Kancharapalem (2018) have proved that realistic film approach can effectively deliver the content through the big screen (S.J., 2017).

Review of Literature

The book titled-Understanding Movies (2001) by Louis Giannetti discussed analyzing films with precision and technical sophistication. He further highlighted formalism how the forms of the film helping to narrate the stories.

The work entitled-Philosophy of Film: Continental Perspectives (2019) by Thorsten Botz Bornstein introduced the most important perspectives on film from the continental philosophical perspective. It also refers to nineteenth and twentieth-century European philosophical traditions exemplified by German idealism, phenomenology, existentialism, hermeneutics, structuralism, post-structuralism, French feminism, and the Frankfurt School.

The work entitled-On Magic Realism in Film (1986) by Fredric Jameson highlighted the historical aspect of magic realism. He also traced the phenomenon of magic realism in literature and pictorial art particularly in cinema and also defined its origins and its characterizations.

The work entitled-Introduction Mirror and Lamp, published by Temple University Press defined that a method or technique cinematic realism can be self – effacing or self-reflexive. and also characterized the customary attitudes to fantasy in Hindi films. The work further stated Hindi Cinema's untranslatability is an effect of the dialectic between realism and fantasy-manifested as culturally specific rather than medium-specific. The work entitled- Realism, Indian cinema's parallel success story (2017) by SJ highlighted India's realists eschew Bollywood's formulaic plots, melodrama and escapism,

handling complicated real-life themes within simple stories and artistic camera work. He further stated that realism is now taking bolder leaps than its costly sister industry and its social seriousness is grabbing first-time Indian filmmakers and youth audiences.

The research work entitled- Is there 'fantasy' in Indian cinema? The answer isn't as clear as film enthusiasts might believe (2018) by MK Raghavendra defined the term 'fantasy' would be tracts like The Lord of the Rings and Alice in Wonderland; it would include the supernatural and science fiction. Hindi films like Koi...Mil Gaya (2003), Krish (2006) let loose upon innocent people – are fantasies but not films in which audiences escape into affluence or participate in the happy resolution of melodramatic crises.

Objectives

• As referred in the introduction, the film tendencies are popular approaches to narrate stories since the birth of cinema. This paper is an attempt to study and comprehend the visible and hidden information associated with the narrative approaches. The objectives of the current study include the following.

• To study the formalistic approaches in contemporary Telugu Cinema
• To examine the realistic approaches in contemporary Telugu Cinema narratology

Methodology

In this paper, the researcher has adopted descriptive analysis method to study each samples' (films) subject matter and formal elements and how they relate to Kracauer and Bazin's theories. I have purposively selected four films based on certain criteria that the researcher believes make them representative of contemporary Telugu Cinema. To start, all four films released in the last four years. Moreover, each film made a profit at the box office, indicating that these were successful as products of entertainment. All four films reached wide audiences and have well received by a wide audience across the world; the analysis proves more productive by achieving accessibility to more people. The researcher analysed the samples to fulfill the purpose of the objectives through the combination of film narratives, aesthetics (mis-en-scene, & scene blocking etc)

and technical aspects (graphics and visual effects).

Results & Discussion

Telugu cinema is also known locally as Tollywood, is India's one of the biggest film industry in terms of production, but it is also one of the biggest industries in the world that serving it huge audience in the overseas. Films are made for the Telugu people with global themes in the concern of the overseas Indian film audiences and sphere. One of the greatest masters of storytellers in formalistic tendencies in the world, director S.S. Rajamouli has realized the potential of the overseas market and narrated the films on global screens with the spades with big action franchise, Baahubali-The Beginning (2019) and Baahubali-The conclusion (2017). Equally, there are talented storytellers in the Telugu film industry who followed realistic approaches to prove themselves and delivered natural emotions shoot in realistic locations and artists. C/o KANCHARAPALEM (2018) movie made with the spanning of four love stories of one character in the movie. Director Venkatesh Maha showed the romance in every stage of protagonist life like primary school, teenage, young and middle-aged bachelor's office romance and having religious diversity like a Hindu, Christian, and Muslim backdrop to the characters. C/o KANCHARAPALEM is the best example for the Siegfried Kracauer realism. It was completely picturized in a small town in real locations; there are no single settings in the movie. This low budget film was featuring over 70 non-professional debutant actors (TNM Staff, 2019). All the professions were showed in the film are close to reality in society. The use of non-professional actors in key roles is also indicative of the realist tendency as for many actors in C/o KANCHARAPALEM, which film remains their sole acting credit (Carter Franklin, 2016). Realistic cinematic techniques help any technician in 24 crafts to prove their creativity and deliver the content effectively. This naturalistic presentation connects the audience in a very decent way. Another obvious aspect of the film tendencies that follows the formative tendency is the fact that the film is not set in the world that we live in, but an alternate reality (Carter Franklin, 2016.

Siegfried Kracauer and Andre Bazin did not provide a strict definition of what the formative tendency is, but in understanding, films could be labelled as formalists if cinematic techniques overwhelm the sense of unstaged reality. Formalist films do not attempt to hide the fact that what the audience is seeing is not objectively real but revel in unreality and subjectivity. The most apparent aspect of S.S. Rajamouli's Baahubali- the beginning, Baahubali-the Conclusion and Surendar Reddy's Syeraa Narasimha Reddy have displayed the formative tendency is the use of hyper-editing, in which protagonists fight for kingdom and freedom for the motherland. Even the cinematography gives off a sense of unreality as the whole world is tinted to make all of the colours stand out as if in a dream.

Baahubali- Franchise

Rajamouli's Baahubali-The Beginning (2015) displays the formative tendency is the use of dramatic-editing. This editing style has become increasingly common in contemporary Telugu cinema (especially in fictional movies) as Magadheera (2009); this dramatic-editing creates a sense of neutrality that sometimes borders on chaos. The protagonist (Sivudu character) reaches the top of the waterfall with the help of the tree roots is compiled dramatically. One of the female lead characters in the movie, Avanthika disappears in the form of butterflies in the movie. Tatto's episode is completely dramatized with the help of editing. Avanthika character experiences both visual and auditory hallucinations that we are privileged too as an audience. Therefore we objectively experience the world of Mahishmati but vicarious through the eyes of Antagonist (Bhallala Deva) mind of a traumatized and excessively violent individual. The performance styles in Baahubali-the beginning is also in keeping with the formalist tendency. All of the characters act in an aggressively and animated manner, especially all the seven lead characters like Baahubali, Bhallaladeva, Devasena, Shivagami, Bijjaladeva, Kattappa, and Avanthika. Even Devasena's performance is almost entirely non-vocal in the first part of the movie. The weapons and chariots (Bhallala Deva) used in the film are also far removed from the reality that we experience every day. Besides, almost all of the action episodes were done with the aid of special effects and all the animals in the movie are un-real and functional. Even most of the score has a combination of the non-diegetic and diegetic source. With the success of the Baahubali-The beginning, the director narrated the second part of its franchise very interestingly. Pre-interval block of stoppage the Pindaries in Kuntala Rajyam, Bhallala deva (lead role in negative character-Rana) oath-taking ceremony as a

king, Kattappa telling the last wish of the Amarandra Baahubali to Sivagami episodes were completely narrated in formalistic approaches with the help of tonal montage techniques Rajamouli has brought the comparison between Amarandra Baahubali and Mahendra Baahubali by utilizing the natural sources in the movie. With the help of palm trees, Amarendra Baahubali provided the drinking water to the folks. Similarly, Mahendra Baahubali showed the way to reach the Maahishmati (Port) with the help of a palm tree. These two episodes make the audience to connect with the emotions of those characters and also a resemblance between the Amarendra Baahubali and Mahendra Baahubali. Director and his team succeeded in carrying the dramatic emotions throughout the franchises. The recent blockbuster movie in Telugu Industry, Director Surender Reddy's Syeraa Narasimha Reddy (2019) is that it's too formulaic. The action sequences seem superficial. Warning message to the Britishers was scripted on screen was in a formalistic approach. Rajapandi's character reveals the brave heart of the Sye Ra Narasimhareddy in Tamilnadu. Lakshmi- the Dancer (Tamanna) episodes were completely designed in a fictional manner. She popularized the Sye Ra Narasimhareddy freedom movement Tamilnadu.

Conclusion

In conclusion, I believe that formalism and realism are still the two dominant tendencies in contemporary Telugu cinema but that they are being mingled more often than they were in the past. Superhero (Baahubali, Magadheera, etc,) films are a good indication of this as their very nature makes them completely unrealistic. Superheroes simply do not exist in objective reality. Despite this obvious fact, filmmakers are intent on informing these superhero movies with a level of courageous realism; S.S. Rajamouli's films are a prime example of this. Contemporary audiences revel in stories of the fantastical yet they require a degree of realism so that they can experience an immersion into the stories they see on screen. The contemporary filmmaker has been adopting realistic tendencies to prove themselves as a debutant technician in the industry and after got the success they are applying formalistic approaches in filmmaking to increase their market and create trademark in the art of filmmaking.

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A Correlational Study Between Use of Digital Media and Psychological Behaviour Patterns of Urban Youth

Nancy Devinder Kaur and Ripudaman Singh**

Abstract

This paper focusses on how the urban youth are engaging with various popular social media platforms with OTT services and Netflix, Amazon Prime Video, Hotstar etc. and assesses its impact on their psychological behaviour patterns. Digital media over the last decade has grown rapidly and has established itself as an entirely new medium of human interaction and entertainment. The rise of digital media fundamentally has been a multifaceted phenomenon. On one side it has made instant communication possible all across the globe. On the other hand it is drastically altering the communication landscape on a global, societal and individual level. The rapid rise of the ubiquitous OTT media services warrants a keen study of its impact and relationship with young people's mental health and various psychological behaviour patterns. Digital media is in a constant state of flux, with conversations and communication patterns evolving and changing regularly. Hence, there is a need to study and analysis the psychological impact of this dynamic media form. The study focuses to establish the correlation between use of digital media platforms by urban youth and psychological issues of depression, anxiety and stress using interview method among the youth based in Patiala, Ambala, and Chandigarh, India.

Keywords:Social media, urban youth, Depression, Anxiety, Stress

Introduction

The information and communication technology of 21st century are lured with newer and sophisticated communication technologies. The society is being shaped and driven by data and information communication technologies. The rise of digital media has meant that the global population is more connected with each other than it ever has been in the history of the world. The rapid growth and expansion of digital media is all spheres of life in the last two decades or so has established an entirely new medium of human interaction. The rise of digital media fundamentally has been a multifaceted phenomenon. On one side it has made instant communication possible all across the globe. On the other hand it is drastically altering the communication landscape on a global, societal and individual level. According to a report, almost 57% of the world's population is connected to the internet or is digitally connected. (Hootsuite, 2019)1. The report continues to state that globally the average time per day spent using the internet via any device is 6 hours and 42 minutes. In case of India that average rises to a staggering 7 hours and 47 minutes (Hootsuite, 2019)2. Not only is the Indian average of time spent on the internet considerably high, it also points out the fact that an average Indian is spending almost one-third of a twenty four hour day on the internet. With the advent of Over-the-top (OTT) media services in the Indian media and entertainment industry, the already dynamic digital media is once again changing the communication and conversation patterns of the society.

Since digital media is in a constant state of flux, with forever altering media landscapes, it will be prudent to say that the impact of digital media on a human being is also multi-dimensional. Not only does a media form changes the way a person communicates, a media form also alters the way a person perceives his or her surroundings. Interacting with various media forms and consuming messages from those media forms shapes a person's psychological behaviour as well. The choices people make, their behaviour patterns, attitudes, perceptions, opinions and world views are dictated, influenced and controlled by media in one way or the other.

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According to the World Bank's World Development Report 2018, there are 560 million active digital media users in India, which translates to roughly 41% of the total population (World Bank, 2018)3. The figure is expected to reach 627 million at the end 2019 (Economic Times, 2019)4. India is one of the fastest growing digital market in the world and this boom is primarily driven by relatively cheaper internet charges, low cost smartphones and a plethora of smartphone applications. From banking to food delivery and from online gaming to video streaming and photo streaming, there seems to be no dearth of means and medium to gain access to digital media.

In such an environment of getting exposed to digital media platforms from all quarters of life, the probability of an individual to feel isolated, depressed, stressed or anxious can be pretty high. It is worth mentioning here that out of the 560 million active digital media user sin India, 515 million are accessing digital media from their mobile phones (Hootsuite, 2019)5. Since mobile phones or smart phones are an individual's personal medium of communication and entertainment and do not necessarily translate into group activities, the chances of aloofness or disconnect with the surroundings cannot be completely out of question. The issues of aloofness with one's surrounding or feeling depressed or lonely can take worrisome proportions if the youth is taken into consideration. It goes without saying that the youth are the primary targets/users of a majority of digital media platforms. Be it social media platforms like Facebook, instagram, YouTube, snapchat, tiktok etc. or streaming websites like Netflix, Amazon Prime Video, Hotstar etc., they primarily focussed or accessed by the young population.

It is in the backdrop of the above discussion that the researchers have carried out this study focussing on the correlation between use of digital media and psychological behaviour patterns of urban youth. For this study the researchers focussed on establishing a correlation between use of digital media platforms by urban youth and psychological issues of depression, anxiety and stress. For data collection, the researchers carried out in-depth interviews of 100 respondents - 50 boys and 50 girls- residing in the urban areas of Patiala (Punjab), Ambala (Haryana) and Chandigarh (UT). The respondents were from the age group of 18 to 25 years old. The researchers

also applied the DASS-21 (Depression, Anxiety and Stress Scale) assessment tool on the respondents to get a thorough grip on the state of their mental health.

Objectives

• To explore a correlation between digital media use and psychological behaviour in the respondents.

• To dig out the changes in behavioural pattern of the respondents due to use of digital media.

Research Methodology

The researchers conducted in-depth interviews for this study. The details of the methodology are as follows:

1.Research Design: The approach of this study is exploratory. The researchers carried out in-depth interviews of the respondents with respondents to explore their perspective on digital media and their psychology towards it.

2.Method: The respondents were asked questions about their digital media habits and viewing patterns, the type of digital platforms the respondents use, the kind of content they are consuming through those digital media platforms. They were quizzed about the time they spent on these platforms. They were also asked if they noticed any major behavioural change in themselves ever since they started using these digital media platforms.

The respondents also applied the DASS-21 assessment tool on the respondents to draw a correlation between their digital media usage patterns and their depression, anxiety and stress levels.

3.Universe: The in-depth interviews were conducted with 100 respondents between the age group of 18-25, residing in urban areas of Patiala, Ambala and Chandigarh. The respondents were equally divided on the basis of gender i.e. 50 males and 50 females. 33 in depth interviews were carried out in Patiala and Ambala while 34 were in depth interviews were carried out in Chandigarh. The ratio of applying the DASS-21 scale was also similar.

Data Presentation and Analysis
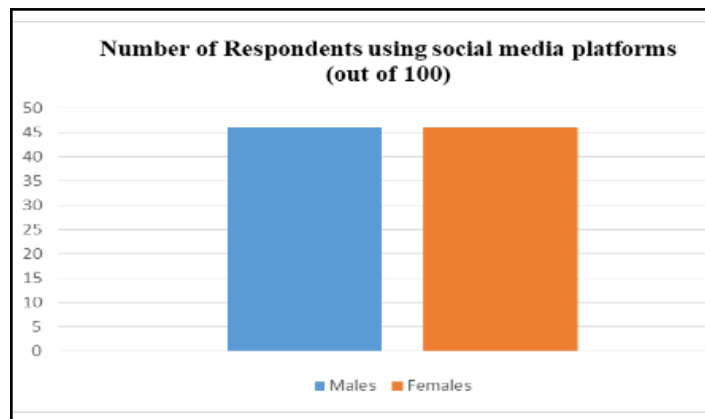
Graph 1: Graph showing number of respondents using social media platforms.
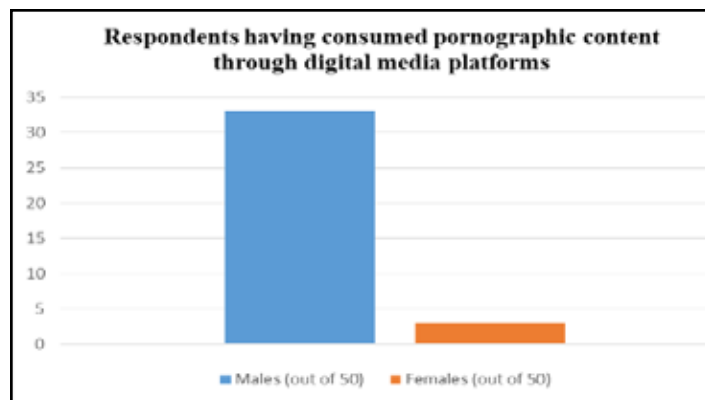
Graph 2: Graph showing the number of respondents having consumed pornographic content through digital media platforms.
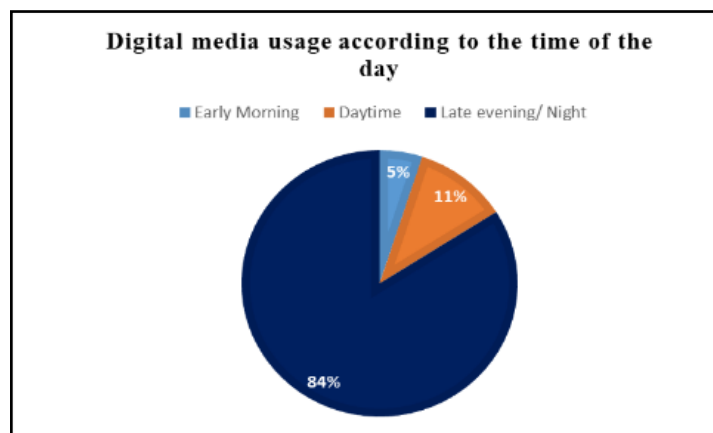
Graph 4: Pie chart showing the frequency of binge watching amongst the respondents.
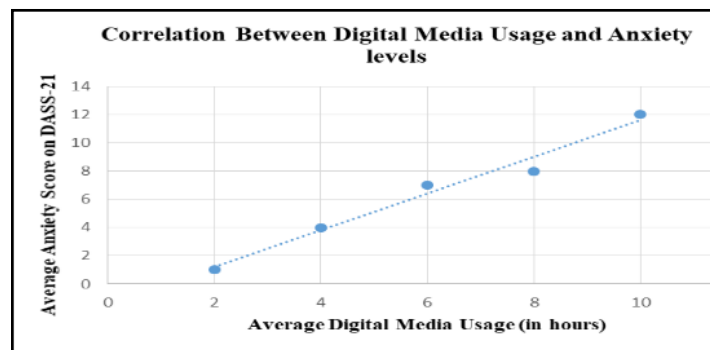
Graph 5: Graph establishing a positive correlation between digital media usage and anxiety levels of the respondents.
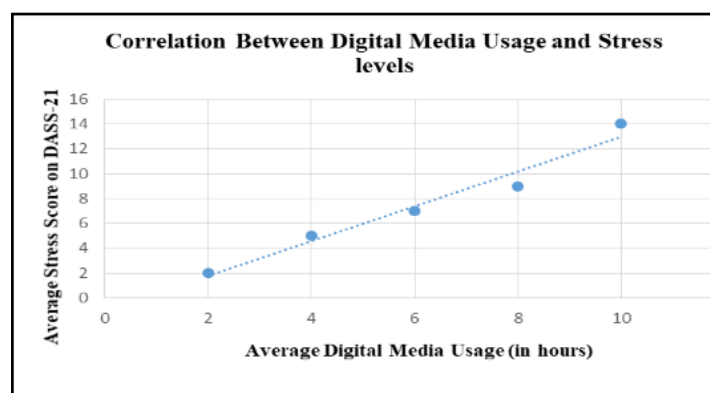
Graph 6: Graph establishing a positive correlation between digital media usage and stress levels of the respondents.

Correlation Between Digital Media Usage and Depression levels
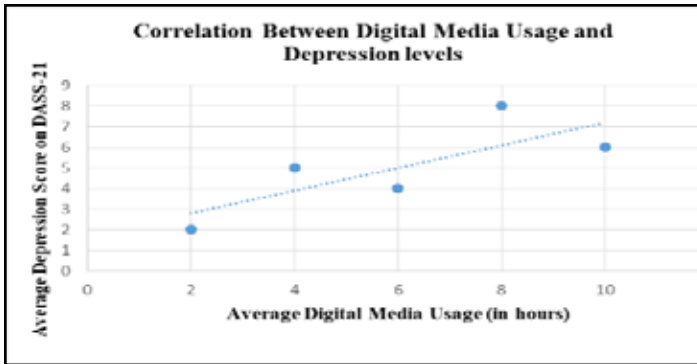
Graph 7: Graph establishing a negative correlation between digital media usage and depression levels of the respondents.

Findings

After a thorough analysis of the responses collected from the in- depth interviews and DASS-21 assessment tool, following findings were brought into the light. A discussion on the same is presented below:

1.During the in-depth interview, female respondents were more inclined towards social media applications like Facebook, WhatsApp, Instagram and Snapchat. Almost 92% of the female respondents were using these applications (Graph1). In male respondents, the percentage of respondents using facebook, whatsapp, instagram and snapchat was almost similar but a large chunk of the male respondents were also using video streaming and OTT media services like Netflix and Amazon Prime Video.

2.The content consumed on digital media platforms ranged from information, entertainment, music, infotainment, videos, news, sports etc. While male respondents were pretty direct and forthcoming in sharing their content preferences and viewing habits, female respondents were more generic and ambiguous in their answers. It is worth mentioning here that out of the 50 male respondents, 33 confessed to have consumed some kind of adult or pornographic content through these one of the many digital media platforms. Only 3 female respondents out of 50 female respondents confessed to have viewed any kind of pornographic content (Graph 2).

3. When quizzed about what time of the day the respondents accessed any digital media platform the most, the unanimous response was late evening or night. Over 84% of the respondents said that they use internet the most on their smartphones late in the evening or at night (Graph 3). The reasons for the same were not very hard to imagine. Majority of the respondents were of the view that they preferred being alone with their smartphones or laptops in the evening or at night since they felt a certain level intimacy or comfort. When asked to elaborate their point of view, some of the respondents said that they do not want to be judged for what they do or consume on their smartphones and it is only during night that they can use their smartphone as per their own whims and wishes. According to the respondents there is a constant insecurity at the back of their minds of being judged for their entertainment and recreational choices by family and friends alike during daytime.

4.The researchers would like to mention here that 16% respondents said that they experienced heightened digital media activity well past midnight, which at times continues till 3 am or 4 am in the morning. These respondents were further asked about their daily routine and their sleeping patterns. All of these respondents had irregular sleeping patterns, confessed to be habitual absentees at work or in their classes and also by their own admission indulged in little or no physical workout.

5.The respondents were specifically asked that for how many hours they can continuously binge watch something on their laptops, computers or smartphones. Surprisingly 42% of the respondents gave an affirmative response that they are prone to binge watch content for at least 4-5 hours (Graph 4). The frequency of binge watching was higher in the male respondents as compared to female respondents. When asked what kind of content do they binge watch, the respondents said that they usually watch episode of shows on streaming websites like Netflix, Amazon Prime Video etc.

6.During the discussion on binge watching with the respondents, a startling fact came to light that the respondents were not just binge watching content available on over the top media service providers but were also hooked to the video sharing social media platform, TikTok. Around 18% of the respondents said that they end up surfing the video sharing application for hours on their smart phones.

7.As far as total digital media consumption in a day is concerned, the average time spent on digital media in a day came out to be approximately 8 hours and 2 minutes, which is marginally higher than the national average of 7 hours and 47 minutes. Surprisingly, 14% of the respondents said that their average time spent on digital media platforms is in excess of 10 hours.

8.The respondents were also asked whether they themselves have noticed any behavioural change in them ever since they started using these digital platforms. Majority of the respondents said that although there are no visible changes in their behaviour. But at the same time they realise that they are missing out on certain things and conversations in the real world by being preoccupied with the virtual one. While one male respondent specifically said that his language has deteriorated ever since he started watching shows on OTT media service provider, 11 female respondents said that they realise that their social interactions outside the digital space have reduced considerably but the pull and addiction of digital media platforms is too strong to let them decide otherwise. At least 10 respondents said that they feel their concentration levels have gone down considerably. They find it hard to pay attention to a particular thing for a long period of time without having the urge to check their smartphones and social media profiles every now and then.

9.As far as the DASS-21 assessment tool is concerned, a positive co-relation was found between high digital media use and anxiety levels of the respondents under consideration (Graph 5). Respondents having high digital media exposure had severe or extremely severe anxiety issues. The researchers carried out a second round of interviews with these respondents and concurred that respondents having higher anxiety levels sounded under-confident and unsure in their responses. Their communication skills and the ability to hold conversations after a given point in time were also found to be lacking. Their under-confident and unsure personality could be one the reasons which could be attributed to the respondents using more of digital media and interacting less in the real world.

10.Similarly, the respondents having high digital media usage showcased higher levels of stress as well (Graph 6). When quizzed further, the respondents said that digital media, particularly video streaming sites such as YouTube, Netflix and Amazon Prime Video, act as mode of escapism from their personal struggles and worries. Majority of the respondents who had high stress levels told the researchers that they feel that rather than explaining their concerns to someone or voicing their opinions they prefer submerging themselves in the digital space. The fact that respondents preferred logging on to social media platforms and OTT media services can attributed to the fact that digital media may have offered these individuals the kind of positive social validation- in the form of views and likes- which is hard to come by in the real world.

Surprisingly, during the course of analysis and evaluation, respondents using digital media for longer durations of time did not co-related with the respondents having high levels of depression (Graph 7). Majority of the respondents who accessed digital media for long period of time came across as having moderate levels of depression. During the course of interactions with them, respondents said that they do realise that they are devoting way too much time on the internet than they should and they said that they are trying to reduce the time spent on these platforms.

Key Findings

1. 92% of the female respondents are using social media applications like Facebook, Whatsapp, Instagram and Snapchat. The penetration of OTT media platforms was more in male respondents than in female respondents.

2. 66% male respondents said that they have consumed pornographic content while only 6% of the female respondents agreed to this. Male respondents were much more forthcoming in their responses.

3. 84% of the respondents are accessing digital media platforms in the evening or at night. The respondents were of the view that they will be judged for their entertainment choices by friends and family during daytime.

4. 42% of the respondents said that they regularly binge watch something on various digital media platforms. The frequency of binge watching was higher in male respondents than in female respondents.

5. The respondents said that their virtual life on the digital media platforms was affecting their behaviour in the real world. Issues like language deterioration, self-imposed social exile and isolation and lack of concentration were bought to the knowledge of the researchers.

6. Respondents having high digital media exposure had severe or extremely severe anxiety levels and stress levels. On the other hand, respondents having high digital media exposure had moderate level of depression.

Conclusion

As mentioned in the beginning of this study, the world as we know today is governed and dictated by digital media. The society is living in the proverbial 'Digital Age'. The researchers through this study had aimed to highlight just one of the multifaceted impacts digital media has made on the society. The study bough to light some surprising, some shocking and some disturbing facts. Digital media platforms like Facebook, Instagram etc were originally started with the noble intentions of bringing the world closer. But as this study shows, not only social media platforms, but a host of other digital platforms like Netflix, Youtube, TikTok are actually isolating the people from one another in the name of escape from reality. Not only the respondents reported of changes in their psychological behaviour but the fact that heightened digital media activity is hampering their physical activity is a worrisome trend.

The study also pointed that there exists a positive correlation between digital media usage and anxiety & stress levels of the respondents. The researchers would like to point out that these findings in no way trying to draw an inference that digital media is the sole reason for higher anxiety and stress levels. But the researchers would like to mention that digital media is definitely contributing to the high anxiety and stress levels. The findings of the study are not exhaustive in its nature as is the case with the digital media, human psychology is always in a state of flux as well. Hence, further studies are needed to be carried out regularly to keep a tab on the impact of digital media on the human behaviour and mind.

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Emerging Social Media Trends in Disaster Management Practices in India

Dhanashree Giri Amatya and Aman Vats**

Abstract

Social media these days have become a very generic source of communication. Specially, youth are the mass users of web 3.0. In fact social media is as popular among Indian youth that India tops the list of Facebook users as of July 2019. Interestingly, social media use is not just limited to entertaining communication, rather its scope has expanded even in times of crisis. Social media have been used in various disasters in recent past making it the fastest medium to reach masses. However, its scope is yet to be explored in different phases of disaster management as social media have more potential than just being used during disaster times. Many nations are using social media as a tool to disseminate regular warnings, educating and knowledge sharing regarding future disasters and safety guidelines for such circumstances. Since social media is a popular medium in India, it has lots of probability to be used in educating the masses. However, this comes with a range of challenges ensnared. In this paper, authors examine the use of social media for communication by disaster managers during different crisis and try to find out the emerging trends of social media usage in this direction. For this research, quantitative survey was conducted among locals of Nainital (district in Uttarakhand) and Chennai (Capital city of Tamil Nadu). The data was gathered from 919 respondents to investigate the existing status of social media use, which was followed by experts' interview using Delphi technique to identify future trends of social media usage in disaster management..

Keywords:Social Media, Disaster Management, Future trends, Mass Communication, Crisis Communication, Disaster Communication, Social Media Marketing

Introduction

The advent of social media communication back in early 2000 was majorly viewed as waste of time (Fraser & Dutta, 2010). Today it serves as an important channel of communication and has gained popularity not just among youth but also businesses use it for reaching out to the masses. Now social media is being used by the bloggers to promote businesses and themselves, almost every business is on social media platform such as Facebook and Instagram. In fact, campaigns for promotion of movies, political agenda and the likes are also being done using social media. In the most recent times, social media have been used for rescue operations during crisis as well (Giri & Vats, 2019). Since, social media is ever changing its strategies, it can be stated that social media is not static in nature. Early millennium sites like Orkut and Hi5 became quick hit among the youth for connecting with friends. At that time social media platforms were quite basic, having limited access and usage (Ryan, 2008). With time, these platforms became accessible to every individual and became popular among youth for not just connecting with family and friends but it also provided phone and video calling facilities, games and entertainment, photo sharing, commenting, liking and sharing stories to name a few. Authors like (Kaplan & Haenlein, 2010; Li & Bernoff, 2008; Vaughan & Tinker, 2009) may have criticized it, but these platforms are here to stay and evolve with time. Fink, Zerfass, & Linke, 2011; Macnamara & Zerfass, 2012; Wright & Hinson, 2011; Zerfass, Verhoeven, Moreno, & Tench} however, consider that these platforms though have gradually developed, but have taken "longer than expected" (LINKE & ZERFASS, 2012) in this process. In the past, this kind of study has never been undertaken, which limits the exploration of scope of the use of social media in disaster management. While it is widely used world across, it definitely requires a roadmap to improve knowledge about existing and emerging trends in social media communication for the purpose of disaster management. This research focuses on quantitative survey along with qualitative two- wave

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Delphi technique to identify current practices and future social media communication development strategies.

Defining Web and Social Media

Today web (Internet) and social media are more developed than ever before. While most of its users cannot identify the difference between the two, it is interesting to learn that World Wide Web and Social Media, although rests within the same domain, are vastly grown in its functionality and with time these have completely changed the way we exchange communications. For the purpose of this study it is essential to understand the difference between various versions of World Wide Web and how this has encompassed social media into its development.

The creation of World Wide Web dates back to 1989 when Tim Berners- Lee developed it while working for CERN (The European Organisation for Nuclear Research) in Geneva Switzerland. Web 1.0 was more of a read-only web that featured static web pages and used basic HTML. This web version did not support mass- publishing, making it responsible for online content management. Interestingly during those days creating a web page was way costlier than today. It did not have machine compatible content, which meant only humans can read it (Patel, 2013).
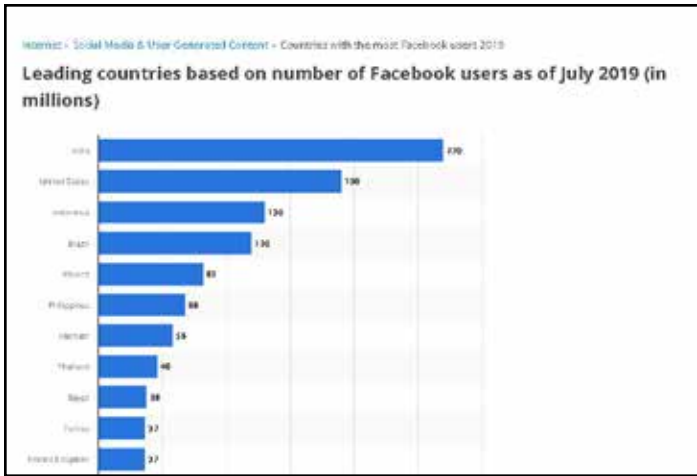
The first decade of the millennium saw drastic change in the way World Wide Web was being modified. Web 2.0 (as it was being known) was the second generation of the web. This was more user friendly as it was read-write web. O'Reilly and Dale Dougherty were the masterminds behind this development. This web opened up its arms to public for social interaction. While web 1.0 was majorly used by big companies, 2.0 gave opportunity to the communities to connect (Argenti & Barnes, 2009). During this phase, we majorly saw the rise of blogs, really simple syndication, wikis, mash-ups, tags, tag clouds, etc. In this stage we also saw the rise in social websites like Orkut, Hi5, YouTube, Facebook and MySpace. Gradually, the number of social media sites also increased and their orientation was also seen changing with the introduction of Web 3.0 (Cormode & Krishnamurthy, 2008).

The phrase Web 3.0 was coined by John Mark off of New York Times back in 2006 (Rajiv & Lal, 2011). The web 3.0 included semantic tagging of content. By using metadata "display only" data could be converted into meaningful information that can be located, evaluated and delivered by software agents. User friendly social media platforms nowadays – like Instagram, Facebook, Twitter make for a great example of Web 3.0. Web 3.0 has provided its users with freedom of not only tagging but also it helps businesses today which heavily rely on data analysis of products and services online (Patel, 2013; Khanzode & Sarode, 2016).

However, since we are discussing social media in this research, we take the following definition by (Kaplan & Haenlein, 2010) in their work, defining social media as internet based applications that are designed based on "ideological and technological foundations of Web 2.0", which allowed user to create and exchange contents with each other. (O' Reilly, 2007) in his works distinguished Web 2.0 from Web 1.0 by mentioning following characteristics that the prior had – "programs become platforms, wisdom of crowds, data inside, customer integration/ user based content, ubiquitous and dynamic conditions, and browser independent content" (LINKE & ZERFASS, 2012). Which meant that social media was an interactive platform where people were allowed to create and share self generated content (see e.g. (Contractor & Eisenberg, 1990; Hipner, 2006). Authors like (Döbler, 2008; Macnamara, 2010) have described social media as "paradigm shift and digital evolution."

In recent past Facebook and YouTube have become most used social media platforms across the globe (see e.g. Nielsen, 2012; Postman, 2009). In fact, if you look at the statistics, India is one of the biggest consumers of Facebook in 2019, with approximately 3 million users. The case of YouTube is no different, as 21.2 million users on the list are from India (Geoffrey, 2018). Many authors like (Bauer, 2007; Holtz, Havens, & Johnson, 2008; Pleil & Zerfass, 2007; Ruisinger, 2007) have expressed their positive feedback on use of social media in various private and non private organisations.

Courtesy: https://www.statista.com/statistics/268136/top-15-countries-based-on-number-of-facebook-users/

Figure 1: Countries leading in category of using Facebook in 2019

Courtesy: (Geoffrey, 2018).

Figure 2: Countries leading in category of using YouTube in 2019

Social media have definitely eased information reach and with ever developing internet communication (from 2G to 3G and 4G networks), with doubled rapid reach, media communication has never been so impactful as right now (Postman, 2009; Lattemann & Stieglitz, 2007; Macnamara J., 2010b). However, since social media is always evolving, its ever changing statistics could mean that if you don't use it regularly, it will get difficult to understand and hence affect the way it is consumed (Zerfass, Verhoeven, Moreno, & Tench). In other words, "lack of engagement is disservice to your brand" (LINKE & ZERFASS, 2012).

Nonetheless, the good news is that people are consuming social media like never before and accepts nothing less. Social media today, is all about delivering the much needed communication (Breakenridge, 2008). (Giri & Vats, 2019) have highlighted the use of social media in various disaster situations for better mitigation across the globe – Haiti Earthquake, Chennai Floods, series of cyclones that have hit India in recent past. Including social media as a method for not only dissemination of information regarding disasters but also educative materials can go a long way in mitigation and resilience practices. On the other hand, there exist challenges that need to be addressed so that communication is robust between stakeholders (Nightingale & dwayer, 2007).

Initiation to recruit more social media (or media specialist) experts must be carried out in disaster management organisations. "Pre-established "organisation-centred" style of working is becoming obsolete, as interactions are becoming complex within multiple new and ever-changing communication arenas" (LINKE & ZERFASS, 2012; Luoma-aho & Vos, 2010). Private organisations, world over, are recruiting social media executives to handle the interactions between stakeholders. One of the main reasons for recruitment of experts is the constantly changing World Wide Web. New knowledge in one way could be a boon for the organisations to address concerns in entirely different way, but at the same time not keeping up with latest technology could mean losing track over dissemination of correct and timely information, that could lead to chaos (Ihator, 2001). Hence disaster managers must decide before mainstreaming social media into disaster management.

Handling social media is not easy, especially when it comes to using it in disaster management, where timely updates and right information are at stake. Losing control in such situations and amount of increased work could increase work pressure on disaster managers while using social media for such strategic communications (Fink & Zerfass, 2010). Several studies show that today, various organisations are hiring social media experts to handle and prioritize business strategies for social media (Diga & Kelleher, 2009; Toledano, 2010; Stankovic-Rice, 2011). However, it is yet to manifest entirely in disaster management in India. More importantly, since social media matrix are

changing swiftly; it is significant to understand its future into disaster management in India.

Research Question and Methodology
RQ1: To what extent is social media communication established in India and how will this develop in future?

RQ2: To what extent social media is being consumed during crisis situation by the population?

RQ3: How is social media being evaluated by various local Governmental and Non-Governmental Organisations for disaster mitigation and its future?

Mixed method was used for the purpose of this study. In the first phase of the study a quantitative survey was conducted among the locals of Nainital and Chennai. The sample size comprised of 919 respondents out of which 46.8% were from Nainital and 53.2% from Chennai. 55% of which were post graduates or above and 10.1% with completion of higher secondary or below. Since the idea was to find the reach of social media communication, every individual between 16 to 80 years was taken in account for the study. A structured survey questionnaire with 25 questions was conducted on field and sorted online. The questionnaire forms were provided to 1000 participants out of which only 919 were valid responses, thereby resulting in 91.9% of response ratio. It was assumed that both sub- samples represents a good cross section of population from India as many respondents were living in given regions but hailed from elsewhere in India. Descriptive and inferential statistical analysis was conducted using SPSS software.

In the second phase of the study, the investigators conducted a qualitative analysis using Delphi technique for finding answers to the research questions. This study comprised of 30 experts from the fields of communication and disaster management. For this research the experts were chosen on the following criteria:

1) Persons academically involved in social media or disaster management research Or
2) Persons responsible for social media or disaster management in their respective organization having at least had two years of experience in the particular field.

The current trends that were identified in phase one was presented to the panel of 28 experts in two subsequent waves. Delphi technique has been an ideal method to obtain consensus in various disciplines in the past. Similarly, researcher used this method for the study to develop an agreement list with the inputs of experts from the field of media and disaster management disciplines. This technique is reliable as this method does not promote dominance of any opinion in particular, which is quite possible in other traditional qualitative methods (Raghav, Kumar, & Bhardwaj, 2016).

For the first round of the Delphi study, the experts were asked to provide their feedback on the current trends. While in the second wave, they were asked to interpret the feedback of the peers from the first round. Even though this study cannot be considered to be a representative study, it provides benchmark values and future trends of social media consumption in disaster management in India.

Results
Data from both the phases of study provides insights into all three research questions. As mixed method was employed, the results are presented comparatively and combined.

Combined Result of Nainital and Chennai:

According to the survey, 83% respondents had awareness about what social media was and how is it consumed, while 17% did not have any idea about social media and its usage. Most popular social media platform was confirmed to be Facebook with 83% users; nonetheless, twitter was also a popular choice, with 67% respondents using it along with Facebook. About 47% of the users were regular visitors on social media platforms. However, it was interesting to note that continued accessibility to internet was only to approximately 48% of all the respondents. This explained that although masses had fair knowledge about social media but internet accessibility was seen as major road block in its usage. Nevertheless, social media communication is well established among the population.

As mentioned earlier, the number of Facebook users in India is 270 million and rising (figure 1) and this was also validated with the survey conducted for this study, with most preferred social media was Facebook (83.5%) not only during normal times but also during crisis situations. The second being twitter and least being Instagram. In fact, these social media platforms were fairly rated when it came to effectiveness during crisis and post crisis situations. The responses showed that approximately 78% population agreed that information dissemination via social media was effective as it reached the stakeholders in timely manner. However, its efficiency in post disaster recovery management was less than during disaster times with 76% positive responses. Interestingly, respondents also agreed that using social media in facilitation of better redevelopment and faster recovery is essential and must be taken into account as it reach is rapid.
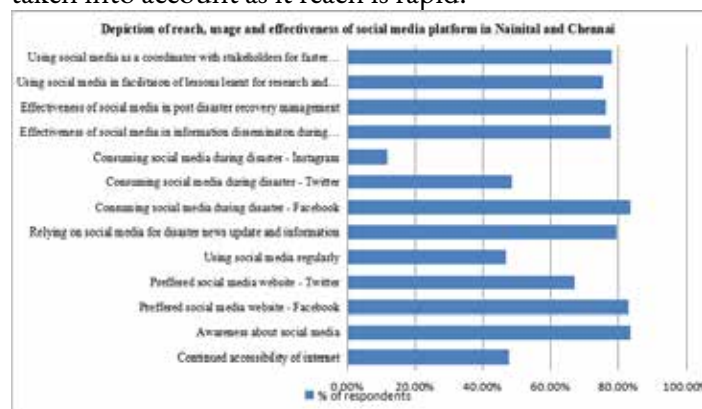

Figure 3. Current status of reach usability and effectiveness of social media
(n = 919 randomly selected population from Nainital and Chennai)

After analyzing the above result, Delphi panel was presented with the results, that since social media is predominantly used by majority of population will its use in disaster management rapidly increase in future? 60 percent agreed, 21.4% disagreed and approximately 18% were not sure. Considering social media's rapidity, most of the Delphi panelist agreed that use of social media among disaster management authorities will rise in future. However, different views were observed when the panel was asked about the ease of integration of social media communication into existing process. Approximately 64 percent admitted that it will not be easy to integrate social media in existing process. In fact one of the panelists mentioned "since most of the disaster managers are older

in age, it is difficult to introduce new technologies at the first place", however, everyone agreed that it may take time to integrate social media in disaster management but it is not impossible.

The results from the first wave of Delphi technique predicted that although the use of social media in disaster management may increase in future, its integration could be difficult (see table 1) and may take longer than expected. However, it is interesting to note that mainstreaming the use of social media is yet to be established in disaster management authorities in India as of now, even though it is being used during crisis phase, but it is not yet being used for other phases of disaster, especially mitigation and redevelopment (Giri & Vats, 2019).

Social media undergoes drastic changes and needs dedicated team

In order to establish social media communication in disaster management, it is essential to build team that is focused only on communication strategies (LINKE & ZERFASS, 2012). The panel of 28 experts mentions that "babus" (a term given to bureaucratic officers who depend

Table 1:Opinion on use of social media

	Agreement on the Likert Scale of 1 to 5				
	1 (not at all)	2	3	4	5 (very much)
How accurate do you think is the following forecast: The use of social media among disaster management authorities will rise in future	10.4%	11%	18.6%	45%	15%
How easy is the integration of social media communication into existing process?	64.3%	-	28.6%	7.1%	-

very much on subordinates for majority of their tasks) are usually not well versed with the changes occurring in social media. From the literature review, it is well-known that social media is ever changing platform – from a Web 1.0 version to Web 3.0, within two decades, it has grown and altered considerably. In reality, some of the past studies like

(LINKE & ZERFASS, 2012) also recognized that a team is required to control the communication done via social media. However, the same study also highlighted that centralized expertise is also as important as having a team. This indicated towards having a collaborative approach so as to maximize the benefits of social media communication in all phases of disaster management. For second wave, the questions were subject- specific to understand the expectations and acceptance of social media in disaster management as advantageous communication tool in future.

Table 2: Depicting ease of social media use in disaster management.

	Agreement on the Likert Scale of 1 to 5				
	1 (not at all)	2	3	4	5 (very much)
How easy it is to use social media to disseminate information during crisis	68%	3.5%	17.8%	10.7%	-
How viable is it to collaborate with social media experts for dissemination of information	14.5%	28.5%	17.8%	3.5%	35.7%

Hence, we can establish (see table 2) that even though disaster mangers are willing to use social media as it is a rapid medium information dissemination, the need for a dedicated team is felt with approximately 36 percent panelist agreeing to collaborations with social media experts for crisis management. 71.5 percent experts believed that maintaining social media accounts especially for crisis management was tough and required consistent efforts, which along with various other things lined up, was a difficult task and keeping the pages up-to-date was quite over burdening. Further, Delphi experts pointed out that as social media is changing very rapidly, a dedicated team is better choice for learning the matrix and putting it into action rather than disaster managers (39.2 percent agreement); however they also felt that the process must also be looked over by disaster management specialist so that right information is disseminated.

Sporadic evaluation instead of integrated measurement systems

When using social media, evaluating its progress is very important. These days every private organisation analyses the statistics provided by social media platform that show the success of their key performance indicators (KPIs). However, introducing the similar strategy for communicating disaster related information in all phases of disaster management could indicate its reach and performance in terms of diffusion of the information

Table 3: Result of first wave Delphi Study- Depicting time period required for social media integration in disaster management.

Percentage of respondents		
View on social media in Disaster Management Authorities in India		
	Until the end of 2020	7.1%
	in 1 till 3 years	46.4%
	in 4 till 6 years	28.5%
I don't see it happening in long run	18%	

among vulnerable communities.

The relevance of systematic evaluation of social media platforms was agreed widely by the experts, however major obstacle observed by the panelist were 1) non availability of human resources (dedicated teams), 2) budgetary approval takes time in governmental organisations, 3) most of the employees in disaster management authorities in India are old fashioned and are comfortable working in outdated manner, 4) those who are young and new recruits are not provided with ample opportunity to bring in changes (basically the organisations have less leniency and freedom for experimentation).

During this study, when the experts were asked if this situation might improve within next year, only 7.1 percent agreed while majority (46.4 percent) were of view that it may take at least 3 years for situations to get better as most of the government organisations are actively using social media for strategically improving their positions. Disaster management authorities may think over it and in few years inculcate dedicated department for social media communications.

Commissioning budget for social media department in disaster management

Budget allocation is one of the most important aspects in the way of adapting new technologies. As mentioned earlier, experts' opinions regarding having a dedicated team for handling social media needs approval of budget. Moreover, since web is constantly changing to new modes of communication – from static one way to interactive web. With this also comes the issue of governance, while discussing about recruiting a dedicated team, it was also realized that since such teams will be working independently, the set of rules that could be governing the functioning of department is essential. However, with existing knowledge of social media, the present disaster managers may not be proficient enough to develop such rules alone and hence, time and monetary investment would be required. Nevertheless, training disaster managers could be another option but again it will also require time and investment, though it could be cheaper way of consuming the available resources, but in the long run regular upgrading will be mandatory for keeping up with technological advancement. In this study, the experts were asked to rate their opinions on the Likert scale of 1 to 5 that we can see in following table (see table 4).

Table 4: Depicting acceptability of social media integration in disaster management.

	1 (not at all)	2	3	4	5 (very much)
Disaster managers would be committed to adapt to social media for disaster management in future	-	42.8%	21.4%	17.8%	18.%
Officials would be more interested in attending training on social media developments	35.7%	12.3%	21.4%	35.7%	-
Budget will be allocated for social media activities in future			43%		57%

Delphi experts were of view that adapting to social media use into disaster management could be seen as advantageous; however the lack of time and other important work may put social media updates in the back seat. Approximately, 36 percent agreed that adapting to social media for disaster management in future but dissent was apparent with 42.8 percent disagreeing to it and 21.4 percent being uncertain. Similar results were evident when asked if the officials would be interested in any training related to social media. The concerns of Delphi panel were same and almost 35 percent agreed wile same numbers disagreed. However, when asked about budget allocation, 57 percent were sure that social media would get monetary support in disaster management organisations and some also added that provided the economic support, it will be convenient to go for collaborative approach instead.

Lastly, since Delphi panel agreed on having a department dedicatedly maintaining disaster management organizations' social media accounts, we asked if this department would be established in coming future.... It was clearly seen that most of the panelist agreed upon having such a department soon. While most agreed it would be accomplished in either 1 till 3 years or 4 till 6 years but they were unsure if this would happen until the end of 2020. The experts mentioned various constraints and pointed towards working of government. It was noticed that most of these experts said that a lot of planning, paper work, research etc. will be conducted to analyze its benefit before creation of any such department in government organisations. However, they also mentioned that if it is privatized, this could possible much earlier than expected (see table 5).

Table 5: Depicting time period required to develop social media department in disaster management

Percentage of respondents		
How long, do you think, will it take to develop a department of (social) media in disaster management?		
	Until the end of 2020	14.3%
	in 1 till 3 years	35.7%
	in 4 till 6 years	35.7%
I don't see it happening in long run	14.3%	

Discussion and conclusion

In this study the mixed method provided a greater spectrum to identify some general and upcoming trends in the use of social media in disaster management in India in near future. This research offers answers to a range of questions that arises in including social media as a quick source of reaching out to the masses:

Despite the fact that more than half of Indian population does not use social media on regular basis, its use is constantly rising and is hit among the youth. Accordingly, it can be concluded that social media is there to stay and its usage will rise with time. Even though, accessibility in remote areas is still a concern, major population relies on social media for their daily dose of news and entertainment. Its rapid reach makes news easily accessible which makes it even more convenient for people to update themselves. Therefore, the use of social media is expected to rise with time.

Although social media is considered an instant source of news for its users, it may be difficult for disaster managers to understand and update it often and may require training. However, this may not be the case with new comers. One possible way to instill social media skills in older generation could be by involving and designing training around youth and older employees. However, this process may take longer than expected. The study shows that since social media is ever growing and changing process, it requires a focused team that is capable of thoroughly understanding a disaster and using social media accordingly. This could be done by building a team that includes experts of disaster management as well that of social media. Hence, collaborative approach is needed to promote the use of social media in disaster management.

As of now, since social media is only used during crisis, it does not have any valid KPIs in place. Introducing social media strategy will play an important role in reaching out masses when social media will be used in different phases of disaster management. This will assist in analyzing social media's reach and effectiveness and in the long run strategy based social media communication will ensure better knowledge base among the masses. Though the panelist agree that social media will be accepted by disaster managers and the trend suggests that social media communication

will get dedicated budget in near future. Still, they strongly feel that most of the government employees would not be keen on getting themselves trained for using social media in disaster management even if budget is allocated. However, they instill that this will take some time but will definitely be introduced soon in disaster management organisations. Social media's integration is expected to rise in future, but the panelist also mentioned that government organisations take longer to pass budget for new emerging technologies than private ones and most importantly these organisations lack the freedom to experiment. Nevertheless, since social media is well established in itself, the budget allocation may not take longer in near future. In fact, past studies show that there has been advancement in the use of social media from first experimental phase to having established social media structure in future.

Relatively new social media use in disaster management may face many challenges in its experimental phase, but according to the Delphi panel, majority feels that a dedicated department of social media in disaster management may be expected within next five years. Referring to the trends in the west, they strongly sense that social media will be an impactful tool and most of the government organisations will encourage its use in future. Since, recent studies also highlight its use in many disasters, it can be concluded that social media will also be used in various other phases of disaster in times to come.

Limitations

Since this study was carried out in two cities of India, the result cannot be considered to be a true representation for other states, especially those states with different social media usage patterns. However, the general trend that this study depicts should not inevitably be doubted in their validity to different states of India, but this definitely needs an investigation. Some regions of India are more advanced than other in regards to their development, internet facilities and knowledge about social media. Development in different regions of India could provide a great comparison about future changes in the use of social media communication in disaster management. Many experiments have been carried out in recent past for incorporating social media into existing disaster management procedures, however neither the qualitative nor the quantitative aspect of the

study provide a clear picture of predicting trends so far. Hence, this should be analyzed further using different research methods. Results from this study could be used as a benchmark for comparison between predicted trends and reality. This would help in making dynamic and complex communication environment in social web more understandable, also filling up the existing research gap helping those who struggle to integrate new technologies in disaster management processes.

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Intermedial Strategies and Aesthetics in Cinema: Locating a New Cinematic Form through the Films by Alfonso Cuaron.

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Abstract

This paper attempts to locate the influence of televisual aesthetics in cinema in general, and studies the films of Alfonso Cuaron in particular, through the approach of Intermediality. This paper further elaborates the concept of Intermediality and how it is approached within the discipline of Film Studies. In order to do so, Brazilian television seriesCity of Men (2002) is taken as a reference point to study the influence of television in cinematic aesthetics, and analyses cinematic style of Cuaron. The paper critically analyses one of Cuaron's film Children of Men (2006) as a text, to draw upon the inferences of intermedial scopes within a cinematic text.

Intermediality

The term Intermediality can be understood as an approach to understand the interconnectivity of different medial vehicles. As means of expression and exchange, different media refer to and depend on one another, both explicitly and implicitly; they interact as elements of various communicative strategies; and they are constituents of a wider, social and cultural environment. Jensen has said "Intermediality denotes communication through several discourses at once, including through combinations of different sensory modalities of interaction, for instance music and moving images. It represents the combination of separate material vehicles of representation, as exemplified by the use of print, electronic, and digital platforms in a communication campaign. It also addresses the interrelations among the media as institutions in society—interrelations that are captured in technological and economic terms such as convergence and concentration."(Jensen, 2016)

The study of Intermediality has evoked a great deal of enthusiasm among the scholars of this century. The reason for such interest stems from the dissolution of boundaries between the mediums of communication and the subsequent combination of them to form a new approach of disseminating information. With the emergence of globalization that gives rise of transnational global capital flow amidst a free market economy, one cannot overlook the mix of different medias that creates a complex grid of intermedial practices. A new type of innovative communication has come into being, as a result of this mixture, generating a new aesthetic as well as economic flow. This has satisfied the audience's demand for "newness" in mediums and encouraged the concept of intermediality to be taken into higher levels.

Objective of the study

Intermediality is perhaps one of the most debated topics in the field of arts and mass communication. This paper makes a comprehensive study on the topic of Intermediality and tries to understand the intermedial relationship between television and cinema. Here are the objectives of my study:

a)Understanding the position of the cinema under the umbrella of Intermediality

b)Exploring the changes in televisual aesthetics as a result of Intermediality

c)Understanding the cinematic changes in the filming style of Cuaron as result of Intermediality.

Methodology

The methodology used in this project is "content analysis"

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The project seeks to understand the intermedial relationship between the aesthetics of cinema as well as television. It tries to understand the resulting outcome that has come into being as result of the combination between film and television. It analyzes different shots of the great filmmaker Alfonso Cuaron and other Latin American television directors to show the existence of this concept in their work. It also takes references from many imminent film critics and theorists and analyzes their take on the concept and how art is changing as result of it.

The position of intermediality on cinema

"The initial development of intermedial research perspectives has been followed by reappraisals, and the term "intermediality" itself is no longer regarded as that ubiquitous catchword which came onto the scene in the 1990s with such striking success.1 Nevertheless, there appears to be sustained interest in the investigation of intermedial configurations and in intermedial research perspectives in general. This is reflected not least by the large and presently still increasing, number of multidisciplinary publications and conferences devoted to the topic, and by the ongoing clarification and differentiation of the research perspectives themselves." (Rajewsky, 2011)

From its inception, cinema has incorporated the existing art forms. Each art form has interacted with the other to create a new synthesized space, having qualities much different from its original spaces. Hence, a hybrid space has come into existence. This hybridity has crept into the narrative style in cinema and impacted its aesthetics to a great extent.. As a result, there is a change in the form and poetics of cinema, leading to the rise of a new area of study in the visual patterns of the medium. Cinema can be considered more than an instrument of capturing events and situations in time. Cinema has successfully created the juncture between two realms of human experiences-the lived reality as well as the imaginative trope. This has allowed a new scope for film scholars to study the new scopic dynamics of cinema through the approach of Intermediality.

It is also important to know that the approach to Intermediality also takes the form of "anxiety of influences "in the medium which is often constructed and deconstructed during the course of its narrative flow

causing a transcendental quality in its presentation.(Petho, 2011)

Understanding the aethetics of latin american television programmes

A case study of city of men: The aesthetics of this television series is an excellent example of studying the televisual language of the story. By rejecting the very basic elements of narrative storytelling and adopting a new stylized poetics, this series has proven to be quite appealing around the world. The main elements of the aesthetics of this television series revolve around the use of hand held camera, often moving quite drastically while taking the shot.

The next is the method of using very fast editing techniques, which opposes the Classical Hollywood Continuity Editing style. .In this series however the structural aspect of editing is missing. Edits are more or less haywire and are even included in places where it is not necessary. This particular method of presenting the series fits perfectly to present the fast-moving life, the hustle bustle and uncertainty of situation that revolves around it. The series even incorporates certain graphical and animated elements associated with the voice of the narrator to give the audience a background of a particular situation. This proves to be quite interactive and appealing.

`Understanding the intermediality between the aesthetics of cinema and television

Cinematic Style of Alfonso Cuaron: Alfonso Cuaron is a Mexican filmmaker, screenwriter and editor who have gained quite a reputation for his works both in in the Mexican film industry, as well as in Hollywood. Cuaron graduated from the Centro Universitario de Estudios Cinematographicos (University Center for Cinematographic Studies) in Mexico and worked as a television technician initially. He starts by directing many television shows, telenovelas in particular, with the most famous being La Hora Marcada(The Marked Hour),which was broadcasted in Televisa channel.

Cuaron has displayed majorly three types of cinematic tendencies throughout his career. Cuaron's initial works, which center on creating telenovelas carrying one

particular aesthetic style, like the usage of long takes, interesting visual presentations but yet having certain similarities with Hollywood editing techniques .Then were the solo Mexican films in which he has projected cinematic techniques associated with televisual style of storytelling; and the next phase has been the combination of Classical Hollywood Narrative and his former televisual style which can be seen mostly in his films made in Hollywood.

Cuaron's style of filmmaking differentiates itself from other filmmakers' style because of his unique approach towards the projection of time. He rarely associates his works with too many cuts, or heavy editing. Cuaron himself regards this delicate handling of time as why to reinforce the importance of real time in his films. Cinematic time is often sculpted like the compositions in a musical piece, having various episodes of drama and several crucial moments.

To achieve these techniques, Cuaron employs the use of extreme long takes, use of natural lighting, and forms a pattern close to the aspect of documentary realism. It is here that certain televisual elements seep into cinema. Quite similar to the aesthetics of the news reel used in reporting incidents or moments in news channels and other television programmes in a journalistic fashion, Cuaron frequently uses equipment like Steadcams and handheld cameras. Artificial lighting is rejected and more prominence is given to natural lighting. All of these are done to recreate the aspect of "real time" in his films.

Another important trademark of Cuaron is his editing technique. As Cuaron is very much concerned with absorbing the elements of cinematic time into his films, he does not use a cut like a Classical Hollywood Cinema. He always makes sure that the editing does not break the momentum of every single shot capturing the moments of time, thereby causing the creation of extreme long takes, unlike a typical Hollywood film. So, he waits for the shot till it dissipates all its meaning. It is only after this that he cuts. The best example can be found in his film Roma(2018).

Roma has received a great degree of appreciation for its content was well as the cinematic style through which the film has been made. Michigan Today, an online journal praised the film in these words:

"The film's sequential opening initiates this approach. As titles roll, Cleo scrubs a tiled entranceway (photographed with visual and aural appeal), tidying up the family's bedrooms, gliding down the stairs with the day's laundry, and then rushing off to pick up young Pepe after school. The shifts from location to location are realized with smooth, barely perceptible camera pans. Cuarón chose to serve as his own cinematographer and, in addition to his writing and directing, carries out the job with unified precision. The camera's revelation of Cleo's place and domestic role in the household is made incontrovertibly clear, simply conveyed not with dialogue or editing emphasis, but rather with the visual display of real-time and "accidental" action. This, I believe, fits Bazin's praise of filming that is "linear and melodic." Indeed the opening flow of scenes in Roma has a balletic feel." (Beaver, 2019)

There is a scene in this film where Cleo and the Landlady of the house are seen buying a crib for the baby, and suddenly a violent mob attacks the people on the streets. The attackers reach the shop and kill many customers. As soon as one of them approaches to kill Cleo and the Landlady we discover the attacker is Cleo's boyfriend. Unable to kill them, he runs away from the shop. Cleo's water breaks and in the next scene we see her being taken to the hospital. In this scene only four shots have been edited together. Here, the purpose of editing transcends far beyond making the narrative of the story. It most importantly helps in generating the crescendo of elements that can be found in two major extreme long takes. Editing acts almost like a bridge between the recurring flows of time.

A Classical Hollywood editor would edit the scene in the following manner: first the establishing shot for the shop will set forth, and introduce Cleo and the Landlady in two shots and medium close up. It might even use close up to show the discussion between Cleo and the Landlady. Dialogues can be shown in a shot reverse shot fashion. Another establishing shot can be introduced for showing the street in order to establish the spatial movement of the violent mod, long shot would be used to show the attackers killing the customers in the shop, and then a series of medium close ups and close ups would be used

to show the encounter between Cleo and her boyfriend before settling for a long shot to show Cleo going to the hospital.

This entire episode is shot by Cuaron in only four shots, unlike numerous cuts that are common in Hollywood editing style. The main two shots (other two being mainly reaction shots) encompass within itself the density of time to such a great degree that it makes such heavy and narrative oriented editing worthless.

Cuaron deals with the aspect of "real time" in this sequence in the following manner: in the first shot the camera simply tracks to the left, displaying the interior of the shop, with Cleo and the Landlady discussing the purchase of a crib with a saleswoman. Suddenly, a huge uproar is heard and the camera starts to pan towards the right. Several customers can be seen looking outside through the window. The camera keeps on panning right till it shows the audience what is that is actually happening outside. We see there is mob violence taking place in the street. The camera continues to pan right till it shows Cleo and the Landlady standing on the other side, which is also now looking through the window.

In one shot, Cuaron is able to establish the nice mellow mood of Cleo buying the crib for her baby and then suddenly change the tone of the film to something dangerous and violent. Hence multiple rhythmic and story elements can be seen just through the panning of one shot without any cut. This shot is combined with another shot to further the violence that is goes on inside the shop.

In the next shot, the camera starts to pan from the right corner of the room. We see the attackers shooting random customers. Suddenly, a hand holding a gun comes on the screen. The camera stops to pan and starts the same motion on the other side, where we discover the boyfriend. There is a quick reaction shot of Cleo and the Landlady who is feeling scared. The shot switches back to the boyfriend who runs away. The next shot focuses on Cleo's feet where we see her water is broken.

Hence, by establishing these four shot Cuaron is able to tell his story fluidly. These types of camera movements and

editing techniques become the basis of Cuaron cinematic work. The director never lets his films compromise on the aspect of the flow of time. Time is something which should be delicately handled by the artist and used to sculpt the space of action thereby allowing the audience to seep into the cinematic atmosphere.

A Critical Film Analysis of Children of Men(2006)

Children of Men is a dystopian action thriller film directed by Cuaronin 2006. It was co-written by Alfonso Cuaron along with Timothy J. Sexton, David Arata, Mark Fergus and Hawk Ostby. It is based on the novel by P.D.James. It shows London in the year of 2027, where people are very well aware of the extinction of the human race due to the infertility crisis that has dawned upon the world. Illegal refugees try to seek refuge in the United Kingdom, but the present government imposes certain oppressive laws against them.

"This film not only suggests that the economic pressures on contemporary Hollywood directors differ little from those in the studio era, it also suggests that film style in the age of globalization is not as homogenized as many fear. The long take is the most prominent feature in Children of Men, including many which are digitally contrived. Lofty reasons by the filmmakers are given for these long lakes, but there are more pedestrian reasons behind this. Other examples past and present suggest that often the tong take serves the needs of both filmmakers and their producers, at least for a while. Cuaron himself paid his dues over the years with more generic films, and is now making a bold auteurist declaration with these long takes. The question remains whether the economics of Hollywood will allow him to continue." (Udden, 2009)

The film revolves around a man called Theo who is a civil servant trying to protect a woman called Kee. Kee is the only woman in the dystopian world who is pregnant and therefore becomes the last ray of hope for humanity amidst the ongoing infertility crisis.

Cuaron uses a wide range of innovative shots for this film. The most prominent technique that can be found in this film is the use of handheld cameras to a great extent. The

main objective for using such equipments is to employ a documentary feel to the film. Camera techniques are quite similar to the one operated by news channels and reporters who report instances like disasters or accidents for television. In this way Cuaron is able to emphasise on every small detail of the film making the audience feel they are inside a dystopian world. The other reason for using this method is to seep the audience into the real time aspect of film and to rejuvenate the episodic and rhythmic flow of every shot of the picture.

Like most of Cuaron's films, natural lightening is used in here, which is later reformed in post-production to give a look of a doomed world, almost on the verge of welcoming the apocalypse which can be resulted into the end of everything. The sun is rarely seen in the film and all elements around seem to be dusty and old, with filth, rubble and pollution present on the streets of London.

One of the most innovative camera movements in Children of Men is the car ambush scene, which has a total length of four minutes and one second and happens all inside the car. The scene first shows some interaction with Kee and Theo, and then focuses on an amusing interaction between Theo and Julliane. Suddenly, their car is stopped by a burning vehicle that obstructs their path. A group of protesters come running after them with Luke trying his best to reverse the car. As they start losing the crowd, a motorbike appears from somewhere and starts chasing them. One of them sitting on the bike shoots at them and Julliane gets hit on the neck. Theo embraces her from behind and tries his best to make Julliane regain her consciousness. When the bike comes near the car just about to shoot Theo, he violently opens the door of the car, thereby hitting the bike man and saving them all. Luke now reverses the car and moves towards the opposite direction thinking everything is safe. Suddenly they hear the sound of a police car and they are forced to show their documents to the police. Luke shoots the two policemen and drives away. This scene ends with the last frame showing the two policemen lying dead on the ground. This particular scene features three episodes- first being the conversation between the characters and the reminiscence of the olden days between Theo and Julliane (playing with the ball); the second being the attacks by the protesters and the motorbike; and the

final being the encounter with the police.

Normally such a scene consisting of such prolonged and detailed shots are done by following sequential editing techniques comprising of an array of medium shots and close ups. To enhance the various action sequences, montages are also used. The conversation sequences are usually arranged following the classical Hollywood narrative editing style. However, Cuaron rejects these techniques in this scene as the vision of creating a documentary style of cinematic structure may be compromised. To rejuvenate the idea of "realism" in the film, Cuaron plants the camera inside the car which is suspended by the means of the axis called a sparrow. A special type of a car is designed for this purpose which even has a separate room for the director and the crew on the top of the vehicle to control the camera.

In this scene the camera mostly pans from one subject to another displaying the actions and reactions of the characters sitting inside the car. The camera moves from Kee sitting on one side of the camera showing all the characters and moving back to her again completing a full 360 degrees and even back. When the action sequence starts with the protesters with the protesters attacking the car, the camera takes a full turn displaying the reactions of the characters. The pans, however are not done in an abrupt faction, but have a particular motivation to show a "cause and effect" reactions that follow in the scenes.

For example, when the bullet is fired by the attacker, the camera keeps panning to the direction of the action that follows. After the bullet is fired, the camera pans left where Julliane is sitting. She is hit and struggles in pain. The camera then further pans left to show the reaction of Theo, and then again left to show the reaction of Miraim and Kee who are sitting beside Theo. Now, to show the action of Theo, the camera pans again towards the right and we see him embracing Julliane trying to make her stay conscious. As the biker comes towards the car, the camera takes a left turn again and we see Theo opening the car door violently injuring the bike man. The camera then takes a full 180 degree turn towards Luke to show his reaction and then left again to show the shattering of the windshield which breaks as a result of the bullet which was fired before. By this way the camera is able to display the effect of every

cause that happens that happens in the scene.

Conclusion

The subject of Intermediality deals with the fusion of various types of media vehicles forming a new form of medium that has acquired certain transcendental qualities different from its original forms both in the aspect of structure and economics.

As far as structure is concerned, various directors since the birth of cinema have experimented with it through the approach of Intermediality. As mentioned before, Hitchcock created a new vibrancy in cinematic texture by combining the aspect of film and painting together. The Bates house that is portrayed in the renowned film Psycho with its gloomy appearance, radiating an eerie outlook has a lot to do with gothic and baroque painting techniques which have been used by several painters over the years. This aspect of intermediality (the fusion of painting and film) has also been found, at greater artistic levels, in his film Spellbound which uses surreal imagery to a great extent. The most popular form of intermediality, however, is found in the amalgamation of cinema and literature. Various successful films have been made under this concept, leaving behind an interesting discourse of how words and pictures react with each other. And when it comes to Intermediality in economics, the subsequent merging of different production houses and other media companies has invariably played a major part in affecting filming patterns to a massive extent.

The amalgam between televisual and cinematic aesthetics has resulted in the formation of an inter-medial space that has influenced audiences and researches worldwide. Alfonso Cuaron has

been the product of that fusion. His filmmaking style has acquired both the traits of the televisual as well as cinematic aesthetics. By combining the visual techniques of these two mediums- television and cinema, and laying emphasis on the aspect of real time, Cuaron has been able to create a new cinematic language that can be studied through the approach of intermediality

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Politics of Mythology: A Critical Review of Press Reportage on Subhas Chandra Bose

Pritha Dutta and Rajdeep Roy**

Abstract

Myths over the years have gained disrepute and have been eliminated as an illusion. However, it can be argued that an essential component of politics is a structured myth. The ideas of Barthes, Cassier and Frye have all highlighted the means of a myth in creation of an alternative narrative (Shetynman 2016). One such political mythology that has dominated the Indian political scene in the last seven decades is the legends of Subhas Chandra Bose. The process of continual retransmission and retelling (Bottici 2007) of the Bose narratives by the Indian press has created a unified belief that is legitimised by political institutions. Subhas Chandra Bose's myths conform to an "archetypal pattern" which reflects the Palaeolithic era of a tale of heroic quests, leaving home, enduring death, fighting monsters...(Armstrong 2005). The paper analyses the pattern of narrative that embodies the identity of Bose through the prism of myth making. It theoretically reflects upon the ideology, belief and myth validated by social groups making it more powerful than reality. The paper examines the press narration of a critical moment in the Bose discourse in the pages of an English National daily, Times of India. The daily manifests popular myths and illustrates it as a political argument. The articles position mythologies and legends to advance political standpoints and ideology that subsequently connects to principles upheld by social interest groups. The adhesion of the press narration with mythologies has played catalyst to a construction of Subhas Chandra Bose that represents him as an alternative history of the Indian Freedom Struggle. The paper is a critical review of selected articles of September 2015. Times of India rationalises the mythical conceptions and brings the narration to order to position it as a "timeless truth" (Armstrong 2015). The analysis of the press articles conclude that the treatment given to the legends of Bose have a capacity of conviction, a strong hold with reality and a narrative of past and present events in a dramatic form, the three key points highlighted by Tudor (1972) and contemporary mythologists as crucial to the notion of myths.

Introduction

Carl Jung encourages asking of three questions in an analysis of a mythology. The "subject matter", "its origin" and the "function" it performs. He furthers that the reason of a myths existence is to satisfy an intent or need. These need that leads to a creation, existence or continuation of a myth can belong to either an individual or a community (Jung 1998). The "subject matter" that Jung emphasis upon as the first element in understanding of a myth is also the basis of a political mythology. Henry Tudor highlights the marking of a myth as political by compartmentalising its dealing with the subject matter. Works on political myth is however limited due to the complexities within which it originates. The principal creator of a myth often deals with matters explored by "philosophers, historians and scientists". To also persuade and convince he hones a myth within a cultural prism. Most importantly he ensues an ideological framework within which the myth develops and sustains (Tudor 1972). Bottici philosophises political myth as narratives that influences "the way we act and feel about our political world". Bottici, lays emphases on the ability of a myth to subject itself to the process of "continual re-telling" and inherently adjusting with changing social, cultural and political reality. She observes the significance that political myths holds which makes its analysis difficult. The innate nature of a political myth to exist without questioning and as a "basic component of our everyday perception of politics" is a part of our daily discourse. Political myths glorify issues of the past, present and the future. It is the ones in power that take ownership of the discourse of glory. The establishment

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presents structure political myth categorising them as reality, making them believable. Marshal McLuhan suggests political myth to be at a given time and space both a medium and the message. Political myth is traditionally understood in relation to a narration and plot but also through its creativity (Shetynman 2016).

The press, whose primal nature is that of storytelling, is a vehicle for myths. In analysis of the myths it is imperative to look into the context in which stories are developed, which just as narration of myths is embedded into culture (Car 2008). Political myths are "great stories", often fundamental to nationalist discourse. (Kibris 2019). The Press plays a vital role in diffusing the discourse arising from an ideologically biased condition within which it operates. According to Parenti, the reporters and the press only project illusion of objectivity and that news reports are ideologically distorted, the sources of which are varied but the goal is mainly political (Flood 2002).

The legend of Subhas Chandra Bose follows an archetypal pattern of a hero and his quests. The Press has subjected to distortion and bias in the light of political events and upheavals. The year of 2015 saw intense coverage and renewed interest in him. While his death has garnered an overblow attention, his political life has been re-read, re-interpreted, re-presented in nationalistic overtones and mythical embodiments. This paper attempts to critically analyse selected press texts and pattern of September 2015. The author selects articles from the pages of English National daily, Times of India.

Critical Analysis

The 7th of September 2015 on the tenth page of Times of India, covering an entire above the fold space, the headline read "Netaji, The Saint?". Authors Subhro Niyogi and Siakat Ray wrote in the shoulder " it's one of the greatest mysteries of modern india:was gumnami baba, also known as the ascetic of up's Faizabad, actually Netaji Subhas Chandra Bose? Subhra Niyogi and Saikay Ray and a team of reporters track down some people who actually interacted with him and are convinced that it was none other than the charismatic leader himself, living under an assumed identity...". The human-interest article does not shy away from the story-telling approach it inhibiters. The dominance and discrimination towards an ideology

is manifested in the use of the publication's language. The article is devoid of data and instead burdened with personal opinions and explicit political stance. The article does not specifically deal with death instead mythicizes Bose when alive, his being is clad in heroism and godliness. A similar approach is observed in the article published on 8th of September 2015 on page fourteen of Times of India, covering above the fold read a banner headline "On the Gumnai Trail", Subhro Niyogi and Saikat Ray author the article. The article begins by revisiting the Mukherjee Commission conclusion submitted in May 2006 that Bose may not have died in the 1945 plane crash. Even as the findings were rejected and tabled by then government it is often used as a tool to cripple in conspiracy theories. All of eight columns are dedicated to the story with an objective to add mysticism to narrative of Subhas Bose. The authors attempt to retell past events. The publication relies on personal opinion and accounts without basis or evidences. A forceful inclusion of a man named Gumnami or Bhagwanji who in his last days lived in Faizabad and whose identity in yet unknown is observed in the narrative. The authors use reasoning to clarify their stand. The language used mediates ideological disposition. Authorities that attempt corroborate claims that Gumnami was infact Bose are framed as "experts", "close friend", " Netaji researcher". It should be noted that on 17th September 1985, when Gumnami baba died Times of India did not carry any article. 18th of September 2015 on the seventeenth page of the newspaper, with three dedicated column but not a noble placement, the headline read "Was Netaji alive till 1964? Mystery may end today.

Even as the headline posses the question, the writers Subhro Niyogi and Arunav Sinhabyl in the body of the article elaborate the possibility of the answer in affirmation. The authors persuade with phrases such as "enough circumstantial evidence" , "conclusive proof". "plane crash hadn't happened" to clad the article is mysticism. The next day, the 19th of September 2015, Times of India on its first page, above the fold announces the possibility of Bose being alive post the alleged airplane crash in Taihoku in 1945. The headline of the article reads " Papers show Netaji may have been alive after 1945, says Didi". The story is accompanied with a picture of Mamata Banerjee, Chief Minister of West Bengal, looking down to a set of old dated papers, presumed to be the declassified files kept with the state government. The lead of the article

emphasises, repeats and reiterates on the existences of signs and symbols that can conclude the fact Bose was alive post 1945. However, the news article does not mention how such a conclusion was reached, does not direct its readers to the facts or evidences that can prove the same. The political event, which was the declassification ushered the mythmaking, making Mamata Banerjee its principal actor. The adhesion of the newspaper with the belief held by the power is discernible. The newspaper however, takes onus upon itself to create and sustain the myth by committing an entire page to his mystery. The page carries six elaborate stories under the banner headline "Finding Netaji: The Plot Thickens". "revealed", "shocking", "rumour", "theory", "disapper" ardently follow the tone of the narrative. The newspaper highlights with a column "TOI on Bose" to glorify Bose's past deeds and attempts to re-write the past, such as his militarist approach and the fate of the Indian National Army. To further the myth, the publication opines on authorship of historians who do not conclusively draw out facts but suggests alternative truth. Their ideological bias is not honed upon. One of the articles asks "Did Bose play a role in Mao's revolution", the article concludes "...in the backdrop of world events, the move by Netaji seemed sound". The rest of the papers is skewed by the opinion of politicians who would benefit by anchoring the myth in public conscious. The event of declassification is further intensified with an article published a day after on 20th September 2019, on page twenty one, with four columns, authored by Subhro Niyogi, headlined "key letter to Emilie missing from declassified Netaji files". The writer deepens the mystery by hinting at malice or conscious withholding of the document, proposing varied conspiracy theories on the content of the missing letter. The author corroborates by showcasing a scientific tonality by exaggerating on the file number, years, a book with its volume number to eliminate the conscious bias. The 25th of September 2015, a similar pattern of half page coverage on the Bose discourse re-emerges. The headline reads, "Siberian survivor to secretive sadhu...Netaji mystery lives on. The shoulder announces "How the legend of Subhas Chandra Bose survived smear campaign". Kingshuk Nag authors the article. The theories proposed are speculative and all alternative actors to Bose are sketched negatively. The narrative is weakened and loopholes can be identified as it is devoid of factuality and probabilities are the basis of the claims, such as the authors narrating style "Bose possibly

fell a similar victim...". An overzealous interconnection of things with mythology is visible. Lastly, Kingshuk Nag on 25th of September, repeating itself on the twenty first page, in four columns headlines a claim, "IB did not believe Netaji died in 1945 air crash". The entire article is anchored with a statement made by an unrevealed source, framed as "top official of Intelligence Bureau". It imitates the past style adapted by the publication, such as sensationalism and heightened dramatization. The article is accompanied with a picture of Bose with Hideki Tojo, the equation is unexplored by the authors. The article executes a plot to the narration, showcases power play, ideology and the concept of pre-independent history of India. An explicit political stance is reflective in the research style channelized by the publication.

Conclusion

A style of mythical phenomenon is perceived in all of the articles examined. A plot against the backdrop of a political event of declassification assists in the narrative. The narrative of political myth is grounded in the re-writing of the past historical events that are politically and ideologically motivated. The principal actors including the storytellers are skewed in their approach of the Bose discourse. The language is clad in hyperboles, presuppositions and heightened drama. The press reportage actively shapes the social and political reality of the time. There is a continual retelling of mythical militarist Bose. There is a conscious creation of a mythical appreciation of Bose elucidated within a political argument. Similar to the biography of Alexander the Great, truth, myth and legend seize to co-exist, the narrative of Bose is embedded within the cultural context, foddered by the press and politics of the country over the last seven decades. It has survived and flourished.

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Call for Papers
Amity Communication Review
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News stories began to flow regarding "once-in-a-century pandemic" (Gates, 2020), in January 2020. Soon, the virus from being a local Wuhan crisis became a global health crisis, to the extent that The World Health Organization had to declare a pandemic on 11th March, 2020. This declaration terrified the world about the brutality of the virus, its rapidity of contagion and the need for government to act with responsible policy measures to control it. The whole world is now fighting against this disease but still there is no answer to the question 'When will this end?'

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