# Study on Resemblance between Established Media Technology and Integrated Media Technology

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**Abstract**: *The length of time it takes for a media technology to become established is one factor that links the current development of Integrated media technology(IM) to the historical history of Established media technology(EM). Each form of EM required several decades to gain popularity and spark interest in educational settings. Initial overconfidence in each media was replaced with cynicism over the course of decades due to failures to deliver on expectations regarding the new technology at the time. This is comparable to how many people currently feel about IM.*

*Another resemblance between the development of EM and IM, particularly since the start of the most recent wave of IM in 2013, is how material is produced and distributed using adaptations of the procedures used in film, television, and notably video games. IM experiences made on game engines resemble videogames and are published and distributed in a manner akin to that.*

*The distribution portion is split into offline for location-based experiences and online for streaming and downloading material. Particularly the location-based shared experiences have a remarkable resemblance to the first forms of film, television, and video games..*

**Keywords:** EM and IM

## I. INTRODUCTION

According to IM investment statistics, the fourth-largest industry is education (Ramirez, 2016). It is unclear, though, how much of this interest is sparked by the novelty of the medium or by the IM industry's commercial push and how much is due to instructors' willingness to utilise IM's true learning potential.

There are several educational IM applications available as of July 2018. But they don't have a lot of diversity. The majority of apps are intended to instruct students in three-dimensional subjects including geometry, celestial cartography, engineering, and anatomy. The initial application fields are in line with earlier academic studies on the usefulness of stereoscopic visuals for learning, which primarily implies that learning in 3D is most beneficial for naturally spatial information.

Expeditions is a prominent VR programme used in education. These applications provide users the chance to enter reasonably realistic settings in remote or otherwise unavailable locations, times, or situations (e.g., Mars or ancient Rome). These applications are especially useful for learning about geography, history, and foreign languages.

**IM and their future:**

We can see that in terms of how material is created and distributed, IM has so far taken a route that is similar to that of EM formats. These IM technologies ought to become soon accessible to a larger audience as long as technology prices continue to decline. The next phase is to predict which IM technologies will be used by a large audience. Knowing this enables one to more accurately predict the ways in which technology may and cannot be altered in order to achieve educational objectives.

**The formats for mass adoption of IM:**

Since both IM and the film industry have similar beginnings, they work well together. By substituting a headset, the traditional cinematic setup of chairs in front of a screen may be altered, providing a comfortable environment for viewers. This may pave the road for widespread VR technology use.

As soon as 360° video production became technologically possible, EM firms began experimenting with creating content in this more immersive format. These VR devices could eventually be used to transmit TV and video information. It is possible because to programmes like Oculus TV.

Gaming now dominates VR and AR applications. However, some of the biggest game developers are still not prepared to shift their attention from classic video games to IM gaming. The VR Zone Tokyo from the Japanese game producer Bandai Namco, one of the biggest in the industry with a long series of EM blockbusters including Super Mario and Space Invaders, serves as a counterexample.

**IM and new methods of creation and edition:**

Users may be able to produce material in addition to consuming it since IM are interactive differently than EM. The word "otaku" first appeared in Japanese fan culture in the 1970s, and it was later used to interactive and collaborative production experiences in the West (Rose, 2012). Reader feedback loops were used to inform the development of manga animation. The development of audio-visual material might go to a new level thanks to IM, just as social media has transformed the creation of conventional print and broadcast media.

The production canvas for visual material has become a sphere thanks to IM. In other words, material in conventional media like photographs and movies was constrained to a 2D rectangular frame. Technology advancements like IMAX helped this format expand a little, but it has already reached maturity with a 360-degree 3D sphere of area accessible for projection.

It is important to look at few examples of how cutting-edge technology may convert 2D flat material into spherical IM content. Volumetric material may be created with IMVERSE.Existing movie clips may be embedded into an IM experience thanks to depth prediction and 3D reconstruction work done by Volume GL. Today, it is also feasible to transform TV images into an instant messaging (IM) experience, as demonstrated by the example of watching a soccer match on one's own table.

**The emerging notion of experience reality:**

Traditionally, EM have let users to enjoy material through radio listening, passive TV/film viewing, or slightly more involved video game activity. The introduction of IM has changed how material is perceived. IM users experience the scene as though they are actually there, rather than just viewing it on the screen. The addition of data and metadata to photographic or artificial pictures by IM that expands the viewing sphere with new features and possibilities is another characteristic.

Most people think of presence in an interactive sphere as the distinctive manner that VR users can perceive material. This presence is referred to as the "Metaverse" by Charlie Fink (2018). Rony Abovitz, the creator and CEO of Magic Leap, refers to this advancement in EM as "spatial computing," which may be accessed through a "experiential computer." Apple CEO Tim Cook views instant messaging as "deep," and he anticipates that as a result, "human performance will magnify."

These many IM representatives all agree that this new kind of media enables an alternative way to see reality, regardless of their individual points of view, impressions, or objectives. The chance of widespread IM acceptance and establishment is expected to increase if these ideals align with open standards (such those found in openXR) and forward-thinking ideas. We have learnt this from the past.It is still too early to predict with any certainty where IM will go next as of 2018. However, it is clear that the younger generation, which is accustomed with EM, is already developing a greater spatial awareness of material.

This wasn't the situation for the generation that was raised during the early years of film in the 1930s, nor was it the case for the generation that was raised during the popularisation of radio and television in the 1950s and 1960s. Additional instances may be found in the 1970s with colour television and video games, the 1990s with the growth of the Internet, and most recently in the 2000s with smartphones. In this regard, it is clear that the adoption of IM will result in media that is more immersive in nature as opposed to information that is only passively consumed. The geographical feeling that instant messaging (IM) offers is a novel feature in media that enables "being in" or "being there," and this experience will ultimately give rise to new uses and applications that people can only now conceive.

## II. CONCLUSION

Potential novel uses in educational settings that might not only replicate how EM have been used for instruction are made possible by the spatial awareness and telepresence that come with IM. Geography, geometry, and anatomy are a few important educational applications that can directly benefit from the spatial component of IM.

The amount of interaction that is possible with IM's telepresence, however, is higher than it is with EM. When attention or engagement are challenging to sustain with EM, this improved engagement may provide educational benefits even with non-spatial information.

Even though it is difficult to foresee the future of IM in education, we may make some educated guesses. According to other studies (Reiser, 2001; Saettler, 1990), the adoption of various instructional media has often had a similar course. It was expected that radio and instructional television would change education, but this did not actually happen (Reiser, 2001). However, indirectly, media such as TV, radio, and even video games have had a significant influence on how we learn.

With each new EM, more and more sensory-rich stimuli were introduced. Audio was first given by radio. Then, visual material could be viewed on TV and in movies. Interactivity in video games enhanced the acoustic and visual experiences. With each medium, a further affordance that expands on the already-existing affordance may be seen as a pattern. With its audio, visual, and interactive capabilities, IM can provide EM a sense of immersion that is unmatched.People frequently use the phrase "being there" when discussing IM rather than "seeing" or "doing." This has a significant effect on how the audience interacts with the medium. The uniqueness of instant messaging (IM) also entails a technological advance: the fusion of approachable sensory technology with a closer screen proximity than ever before opens up new potential for consumers.

The widespread use of this new media is still the subject that receives the greatest attention in the area. Most users have a thorough knowledge of EM. Even now, some people may still recall a time before digital media. In this regard, the understanding of EM must be taken into consideration for IM to be used further as a new media. This covers issues with perception and creativity, especially automated creation based on machine learning and artificial intelligence. Miège's restrictive notion of edition and dissemination is also covered.

IM will be simpler for people to access if it is implemented similarly to EM. This makes sense because editorial work and information dissemination frequently rely on established business models, like social media, websites, app stores, platforms, and location-based services. Because the audience is interacting with a new technology on a familiar surface, IM is now simpler to reach. While IM distribution may adhere to pre-established paradigms, its telepresence is the crucial element that unlocks a variety of chances for presence, empathy, and immersion to be created and experienced.

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