DWARAKA DOSS GOVERDHAN DOSS VAISHNAV COLLEGE

(AUTONOMOUS)
Reaccredited by NAAC with A++ Grade in 3rd Cycle
College with Potential for Excellence, Linguistic Minority Institution
Affiliated to the University of Madras, Arumbakkam, Chennai - 600 106

3RD INTERNATIONAL CONFERENCE CUM CONCLAVE

TECHCLAVE 26'

ALIGNING WITH SDG4

Organized by

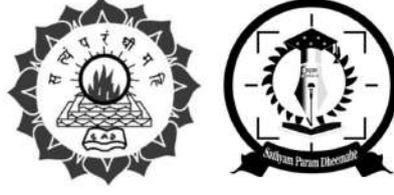PG Department of Journalism and Communication

Jan 29 & 30, 2026

ABSTRACTS

Supported By

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Secretary, Dwaraka Doss Goverdhan Doss Vaishnav Collge,
Arumbakkam, Chennai

MESSAGE

Academic conferences serve as important milestones in sustaining intellectual culture within educational institutions. TechCLAVE'26 represents such a milestone by focusing attention on contemporary developments in journalism and communication that have direct relevance to society, education, and professional practice.

The themes explored in this conference reflect an awareness of the responsibilities carried by media institutions and educators in shaping informed public discourse. By encouraging research and dialogue on emerging trends and pedagogical approaches, the conference contributes to long-term academic and social engagement.

I commend the faculty members and organizers for their commitment to maintaining academic standards and for facilitating a forum that values research, reflection, and responsible communication. The abstracts compiled in this volume demonstrate the seriousness with which these issues have been approached.

I am confident that TechCLAVE'26 will strengthen institutional efforts toward meaningful academic initiatives and inspire continued engagement with journalism education and media scholarship.

Shri. Ashok Kumar Mundhra

Secretary, Dwaraka Doss Goverdhan Doss Vaishnav Collge,
Arumbakkam, Chennai

Capt. Dr. S. Santhosh Baboo
Principal, Dwaraka Doss Goverdhan Doss Vaishnav Collge,
Arumbakkam, Chennai

MESSAGE

Higher education institutions play a crucial role in enabling scholarly engagement that responds meaningfully to social, technological, and professional change. TechCLAVE'26 reflects such an effort by creating an academic platform that encourages research-driven discussion on journalism and communication in a rapidly evolving media landscape.

The conference aligns with the institution's broader commitment to fostering inquiry-based learning, interdisciplinary thinking, and academic innovation. By addressing contemporary issues related to media practice and education, the conference contributes to the intellectual environment necessary for preparing students to meet professional and societal expectations. I appreciate the initiative taken by the PG Department of Journalism & Communication in organizing this conference and assembling a diverse set of research contributions. The abstract volume stands as evidence of the department's academic engagement and collaborative effort.

I trust that the conference proceedings will offer valuable perspectives to participants and readers alike and support continued academic exploration in journalism and communication studies.

Capt. Dr. S. Santhosh Baboo

Principal, Dwaraka Doss Goverdhan Doss Vaishnav Collge,
Arumbakkam, Chennai

Dr. Pragathi Aravaboomi

Assistant Professor & Head, PG Department of Journalism & Communication,
Dwaraka Doss Goverdhan Doss Vaishnav Collge, Arumbakkam, Chennai

MESSAGE

The field of journalism and communication is undergoing significant transformation, requiring educators and researchers to continuously reassess how the discipline is taught, studied, and practiced. TechCLAVE'26 has been organized with this academic responsibility in mind, bringing attention to the ways in which journalism education must adapt to changing media environments and evolving learner needs.

As a department, we view this conference as an extension of our pedagogic commitment to critical inquiry, research engagement, and skill-oriented learning. The abstracts presented in this volume highlight contemporary research concerns that are directly relevant to curriculum development, student training, and scholarly investigation. They also reflect the growing importance of integrating technological awareness with ethical reasoning and social responsibility.

The conference provides an opportunity for students and researchers to engage with current debates, refine their research perspectives, and interact with scholars from varied academic backgrounds. Such exposure is essential in nurturing reflective practitioners and responsible researchers within the discipline.

I acknowledge the academic contributions of all presenters and the sustained efforts of the organizing team in shaping this conference. I am confident that TechCLAVE'26 will strengthen academic dialogue within journalism and communication studies and contribute positively to teaching, research, and professional practice.

Dr. Pragathi Aravaboomi

Assistant Professor & Head, PG Department of Journalism & Communication,
Dwaraka Doss Goverdhan Doss Vaishnav Collge, Arumbakkam, Chennai

Prof. Durgesh Tripathi
Dean, USMC

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Prof. (Dr.) Durgesh Tripathi
Dean & Professor, University School of Mass Communication
Guru Gobind Singh Indraprastha University, Delhi

It gives me great pleasure to extend my warm greetings to the Organising Committee and participants of **TECHCLAVE 26** - International Conference cum Conclave, organised by the PG Department of Journalism and Communication, DDGD Vaishnav College, Chennai, Tamil Nadu, scheduled to be held on 29th and 30 ʰ January 2026.

TECHCLAVE 26 provides a valuable platform for academicians, researchers, and industry professionals to come together and deliberate on emerging trends, innovative technologies, AI, Cinema and contemporary challenges. Such academic forums are essential in promoting interdisciplinary research, knowledge sharing, and meaningful collaboration between academia and industry.

I appreciate the efforts of the Organising Committee in conceptualising and organising this international event and in bringing together distinguished experts and scholars from diverse domains. I am confident that the technical sessions and discussions will be intellectually stimulating and beneficial to all participants.

I wish Dept. of Journalism & Communication, DDGDV College, every success and hope it contributes significantly to academic excellence and technological advancement. Thank you.

Warm Regards

Prof. (Dr.) Durgesh Tripathi
Dean, USMC
GGSIPU, Delhi

Dean
University School of Mass Communication
Guru Gobind Singh Indraprastha University
East Delhi Campus
Surajmal Vihar, Delhi-110032

Dr. C. Velayutham
Assistant Professor, Department of Media Sciences, Anna University, Chennai.

C4D URBAN LIVING LAB
Department of Media Sciences,
Anna university, Chennai, Tamil Nadu, India.
(A transdisciplinary lab that aligns with SDG 11)

AUCULL

Dr.C.Velayutham
Coordinator & Asst.Professor

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24 January 2026

Message

It gives me immense pleasure to extend my warm greetings on the occasion of the inauguration of the TechCLAVE '26 – 3rd International Conference cum Conclave, organized by the PG Department of Journalism & Communication, DDGD Vaishnav College, Chennai.

This conference serves as an excellent platform for academicians, media professionals, researchers, and students from across the country to exchange ideas, share knowledge, and engage in meaningful discussions on contemporary and emerging issues in media and communication studies.

The abstracts published in this conference proceeding reflect significant scholarly contributions, innovative media practices, and critical perspectives on evolving media landscapes. I am confident that this academic endeavor will greatly benefit the media student community and contribute to the advancement of media research and practice.

I convey my best wishes to the organizers of the PG Department of Journalism & Communication, DDGD Vaishnav College, Chennai, for the successful conduct of this conference. I wish the conference every success.

Dr. T. Jaisakthivel
Assistant Professor, Department of Journalism and Communication, Univeristy of Madras, Tamil Nadu

Dr.T.Jaisakthivel

Assistant Professor, Department of Journalism and
Communication, University of Madras, Chennai-600005
Mobile: +91 9841366086 Email: jaisakthivel @unom ac.in

Message

It is a distinct honor to convey my sincere commendations on the occasion of the inauguration of TechCLAVE' 25, the 3rd International Conference cum Conclave. This prestigious forum, meticulously organized by the Post Graduate Department of Journalism and Communication at Dwaraka Doss Goverdhan Doss Vaishnav College, Chennai, stands as a testament to the department's commitment to academic excellence. I am certain that this assembly will function as a vital nexus for the cross-pollination of ideas and intellectual discourse among distinguished scholars, industry practitioners, and researchers throughout the nation.

The scholarly abstracts compiled within these proceedings encapsulate the frontier of contemporary media research, innovative creative methodologies, and rigorous analytical inquiries into burgeoning trends within the media landscape. I am firmly convinced that this publication will serve as an invaluable pedagogical resource, fostering critical thinking and providing profound insights for the aspiring media professionals of the student community.

I offer my profound appreciation to the organizing committee of the PG Department of Journalism and Communication at DDGD Vaishnav College for their vision and dedication. Please accept my best wishes for a highly productive and successful conference.

Dr.T.Jaisakthivel
University of Madras

www.unom.ac.in

DEPARTMENT OF MEDIA SCIENCES
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Dr. S. Arulchelvan
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24 January 2026

GREETINGS MESSAGE

It gives me immense pleasure to extend my warm greetings to the Department of Journalism and Communication, DG Vaishnav College, Chennai, for organizing TECHCLAVE-2026 – International Conference Cum Conclave, scheduled to be held from 29–39 January 2026. This conference comes at a significant moment when technology and communication are reshaping societies, cultures, and knowledge systems at an unprecedented pace.

TECHCLAVE-2026 provides a timely and meaningful platform for academicians, researchers, media professionals, and students from across the globe to engage in critical dialogue on emerging trends, innovations, and challenges in journalism, media, and communication technologies. Such academic congregations play a crucial role in fostering interdisciplinary perspectives, encouraging research-driven discussions, and bridging the gap between theory and practice.

I commend the organizing team for their vision in conceptualizing this international forum, which not only enhances scholarly exchange but also inspires young minds to explore responsible, ethical, and innovative media practices. Conferences of this nature contribute significantly to strengthening academic networks and promoting collaborative research that can address contemporary communication issues in a rapidly evolving digital ecosystem.

I am confident that TECHCLAVE-2026 will be intellectually stimulating and academically enriching, offering valuable insights and actionable outcomes for all participants. I wish the conference every success and hope it sets new benchmarks in academic excellence and professional engagement.

My best wishes to the organizers and participants for a fruitful and memorable conference.

DEPARTMENT OF MEDIA AND COMMUNICATION

तमिलनाडु केन्द्रीय विश्वविद्यालय

(संसद द्वारा पारित अधिनियम *2009* के अंतर्गत स्थापित)

CENTRAL UNIVERSITY OF TAMIL NADU

(Established by an Act of Parliament, 2009)

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Dr. B. Radha

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Dr. B. Radha

Professor and Head,

Department of Media and Communication, Central University of Tamil Nadu, Thiruvarur

Message

It is with great pleasure I extend my warmest greetings to the organizers and participants of the TechCLAVE'26 – 3ʳᵈ International Conference cum Conclave organized by the PG Department of Journalism and Communication, DDGDV College, Chennai.

This event provides a concrete platform for media researchers, educators and professionals to exchange innovative ideas, share knowledge, and engage in meaningful academic discourse. The abstracts included in these proceedings reflect a rigorous engagement with research practices situated within an increasingly complex, technology-mediated environment. They critically examine the role of digital platforms in shaping interdisciplinary and intercultural dialogue, while interrogating the shifting paradigms of digital culture, communication, and knowledge production.

Extremely happy to be part of this significant event on a timely and most pressing theme that brings various stakeholders under one roof to discuss the prospects and challenges of tech-driven media environment, its processes, developments, the consequences it engenders, and the feasible solutions towards a sustainable future.

I extend my sincere and heartfelt wishes to the organizers of this conference for the grand success and for the enriching scholarly deliberations it seeks to inspire.

Best regards,

(B. Radha)

PONDICHERRY UNIVERSITY
(A Central University)
Department of Electronic Media and Mass Communication
School of Media and Communication

Dr. S. Anand Lenin Vethanayagam
Associate Professor & Project Director,
ICSSR Research Programme

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Message

I am pleased to extend my best wishes on the auspicious occasion of **TECHCLAVE 2026. – 3ʳᵈ International Conference-cum-Conclave**, being organized by PG Department of journalism and communication **DG Vaishnav College, Chennai**, on **29th and 30th January 2026**.

The abstract volume represents a significant academic contribution, showcasing contemporary research, interdisciplinary perspectives, and innovative approaches in emerging areas of technology and allied disciplines. It serves as a valuable platform for the dissemination of scholarly ideas and highlights the growing importance of collaborative, research-driven academic discourse.

I congratulate the **organizers** of **PG Department of Journalism and Communication DG Vaishnav College, Chennai** and the contributors for their academic rigor, dedication, and commitment to research excellence.

I extend my best wishes for the success of the **TECHCLAVE 2026** and its scholarly endeavours.

[Dr. S. Anand Lenin Vethanayagam]

MESSAGE

Madurai Kamaraj University
(University with Potential for Excellence)
School of Linguistics and Communication
Department of Communication

Dr.S.Nagarathinam
Professor & Head
Member Syndicate (2020-23)

Palkalai Nagar I Madurai I TN-625 021
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I extent my earnest greetings to the organizers of PG Department of Journalism & Communication, Dwaraka Doss Goverdhan Doss Vaishnav College, Chennai for conducting the International Conference with Conclave on "Evolving Journalism Genres in the Age of Technology, Education 4.0 & NEP-Driven Media Pedagogies – TechClave aligned with SDG4". The conference is organized at a crucial time when media education and media and communication practices are being reshaped by rapid digital and technological strides and advancements in the educational services.

I hope this conference will facilitate, young educators, research scholars, students, and media and communication professionals with meaningful dialogue over the changing scenarios in the professional ambience and required pedagogical frameworks in the academic arenas.

The conference abstracts published in the proceeding reflect innovative research, and new perspectives on new genres, digital technologies, interactive storytelling methods, ethical responsibilities, media literacy, and future-focused education models.

I am confident that this conference will offer in-depth experience and inspire new understandings in teaching, research, and professional engagement within the media realms. I commend the organizers for their tireless efforts and wish the conference great success.

With kind regards

Prof. (Dr.) S. Nagarathinam

<u>**MESSAGE**</u>

UNIVERSITY OF MYSORE

EDUCATIONAL MULTI-MEDIA RESEARCH CENTRE

MANASAGANGOTRI, MYSRU-570 006

CEC

Prof.M S Sapna MA, Ph.D.
PROFESSOR & DIRECTOR

Date: 24/01/2026

As we bid adieu to the previous year 2025, I want to extend my warmest wishes to all the visionaries, innovators, and educators who made it a success in the last year conference. Your team of organizer's relentless pursuit of excellence and innovation has paved the way for a brighter future in planning this 3rd International conference.

As we all gear up for the upcoming conference, themed TECHCLAVE 26, I'm thrilled to see the brightest minds across the countries coming together to shape the future of learning. This conference promises to be a melting pot of ideas, insights, and collaborations that will redefine the education landscape.

Here's to a conference of boundless possibilities, groundbreaking discoveries, and transformative learning experiences. May this conference inspire, motivate, and empower you to push the boundaries of what's possible.

Wishing you all a bestest , educative, inspiring and successful conference ahead.

Best Wishes,

Prof Sapna.M.S
Director , EMRC, Mysore
University of Mysore

UNIVERSITY OF MADRAS
DEPARTMENT OF JOURNALISM AND COMMUNICATION
Chepauk, Chennai – 600 005.

Dr. Beulah Rachel Rajarathnamani
Associate Professor, Department of Journalism and Communication, University of Madras, Chennai, Tamil Nadu

Message

My best wishes to the **TECHCLAVE 26'** - 3ʳᵈ International Conference cum Conclave, organized by the PG Department of Journalism and Communication, Dwaraka Doss Goverdhan Doss Vaishnav College, Chennai. This conclave brings academicians, media professionals, technologist, and policy makers together for a collective insight.

In this rapidly evolving world, the purpose of journalism is still unchanged. The core principle of journalism is to ethically gather information, verify the truth and accuracy, and accountably present the fair information to the public. Information explosion and the exponential growth of AI create challenges and ethical concerns about misinformation and cybercrimes in the present times. Strategic information management can handle this risk. Critical, ethical, and collaborative interaction will help to manage the risk effectively and this conclave paves the path towards it.

The knowledge exchange through the conclave and the interdisciplinary approach will contribute to journalism and will help to produce journalists for this tech-driven media environment. This proceeding will help the future journalists to work in the digitally transforming media landscape.

My immense pleasure and warm wishes to the organizing committee of the **TECHCLAVE 26'** and the PG Department of Journalism & Communication, DDGDV College, Chennai for the success of the 3ʳᵈ International Conference cum Conclave.

Thanking You

Dr. Beulah Rachel Rajarathnamani

SRM Institute of Science and Technology
Faculty of Science and Humanities
School of Media Studies

Dr.V.Prabakaran
Head, Media Studies
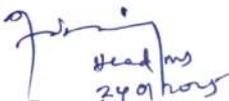prabakav3@srmist.edu.in

Dr. V.Prabakaran
Professor & Head, Media Studies, SRM IST.

Message

Warm greetings and best wishes to TECHCLAVE '26 – the 3rd International Conference cum Conclave, organized by the PG Department of Journalism & Communication, Dwaraka Doss Goverdhan Doss Vaishnav College (Autonomous), Chennai.

The theme, "Evolving Journalism Genres in the Age of Technology, Education 4.0 and NEP-Driven Media Pedagogies," is both timely and significant, reflecting the rapid transformations shaping journalism practice and education today.

This conference offers an important platform for meaningful academic dialogue, interdisciplinary collaboration, and forward-looking perspectives on media, technology, and pedagogy. I wish TECHCLAVE '26 every success and an enriching outcome for all participants.

Warm Regards
Dr. V.Prabakaran

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SRM INSTITUTE OF SCIENCE AND TECHNOLOGY
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FACULTY OF SCIENCE AND HUMANITIES
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Dr. Rajesh. R

Associate Professor

Message

I am extremely delighted to learn that the PG Department of Journalism & Communication, Dwaraka Doss Goverdhan Doss Vaishnav College, Chennai, is going to organize a two-day TECHCLAVE 26 – 3rd International Conference cum Conclave, on 29th and 30th January 2026.

This conference, "Evolving Journalism Genres in the Age of Technology, Education 4.0, and NEP-Driven Media Pedagogies," serves as a vital forum to examine how we record, interpret, and teach the "first rough draft of history." This gathering brings together scholars, practitioners, and educators to address a fundamental question: How do we preserve the core ethics of journalism—truth, accuracy, and public service—while embracing a high-tech, decentralized future? Through the papers and discussions presented here, we aim to map the trajectory of these evolving genres and redefine the pedagogical blueprints that will shape the truth-seekers of tomorrow.

I congratulate the PG Department of Journalism & Communication, in general and the Organizing Convener, Dr. Pragathi Aravaboomi, in particular ought to be congratulated for undertaking this arduous task and deserve every help from all faculty members. I wish a grand success for the TECHCLAVE 26 – 3rd International Conference cum Conclave.

Dr. Rajesh. R

JGi JAIN | SCHOOL OF COMPUTER SCIENCE AND IT

DEEMED-TO-BE UNIVERSITY

DEPARTMENT OF ANIMATION AND VIRTUAL REALITY

Dr. Nelsonmandela S

Assistant Professor & Head, Department of Animation & Virtual Reality, School of Computer Science and IT, JAIN (Deemed-to-be University) Bangalore, India

MESSAGE

I am pleased to extend my best wishes to the TechCLAVE'25 – 2nd International Conference cum Conclave, organized by the PG Department of Journalism & Communication, D.G. Vaishnav College, Chennai. This conference provides a valuable academic platform for engaging with contemporary perspectives in media, communication, and emerging technologies.

Such scholarly initiatives play an important role in fostering research culture, critical dialogue, and collaborative learning among the academic community.

I commend the organizing team for their efforts and wish the conference every success.

With regards,

Dr. NELSONMANDELA S

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MESSAGE

It gives me great pleasure to extend my warmest greetings to the organizers and participants of TechCLAVE' 26 - the 2nd International Conference cum Conclave, being organized by the PG Department of Journalism & Communication, DG Vaishnav College, Chennai.

In an era where media plays a pivotal role in shaping public discourse and driving social change, conferences like TechCLAVE serve as crucial platforms for knowledge exchange, innovation, and critical thinking. The convergence of academics, media professionals, and researchers under one roof creates an enriching environment for collaborative learning and the exploration of emerging media landscapes.

As an environmental engineer working with Poovulagin Nanbargal, I recognize the immense potential of media and communication in amplifying environmental awareness and fostering environmental justice in the society. The power of effective communication cannot be understated when it comes to addressing pressing global challenges such as climate change, biodiversity loss, and environmental degradation. I am confident that the discussions and insights emerging from this conference will contribute significantly to strengthening the role of media in environmental advocacy and public awareness.

Poovulagin Nanbargal, Old No: 54, New No: 72, 1st Floor, CRP Gdn 3rd St, Anjugam Nagar, West Jafferkhanpet, Chennai -600 083. **Ph:** 90949 90900, **Email-** info@poovulagu.org

Mr. Bijith Vakkalary
Assistant Professor,
DDGD Vaishnav Collge, Chennai

Dr. D. Guna Graciyal
Assistant Professor,
DDGD Vaishnav Collge, Chennai

Dr. Archana M
Assistant Professor,
DDGD Vaishnav Collge, Chennai

MESSAGE

TechCLAVE'26 has been conceived as a focused academic exercise aimed at examining how journalistic forms, newsroom practices, and communication education are responding to contemporary technological and pedagogical change. As conveners, our primary objective has been to curate a conference that balances conceptual inquiry with practical relevance, while encouraging participation from diverse research orientations within journalism and communication studies.

The abstracts compiled in this volume reflect a broad spectrum of concerns - from changing newsroom workflows and digital storytelling formats to questions of ethics, curriculum design, and media pedagogy in a technology-driven environment. Care has been taken to ensure that the conference themes remain relevant to both academic research and classroom practice, particularly in the context of evolving educational frameworks.

This conference has been shaped through sustained academic planning, peer review, and collaborative coordination among faculty members, reviewers, and student volunteers. The resulting programme represents collective academic effort rather than individual emphasis, and it is our hope that participants will find the sessions intellectually stimulating and professionally useful.

We believe that TechCLAVE'26 will serve as a constructive space for exchange, reflection, and scholarly engagement. We look forward to the discussions, questions, and insights that will emerge from this gathering and trust that they will contribute meaningfully to ongoing conversations in journalism education and media research.

Mr. Bijith Vakkalary

Dr. D. Guna Graciyal

Dr. Archana M

CONTENTS

TechCLAVE'26 ID: TC26TIC001

Gatekeeping in the Age of Artificial Intelligence (AI): A Study on Ethics and Responsibility in Journalism

Jamuna S[1], Ann Swetha D[2]

The rapid integration of Artificial Intelligence (AI) into newsroom practices is significantly transforming the processes of news production, selection, and dissemination. AI-driven tools are increasingly used for tasks such as content generation, data analysis, audience targeting, and editorial assistance, thereby reshaping the traditional role of journalists. While these technologies enhance speed, efficiency, and productivity, they also raise ethical concerns related to transparency, accountability, bias, credibility, and professional responsibility. This study examines the ethical implications of AI in journalism through the lens of Gatekeeping Theory, which emphasizes the role of decision-makers in controlling the flow of information to the public. Gatekeeping Theory provides a practical framework to understand how editorial judgment, once solely exercised by journalists and editors, is now shared with algorithmic systems. The study explores how this shift affects journalistic autonomy and ethical responsibility in contemporary newsrooms. The Press Council of India's Norms of Journalistic Conduct are used as the ethical benchmark to evaluate whether current AI practices align with established principles of accuracy, fairness, objectivity, and public accountability. The research adopts a qualitative research methodology, employing semi-structured interviews with working journalists from diverse media organizations. This method allows for an in-depth exploration of journalists' perceptions, experiences, and concerns regarding the use of AI in newsroom operations. The data collected were thematically analyzed to identify recurring patterns and dominant ethical concerns related to AI adoption in journalism. The findings indicate that journalists largely view AI as a supportive tool that enhances newsroom efficiency rather than a replacement for human judgment. However, respondents expressed strong concerns about the risks of algorithmic bias, lack of transparency in AI systems, and diminished accountability when editorial decisions are influenced by automated technologies. The study highlights a clear consensus on the necessity of retaining human oversight in gatekeeping functions to ensure ethical standards and public trust are maintained. Based on these insights, the study proposes a set of ethical guidelines that adapt existing press norms to the realities of AI-assisted journalism. These guidelines emphasize transparency in AI use, accountability for AI-driven content, and the continued centrality of human judgment in editorial decision-making, thereby reinforcing ethical gatekeeping in the age of artificial intelligence.

Key Words: Artificial Intelligence (AI), Newsrooms, Gatekeeping Theory, Press Council of India, Journalistic Ethics

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[1]PG Student, [2]Asst Professor, Department of Communication, Madras Christian College, Chennai

TechCLAVE'26 ID: TC26TIC002

Reimagining Investigative Journalism: Challenges on Coverage of True Incidents in Digital Era

Dr. Kamna Kandpal[1] & Dr. Srinivasan R[2]

Naes (2025) emphasized the relevance of investigative Journalism in promoting democratic transparency and accountability. The relevance is outlined as exposing truth and holding accountability by adhering to highest standards of Fairness and accuracy. It is noted that over 500 important stories remain unreported in last five years because of lack of investigative reporters and there is substantial risk to investigative journalists under the endangered species category. The study 'The Role of Investigative Journalism to Uncover Fraud and Corruption in Europe emphasized The Press Freedom is a fundamental human right that is crucial to Protect democratic Principles as recognized by Article 19 of the UN Declaration of Human rights. Investigative Journalists have been playing crucial in improving and protecting the society. However, it is observed that Investigative Journalism yet fails to cover the stories in the authentic manner due to combination of financial pressures, editorial self-censorship, resource constraints and legal threats. In the digital age, Investigative Journalism is more prone to commercial and Political Pressures. Digambar (2025) highlighted despite growing digital expansion investigative Journalism faced structural barriers continually compromising proper enquiry. The traditional approach to coverage of news is often limited due to many factors. It is noted that digital technology is reshaping the communication between citizen and the state with greater accountability. The technology makes the investigative Journalism more accessible and informative in India. Many online portals have also covered and posted the stories. There are some credible web portals like Caravan, Cobrapost, The Wire, News Laundry and Cyperport along with social media sites that have covered important issues and covered thoroughly through evidence-based reporting. Studies have highlighted several news portals quality of investigative journalism is not appreciable. This study highlights the case studies of select issues where it was observed that investigation was not conducted appropriately. There is a strong need to promote Investigative Journalism as the current ecosystem is ineffective. The analysis is based on broad understanding of reimaging Investigative Journalism in developing democracies. It also highlights urgent need for sustained academic attention for the critical issues through the use of sustained digital resources.

Key Words: Investigative Journalism, Crimes, Democracy, Transparency, Digitalization, AI

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[1] Assistant Professor, [2] Associate Professor & Head, Department of Visual Communication, S.A College of Arts & Science, Chennai

TechCLAVE'26 ID: TC26TIC003

The Role of Artificial Intelligence in Photography: Creative Innovation and Ethical Boundaries

Renuka Kantilal Thange[1] & Dr. Hitesh Sharma[2]

An important part of modern photography is Artificial Intelligence (AI). It is changing the way photographs are created, edited, and shared. Today, photographers use AI tools for tasks such as improving image quality, recognizing faces and objects, and even generating images. These tools help photographers save time as AI can handle a task like sorting images which helps photographers to focus more on creativity instead of technical work. It improves image quality, supports creative experiments and also it helps the beginner photographers by suggesting auto focus, edits and makes photography easier.

The growing use of AI also raises serious questions. Issues such as AI can generate fake images that look real but are not. AI can replace faces or expressions and damage person's reputation or may even invade personal privacy. Relying completely on AI may reduce value of human creativity and photography skills.

This research paper explores both sides of AI in photography. It looks at how AI supports creativity while also examining the limits of its use. It tells us that AI can be used creatively but its misuse can reduce people trust on visual photography.

The findings tell us that AI enhances creativity but awareness about its misuse should be understood by people. Uncontrolled or careless use can reduce trust in visual media. Therefore transparency, and responsible use of AI are essential to maintain trust in photography.

Key Words: Artificial Intelligence, Photography, Creative Innovation, Ethics, Image Manipulation, Visual Authenticity

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TechCLAVE'26 ID: TC26TIC05

Queer Cultural Narratives in the Age of Digital Journalism: Re-reading R. Raj Rao through Contemporary Media Pedagogies

Kaynat Khan[1]

In the rapidly expanded ecosystem of digital journalism, the representation of marginalized identities increasingly depends on how cultural narratives are circulated, reinterpreted, and commodified through media technologies. Within this context, the works of R. Raj Rao is one of the most Indian pioneering queer writers who serve as a cultural archive that parallels the functions of alternative journalism. Rao's novels, particularly *The Boyfriend* (2003) and *Hostel Room 131* (2010), provide counter-narratives to dominant media portrayals of LGBTQ+ individuals, especially those belonging to the lower socioeconomic strata, non-English speaking communities, and urban queer subcultures. These narratives disrupt mainstream journalism's tendency to either sensationalize queer bodies or erase them through selective visibility. As digital platforms such as citizen journalism portals, social advocacy blogs, podcasts, and interactive storytelling formats increasingly dominate journalism education and practice, Rao's literature provides a critical pedagogical tool for examining questions of representation, ethics, and digital literacy. His works foreground voices that are often excluded from media discourses that not only showcase queer identities but also interrogates caste, class, masculinity, urban queer geographies, and public sexual cultures. Through this lens, Rao's fiction functions as a cultural text that challenges journalistic norms of truth, objectivity, and morality.

The study argues that integrating R. Raj Rao's queer narratives into media pedagogies under Education 4.0 and NEP 2020 can foster an inclusive, competency-based training approach. Digital journalism students can use literary narratives as case studies to analyze media bias, misinformation, intersectionality, and ethical storytelling. As journalism platforms employ immersive technologies such as WebDocs, AI-assisted reporting, and algorithm-driven news feeds, literature like Rao's offers a counterbalance to highlight the lived experiences that may not be algorithmically "trending" but are socially urgent. By re-reading R. Raj Rao through the lens of digital journalism, the paper proposes a framework for Queer Media Pedagogy, integrated cultural storytelling, critical media literacy, and ethical reporting practices. This interdisciplinary approach not only decentralises heteronormative media representation but also foregrounds LGBTQ+ narratives as legitimate journalistic knowledge, contributing to a transformative and socially responsible media education landscape.

**Key Words*:* Digital Journalism; Queer Pedagogy; R. Raj Rao; Media Representation; Cultural Narratives; LGBTQ+ Studies; Education 4.0; NEP 2020; Intersectionality; Citizen Media.

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Design Responsibility in the Age of AI-Generated News Content

Galande Ashish Tukaram[1] & Dr. Hitesh Sharma[2]

The Rapid use of Artificial Intelligence (AI) in news production has completely transformed the manner in which we create, present, and exchange information. Graphic design has become an important component of generating AI-generated news content, as it includes auto-generated graphics, data visualization, layouts, and headlines supported by artificial intelligence. As much as these tools provide us with speed, efficiency and unlimited creative choices, they also raise significant concerns regarding ethics, credibility and trust with the people. The paper examines the changing role of graphic designers in the age of AI-generated news, the ethical nature of the digital news designer and responsibility in digital news production.

The analysis balances the role of AI tools in visual decisions in newsrooms and how design decisions have the potential to increase or decrease the credibility of news stories. AI-generated images, including fake images, auto-infographics and layout generating algorithms, may appear highly believable and convincing. However, they might lack vital context or even transparency. This presents risks of visual confusion, manipulation, and inherent bias. In this scenario, designers have moved beyond being just visual artists; they now serve as crucial middlemen who prioritize clarity, authenticity, and ethical communication.

The paper analyzes the case studies of AI-generated news images on the digital media that have been chosen with the help of a qualitative research method. It also draws out of the literature on the topic of visual communication, journalism ethics, and human-AI interaction to identify new challenges and responsibilities of designers. Some of the main concerns that are discussed during the analysis include releasing the use of AI, visual credibility, bias in automated design systems, and the need to balance aesthetic appeal and factual accuracy.

The paper contains a discussion of the applicability of Education 4.0 and NEP 2020 to equip future designers with the ability to be responsible users of AI technologies. It states that we should make AI literacy, ethical design models, and critical thinking part of the graphic design and visual communication education, particularly in the schools of journalism. Designers are supposed to be trained to apply AI tools effectively but also to doubt their results and influence on society.

The paper concludes by indicating that the key issue in ensuring that AI-driven journalism can be trusted is responsible design practice. Through ethical guidelines, open-minded designing and human control, the graphic designers can have a significant role in producing credible and socially responsible news content in the digital era. The study contributes to the current debates regarding the accountability of AI, visual ethics, and the future of journalism design.

Key Words: Artificial Intelligence, Graphic Design, Visual Ethics, AI-Generated News Content, Journalism Design, Media Responsibility

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TechCLAVE'26 ID: TC26TIC07

Media Literacy, Digital Citizenship, and Public Trust in the Information Era

Dr. Satish Radhakrishnan[1]

The advancements in communication technologies over the last three decades have brought about tectonic changes in the pattern of communication across the globe. This accelerated with the advent of social media applications, enabling users to become both content generators and consumers. However, this vast generation of information, especially in the era of AI-generated content, makes it extremely challenging to differentiate the genuineness of content. This exposes users to misinformation, disinformation, fake accounts, and an unprecedented level of confusion regarding the trustworthiness of the digital medium. Hence, this research study focuses on one of the largest users of social media applications, namely teenagers, to investigate the role of media literacy in their development as digital citizens and in building trust in the contemporary ecosystem, as media literacy doesn't remain a supplementary skill. It has become a foundational skillset needed to navigate the digital world. The research study focused on media literacy as the foremost skill to critically analyse the online messages and to evaluate their credibility in reference to digital citizenship as a means to adhere to ethical and responsible online usage. This remains relevant especially in contemporary times, where the spread of AI content and fake news has become a part of the digital medium. The study adopted a mixed-method approach involving quantitative and qualitative methods, like the survey method and in-depth interviews. The survey data were collected from 384 participants through an online questionnaire, and further statistical analysis was carried out. Among the participants, 36 in-depth interviews were conducted to collect detailed perspectives from the participants. The analysis revealed a positive relationship between media literacy and trust. That is, the higher level of media literacy was associated with the increased level of trust through critical evaluation of information available in the digital medium. The intention to network with their peers and the fear of isolation led to more social media usage and created a sense of belonging to their virtual friends. This overexposure leads to more online content, and their ability to critically evaluate the content gets diminished due to their over-reliance on social media applications. In addition, media literacy and digital citizenship hold potential to significantly influence the user's ability to critically evaluate the messages and can hold the medium accountable. The findings remain valuable for all online stakeholders and for framing better policies and programmes.

Key Words: Media literacy, digital era, social media, teenagers, public trust

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Investigative Journalism post RTI: Democratic Ideals and Professional Constraints in Subnational Setting

Prakash Samaga[1] & Azi Lev-On[2]

Investigative journalism is widely regarded as a cornerstone of democratic accountability, serving as a watchdog. In India, the Right to Information (RTI) Act, 2005, was expected to strengthen this role by expanding access to official records. However, there is limited qualitative evidence on how investigative journalism is practised at the subnational level in the post-RTI era. This study employs a qualitative research design, incorporating in-depth, semi-structured interviews with investigative journalists in the state of Karnataka. Purposive sampling was used to select journalists from Kannada and English language newspapers with a proven track record of investigative experience. The data were analysed thematically using Watchdog Theory as the guiding analytical framework. The findings reveal a clear gap between investigative journalism's democratic ideals and its everyday practice. Journalists strongly reaffirm their watchdog role but face constraints such as time scarcity, commercial pressure, declining organisational support, and procedural limitations in the use of RTI. RTI emerges as a crucial yet ambivalent investigative resource. The study shows that legal empowerment alone does not secure investigative autonomy or democratic impact. Investigative journalism functions as a fragile, conditional practice shaped by organisational and institutional contexts. The findings highlight the need for renewed structural support to sustain investigative journalism in regional media systems.

Key Words: Investigative journalism; watchdog role; Right to Information; RTI Act; regional media; democratic accountability; India

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TechCLAVE'26 ID: TC26TIC09

An Experimental Exploration of AI-assisted Animation as a Storytelling Tool for Digital News

Aarushi Juyal[1] & Dr. Hitesh Sharma[2]

As digital and social media platforms are growing very rapidly, journalism started focusing on short form news storytelling. These are very short-lived versions of the news which are meant to be consumed within a short period of time and it requires that the information should be communicated very clearly, by keeping the audience engaged for a limited time span. Consequently, all the reporters, journalists, and media creators have explored a new way for expressing their thoughts through new visual tools of storytelling and animation has begun to hold a prominent place.

This paper provides an experimental study of animation as a narrative element in short form digital news. The focus of this paper is to understand how animation enhance the clarity and audience involvement when combined with real life news footages. The study suggests animation as a supportive storytelling medium that braces animation to communicate complex information and improve the narrative flow instead of addressing it as a replacement for live action footages. To examine that, a short digital video of 15-30 sec has been created using a real anchor, one consists of only live action footages and one with the animated elements in it which includes AI-assisted symbolic visuals.

The study explores that animated elements are effective in making information clearer, direct the storyline, and helps in maintaining the viewers interest over a brief period. The experiment reveals that upcoming Ai-assisted workflows, without interfering the originality of reporting, it also supports the animation in new media. The results shows that animation can be used as a supporting factor which makes news content easier to understand and enhance the appeal among online audience.

Key Words: Animation, Digital Journalism, Short-Form News, AI-Assisted Visuals, Digital Platforms

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TechCLAVE'26 ID: TC26TIC010

A Study on Citizen Journalism and Participatory Media: Assessing Their Impact on News Credibility and Audience Engagement

Paridhi Raghav Rana[1] & Dr. Hitesh Sharma[2]

Digital technologies and social media platforms are currently one of the fastest-growing areas of the news ecosystem by far and have profoundly changed the creation and distribution of news, paving the way for citizen journalism and participatory media as key elements of today's media ecosystem. This paper proposes an experimental investigation of the impact of citizen journalism and participatory media on news credibility and audience engagement. Citizen-generated content has created opportunities for greater public engagement through unconventional media formats, questioning traditional newsroom models of production as well as issues around authenticity, integrity, and ethical responsibility. Hence, the study employs an experimental research design as a way to characterize audience reaction to professionally created types of news, as well as citizen-generated types of news and their perception on selected digital platforms. Structured user exposure and response assessment identifies different factors impacting audience involvement, based on different factors, including perceived credibility, trust, engagement, and content perception. The results show that participatory media practices have a direct effect on audience engagement by enabling their immediacy, relatability, and interactivity; while perceptions regarding credibility can differ with the extent of transparency regarding sources, verification cues, and also the context in which participation was conducted/engaged with the platform. The research highlights a requirement for integrative models, which integrate professional journalistic standards and participatory media practice to promote public trust. The study's research adds to the emerging research around journalism genres and provides empirical evidence to show how citizen journalism and institutional journalism can exist side by side in an age of digitality. The conclusions also further underscore the importance of journalism education, media ethics, and newsroom practice in the age of technology.

Key Words: Accessible, Interactivity, Signage, Multisensory features, Disabilities, Credibility, Journalism.

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TechCLAVE'26 ID: TC26TIC011

Understanding the Psychological Cost of Poor User Experience Design

Medha Tewari[1] & Dr. Hitesh Sharma[2]

Today digital devices are becoming a massive part of our living and are inseparable from our daily life. We use them for each and everything from monitoring our health on a smart watch to managing work on a digital planner. User experience design plays a significant role in our health through these devices in influencing the emotional and cognitive experiences. Classical studies in User Experience or UX design were more-off based on usability, efficiency and engagement; this led to limited study that examines the negative impact of poor UX on user's psychological state.

Through this paper, I aim to explain how poorly designed user interfaces are essentially the main cause of psychological stress. For example, if you force users to navigate through a certain path which is contrary to their intuition, then that issue which over a period of time causes cognitive load, emotional exhaustion, stress and many other such health and wellbeing issues that eventually result in user disengagement, thus leading to loss of potential future user with the website or product.

In this research, I have adopted a qualitative, exploratory methodology based on different psychological behaviour models and papers on digital wellbeing to make my claim more relevant and to connect poor user design with negative psychological consequences. The key findings that I found during this research shows that misaligned

navigations, lack of user control, and excessive cognitive overload can cause disengagement in long term use of digital devices.

In recent times, a lot of new studies are also coming up that explains how bad user experiences are the causes of disengagement. Through this study I aim to put forward a framework for user experience design to support digital wellbeing and an academic foundation for future research on UX design and psychological wellbeing.

Key Words: User experience, Cognitive load, Emotional fatigue, Digital well-being, UX psychology, Behavioral Models, Psychological Wellbeing, Digital Devices

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Resisting the Male Gaze through a Feminist Reading of Angammal

Kaviya Shree SV[1] & Dr. T. Jaisakthivel[2]

This paper explores a qualitative textual analysis of the Tamil film Angammal(2025) directed by Vipin Radhakrishnan, through the feminist film theory of Laura Mulvey, particularly her concept of the male gaze outlined in Visual Pleasure and Narrative Cinema. Mulvey argues that mainstream cinema traditionally positions women as passive objects of visual pleasure, while men occupy active, controlling roles within the narrative. This study examines whether Angammal conforms to or challenges this dominant cinematic structure. The analysis focuses on character representation, narrative agency, and visual framing. Unlike conventional portrayals of women in popular cinema, Angammal presents its female protagonist as a central narrative subject rather than a visual spectacle. The film avoids eroticised imagery and glamour-driven camera techniques, instead emphasizing everyday labour, emotional resilience, and social responsibility. The protagonist's actions drive the narrative forward, thereby disrupting the active male/passive female binary identified by Mulvey. Through restrained cinematography and realist storytelling, the film encourages empathy rather than voyeuristic pleasure, offering an alternative mode of spectatorship. The paper argues that Angammal resists the traditional male gaze and contributes to feminist cinematic practices by foregrounding female agency and dignity. This study highlights the relevance of feminist film theory in analysing contemporary regional cinema and its evolving representational politics.

Key Words: Feminist film theory, male gaze, women representation, Tamil cinema, Laura Mulvey

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To Study the Role of Animation as a Narrative Language in Digital Storytelling

Mohammed Javed Jamal[1] & Dr. Hitesh Sharma[2]

This study explores the purpose of animation as a self-contained narrative language in digital storytelling practices. The stories are increasingly viewed in an interactive, nonlinear form in modern digital settings, with text and dialogue often reduced to a minimum. The research considers the necessity of understanding how motion, timing, and the transformation of visual and expressive movement are primary tools of a narrative meaning. The purpose is to analyze the role of animation as an emotional, structural, and narrative-developing tool of digital storytelling practices and the significance of its functionality in influencing viewer behaviour.

The study has adopted a qualitative research methodology to explore selected digital storytelling formats, including interactive web narratives, animated digital media, and immersive storytelling experiences. The concepts used in the analysis are based on the principles and rules of animation and on the theory of narrative, in which movement, rhythm, and the continuity of images are central a narration. The interpretative disposition is supported by secondary literature on animation studies and the theory of digital media.

The results show that the animation, as a narrative system, guides viewers' attention, uses emotional colouring, and brings about narrative change, which are not well explained in the textual message. The animated motion and visual metaphors were found to help express abstract ideas and emotional experiences, particularly in non-linear and interactive narration. The other element of animation revealed during the research is that it can increase immersion and coherence in the story, as the movement of the storytelling enables the user to grasp the story's cues intuitively. Based on the paper, it is concluded that animation must be accepted as the primary narrative language in digital storytelling, rather than a secondary visual aid. Animation as a storytelling medium is known to broaden storytelling frameworks and provide practical knowledge to animators, designers, and digital content creators. The research contributes to the discourse on digital narratives by defining animation as one of the key sources of meaning-making in the current and future storytelling practice.

Key Words: Animation, Narrative Language, Digital Storytelling, Interactive Media, Motion Design.

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TECHCLAVE 26'

TechCLAVE'26 ID: TC26TIC014

Chiaroscuro in Hindi Cinema: From Guru Dutt to Contemporary Films

Sanjay D. Chandaliya[1] & Dr. Hitesh Sharma[2]

The play of light and shadow, which was called Chiaroscuro, first emerged in those traditional studio portrait paintings on canvas and gradually became a tool of artists, as well as filmmakers. Chiaroscuro became a sort of visual language in Hindi cinema, particularly during the black and-white period and was able to convey a lot concerning the emotions of a character, the twists of the story, and all the human stuff. The history of chiaroscuro use in Hindi films starts with this paper, beginning with the work of Guru Dutt in which the vibe of fine-art studio lighting and the works of painters emerged as the massive influence on early Bollywood. Early Hindi directors worked with studio lights that were controlled, with the natural beams, and a minimal arrangement of equipment, only enough to make things appear real, yet enhanced the mood and the feeling. They borrowed some hints of the classical art and desired the same type of dramatic impact in moving pictures. The research proceeds to chambers where chiaroscuro shifted off poetic realism in the black and white movies and the more modern forms in parallel movies, neo-noir tones and the current Hindi films that balance the digital cameras and the mean streets. We excavate the mechanism of these changes. On the methodological side, we, qualitatively, examine a number of chosen movies of different decades, cross that with the analysis of art history and lighting techniques and survey film students, gaffer warriors, and movie enthusiasts, on what they feel about chiaroscuro today. The paper find concludes that chiaroscuro has been a continuous and flexible visual language across Hindi cinema, as it has developed into a modern digital noir, but with a consistent role in enhancing psychological richness, narrative value, and emotional dimension. The statistics indicate that chiaroscuro continues to shake in Hindi film: it is a visual hack that is timeless, that keeps providing the continuity of the art tradition with film style, redefining how moods, meanings, and the story telling light up the generations.

Key Words: Chiaroscuro, traditional studio, portrait paintings, black-and-white period, gaffer warriors, emotions, lighting techniques, storytelling.

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Chilling Effect on Environmental and Climate Journalism and Advocacy– A Study from India

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Environmental journalism plays a critical role in informing the public, holding power accountable, and advancing climate advocacy amid escalating environmental crises. In India, however, journalists increasingly operate under legal and institutional pressures that constrain public-interest reporting. Among these pressures, Strategic Lawsuits Against Public Participation have emerged as a significant chilling factor, discouraging critical reporting through the threat of prolonged litigation, financial burden, and reputational risk.

This paper examines the chilling effects on environmental and climate journalism and advocacy in India, with particular attention to how actual or perceived legal threats influence journalistic practices. Adopting a mixed-methods approach, the study combines content analysis of environmental and climate-related news coverage with expert interviews involving journalists, media professionals, and communication practitioners working in urban Indian contexts. The analysis focuses on shifts in news selection, framing patterns, source dependence, and investigative depth under conditions of legal and institutional vulnerability.

The findings reveal that fear of legal repercussions contributes to self-censorship, cautious narrative framing, and reduced critical engagement with powerful stakeholders, thereby weakening the advocacy potential of environmental journalism. Journalists increasingly rely on official narratives, avoid contentious environmental issues, and limit investigative reporting to minimize legal exposure. At the same time, the study identifies adaptive strategies adopted by journalists to sustain environmental and climate reporting, including collaborative reporting models, digital dissemination practices, and ethical risk-assessment mechanisms.

The paper argues that chilling effects of which SLAPP is a prominent manifestation pose a structural challenge to media freedom and democratic climate discourse in India. Strengthening legal literacy, institutional safeguards, and professional solidarity is essential to protect environmental journalism and to sustain its role in effective climate advocacy.

Key Words: Environmental Journalism, Climate Advocacy, Chilling Effect, Media Freedom, Legal Pressure on Journalism, Strategic Lawsuits Against Public Participation.

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An Analysis of Government Communication through Indian Postage Stamps Released in 2025

Mouli Priya. P.C.[1] & Jaisakthivel. T[2]

Postage stamps are functional postal documents, that act as visual media through which governments communicate symbolic meanings, national priorities, and policy narratives (Raento & Brunn, 2008). In the contemporary media ecosystem shaped by digital technologies and evolving journalism genres, postage stamps continue to function as enduring tools of state communication and visual storytelling. This study examines Indian postage stamps released in 2025 to understand how a single year of philatelic issues disseminated governmental messages and reflected thematic priorities.

The study is theoretically grounded in Agenda-Setting Theory by Max McCombs, focussing on priorities model (1976). This theory is employed to analyse how the selection and prominence of specific themes in postage stamps signal governmental priorities and guide public attention. Methodologically, the research adopts a qualitative visual analysis approach. All postage stamps officially issued by India Post in the year 2025 constitute the sample, with each individual stamp design treated as a unit of analysis. Data sources include high-resolution stamp images, official issue notes, and accompanying press releases. The analysis follows a systematic three-stage qualitative coding process. First, open coding identifies recurring visual motifs, textual cues, and symbolic elements. Second, axial coding organizes these codes into broader thematic categories such as nationalism and state identity, culture and heritage, health and social welfare, science and technology, education, and development narratives. Finally, selective coding identifies dominant narrative frames, including tribute, awareness, celebration, and promotional communication. A structured codebook guides the analysis, and analytical rigor is ensured through inter-coder reliability checks. The findings suggest that Indian postage stamps released in 2025 predominantly emphasize themes aligned with national identity, cultural representation, development discourse, and public welfare, reflecting the government's agenda-setting role through visual media.

Key Words: Postage stamps, Visual media, Priorities model, National identity, Visual storytelling, Symbolic communication.

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A Qualitative Content Analysis on Tamil Podcast Journalism

Deepthi Suresh[1] & Jaisakthivel. T[2]

Podcasting is a digital audio medium that enables the creation and distribution of episodic content through online platforms, allowing listeners to access on-demand audio across diverse genres and themes "Podcasting offers a more intimate and informal relationship between producer and listener than traditional broadcasting", (Berry, 2016) Within this evolving media ecology, podcast journalism has emerged as an alternative journalistic form that uses audio storytelling, discussion, and commentary to report, interpret, and critique news and public affairs. "Podcasting allows anyone with minimal resources to create and distribute content to a potentially global audience", (Markman, 2012). This study examines how journalistic practices are enacted within Tamil-language podcasts through in-depth discussion and critical engagement with social and political issues. The research focuses on two Tamil podcasts that is Pagutharivu Podcast and Vina Tamil Podcast, both of which are known for their analytical discussions on politics, ideology, and social concerns. By analysing the content, the findings reveal that Tamil podcast journalism functions as an alternative public sphere where journalism is practiced through conversational audio formats rather than conventional news reporting. The podcasts move beyond headline-driven narratives and mainstream media agendas, addressing marginalized, underrepresented, and often silenced topics that are inadequately covered in traditional news platforms. The study demonstrates that Tamil podcasts expand the boundaries of journalism by using audio discussions to create reflective, critical, and alternative spaces for public discourse.

Key Words: Podcast, Journalism, Tamil, Content Analysis and Alternate Media.

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TechCLAVE'26 ID: TC26TIC019

Architectural Hybridity in Jaipur: A Study of Colonial-Era Urban planning

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Take a walk through Jaipur today and you'll see how the city's architecture tells a story of old meeting new. In the late 1800s and early 1900s, when the British ruled India, they brought new ideas about city planning and building design that left a lasting mark on Jaipur. With them came Western ways of organizing and regulating city spaces, focusing on order and practicality. These ideas gradually layered over Jaipur's existing layout: streets became straighter and more organized, buildings started to look more similar, and public spaces were planned to be efficient and visually tidy.

This period witnessed the emergence of architectural elements such as grand arches, stately colonnades, domes, and clock towers. During this time, Jaipur saw the rise of impressive arches, columns, domes, and clock towers, many drawing inspiration from both European and Indo-Saracenic styles. New public buildings—like museums, government offices, and city halls—were built to serve the growing needs of the city and its colonial rulers. Notable examples, such as the Sawai Man Singh Town Hall and the Clock Tower & Sachivalya & Old Houses (old city Jaipur) , show how Western design ideas were blended with local materials, patterns, and traditions deeply rooted in Jaipur's history. Functional, while simultaneously negotiating with the city's pre-existing cultural identity. Rather than erasing indigenous character, these changes resulted in a hybrid urban expression that balanced continuity and transformation. The built environment thus becomes a visual record of Jaipur's colonial past, narrating stories of adaptation, power, and cultural exchange through its streets, public spaces, and architectural forms.

This study takes a qualitative, interdisciplinary approach, drawing from architectural history, urban design, and visual culture. The research relies on fieldwork—walking through Jaipur, closely observing, and photographing colonial-era buildings and city spaces. Important public and government structures are examined for their shapes, styles, materials, and how they're laid out. To deepen the analysis, the study also uses historical documents, old maps, and academic writings. By comparing British planning ideas with local architectural traditions, the study shows how Jaipur's colonial cityscape became a blend of influences—a layered and adaptable urban system.

Jaipur's transformation during the colonial era was not just about imposing new architecture but about blending outside influences with local traditions. The British brought ideas about order and efficiency that changed how public spaces and official buildings were designed. Yet, these changes were balanced with Jaipur's own styles, materials, and cultural symbols. The city's architecture became a blend, where Western design and Rajasthani heritage sit side by side. This mix helped Jaipur look modern while keeping its unique character alive. Today, colonial buildings and developments are reminders of both political change and cultural exchange. Looking at them helps us understand not only Jaipur's past but also broader questions about how cities grow, preserve their history, and build their identities.

Key Words: Jaipur Architecture, Urban city planning, colonial era at Jaipur

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Media and Politics: A Scoping review for Commercial Pressure and Political Control in Indian Television News Content

Suganya G[1] & Dr. S. Shridevi[2]

This study analytically examines the current state of factual research on the influence of political power in television and commercial pressure on editorial content in television news channels. In these selected factual studies with methodological scoping review, this research analyses how the competition shaping news production practice between media ownership and Television Rating Point in editorial decision and news framing. Based on the recent studies which focused on methodological approaches, literature review explores political patterned reporting, commercialization in news content strategies and growing dominance of political ownership control in editorial content for sensational framing. The critical awareness, balanced content and audience trust are declined in this practice. Even though it highlights competitive pressure for TRP ratings encourage political oriented responsibility. This research identifies research gap related to media accountability, journalistic ethics, and audience trust in political news channel. The television journalism contributes structured analytical overview of political ownership, commercialization, TRP pressure, biased reporting and political control are reshaping journalistic ethics and decreased audience trust. The political actors and media ownership are increasing their relationship in television news channels to set platform for critical audience discourse. They framed separate agenda setting for television news content. It weakens the normative role of journalism in society.

Furthermore, the study focuses political influence and commercial essentials with wider frame work structure of democratic communication and audience interest about journalism. Today the Indian news channels face the TRP competition which paves a way of the infotainment and sensationalism, which leads in losing their factual accuracy and ethical reporting. Most of the time editor decisions are dominating audience standards rather than journalistic values, source of news, emotional framing, and biased narratives. It shows the different viewpoints to audience and reduces various news content. This approach gradually increasing vulnerability of journalist working with political and commercial pressure. Even it weakens the investigative journalism and editorial independence. Now television media lacks in strong regulations and responsibility. It is the major weakness. The poor implementation of media ethics and media literacy among audience. As result audience influenced by misinformation and political propaganda. The research shows the comparative approach from the various reviews, like ownership control, TRP ratings, biased reporting, and commercialization from past three years of Indian television news channel report, specifically Republic TV, India TV, India Today TV, NDTV, Times Now, Zee News, and Aaj Tak Their collective structural function of mainstream medium, particularly during prime-time political programming.

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TechCLAVE'26 ID: TC26TIC021

Crafting Memory with Motion: Reimagining Intangible Heritage through Visual Effects (VFX)

Dr. Hitesh Sharma[1]

This study explores the potential of Visual Effects (VFX) as a creative and participatory medium for preserving intangible cultural heritage, including traditional craftsmanship, oral traditions, and indigenous technologies. Conventional digital documentation often fails to capture the sensory, performative, and symbolic dimensions of such knowledge systems. By reimagining VFX as a cultural storytelling tool, this paper proposes a framework where digital artists collaborate with cultural practitioners to visualize intangible practices through motion-based narratives.

Through case studies and visual analysis, the research demonstrates how VFX techniques such as procedural animation and particle systems can evoke the spirit and rhythm of traditional practices. The paper also addresses the ethical considerations of representation and advocates for co-creative methods that ensure cultural sensitivity.

The current research utilizes a mixed-method approach, combining both primary and secondary data to achieve the study's objectives. For the primary study, surveys and semi-structured interviews has been conducted with key stakeholders in the media and entertainment sector, including professionals from content creation. A survey was conducted using an online questionnaire to gather data on the Adaptability of VFX technology, VFX techniques, and perceptions of Crafting Memory with Motion: Reimagining Intangible Heritage through VFX

The current study Conclude, VFX not merely as a representational tool but as a bridge between memory and motion, offering a novel approach to preserving and transmitting intangible heritage in a rapidly evolving digital landscape.

Key Words: Visual Effects (VFX), Preserving Intangible Cultural Heritage, Traditional Craftsmanship, Cultural Storytelling Tool

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Impact and Analysis of Blue Color in Tech Brand Logos: Psychological and Strategic Effects on Brand Identity

Pote Sharvari Hrishikesh[1] & Dr. Hitesh Sharma[2]

Color choice in brand logos is critical for shaping consumer perception, increasing brand recognition, and building a strong visual identity. Blue is now recognized as the most popular hue in logo design in the technology sector, owing to its powerful emotional, psychological, and strategic connections. This article investigates the impact and relevance of blue color use in technology company logos, with an emphasis on consumer trust, observed reliability, and emotional involvement with digital products and services. Using established frameworks in color psychology and branding theory, the study investigates why blue is commonly associated with trustworthiness, professionalism, intelligence, stability, and security—attributes that are especially important for technology brands operating in domains such as innovation, data security, and complex digital systems. Blue's calming and consistent visual features help to reduce perceived danger and uncertainty, boosting confidence and increasing user acceptance of emerging technologies. The study also takes into account blue's cultural neutrality and worldwide appeal, which make it a beneficial color option for global technology businesses pursuing uniform visual communication across varied markets. The research examines the way consistent color application improves brand identification, trustworthiness, and long-term loyalty using chosen case studies of famous technological businesses with blue-dominated logos. The study also examines concerns associated with overdependence on blue in the technology sector, namely issues of brand distinction in an expanding visual scene. The findings indicate that judicious usage of blue, combined with careful modifications in hue, typeface, and symbolic aspects, can boost brand identification while retaining individuality and connecting emotionally with users.

Key Words: color psychology, brand identity, blue logos, technology brands, consumer perception, visual communication

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TechCLAVE'26 ID: TC26TIC023

Current Trends in Over-the-Top Research: A Bibliometric Analysis and Emerging Themes

Ms. Sayantika Dutta[1]

In the ever-changing landscape of media and entertainment industry, over-the-top or OTT streaming platforms has fundamentally changed the way audiovisual is being produced, circulated and consumed by the audience. In the past consumption of audiovisual content was mostly a collective viewing experience. People either went to the theatre or used the television, both of which did not facilitate a personal viewing setting. Hence, the popularization of OTT streaming services has transformed the people now consume media and shifted towards an individual viewing experience. This drastic change has brought in growing interest in researchers to explore the area. The present study aims to evaluate the existing academic literature on OTT services and provide a coherent understanding of the evolving OTT ecosystem, research trends, determinants of OTT adoption and continuation of usage. The researchers here have done a bibliometric analysis by following the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) guidelines in order to systematically go through academic literature from 2020 to 2025. Articles were collected from Scopus and Science Direct databases. The findings show a significant growth in OTT research from 2020 to 2025. The keyword analysis reveal that contemporary research has shifted from the adoption of OTT services to exploring the factors that facilitate continuance of usage and user satisfaction. The current study at hand draws insights from multiple databases and spans over a duration that captures the most rapid growth of OTT platforms during the Covid – 19 and post pandemic era, making this study a very important analysis of the field. Overall, this research provides a deeper understanding of OTT platforms as not only from a technological perspective, but as cultural shift that will shape the future of film, television, and everyday media practices.

Key Words: Over-the-top Services, OTT Research, Bibliometric Analysis, Online Video Services, Digital Streaming

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TechCLAVE'26 ID: TC26TIC024

Marghazhiyil Makkalisai as a Political Movement that Created a Revolutionary Wave against Caste Discrimination and Social Injustice to Uplift Dalit People by the Means of Artistical Expression

Aishwarya[1] & Dr. T. Jaisakthivel[2]

This study explores how "Marghaliyil Makkalisai" acts as an upliftment journey for many Dalit artists. The Indian caste system has ingrained among people for a very long period of time to the extent that it shapes and modulates their day-to-day behaviour that evidently oppresses or discriminates against a particular community of people (Dalits). The discrimination exceeds from simple teasing and verbal abuse all the way to murders, rapes and many such exploitations to a huge number, leaving Dalit people with huge fear and struggles to secure even basic necessities [Ideas for India, 2020]. Yet, people from the same community have been breaking all the caste oppression and stereotypes using art and music in various forms to voice out all their struggles. Music (parai, gaana) owned by Dalits faced lot of prejudicial exclusion as it is considered inferior to traditional music.

This study highlights the struggles of Dalit artists and the contributions of "Margaliyil Makkalisai" their life. The Casteless Collective (TCC), music band formed by filmmaker and music composer Tenma, and filmmaker P. Ranjith with several artists released albums by mixing their traditional Gaana and rock together and used it as a tool against social injustice.

Followed by that, the TCC artists and Neelam Culture centre have been organising "Marghazhiyil Makkalisai" since 2020 as a counter narrative to Brahminical traditional music by creating a platform that prioritizes artists from Dalit community and honouring several classic artists with awards and cash prizes [Times of India, 2023]. As a way of substantiating Theodor Adorno's Aesthetic theory Book [1970], which argues that art has "sedimented history of human misery" and has the potential to move towards idealism by acting as a critique of the society, this study elucidate real life stories of Dalit people through a qualitative research methodology by studying the ethnographical setting of the targeted group. This study concludes by evidently documenting the Dalit artist's real-life struggles and their empowerment through music.

Key Words: Neelam, Dalit community, Music, Caste, Parai, Marghazhiyil Makkalisai.

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TechCLAVE'26 ID: TC26TIC025

Sensational Crime News and Public Fear: An Empirical Study of Yellow Journalism and Misinformation

Ms. Bragatheeshvari[1] & Mr. Naresh[2]

The contemporary media landscape has witnessed an increasing reliance on sensationalized crime reporting, often characterized as yellow journalism, which prioritizes dramatic presentation over factual accuracy. Such reporting practices have significant criminological implications, particularly in shaping public fear of crime and facilitating the spread of misinformation. This empirical study examines the relationship between exposure to sensational crime news, public fear, and perceptions of misinformation among media consumers.

Using a quantitative, cross-sectional research design, data were collected through a structured questionnaire administered via Google Forms. The survey gathered responses from a diverse sample of adults who regularly consume crime-related news. The questionnaire measured media consumption patterns, exposure to sensational crime reporting, perceptions of misinformation, levels of fear of crime, and attitudes toward crime and the criminal justice system. Descriptive and correlational analyses were employed to examine the associations between key variables.

The findings indicate that frequent exposure to sensational crime news is significantly associated with heightened fear of crime and an overestimation of crime prevalence. Respondents commonly perceived crime reporting as exaggerated, emotionally charged, and at times misleading, contributing to reduced trust in media credibility. Additionally, sensational reporting was found to influence public attitudes toward accused individuals, reinforcing premature judgments of guilt and contributing to broader moral panic within society.

The study underscores the role of yellow journalism as a criminogenic influence that distorts crime realities and amplifies public anxiety. It highlights the need for responsible crime reporting practices and improved media literacy to counter misinformation and mitigate fear-driven perceptions of crime. The research contributes to criminological and media studies literature by providing contemporary empirical evidence on the social consequences of sensational crime journalism.

Key Words: Yellow Journalism, Crime News, Misinformation, Fear of Crime, Criminology, Media Sensationalism

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TechCLAVE'26 ID: TC26TIC026

Character Education of Students via Cinematic Adaptation of Indian Classical Music i.e Positivity, Leadership Skills, Moral Values and Heritage Awareness - From the Media Point of View

Deepesh Dikshit[1], Ayushi Choubey[1], Indu Thakur[1] & Dr. Neha Joshi[2]

The healing and educational efficacy of North Indian classical music has been widely examined in therapeutic and contemplative contexts. This study empirically investigates the role of raga based cinematic music in character education and value enrichment among school students in Panna district, Madhya Pradesh. Grounded in the Indian psycho-aesthetic framework of sattva, rajas, and tamas, the research evaluates the influence of Raga Bhairavi and selected ragas on stress regulation, emotional balance, and moral sensitivity. A mixed-method research design was adopted, incorporating questionnaire-based surveys, structured classroom observations, and guided music intervention sessions across government, semi-aided, and private schools. Descriptive and thematic analysis revealed measurable improvements in students' emotional stability, behavioral awareness, and stress management. However, the findings also expose a significant implementation gap—namely, the absence of trained music educators and institutional support—despite the National Education Policy 2020's emphasis on holistic, value-based education through music. The study advocates policy-driven reinforcement of music education to realize its documented healing and pedagogical potential.

Key Words: Healing music, Character education, Sattva–Rajas–Tamas, Raga Bhairavi, Raga based cinematic music, Stress management, Emotional well-being, Mixed-method research, Value-based education, NEP 2020, Media and music education.

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TechCLAVE'26 ID: TC26TIC027

Bhajans and folk musical forms as an intangible asset of India - the Digital media angle on the unexplored avenues of Indian music in the new era, with special reference to Rajasthan

Varsha Panwar,[1] Ishika Barthuniya[1], Mansi Tiwari[1] & Dr. Neha Joshi[2]

The art & culture of Rajasthan has always been presented in the form of forts and architectural geniuses, primarily considering it as a land of sand dunes with a mix of Rajput culture and folk traditions. This article highlights the Bhakti traditions that are followed by the masses but have not been covered anywhere by the print or digital media. The spirit of this land and its natives, is what keeps these traditions alive, which is also finding its way into major research works from the literature and musical perspectives in today's era, thereby throwing light on the untouched avenues of Rajasthani music, art, culture and traditions.

Key Words: Bhakti traditions, Dadupanth, Karni Mata Chirja, temples of Jaipur & Bikaner, Rajasthan, Chirja, Govind dev ji temple, digitalization of Rajasthani folk

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TechCLAVE'26 ID: TC26TIC028

The Role of Social Media in Moulding Public Opinion: A Case Study of Kodagu University Postgraduate Students

Dr. Suvarna S Kambi[1]

Social media has emerged as a key platform for public communication, drastically changing how people obtain information, understand social issues, and contribute to the formation of public opinion. Digital platforms are increasingly used by university students as key sources of news, political discourse, and civic participation in addition to serving as means for interpersonal interaction. With a focus on usage patterns, perceived influence, and trustworthiness evaluations, this study investigates how social media influences the public opinion formation among postgraduate students at Kodagu University in India. A structured questionnaire was used to gather data from 180 postgraduate students using a quantitative case study methodology. The poll assessed perceptions of agenda-setting and opinion reinforcement, assessments of information credibility, frequency and reasons for using social media, and reliance on digital platforms for public affairs information. Descriptive and inferential statistical techniques were used to examine the gathered data in order to find prevailing patterns and correlations between social media use and opinion-related outcomes.

The results show that social media platforms significantly influence students' awareness and perceptions of public issues by setting agendas and reinforcing opinions. Many respondents cited social media sites like YouTube, Instagram, WhatsApp, and X (previously Twitter) as their main news sources, frequently outpacing traditional media. Exposure to social media was found to affect students' perceptions of significant topics as well as the framing and discussion of such issues. Repeated exposure to specific narratives, algorithmic content filtering, and peer interactions have all been identified as important communication strategies influencing opinion development. Concurrently, the study shows that there is a great deal of worry about the accuracy of information found online. Along with a discernible drop in trust in digital news material, respondents reported widespread awareness of disinformation, selective exposure, and echo chamber effects. While several students highlighted the challenges of authenticating information and the dangers of uncritical consumption, they also acknowledged the accessibility and participative benefits of social media.

According to the study's findings, social media serves as a potent but conflicting public space for postgraduate students, increasing their access to knowledge but also making them more susceptible to misinformation. The results highlight how crucial it is to incorporate media verification techniques, digital civic literacy, and critical engagement strategies into higher education in order to promote informed public participation. By shedding light on how social media influences knowledge, interpretation, and trust in modern academic communities, this study advances empirical research on public communication.

Key Words: social media, public opinion, formation, university students, agenda-setting, misinformation, digital civic literacy, India.

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TECHCLAVE 26'

TechCLAVE'26 ID: TC26TIC030

Impact of K-Beauty (Skincare and Fashion) Among Madurai Youth: From Seoul to Style

Reeshma Banu A S[1] & Dr. T. Shylaja[2]

The global rise of Korean popular culture has significantly influenced lifestyle choices among youth across different cultural contexts, with K-Beauty emerging as a prominent trend. K-Beauty, which includes Korean skincare routines and fashion aesthetics, has gained widespread popularity among Indian youth through digital media, social networking platforms, K-dramas, K-pop, and influencer marketing. This working paper explores the impact of K-Beauty trends on the skincare practices, fashion preferences, and lifestyle behaviour of youth in Madurai, Tamil Nadu. The study focuses on young individuals aged between 18 to 25, a demographic that actively consumes global media content and engages with international beauty trends.

The primary objective of the study is to understand how exposure to Korean beauty culture influences perceptions of beauty, product choices, and fashion sensibilities among Madurai youth. The research adopts a quantitative research design using the survey method. Data were collected through a structured questionnaire distributed via Google Forms. Convenience sampling was employed to gather responses from participants who are familiar with or actively engage with K-Beauty-related content. The questionnaire was designed to capture respondents' awareness, usage patterns, media exposure, and attitudes towards Korean skincare products and fashion styles.

The study is theoretically grounded in Cultivation Theory, which explains how continuous exposure to media content shapes individuals' perceptions, preferences, and social realities over time. In the context of this research, repeated exposure to Korean beauty standards through digital platforms is expected to influence youth attitudes towards skincare routines, fashion aesthetics, and ideal beauty norms. As a working paper, this study presents the conceptual framework, review of relevant literature, and research methodology, while detailed data analysis and interpretation will be conducted in subsequent stages of the research.

The expected findings of the study aim to highlight the growing acceptance of K-Beauty among Madurai youth and its role in transforming traditional beauty perceptions and consumer behaviour. The research is expected to reveal how global beauty trends are localized through social media engagement and peer influence. This study contributes to the broader understanding of cross-cultural media influence, youth lifestyle changes, and the impact of globalised digital culture on regional audiences within the Indian context.

Key Words: kbeauty, koreanskincare, kfashion, Madurai youth, Kdramas

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TechCLAVE'26 ID: TC26TIC031

The Art of the Unsaid: Strategic Ambiguity in Tamil Psychological films and its Reception through Audience Interpretations

V. P. Girisha[1]

This study investigates the psychological dimensions and strategic ambiguity present in the Tamil film Maharaja (2024), situating it within the evolving landscape of post-pandemic Tamil cinema. The research explores how the film represents trauma, isolation, and moral disconnection through fragmented narrative structures, subtle layered cinematography, and metaphoric storytelling. Using a qualitative case study approach, the study employs thematic and content analysis to identify recurring psychological images such as memory fragmentation, guilt, repression, and dual identity. The analysis also examines how Maharaja reflects collective post-pandemic anxieties and the ways audiences interpret its ambiguity through emotional and cultural themes. By combining film analysis with audience reception studies, this thesis contributes to understanding how Tamil psychological cinema has transitioned from melodramatic and heroic tropes to more introspective and psychologically complex forms. The study highlights the significance of ambiguity as both a creative and emotional method for examining post-pandemic human experiences.

Key Words: Tamil Psychological Films, Strategic Ambiguity, Post-pandemic Cinema, Audience Interpretation.

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TechCLAVE'26 ID: TC26TIC032

The Criminal Mind on Screen: A Psychoanalytic Study of Fear, Power, and Justice in Ratsasan and Sector 36

Pallavi Verma[1]

Cinema has long served as a mirror to society's deepest anxieties, particularly when it ventures into the dark corridors of the criminal psyche. This study offers a psychoanalytic exploration of fear, power, and justice in two contemporary Indian thriller films Ratsasan (2018) and Sector 36. Both films revolve around serial crimes and obsessive investigation, yet their narrative mechanisms and character psychologies reveal layered insights into how criminality is constructed and perceived on screen. This paper examines how repressed desires, trauma-driven compulsions, and symbolic power struggles shape both the perpetrator and the investigator. The criminals in these films are not merely antagonists but manifestations of unresolved psychic conflict; their violence emerges as an extreme reaction to early childhood humiliation, social alienation, or fractured identity. Conversely, the police protagonists embody the superego, relentlessly pursuing order while grappling with their own moral ambiguities and emotional fatigue. Fear in Ratsasan is orchestrated through suspense and the uncanny, the killer's clownish disguise and grotesque methods invoke Freud's concept of Das Unheimliche, where the familiar becomes terrifying. In Sector 36, fear is institutional rather than personal, the real horror lies in systemic failure and the unpredictability of human behavior. Meanwhile power is constantly negotiated; the killer's authority relies on secrecy and manipulation, while law enforcement derives its power from discipline and rationality. Yet both sides operate within a performative framework, where identity is masked, staged, and carefully curated for dominance. Justice, traditionally seen as closure, is problematized in both narratives. While Ratsasan offers catharsis through confrontation, Sector 36 leans towards ambiguity, suggesting that justice in real-world systems is complex, delayed, or even denied.

This comparative psychoanalytic reading argues that the fascination with serial killers in Indian cinema is not rooted in glorification of violence, but in the audience's subconscious identification with both predator and protector. The killer represents unchecked id impulses, rage, desire, rebellion while the investigator reflects our longing for structure, logic, and moral certainty. The films thus act as psychological battlegrounds where viewers negotiate their own inner conflicts. Ultimately, Ratsasan and Sector 36 demonstrate that crime thrillers are not just about crime-solving, they are about decoding the human mind. Through fear, they confront fragility. Through power, they expose corruption and vulnerability. Through justice, they question the ethics of punishment and control. This study concludes that the cinematic portrayal of the criminal mind is less about monstrosity and more about reflection. The killer is not merely an outsider; he is a distorted echo of social neglect, emotional repression, and institutional failure. In decoding him, the films force society to decode itself.

Key Words: Superego, Childhood humiliation, social alienation, Fractured identity, social neglect, Emotional repression, Institutional failure

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TechCLAVE'26 ID: TC26TIC033

Masculinity, Caste, and the Social Order: Reading Patriarchal Power through "Uppena and Court: A State vs Nobody"

Krithika B[1]

The paper provides a critical analysis of two Telugu-language movies, namely, Uppena (2021) and Court: State vs a Nobody (2025), which mirror, reproduce, and challenge caste-based and patriarchal systems of power within Indian society. Based on the theory of Ideological and Repressive State Apparatuses (ISA/RSA) by Louis Althusser, the work examines the role of the family, caste, and law as social control institutions through interpellation and systemic violence. Even though these films have been made in different styles and genres, they meet at their common theme of depicting masculinity, institutional authority, and the disputed landscape of justice. Mainstream romantic melodrama, Uppena, is a film that dramatizes the violent application of caste and gender norms by using family and community ISAs. The zamindar father, Raayanam, symbolizes the caste pride and patriarchal honour; he makes use of symbolic as well as physical violence to block inter-caste love. His castration of the lower caste main character, Aasi, is not only a plot twist, but is also symbolically disempowering the subaltern masculinity. The movie overturns the very traditional concept of manhood by reconstructing the concept of masculinity coupled with emotional vulnerability, sacrifice, and moral uprightness as Bebamma refuses to further anatomically define the concept of masculinity. The melodramatic ending to the movie is a critique of caste-based patriarchy and is a redemptive vision of love and opposition. On the contrary, the Court: State vs a Nobody has a realist narrative mode that reveals bureaucratic machineries of the legal RSA. The film is set in the city of Visakhapatnam, and it revolves around a junior lawyer defending a disadvantaged youth who was wrongly accused under the POCSO Act. The courtroom is a place of ideological practice where the myth of equal justice, hiding structural prejudice and caste prejudice, is enacted. The impersonality of the state is emphasized by the facelessness of the accused and the indifference of the legal system to the procedure. In contrast to Uppena, Court does not provide any cathartic solution; it is ambiguous, which highlights the structural aspect of oppression and the impossibility of gaining justice in the current institutional system. The methodological lens adopted by the study is thematic analysis, which allows exploring recurring themes like masculinity, caste suppression, institutional indifference, and defiance in a very subtle way. By purposive sampling, the films are chosen as the critical cases that demonstrate the intersection of the narrative form and ideological criticism. The extreme case sampling is applied in Uppena to exaggerate the conflict of the caste, whereas the sampling in the Court is based on information-rich real court cases, just to illustrate the injustice of the system. This methodological strategy also enables one to understand how films can encode and challenge social hierarchies. The study points out to some significant discursive results which are contingent upon the contextual factors like the type of cinema, narrative mode and institutional orientation. The analysis makes Indian cinema an influential location of an ideological negotiation and a cultural intervention by bringing it into agreement with the Althusserian theory. Finally, this study suggests that the movie is not just an entertainment tool but a cultural organization, which sets and criticizes social conventions.

Keyword. Caste and patriarchy, Ideological State Apparatus, Masculinity in cinema, Institutional justice, Telugu films, social power structures.

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TechCLAVE'26 ID: TC26TIC034

AI and Graphic Design: Exploring the Effects of Artificial Intelligence in Visual Design Industry

P. Anandhababu[1] & Dr. S. Shridevi[2]

The graphic design industry is experiencing a profound transformation due to the integration of Artificial Intelligence (AI).AI-powered tools for content generation, such as image creation, color selection, layout design, and typography, are reshaping traditional workflows and redefining creativity (Mustafa, 2023). This paradigm shift is altering the processes, economics, branding, and the very definition of graphic design. Tools such as Adobe Creative Cloud, Midjourney, and Gemini AI (Nano banana) are revolutionizing graphic design by automating repetitive tasks like image generation, color selection, layout design, and typography. Generative AI enables rapid ideation and concept generation by transforming text prompts into unique visuals, while also automating repetitive tasks such as background removal, resizing, and color correction with high accuracy. This research is critically needed to provide a comprehensive understanding of AI's impact on graphic design practices in Tamil Nadu. The study qualitative approach, qualitative interviews with leading professional's graphic designers and Creative Director, The research is grounded in the socio-technical systems theoretical perspective, which provides a framework to analyze both the technological and human factors shaping new design workflows. This study will propose key strategies and frameworks to enable effective human–AI collaboration, enhance creative outcomes, and support future-ready design practices in the region's graphic design sector.

Key Words: Artificial intelligence (AI), Generative AI, Graphic design, Digital design, Creative industry, WorkflowAI, educator

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A Discourse Analysis of Digital Film Criticism of *Parasakthi* (2026)

Dinesh Kumar T[1] and Dr. Ramalakshmi Lakshmanan[2]

Cinema Journalism has always been an integral part of the cinematic experience of Tamil cinema audiences. Digital media such as youTube has made cinema journalism more entertaining and accessible to audiences. Digital film criticism on platforms such as youtube has re-imagined and mediated social meanings of a long-standing social issue. Limited attention has been paid to contemporary digital film criticism. This research examines the discourse around post release of the film Parasakthi (2026) by the renowned film critics in Youtube. The long-standing ongoing debates on language imposition vis-a-vis cultural identity, the theme of the film and timely release of the same ahead of the 2026 elections makes it a suitable sample for this research. In the theoretical light of Stuart Hall's representation theory, this study aims to compare how the chosen film critics construct readings of the film's engagement with the identity, language politics and nationalism. Using discourse analysis, the study examines how social issues are represented, reframed and/or contested in the criticism of three renowned film critics such as Blue Sattai Maaran (Tamil Talkies), Prashanth (Tamil Cinema Review), and Baradwaj Rangan (Galatta Plus). The findings are organised as emerging themes. The findings emphasize the role of film critics as cultural intermediaries with the potential to shape audience perception of social issues. The findings shed light on the extent to which critics reframe the social meanings of the film text and establish the ideological positioning of the chosen film critics. The study reiterates criticism as a technologically mediated practice can influence audience perception. While most studies prioritise narratives and stardom, this study foregrounds digital film criticism as a primary text for analysis and recognises the agency film critics have as cultural intermediaries in shaping public opinion.

Key Words: Cinema Journalism, Social Issues, Tamil Film Critics, Digital Film Criticism, Parasakthi.

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TechCLAVE'26 ID: TC26TIC036

Trauma and Truth: Conflict Journalism in Film Narratives

Sreenath M[1] & Dr. Nirmala[2]

This study explores how modern films show physical trauma as the main sign of journalistic authenticity and professional credibility in conflict reporting. Rather than just focusing on journalistic ethics or objectivity, this study examines how these films depict bodily injury, such as scars, wounds, and physical suffering, as important evidence that validates a journalist's authority to share stories from war zones. The research analyzes how conflict journalism films use visual depictions of wounded bodies to create credibility hierarchies, where reporters who have "paid in blood" are seen to have a stronger claim to truth than those who remain unharmed. This study analyzes selected war films to explore how physical trauma operates as a performative display of professional commitment, whereby the journalist's wounded body becomes a site of authentication and credibility. The study looks at how scars become storytelling tools that support testimony, how injury scenes act as initiation rituals for professional legitimacy, and how a lack of visible injuries suggests inadequate dedication or bravery.

This study uses qualitative text analysis to look at contemporary war and conflict journalism films released between 2019 and 2025. By closely reading selected films, the research explores how cinematography, dialogue, and character development show journalists' physical injuries as signs of professional credibility. The analysis relies on theories of embodiment, performativity, and professional identity. It examines scenes where bodily harm establishes journalistic authority. The methodology involves systematic scene analysis, noting when and how physical trauma appears, classifying injury types by severity and narrative purpose, and studying how characters react to injured journalists. By comparing these patterns across multiple films, the study shows how recent cinema consistently connects physical sacrifice with real journalism. This approach highlights the recurring visual and narrative techniques that turn reporters' bodies into symbols of professional validation. It also questions whether these portrayals create dangerous standards for real-world conflict reporting. By looking at a range of cinematic choices related to camera angles and scene composition, it is possible to analyze just what visual choices are made in presenting or suppressing wounds in journalists in order to make aesthetic judgments about what is believable. Particular care is also given to moments of interviewing, newsroom discussions, and reporting on location, in an effort to uncover the dissemination and circulation of narratives of injury and survival within among the news professionals themselves. With its multi-layered approach, this study aims to uncover not only what these movies convey, but also in what manner they instruct viewers on making the correlation between physical pain and truth-telling in journalism, and in what manner they might shape public expectations in this regard.

Key Words: Conflict journalism, Physical trauma, Journalistic credibility, Embodiment, Professional Identity, Visual Semiotics, Performativity.

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TechCLAVE'26 ID: TC26TIC037

Camera, Light, and Space : A Cinematographic Analysis of Pariyerum Perumal

Ramadass K[1] & Dr. Nirmala[2]

This study examines the role of cinematography in constructing realism and social meaning in Pariyerum Perumal (2018), produced by Pa Ranjith and directed by Mari Selvaraj. Focusing on the interconnected elements of camera movement, lighting, and spatial composition, the paper analyzes how visual techniques function as narrative and political tools rather than mere aesthetic choices. The film's use of handheld camera work, natural and available lighting, and on-location shooting creates a documentary like realism that immerses the viewer in the lived experiences of marginalized communities. Spatial arrangements within the frame such as restrictive interiors, hostile institutional spaces, and open rural landscapes visually articulate power hierarchies and social exclusion. Through tight framing, deep focus, and prolonged long takes, the cinematography emphasizes vulnerability, surveillance, and resistance without resorting to melodramatic spectacle. This analysis argues that Pariyerum Perumal employs cinematography to transform everyday spaces into sites of visual politics, where oppression and resistance are embedded within the frame itself. By foregrounding camera, light, and space, the film redefines contemporary Tamil cinema's approach to realism and social critique.

Key Words: Cinematography, Visual Realism, Camera Movement, Lighting, Spatial Composition, Pariyerum Perumal, Tamil Cinema, Visual Politics.

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TechCLAVE'26 ID: TC26TIC038

Queer Visibility and Representation: A Comparative Study of Lesbian Portrayals in Indian Cinema through the Vito Russo Test

Sindhuja.B[1]

This study explores queer visibility and representation in South Indian cinema through a comparative analysis of En Magan Magizhavan (2017) and Kaathal – The Core (2023), applying the Vito Russo Test as the principal analytical framework. The research investigates how these films depict same-sex relationships with authenticity, empathy, and narrative significance, while challenging heteronormative and patriarchal conventions that have historically dominated Indian cinema.

Using a qualitative content analysis approach, the study examines each film's narrative structure, character development, cinematography, and symbolism. The analysis is supported by Queer Theory and Feminist Film Theory to contextualize how regional filmmakers reinterpret sexuality within Tamil and Malayalam cultural frameworks. Both films fulfill the three criteria of the Vito Russo Test: they feature identifiable LGBTQ+ characters, avoid defining them solely by sexuality, and ensure their centrality to the narrative.

Findings indicate a clear progression from earlier stereotypical portrayals toward emotionally grounded representation. En Magan Magizhavan adopts an activist tone, confronting familial and societal rejection, while Kaathal – The Core embodies introspection, portraying queerness through silence, empathy, and reconciliation. Together, they reflect a broader transformation in South Indian cinema from invisibility and stigma to acceptance and understanding.

Ultimately, the study argues that authentic queer representation in regional cinema fosters social awareness and inclusivity by humanizing marginalized identities. These films demonstrate that cinema can act as both a mirror and a catalyst for social change, advancing the ongoing discourse on equality, dignity, and emotional truth in contemporary India.

Key Words: Queer representation, South Indian cinema, Vito Russo Test, LGBTQ+ visibility, Queer Theory, Feminist Film Theory.

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TechCLAVE'26 ID: TC26TIC039

Visual Emotion through Colour: A Comparative Analysis of The Princess and the Frog and Tangled

Manisha U[1]

Fairy tales serve as very effective narrative instruments that combine imagination, moral values, and culture to have an important impact on cognitive, emotional, and social child development. With captivating characters, rich settings, and creative plots, fairy tales enhance creativity, language skills, and empathy by inviting children to relate to varied characters and situations. The influence of fairy tales on children's lives is great, as they shape behaviour, social interaction, and problem-solving, thus building individual identity and cultural consciousness. Psychologically, the stories aid children in understanding fears, wishes, and social roles, helping them to regulate emotions and develop hope and optimism. Culturally, fairy tales pass down and perpetuate customs, encouraging a sense of community and belonging while fostering respect for diversity through exposure to various cultural motifs and morals. This paper aims at comprehending how fairy tales continue to influence generations despite shifting society, through its colors, the settings etc. Research paper examines the colours depicted in fairy tales how it depicts emotions thus proving that color is not merely visual but emotional. It serves as a connection between the emotional condition of the characters and the psychological reaction of the audience.

Key Words: Colour, Symbol, Audience, Emotions, Fairy Tale, Visual symbols.

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TechCLAVE'26 ID: TC26TIC040

Visual Emotion through Colour: A Comparative Analysis of The Hunchback of Notre Dame and Inside Out

Rhys Caleb Thomas[1]

This study explores the use of colour as a narrative and emotional device in animated films, focusing on how visual symbolism enhances storytelling and audience connection. Through a comparative analysis of The Hunchback of Notre Dame (1996) and Inside Out (2015), the research examines the psychological and semiotic functions of colour in shaping character identity, mood, and thematic expression. Drawing on theories of Emotional Contagion Colour Psychology, and Semiotics, the study identifies how specific hues, such as red, yellow, blue, and violet, communicate emotional depth and moral tone. The methodology involves qualitative content analysis, isolating key scenes where colour acts as an expressive cue aligned with emotional and narrative shifts. The findings reveal that both films employ colour to externalize internal states: The Hunchback of Notre Dame uses contrasting light and shadow to portray conflict between virtue and sin, while Inside Out assigns distinct palettes to each emotion, illustrating cognitive and affective processes through visual design. By integrating cinematic semiotics and psychological theory, the research underscores how colour functions not merely as an aesthetic choice but as a communicative language that elicits empathy and moral reflection. The results contribute to a deeper understanding of visual storytelling in animation and highlight the emotional universality of colour across diverse narrative contexts.

Key Words: Colour Symbolism, Animation, Emotional Contagion, Semiotics, Visual Storytelling, The Hunchback of Notre Dame, Inside Out.

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Aruvi : A Heart Wrenching Tale of Society, Survival, and Self-Discovery

R. Priyadharshini[1]

The story follows Aditi Balan played her character as Aruvi in this movie. Her life peacefully and happily starts at village. But after came to know about her HIV her own beloved family Disowned her. This movie doesn't show her as a suffering this movie shows her as a strong Lady. In Tamil cinema generally a girl portrayed as a secondary character or portrayed without Depth. But here aruvi shown as a Main character also her journey from weaker to stronger. This film also experiments structure and style. It also uses the mix of satire, melodrama, Realism a shift between serious and light moments. In the climax scene tells how media Exploits people's pain for entertainment. Also, the cultural impact on Aruvi movie is very significant. After released thus movie was praised for his critics. The movie is really connected to the youngsters also reaching wider audience because of his emotional Depth. Academically this movie has been studies for in relation to feminist cinema, queer Identity, also modern storytelling. Aruvi movie is not just a film also it reflects and modern Indian society. It highlights the struggles of individuals who are marginalized and raises questions about justice, morality, and compassion in a rapidly changing world. Aruvi is valuable is because it has culture and Politics and show how cinema can be both entertaining and thought provoking at the same time. In Tamil cinema Aruvi shows the struggles of individuals and the political issues together. It challenges traditional gender roles and experiment storytelling methods and critical Storytelling method. This film deserves Appreciation for its artistic qualities and but also for Its role shaping conversation about gender, media, morality in contemporary media.

Key Words: Consumerism, HIV, satire, marginalized people, strong lady, realism, melodrama, feminist cinema, queer identity, modern story telling.

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Kantara and Eco-Cinema: Indigeneity, Divine Justice, and Resource Conflict

Akash Maniperuvel S[1]

This paper examines the Kannada film Kantara (2022) as an important text within Indian eco-cinema, focusing on its representation of indigeneity, environmental justice, and resistance to extractive development. Drawing on folklore and spirituality, the film articulates an indigenous worldview in which land, forest, and spirit form an interconnected moral and ecological order. The study argues that Kantara critiques dominant developmental and nationalist narratives by framing resource exploitation not merely as an economic or legal issue, but as a spiritual and ecological violation. Methodologically, the research employs close textual analysis of visual and sonic elements, supported by interviews with community informants and a review of scholarly literature on eco-cinema, indigeneity, and environmental politics in Indian cinema. Particular attention is paid to the film's symbolic use of ritual performance, the portrayal of the forest as a sentient presence, and the role of sound and light in marking boundaries between legitimate and illegitimate power. The analysis reveals that the discourse of divine justice in Kantara functions as a culturally grounded form of resistance that sustains collective identity and mobilizes functions as a culturally grounded form of resistance that sustains collective identity and mobilizes community action against dispossession. The film's popular reception further suggests a growing audience engagement with narratives that integrate the sacred, the social, and the political. By foregrounding indigenous knowledge systems and ecological ethics, Kantara opens a critical space to rethink environmental governance, land rights, and justice beyond purely legalistic frameworks. The paper concludes by reflecting on the possibilities and limitations of popular cinema as a medium for articulating subaltern ecological concerns.

Key Words: Eco-cinema, Kantara, indigeneity, environmental justice, folklore, divine justice, land rights

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TechCLAVE'26 ID: TC26TIC043

Visual emotion though colour: A comparative analysis of The Beauty and the Beast & Frozen Part II

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This research presents a comparative analysis of two prominent animated films by Walt Disney Studios—*Beauty and the Beast* (1991) and *Frozen II* (2019)—to examine the evolution of storytelling, character development, emotional representation, and thematic depth in animated cinema. Though both films belong to the fantasy genre and centre around strong female protagonists, they reflect distinct cultural values shaped by the eras in which they were produced. The study highlights how Disney's narrative approach has transitioned from traditional romantic ideals to modern themes of self-discovery, emotional intelligence, and personal autonomy. *Beauty and the Beast* follows a classical fairy-tale structure centred on transformation and redemption through love. The Beast's physical curse symbolizes his moral flaws, and his emotional growth is achieved through Belle's compassion and patience. Belle is portrayed as intelligent and independent, yet her character arc remains closely tied to romance and emotional sacrifice. Emotions are expressed outwardly through clear conflicts, dramatic dialogue, and musical sequences that guide the audience toward a predictable resolution. The antagonist, Gaston, represents arrogance and toxic masculinity, serving as a contrast to the Beast's emotional evolution. In contrast, *Frozen II* presents a contemporary narrative that prioritizes self-discovery and emotional depth over romantic resolution. The story focuses on Elsa's internal journey as she seeks to understand her identity, powers, and purpose. Unlike Belle, Elsa's growth is not defined by romance but by self-awareness and acceptance. Anna's character further reinforces modern values of leadership, emotional strength, and resilience. The film emphasizes personal responsibility and emotional maturity, reflecting changing societal attitudes toward independence and gender roles. A key difference between the two   films lies in their treatment of conflict. *Beauty and the Beast* follow a traditional good-versus-evil structure, with Gaston as a clear antagonist. In *Frozen II*, conflict arises from historical mistakes, environmental imbalance, and emotional uncertainty rather than a single villain. This shift reflects a modern storytelling approach that embraces moral complexity and encourages viewers to reflect on accountability and reconciliation. Emotional representation also differs significantly. *Beauty and the Beast* express emotions through external action and romantic tension, while *Frozen II* explores internal struggles such as fear, grief, and self-doubt. Songs like "Into the Unknown" and "The Next Right Thing" function as emotional monologues, allowing characters to confront their inner conflicts. This introspective style aligns with contemporary discussions around mental health and emotional awareness. Symbolism plays a vital role in both films. The enchanted rose in *Beauty and the Beast* represents time, consequence, and redemption, while natural elements in *Frozen II*—such as water, wind, and fire—symbolize memory, change, and balance. These symbolic elements enhance the emotional and thematic depth of both narrativesWhile *Beauty and the Beast* reflect the values of its time through themes of love and transformation, *Frozen II* represents a modern approach that emphasizes identity, emotional strength, and personal growth. Together, the films demonstrate how animated cinema adapts to cultural change while continuing to engage audiences through meaningful storytelling and visual symbolism.

Key Words: Colour, Symbol, Fairy tale, Gender representation, Emotional Intelligence

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Representation of Lesbian and Queer Identities in Indian Cinema: A Comparative Study of Super Deluxe and Naanu Avanalla…Avalu

Kavina V[1]

Cinema functions as a powerful cultural medium that reflects and shapes social attitudes, beliefs, and identities. In the Indian context, representations of gender and sexuality have historically been governed by patriarchal and heteronormative ideologies, often resulting in the marginalization or misrepresentation of queer identities. Lesbian and transgender characters, in particular, have been either erased, stereotyped, or portrayed through narratives of tragedy, ridicule, or moral punishment. However, contemporary Indian cinema has begun to challenge these conventions by offering more nuanced and empathetic portrayals of queer lives.

This research paper examines the representation of lesbian and queer identities in two regional Indian films, Super Deluxe (2019) and Naanu Avanalla…Avalu (2015), using the Vito Russo Test as an analytical framework. The study focuses on how these films construct queer characters in terms of visibility, emotional depth, agency, and narrative significance. By analysing character arcs, narrative structure, visual aesthetics, and thematic elements, the paper explores whether these films move beyond tokenism to present queer individuals as fully realized human beings.

The findings suggest that both films offer progressive and respectful representations that challenge dominant social norms and contribute to greater visibility and inclusivity within Indian cinema. The study highlights cinema's potential as a tool for social awareness and transformation, emphasizing that authentic queer representation fosters empathy, challenges prejudice, and promotes cultural change.

Key Words: Queer Representation, Lesbian Identity, Indian Cinema, Vito Russo Test, Gender, Inclusivity

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TechCLAVE'26 ID: TC26TIC045

Representation of Lesbian Characters in Indian Regional Cinema: A Study of Kattumaram and Moothon Using the Vito Russo Test

Jenifar Luordusamy[1]

Cinema plays a powerful role in shaping social attitudes, cultural understanding, and emotional perception among audiences. Indian cinema, for a long time, largely focused on heteronormative narratives, leaving queer identities either invisible or misrepresented. In recent years, regional cinema has emerged as an important space for exploring LGBTQ+ themes with sensitivity and realism. This research paper examines the representation of lesbian characters in Indian regional cinema through a comparative study of Kattumaram (2019) and Moothon (2019), using the Vito Russo Test as a theoretical framework. The study analyses whether lesbian characters in these films are clearly identifiable, central to the narrative, and portrayed as complex individuals beyond their sexual orientation. By focusing on regional cultural contexts, language, narrative style, and emotional depth, the research highlights how these films move away from stereotypes and offer authentic portrayals of queer identities. The findings suggest that both Kattumaram and Moothon successfully humanize lesbian and queer characters, fostering empathy and challenging societal norms. This study emphasizes the role of regional cinema in promoting inclusivity and reshaping audience perceptions of gender and sexuality in contemporary Indian society.

Key Words: Lesbian, Queer Representation, Indian Regional Cinema, Vito Russo Test, Gender, Identity

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Reflections of Caste in Indian Cinema: A Comparative Study of regional Film Industries

Harish Kumar D[1]

This study explores how regional Indian films portray and challenge caste oppression, focusing on five notable movies: Jai Bhim (Tamil), Kammatipaadam (Malayalam), Kantara (Kannada), Article 15 (Hindi), and Narappa (Telugu). These films go beyond entertainment to highlight the harsh realities faced by marginalized communities subjected to caste-based discrimination in different parts of India. They illustrate social injustice, legal struggles, land dispossession, and cultural resistance using unique storytelling styles and cinematic techniques. Jai Bhim shows legal battles against police violence targeting the Irular tribal community. Kammatipaadam examines urbanization's role in erasing Dalit history. Kantara combines folklore and spirituality to depict tribal resistance. Article 15 critiques institutional corruption and caste violence through a police investigation narrative. Narappa tells a rural family's fight for dignity amid caste violence. The films use powerful symbols like land, clothing, rituals, and natural elements to convey caste- based social hierarchies and struggles. Characters are portrayed with dignity, revealing internal and external conflicts. Audience responses vary, with some films sparking debate or activism, and others fostering cultural pride. Overall, the study shows regional cinema as a vital tool for reflecting caste realities and inspiring social awareness and change. While mainstream Indian films may avoid or stereotype caste issues, these movies give voice to the oppressed, encouraging viewers to critically question and resist caste-based inequality. Indian cinema continues to wield cultural, ethical, and political power as an agent of social transformation.

Key Words: Caste, oppression, regional cinema, marginalization, resistance, justice, identity, representation

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An Analytical Study on Leadership & Entrepreneurship in the Movie Soorarai Pottru

J. Anitha Margrate[1]

Film has long been a powerful medium for storytelling, extending beyond entertainment to influence thinking, inspire action, and shape social awareness. Soorarai Pottru (2020), directed by Sudha Kongara and inspired by the life of Captain G. R. Gopinath, presents a profound narrative blending leadership, entrepreneurship, resilience, and social responsibility. The film follows Nedumaaran Rajangam (Maara), whose vision to make air travel affordable for the masses drives the story's emotional and motivational core. This study examines how the film portrays leadership through transformational traits vision, motivation, integrity, and empathy rather than positional authority. Maara exemplifies emotionally intelligent leadership by inspiring his team, maintaining ethical choices, and demonstrating resilience in adversity. The film also highlights entrepreneurial qualities such as innovation, opportunity recognition, calculated risk-taking, persistent problem-solving, and social value creation. Through multiple setbacks financial barriers, regulatory challenges, and societal resistance Maara's journey reflects the real-world entrepreneurial process. The movie emphasizes that entrepreneurship is not solely profit- driven but rooted in social purpose and ethical action. Additionally, the portrayal of Bommi reinforces themes of gender equality, partnership, and collaborative entrepreneurship. Overall, the abstracted analysis shows that Soorarai Pottru serves as a valuable educational model for leadership development, entrepreneurial mindset, emotional intelligence, and socially responsible action. The film's narrative provides applicable lessons for students, professionals, and emerging entrepreneurs, demonstrating how vision, integrity, and resilience drive meaningful and sustainable success.

Key Words: Leadership, Entrepreneurship, Emotional Intelligence, Social Responsibility, Motivation, Resilience, Vision, Collaboration, Soorarai Pottru.

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TechCLAVE'26 ID: TC26TIC048

Freedom, Resistance, and Realism: A Socio-Political Analysis of Vetrimaaran's *Viduthalai* Part 1

Sree Harshanth[1]

This research paper examines *Viduthalai* Part 1 (2023) as a socio-political text that reflects themes of freedom, resistance, and realism within the framework of Tamil cinema. Directed by Vetrimaaran and inspired by Jeyamohan's short story *Thunaivan*, the film explores the moral and emotional conflict between authority and humanity in a politically disturbed landscape. The study aims to understand how cinematic techniques such as long takes, natural lighting, and unfiltered dialogue construct realism while reinforcing the film's political message.

Using a qualitative descriptive approach, this research analyses *Viduthalai* Part 1 through textual, thematic, and contextual methods. It focuses on the portrayal of systemic oppression, moral ambiguity, and social conscience. The paper also situates the film within the broader tradition of Tamil political cinema, connecting it with earlier narratives of realism and social reform.

The findings reveal that Vetrimaaran employs cinema not merely as a storytelling medium but as a tool to question institutions and power structures that shape justice. The film humanizes both victims and perpetrators, encouraging viewers to engage ethically with the idea of freedom and resistance.

Key Words: Freedom, Resistance, Realism, Tamil Cinema, Vetrimaaran, Socio-political Films.

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Rainbow Reels: A Thematic Analysis of LGBTQ+ Representation in Indian Regional Cinema

Rohith Ragavan[1]

This study examines the representation of LGBTQ+ identities in Indian regional cinema across five major linguistic industries—Tamil, Malayalam, Telugu, Kannada, and Hindi—through a comparative thematic analysis of selected films released between 2018 and 2024. Cinema, as a powerful cultural medium, plays a crucial role in shaping public perception through narrative structures, visual language, and character construction. The research investigates how queer identities are portrayed, negotiated, and normalized within diverse socio-cultural contexts, focusing on recurring themes, stereotypes, narrative strategies, and ideological shifts. The analysis reveals that Tamil and Malayalam cinema demonstrate a stronger inclination toward socially conscious, realistic, and empathetic portrayals of LGBTQ+ lives, often embedding queer narratives within broader discussions of caste, politics, and community. Telugu and Kannada cinema show a transitional phase, balancing commercial conventions with emerging inclusivity, while Hindi cinema oscillates between progressive representation and mainstream tokenism, influenced by its national reach and market considerations. Across all industries, the study identifies common thematic patterns such as stigma, silence, self-acceptance, visibility, love as resistance, and the importance of safe spaces. Art forms like theatre, performance, and storytelling function as metaphors for resistance and self-expression, enabling marginalized voices to challenge heteronormativity. By situating cinematic representation within the post–Section 377 legal and socio-political context, this research highlights Indian regional cinema's evolving role in redefining identity, belonging, and inclusivity, while acknowledging ongoing limitations and uneven progress across industries.

Key Words: LGBTQ+ Representation, Indian Regional Cinema, Queer Identity, Heteronormativity, Thematic Analysis

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Analysis On 36 Vayadhinile Film Women's Empowerment and Importance of Women

J. Vaishnavi[1]

The Tamil film 36 Vayathinile 2015 was directed by Rosshan Andrrews. through this movie 36 Vayathinile director just uplift the women empowerment in the way of creating a character like Vasanthi. And the study focuses on the journey of protagonist Vasanthi and this says that the age is just number for all the women who want to showcase their power, talent anything to the world and 36-year-old women who transform herself from a overlooked homemaker into a social responsible individual women to take over the society and also taking in charge of individual respective women around women .in beginning stage of Vasanthi the usual women life who initially appears to be an ordinary homemaker. just her life is defined by routine family obligations, and absence of recognition for her individuality work etc. through her journey in that film raises the questions about self-independence, identity of her life what the purpose for her to live in this world, where is the women empowerment. this research paper looks for analyse 36 Vayathinile through the context of giving attention to the themes characters and symbolic elements that sharp the narration, this film discovery of women empowerment. Vasanthi, she just used to give a transformation from fail to care for as a wife and mother to, a confident and socially responsible individual form of women on the heart of the story. Her development is not simply but personal but also serves as a broader representation of women and the movie act as a cultural text for encouraging women to lead a agency and reminding society growth and ambition does not come with an expiry date.

Key Words: women empowerment, self-worth, confidence

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Emotion through Colour: A Comparative Analysis between The Jungle Book and The Lion King

Aadit Rajesh Kumar[1]

Fairy tales and mythic narratives are conventional frameworks for the passing on of cultural values and emotional learning via animation. Colour is not used in Disney's The Jungle Book (1967) and The Lion King (1994) as an aesthetic flourish; rather, it is a sophisticated visual language coding psychological and symbolic meaning. Colour is deployed in a nuanced manner through costume, environment, and character design in both these films for the creation of viewer emotion and reinforcement of the narrative archetypes. This paper now tries to examine how these two animated classics have employed colour as a silent emotional code to develop layered emotional narratives and guide audience moral interpretation of emotions by drawing from colour psychology, semiotics, and Emotional Contagion Theory. The findings underpin the decisive role of colour in animated storytelling and its interdisciplinary relevance to psychology, cultural studies, and design.

Key Words: Colour, Emotion, Semiotics, Animation, The Jungle Book, The Lion King, Visual Narrative

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Visual Emotion through Colour: A Comparative Analysis of Moana (2016) and Snow white and the seven dwarfs

Trishana M[1]

Fairy tales serve as very meaningful narrative tool that combine imagination, moral values, and culture to have an important impact on cognitive, emotional, and social child development. With attractive characters, rich settings, and creative themes, fairy tales improve creativity, language skills, and empathy by inviting children to relate to varied characters and situations. The influence of fairy tales on children's lives is great, as they shape behaviour, social interaction, and problem-solving, thus building individual identity and cultural understanding. Psychologically, the stories support children in understanding fears, wishes, and social roles, helping them to guide emotions and develop hope and positivity. Culturally, fairy tales pass down and preserve tradition, encouraging a sense of community and belonging while developing respect for diversity through exposure to various cultural themes and morals. This paper aims at understanding how fairy tales continue to influence generations despite shifting society, through its colours, the settings etc. research paper examines the colours depicted in fairy tales and how it depicts emotions thus proving that colour is not just visual but emotional. It serves as a connection between the emotional condition of the characters and the psychological reaction of the audience.

Key Words: Colour, Symbol, Audience, Emotions, Fairy Tale, Visual symbols.

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TechCLAVE'26 ID: TC26TIC053

An Analysis of Emotional and Psychological Elements in Tamil horror cinema

Nevil R[1]

Tamil horror cinema has evolved from traditional ghost-centred narratives and folklore into a genre that explores deeper emotional and psychological fears. Earlier films mainly focused on supernatural elements and entertainment-based horror, often blended with comedy. In contrast, contemporary Tamil horror films portray fear as an internal experience rooted in the human mind.

This study examines how Tamil horror cinema represents emotions such as fear, isolation, guilt, and psychological conflict. In recent years, especially after the COVID-19 pandemic, filmmakers have increasingly used horror to reflect social anxiety, mental stress, and human vulnerability. Elements such as lighting, sound, silence, and atmosphere play a key role in creating emotional tension and audience engagement.

Using a qualitative approach, this research analyses narrative patterns and cinematic techniques in Tamil horror films. The study concludes that modern Tamil horror cinema goes beyond fear-based entertainment and serves as a medium to express emotional depth, psychological realism, and changing social realities.

Key Words: Tamil Horror Cinema, Fear, Psychology, Emotions, Audience.

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TechCLAVE'26 ID: TC26TIC054

Representation of Transgender Characters in Indian Cinema: A comparative study

Mohammed Riyas SK[1]

This research paper examines the representation of transgender and queer characters in Indian cinema through a comparative study of Paava Kadhaigal (2020, Tamil) and Badhaai Do (2022, Hindi). The study explores how LGBTQ+ characters, often positioned as subaltern groups, are portrayed and whether contemporary films move beyond stereotypical depictions. The analysis is guided by the Vito Russo Test and Subaltern Theory. The Vito Russo Test evaluates the visibility, depth, and narrative importance of queer characters, while Subaltern Theory explains the marginalization and silencing of oppressed identities within society. A qualitative content analysis method is employed, focusing on narrative structure, character development, dialogues, visuals, and cinematic techniques. Paava Kadhaigal depicts the life of Thangam, a transgender woman in a conservative rural environment, whose identity is suppressed by rigid social norms related to honour and shame. In contrast, Badhaai Do presents urban queer characters Sumi and Shardul, who confront societal expectations while gradually asserting their identities and seeking acceptance. The findings indicate a gradual shift in Indian cinema from portraying LGBTQ+ individuals as victims to presenting them as complex and relatable characters. While Paava Kadhaigal highlights social oppression and violence, Badhaai Do reflects change, acceptance, and hope. The study concludes that Indian cinema plays a crucial role in influencing public perception and promoting inclusivity and social change.

Key Words: LGBTQ+ Representation, Indian Cinema, Subaltern Theory, Vito Russo Test, Queer Identity

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Portrayal of Women in Indian Cinema: A Feminist Theoretical Analysis of Thappad, Aruvi, Vakeel Saab, Nathicharami, and Ullozhukku

Janani S[1]

This research provides a feminist film analysis of contemporary Indian cinema, with a primary focus on the representation of women in Aruvi (Tamil), Vakeel Saab (Telugu), Nathicharami (Kannada), Ullozhukku (Malayalam), and Thappad (Hindi). By critically examining narrative structures, authorship, genre modalities, and cultural contexts, the study explores how these films challenge patriarchal norms and redefine female agency, visibility, and empowerment on screen. The analysis demonstrates that each film moves beyond stereotypical portrayals, foregrounding women's struggles with social exclusion, gender-based violence, and societal judgment, while highlighting resilience, autonomy, and emotional depth. The research finds that although industry conventions and commercial interests sometimes mediate the narrative focus, especially through star-centric storytelling, the films succeed in amplifying feminist messages, encouraging audiences to reevaluate traditional attitudes toward gender and representation in Indian society. This study thereby situates these films as pivotal cultural texts contributing to the evolving feminist discourse in regional Indian cinema.

Key Words: Feminist Film Analysis, Women Representation, Indian Cinema, Gender and Patriarchy, Female Agency

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Depicting Rural Tamil Nadu: A Critical Study of Education and Poverty in Vaagai Sooda Vaa Movie

Nathiya D[1]

This research paper focuses on the Tamil film Vaagai Sooda Vaa (2011), directed by A. Sarkunam, which beautifully portrays that the rural life of Tamil Nadu in during the 1960s. The film stands out uniquely for its realistic representation of poverty, illiteracy and social inequality that ruling in many villages. The main aim for this study is to explore how this film reflects the struggles of rural people, especially in the areas of education and economic difficulty. It also test how cinema act as a medium for spreading social awareness and inspiring change in the society. The tale of Vaagai Sooda Vaa revolves around the character Veluthambi, a young man who dreams of getting a government job but it ends up as a teacher in the small village. Through his eyes, the film conveys how poverty and lack of education affect the villager's lives in the society. This movie identify how many rural people were caught in the circle of poverty, working hard for landlords without know the importance of education. This film not only attack the social structure that keeps poor people illiterate but also it celebrates the wisdom of knowledge and self-respect.

This research aims to critically analyse the film's story, characters, dialogues, and cinematography to understand how they come up with the message about rural poverty and education. It studies the role of the main characters like Veluthambi, Madhi and the villagers and how their development represent the wake up of rural society. The paper also studies the director's practical approach in showing the beauty of village life along with their struggles, making the audience emotionally connect with the narrative. The use of natural locations, simple costumes and local dialogues forward increases the originality of the film. In addition, this study compares Vaagai Sooda Vaa with other social awareness Tamil films such as Pariyerum Perumal, Kaaka Muttai and Asuran which also focus on poverty, social inequality and education. Through this comparison, the paper recognizes the unique elements in Vaagai Sooda Vaa such as its time frame, emotional narrative and positive message about teaching and learning. The research also discusses how the film's music by Ghibran and cinematography by Om Prakash help in generating the emotional and realistic mood that supports the topic of social awareness.

The findings of this research shows that Vaagai Sooda Vaa is more than just a story it is a strong cultural criticism that reminds the audience of the importance of education as a tool for freedom and independence. The film's message continues to be appropriate in today's world, where rural poverty and educational inequality still have life. By studying this film in depth, the research hopes to identify how Tamil cinema can be a powerful platform to voice the concerns of the disadvantaged and encourage the need for education and equality in the society.

Key Words: Rural Poverty, Educational Inequality, Social Realism in Cinema, Tamil Rural Society (1960s), Cinema as Social Awareness

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TechCLAVE'26 ID: TC26TIC057

The Influence of Gamification-Driven Reward Campaigns on Consumer Engagement in Virtual Learning Environments

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The use of gamification and reward-based strategies are becoming vital elements of virtual learning platforms as brands and educators search for more effective ways of keeping their customers engaged long-term. In contrast to a primarily content delivery-based online learning model, the use of gamification allows for a significantly more interactive and motivating experience for users through the utilization of points, badges, leaderboards and awards. The use of reward-based campaigns, such as completion bonuses, referral rewards and milestone-based incentives, provides additional motivation for users to participate.

This study examines how gamification-based reward campaigns influence consumer engagement in virtual learning environments, using both qualitative and quantitative methods. User activity data such as login frequency, time spent on tasks, and module completion rates will be analyzed to measure engagement. Qualitative input from user feedback and past studies helps explain learners' thoughts and feelings about gamified features and rewards.

Together, these findings show common patterns among users who experienced gamified reward systems, including higher motivation, more consistent participation, and improved overall performance. Research indicates that platforms using gaming elements and reward-based marketing strategies achieve higher audience engagement compared to those using only traditional methods. Incorporating gamified reward systems also enhances users' learning experiences by motivating them to continue their learning journey. These findings offer educators and designers important insights into creating enjoyable, interactive virtual learning environments that can boost user interest and participation in the content.

Key Words: Gamification, Rewards, Virtual Learning, Consumer Engagement, Online Education.

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TechCLAVE'26 ID: TC26TIC058

Representation of Caste and Resistance in Contemporary Tamil Cinema: A Comparative Study of Vaazhai and Maamannan

R Prithinka Shree[1]

This analysis examines the depiction of caste and resistance in recent Tamil cinema through close readings of the films Vaazhai (2024) and Maamannan (2023). Tamil cinema has a long history of engaging with social hierarchies, but contemporary films place greater emphasis on the lived experiences of oppressed communities, presenting caste as both a social marker and a site of political struggle. Both films, directed by Mari Selvaraj, reflect this shift but adopt different narrative and cinematic approaches. Vaazhai expresses caste through everyday life, visual symbolism, and a neo-realist style that highlights the emotional and psychological consequences of caste oppression. It foregrounds dignity, resilience, and implicit resistance through the lived experiences of marginalized individuals. Maamannan, on the other hand, merges social realism and political drama to portray caste-based power structures. The film represents social stratification through political organizations, spatial placement, and symbolic rituals, while depicting active resistance through political activism, moral courage, and intergenerational assertion of identity. Together, these films illustrate how modern Tamil cinema uses visual and narrative techniques to depict oppression while simultaneously imagining resistance, equality, and social justice. Cinema becomes a medium of social critique, encouraging audiences to reflect on caste, power, and the possibility of structural change in contemporary India.

Key Words: Caste, Resistance, Tamil Cinema, Visual Symbolism, Social Justice.

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An Analysis on Caste Based Story in Tamil Film

Nithya Shree[1]

The Tamil film Laber Pandhu stands as a profound social commentary on the deep-rooted caste divisions that continue to shape Indian society even in its modern form. Through its storyline setting and characters the film explores how caste operates as an invisible yet powerful force that influences human relationships dignity and identity. The narrative moves beyond a simple portrayal of discrimination and instead offers a layered understanding of how social hierarchies continue to define access to opportunities power and respect. By using visual realism and emotional depth the film invites the audience to see how everyday life becomes a battleground of caste and self-worth.

At its heart Laber Pandhu is the story of individuals born into marginalized communities struggling to find space in a world that refuses to see them as equals. The protagonist's life reflects the everyday violence of exclusion humiliation and denial that lower caste individuals experience both in rural and urban spaces. The film captures how systemic inequality becomes normalized within social behavior education and employment. It portrays caste not as a distant historical concept but as a living structure that silently governs who is respected and who is rejected. Every scene becomes a mirror showing how discrimination often hides behind culture tradition and respectability.

The director's approach to storytelling in Laber Pandhu is subtle yet powerful. Instead of showing exaggerated conflict the film focuses on the emotional journey of its characters. It reveals how the burden of caste shapes the human mind creating cycles of fear silence and anger. Yet amidst the pain the film also becomes a story of resistance and self-discovery. The protagonist's gradual realization of self-worth symbolizes a rebellion against centuries of social conditioning. This transformation from victimhood to assertion mirrors the larger struggle of Dalit and marginalized communities seeking dignity and equality in modern India.

Laber Pandhu also challenges the audience to question their own place within the social order. It shows how caste survives through daily practices and unspoken rules rather than overt violence. By doing so the film turns the screen into a site of social reflection. Its power lies in making the viewer uncomfortable yet aware that equality is still a distant dream for many. The use of realistic settings local dialects and natural performances adds authenticity turning the film into a voice for those who have long been silenced. In essence Laber Pandhu is not just a film about caste but a reflection of the human desire for respect and recognition. It exposes the invisible chains that still bind Indian society and challenges viewers to imagine a world beyond caste and hierarchy. Through its portrayal of struggle pain and hope the film reminds us that equality begins when every individual is seen as human first.

Key Words: Caste Discrimination, Social Hierarchy in India, Dalit Identity and Resistance, Marginalization and Dignity. Social Realism in Cinema

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Leveraging colour theory in social media marketing strategies with special reference to Indian consumers

K. Prathyusha[1] & Dr. K. Rao Prashanth Jyoty[2]

In the contemporary digital marketing environment, visual elements play a decisive role in shaping consumer attention and engagement, with colour emerging as one of the most influential components of social media communication. Colour theory explains how hues, tones, and contrasts evoke psychological and emotional responses that affect perception and behaviour. In India, colour symbolism is deeply embedded in cultural, religious, and social practices, making colour-based marketing strategies particularly significant. This study investigates the application of colour theory in social media marketing and examines how Indian consumers perceive and respond to different colour schemes used in digital brand communication. Using a descriptive research design, primary data were collected through a structured questionnaire administered to social media users in India. The findings indicate that culturally familiar colours significantly enhance brand recall, emotional connection, and purchase intention. The study also identifies a gap in consumer-centric empirical research on colour usage in Indian social media marketing and provides strategic recommendations for marketers to design culturally sensitive and psychologically effective visual content.

Key Words: Colour Theory, Social Media Marketing, Indian Consumers, Colour Psychology, Brand Perception

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Privacy Preservation of Medical Image Transmission Using StyleGAN-Based Image Transformation Techniques

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Secure transmission of medical images over insecure communication is essential for maintaining patient privacy and data integrity. This paper proposes a new framework that combines StyleGAN, an advanced generative adversarial network, with secure transmission protocols to address this challenge. The proposed approach transforms medical images into stylized visual representations through latent space manipulation using StyleGAN. These transformed images retain essential diagnostic information while reducing the risk of sensitive data exposure. By transmitting stylized images instead of original medical data, the framework enhances privacy protection without compromising clinical usefulness. The integration of secure communication techniques further strengthens data confidentiality during transmission. The performance metrics analysis of the StyleGAN-based medical image transmission framework was evaluated using perceptual quality, preservation of information, visual fidelity, and structural integrity between the original medical images and their transformed representations. The experimental results show that the proposed framework achieves an average Peak Signal to Noise Ratio (PSNR) value of 32.5 dB and a Structured Similarity Index Method (SSIM) value of 0.91, indicating effective preservation of diagnostic details, while significantly enhancing data privacy during transmission. This work demonstrates an effective solution that combines artificial intelligence, cybersecurity, and creative image generation to improve the security of medical image transmission in telemedicine and healthcare systems.

Key Words: Telemedicine, Medical Image Security, StyleGAN, Secure Transmission, Privacy Preservation.

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TechCLAVE'26 ID: TC26TIC062

A Study of Marketing in the Age of The Attention Economy

Dr. R. Mythili[1], Dr. P. Lavanya Devi[2]

This study examines marketing activities which exist today in an environment where marketers need to compete for customer attention which has become a valuable yet limited resource. The research investigates how organizations use digital platforms and social media and influencer marketing and personalized content strategies to create and sustain audience interest. The research study examines how the attention economy influences marketing strategies which show how brief attention spans and excessive content and shifting consumer preferences impact audience engagement. The research study demonstrates how data-driven decision-making and targeted campaigns and creative storytelling work together to sustain consumer engagement. The study shows how understanding these dynamics will help businesses develop strategies which successfully attract customers while maintaining their attention in markets where competition exists and customers constantly shift their focus. The researchers show how their results will help marketers develop strategies which will enhance their campaign performance because attention has become the most important commodity in modern times

Key Words: Attention Economy, Digital Marketing, Consumer Engagement, Social Media Marketing, Personalized Content

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TechCLAVE'26 ID: TC26TIC063

Learning to Invest for Retirement: Behavioural Drivers of Pension Savings in Slovakia

Estera Szakadatova[1] & Anetta Caplanova[1]

This paper examines how behavioural biases, risk preferences, and financial literacy shape pension investment decisions in Slovakia's second pension pillar. While standard economic models assume that individuals make forward-looking and rational investment decisions, behavioural finance theories and empirical evidence demonstrate that long-term saving decisions are frequently distorted by loss aversion, limited experience and low financial confidence. These distortions are especially relevant in the context of pension savings, where pension systems place increasing responsibility on individual savers.

Using data from a nationally representative survey of 400 respondents, the paper analyses hypothetical asset allocations across four pension funds that replicate the Slovak pension system. A fractional logit framework is employed to assess how behavioural characteristics – loss aversion, risk tolerance, confidence in future retirement income and investment experience – together with socio-economic factors, affect risk-taking behaviour in pension portfolio allocation.

The results indicate that experiential and confidence-based factors, closely linked to financial literacy and familiarity with financial markets, play a more prominent role in shaping investment behaviour than stated risk attitudes alone. This finding suggests that behavioural biases in pension saving are not purely preference-driven but are reinforced by informational constraints and limited learning opportunities. Therefore, the paper highlights the importance of lifelong financial education and targeted literacy initiatives as policy tools to reduce behavioural frictions, strengthen engagement with pension choices, and improve long-term retirement outcomes in ageing societies.

Key Words: behavioural biases; financial literacy; pension savings; investor behaviour; public policy; Slovakia.

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TechCLAVE'26 ID: TC26TIC064

Reconfiguring Journalism Genres: From Deep-Sea Fishermen's ICT Practices to Journalism Pedagogy under Education 4.0 and NEP Reforms

Ivy Ghosh[1] & Dr. Anand Lenin Vethanayagam[1]

The study aims to propose a technology enabled; community driven journalism pedagogy model aligned with Sustainable Development Goal 4 and India's National Education Policy (NEP) 2020 within the Education 4.0 paradigm. This study was conducted in Diamond Harbour, a coastal subdivision of the South 24 Parganas district, West Bengal, India. This harbour serves as a key hub for deep-sea fishing activities in West Bengal. The primary data of this study consists of six semi-structured in-depth interviews and 30 survey responses focused on digital communication practices related to occupational requirements and risk management among deep-sea fishermen in Diamond Harbour. Furthermore, the findings demonstrate how grassroots ICT adoption can be repurposed as a pedagogical resource for training future journalists in evolving genres such as development journalism, solutions journalism, data journalism, and mobile journalism (MoJo).

Findings of the study reveal the reliance on digital communication in the form of meteorological SMS alerts and information through WhatsApp groups before going to sea, and wireless communication, and GPS navigation during the time at sea for risk management and livelihood sustainability. However, the findings indicate persistent barriers like low digital literacy, language constraints, and limited formal training. To explain these dynamics, the study integrates with Diffusion of Innovations Theory by E.M. Rogers and Technology Acceptance Model (TAM) by Fred D. Davis. It offers a dual-level explanation of both institutional diffusion and individual technology acceptance.

Based on the empirical findings and theoretical integrations, the study offers a four-stage, transferable pedagogy model comprising field visit, data structuring, genre transformation, and reflexive community feedback. The proposed model will systematically operationalize the mandates of the National Education Policy (NEP) 2020 by emphasizing the need for learning in real-world settings, fostering interdisciplinarity, and integrating technology into journalism education. Simultaneously, this model advances the objectives of Sustainable Development Goal 4 by acknowledging inclusive, equitable, and lifelong learning practices that are socially relevant and oriented toward digital competence.

Key Words: Education 4.0, SDG-4, Journalism Pedagogy, NEP 2020, Mobile Journalism, Development Journalism, Digital Inclusion, Deep-sea Fishermen.

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TechCLAVE'26 ID: TC26TIC065

Impact of Digital Storytelling in the New Media Era

Jaideep Sharma[1] & Dr. Hitesh Sharma[2]

The digital stories telling has become a potent communication method in the new media age, changing the process of narrative production, distribution, and consumption. As digital technologies started rapidly developing and the use of internet-based media has become widespread, storytelling has no longer been limited to the linear form of presentation but has turned to multimedia, interactivity, and participation in the storytelling process by the audience. This has changed the world in several aspects including journalism, education, advertising, entertainment, and social communication.

Digital Storytelling in the new media context combines text, audio, video, graphics and other interactive messages to generate immersive and engaging narrative experiences. Online documentaries, podcasts, interactive stories, and stories on social media platforms are some of the formats that enable storytellers to engage a wide range of listeners or viewers. These formats promote a non-linear user interaction and allow audiences to choose their own paths, make decisions and even participate in the storytelling process. This has made the exchange of narratives more intimate, interactive and effective.

Digital storytelling has a particularly significant effect on the level of engagement and emotional connection with the audience. Digital stories create a deeper knowledge and empathy than traditional media through the involvement of visuals and sounds as well as interactivity. Digital storytelling in journalism facilitates a deeper reporting process and data presentation, rendering complicated matters easier and interesting. In education it helps to achieve experiential learning and thinking critically, in advertising and branding it helps to achieve consumer behavior and brand retention through content based on stories. In addition, digital storytelling opens up content creation by availing low-cost tools and platforms so that individuals and communities can express their voice and experience. This inclusion has increased the narrative diversity and has broken the media gatekeeping. The new media era, however, has its own set of challenges such as information overload, ethical issues and the contribution of digital literacy. Altogether, the new media era of digital stories can transform the field of communication and provide new opportunities to inform, engage, and connect people in a more digital world. This paper will take a qualitative and analytical research design as a mode of investigating the effects of digital storytelling during the new media era. The data was gathered by conducting a thorough search of the secondary data, such as academic journals, research articles, industry reports, and other reputable online material on digital media, communication, and storytelling practice. In the new media, digital stories have transformed the way contemporary people communicate socially by making the stories more interactive, inclusive, and emotional. It has also been transforming journalism, education, advertisement, and social communication and has made human connectivity stronger in an ever-digitized world.

Key Words: Digital stories, Interactive narratives, Web Documentaries, Multimedia Communication, Audience Engagement, Digital Platforms,

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The Impact of Social Ostracism on Self-Esteem in Adolescents

Dr. Padmavathy[1]

The act of ignoring others, or being ignored, involves some form of social exclusion which can take the shape of individual or group exclusion. Such exclusion can impact social development in the long term. This article examines the impact of social exclusion in teenagers with particular focus on self-esteem and identity formation. Using different psychological theories as well as research, this article examines the short-term and long-term effects of social exclusion, providing recommendations for educators, parents, and counsellors on how best to help adolescents facing the problem of social exclusion.

This research examines ostracism and self-esteem of adolescents from a quantitative perspective. With the aid of Sociometer Theory and Erikson's Model of Psychosocial Development, the study analyses the impact of social exclusion on adolescents' well-being. Quantitative data was gathered from 150 adolescents using a survey comprising standardized measurement scales. The relations of the variables were tested with correlation analysis and simple linear regression to discover the impact of ostracism on self-esteem.

Key Words: Self-esteem, Exclusion, Ostracism, Adolescents

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TechCLAVE'26 ID: TC26TIC067

Cascading Visual Inaccuracy: A Case Study on Dugong Misrepresentation in Tamil and English Google News

Balaji Sanyasi[1] & Dr. S. Nagarathinam[2]

A cascade effect of visual inaccuracy within the digital news ecosystem could be the first step towards misinformation. Visual inaccuracies are not similar to typo errors, visuals can be expeditiously processable, judgeable, reusable and re-contextable. Making them more effectively spread as misinformation among the networks. The study investigates the propagation dynamics of Dugong in Google News and persistence visual misrepresentation of the species. Dugong is an important climate indicator species that has gained attention by the global conservational organizations. This paper collected n= 125 photographs from n= 119 dugong news articles from English and Tamil dugong Google news articles, investigating the visual accuracy in representation of Dugong. Utilising the visual content analysis methodology. Researchers found that there is visual inaccuracy in the stories of Dugong; Google news articles in Tamil language have more misrepresentation of Dugong; very few sources of the visuals presented on digital news are specified; repetition of similar misrepresentation shows cascading of news due to time urgency and also lack of connection between the scientist community and journalists has resulted in visual inaccuracy. Employing the information cascade effects, researchers build a framework to identify visual inaccuracy by highlighting the theoretical importance of visual content, visual vulnerabilities, visual persistence of digital news production practices in context of environmental representation. This paper concludes that lack of awareness among journalists; race to publish the news; lower scrutiny level in digital news editing rooms and gap between journalists and scientists are the reasons for cascading visual inaccuracy. The situation could affect the transnational conservative narratives especially in the platforms depending on visual narratives. This could affect the conservational efforts of scientists, activists, local public and international recognitions.

Key Words: Visual Inaccuracy; Environmental Communication; Dugong; Google News; Cascade effect; New Media

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TechCLAVE'26 ID: TC26TIC068

A Study of Protest Aesthetics in Anti-Sterlite Movement

Dr R. Akilah Lakshmi[1] & Dr C Gladious Guna Ranjini [2]

On May 22, 2018, thirteen protestors demanding the permanent closure of the Sterlite Copper smelting plant in Thoothukudi, Tamil Nadu, were shot dead by police during a peaceful demonstration. This state-sanctioned violence against the environmental justice movement transformed the anti-Sterlite struggle into a site of profound grief, sustained resistance and extraordinary aesthetic expression. For over two decades, people of Thootukudi had protested against severe environmental degradation and health impacts caused by Sterlite's operations, like, pollution of groundwater, toxic air emissions that are especially harmful to women and devastating effects on local livelihoods dependent on fishing and agriculture. This study examines how the anti-Sterlite movement mobilized visual and performative aesthetics to communicate resistance, memorialize state violence, assert community identity and sustain collective political action across geographical boundaries.

This study aims to achieve two primary objectives. First, it analyzes the different aesthetic strategies employed during the 100-day continuous protest that preceded the May 22nd massacre, including human chain formations, vehicle stickers, embodied acts of solidarity, and other visual and performative elements. Second, it examines the evolution and adaptation of aesthetic practices in the post-massacre period, particularly the "Satyagraha From Home" campaign featuring kolam art during the 2021 third anniversary observance and the meticulously choreographed diaspora protests in London and the United States. By comparing aesthetic strategies across these two distinct temporal phases, the study illuminates how social movements adapt their communicative repertoires in response to changing political constraints, technological affordances and organizational capacities.

Key Words: protest aesthetics, anti-sterlite movement, environmental movement, social media activism, digital activism

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TechCLAVE'26 ID: TC26TIC069

Myth and Modernity: A Case Study of Thalapathi

Lithanchan V[1]

This study investigates the intersection of **myth and modernity** in Indian cinema through Mani Ratnam's *Thalapathi* (1991), a cult classic that reinterprets the Indian epic *Mahabharata*. The film reimagines the legendary friendship between Karna and Duryodhana through the modern-day characters of Surya (Rajinikanth) and Devaraj (Mammootty). Drawing upon Roland Barthes' *Myth and Media Theory* and Richard Dyer's *Star Theory*, the research examines how cinematic form and star performances communicate mythic values within contemporary social contexts. The study explores how Rajinikanth and Mammootty embody mythic archetypes through their screen presence, gestures, and moral coding, transforming epic ideals into relatable human emotions. Through qualitative textual and visual analysis, the research identifies how *Thalapathi* reconceptualizes ancient virtues such as *dharma*, friendship, and sacrifice, while engaging with issues of loyalty, caste, and justice in modern society. The analysis of narrative structure, cinematography, performance style, and symbolic motifs—particularly light and the sun—demonstrates how cinema reconfigures timeless myths into living moral and cultural narratives for a contemporary audience.

Key Words: Myth and Modernity, Indian Cinema, *Thalapathi*, Rajinikanth, Barthes' Myth Theory, Dyer's Star Theory

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TechCLAVE'26 ID: TC26TIC070

Decoding Augmented Reality Advertising: "A Qualitative Case Study of Indian AR Campaigns"

Vimal Raj G[1]

This qualitative study explores how audiences understand and engage with Augmented Reality (AR). Advertisements through five key reception elements immersion, Participation, trust, skepticism, and Identity Alignment. And how these elements mould consumer behaviour within a skeleton framework of the AIDA Model (Attention, Interest, Desire, Action) using a thematic analysis approach. The research interprets audience experiences and meaning making processes from selected AR campaigns in India including those brands like Lenskart, Nykaa and Pepsi. The study seeks to uncover how immersive and interactive features influence emotional and cognitive engagement, how trust and skepticism affect perceived authenticity and how identity alignment fosters brand connection and purchase intent. By blending with AIDA framework, this research will give deeper insight into how AR advertising changes passive audience into active participation ultimately driving consumer behaviour in the digital era.

Key Words: Augmented Reality, Advertising, Audience Reception, AIDA Model, Immersion, Trust, Thematic Analysis

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TechCLAVE'26 ID: TC26TIC071

Exploring Dalit and Marginalized Women in PA.Ranjith's Cinema

Aashish S[1]

This study takes a long, hard look at how Dalit women are shown in five key films by director Pa. Ranjith: Madras, Kaala, Sarpatta Parambarai, Natchathiram Nagarkiradhu and Thangalaan. While Ranjith is highly praised for challenging the unfair power of caste and class, few have seriously examined how he treats the women in his stories. Our research uses important ideas like Dalit feminism, intersectionality (looking at how caste and gender overlap), and subaltern studies to dig deep into the films. We want to understand the roles these women play, the reality of their struggles against both outside caste oppression and internal community sexism, and how much power or agency they truly have. The main question we're asking is simple but crucial: Does Ranjith truly break free from the old, harmful stereotypes that cinema usually puts on marginalized women, or does his work, even with good intentions, accidentally create new problems or limitations for them? We believe that just focusing on the male characters isn't enough to judge his politics completely. A careful analysis of the films and supporting information will help us answer this. The findings will add an essential gendered perspective to the ongoing discussion about Dalit art and aesthetics. This work will make the conversation about ethical representation in popular movies much clearer and more precise. It's vital to know if Ranjith's popular films are genuinely promoting social justice that includes everyone, regardless of their caste and gender. By focusing on these women, we can better understand the full scope of Ranjith's political impact on Tamil cinema.

Key Words: Dalit, Intersexuality, Gender Representation, Social Justice, Caste, Gender

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Digital Access, Media Literacy, and Dalit Women in Bihar, India: An Intersectional Analysis

Prithwi Raj Chouhan [1] & Dr. Anand Lenin Vethanayagam[1]

The fast growth of the digital technologies in India has placed the smartphones as critical tools of communication, gathering information and daily learning. However, the access to media literacy remains uneven and, therefore, it still influences how the marginalized groups will respond to digital media. The encounter between Dalit women and smartphones is one of the demographic areas that have remained underrepresented in media literacy scholarship, especially in rural settings.

This paper explores the intersection of caste, gender, and digital inequality by exploring the media literacy and smartphone adoption by Dalit women in rural Bihar, India. It extends on previous studies concerning the smartphone accessibility by questioning the role of Dalit women adopting technologies related to media in their daily lives and in how their media literacy affects the capacity to access, understand, and use digital artefacts to communicate, work, and recreate

The study targeted Dalit women who are members of Paswan/Dusadh community in the Samastipur district of Bihar. The respondents were picked in a heterogeneous cohort of Anganwadi workers, higher secondary learners, housewives, farmers, and domestic helpers of different age groups. The qualitative case study design used in the investigation incorporated the purposive sampling method, semi-structured interviews, and participant observation to examine the trends of smartphone use and the behavioral, affective, and perceptual aspects of media use. The analytical framework was informed by Dalit feminist theory hence making it easy to interpret caste and gender intersectionally.

The results indicate that despite the high rate of smartphone penetration among Dalit women, media use is largely conservative and instrumental. The lack of media literacy, the fear of technology use and misuse, and the established patriarchal and caste-based injustices impede the critical engagement with digital media. These limitations limit the digital agency and prevent the development of content and the formation of informed participation.

The paper will add to the current discussion of media literacy, digital divide, and gender by rebuilding the past experiences of Dalit women in order to advance the current argument. It argues that digital technologies lead to empowerment and that there is a need to roll out contextually targeted, caste-, and gender-sensitive media literacy programs and inclusive digital policies that can empower the marginalized groups to engage in digital practices in a full-fledged manner.

Key Words: Dalit Women; Dalit Feminism; Media Literacy; Digital Divide; Smartphone Usage.

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TechCLAVE'26 ID: TC26TIC073

Visual Communication in Media Pedagogy: Transforming Journalism Education under NEP 2020

Anarsha Kalarickal Muralidharan[1] & S. Selvaraj[2]

In the digital and visual media era, journalism practices and media consumption have evolved to become more image-centred and driven by digital platforms. News production and dissemination have evolved beyond print and text-only formats to encompass multiple forms, including visual storytelling, the integration of images, infographics, page layouts, and digital interfaces across various platforms. Audience engagement in the media industry started to depend on visual appeal, speed, and the accessibility of the content. As a result, media professionals are expected to possess expertise in visual communication and visual literacy. This shift emphasizes the integration of visual communication into journalism teaching, including skills such as visual storytelling, video scripting, editing, and shot composition. This paper aims to examine the growing importance of visual communication in journalism education and its role in addressing the changing demands of the contemporary media industry. Within the context of Education 4.0, journalism education must adopt learner-centered and visually driven teaching approaches to remain relevant. The National Education Policy (NEP) 2020 provides a supportive framework for integrating visual communication into journalism curricula by emphasizing experiential, skill-oriented, and interdisciplinary learning. The study employs a conceptual and qualitative approach, drawing on a review of academic literature on media pedagogy and visual literacy, as well as an analysis of relevant policy documents. The sample for the study includes selected research articles, policy documents, and curriculum frameworks related to journalism and visual communication education. The paper highlights the pedagogical value of visual communication in enhancing student engagement, developing visual literacy, and aligning journalism education with contemporary media practices.

Key Words: NEP 2020, media pedagogy, skill-oriented learning, digital media platforms, multimedia journalism

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POOVULAGIN NANBARGAL

Poovulagin Nanbargal is an independent environmental movement based in Tamil Nadu, India, with a history spanning more than three decades. Emerging in the late 1980s as a collective response to growing ecological concerns, it has grown into a sustained platform for vernacular environmental communication—bringing together public awareness, ecological literacy, civic engagement, and critical reflections on development and policy. Rooted in grassroots education and everyday experience, the organisation has consistently sought to make environmental issues meaningful and actionable for the public.

Poovulagin Nanbargal was founded by the late Nedunchezhiyan with a focus on the pursuit and sharing of knowledge. Guided by this commitment, the collective has left a lasting imprint on the history of the environmental movement in Tamil Nadu. It would not be an exaggeration to say that very few environmentalists in the region today have remained untouched by the influence of the books published by Poovulagin Nanbargal in its early years—works marked by remarkable foresight.

This emphasis on knowledge-seeking and knowledge-sharing continues into the organisation's present phase without interruption. To know nature is to engage in science, yet this is far from an easy task. At the same time, many activities carried out by those who believe that science lies in conquering nature have instead contributed to its degradation.

Technological development today is advancing at a pace that far exceeds the speed of social change, with the Earth being affected in multiple and complex ways. Research on these impacts is being conducted across the world. In an era of globalisation, when technologies developed in different countries are implemented in India, it becomes impossible to ignore the experiences and consequences observed in places where such technologies have already been in use.

In this context, understanding nature, promoting ways of living that do not destroy it, and critically examining technologies that harm the natural world have become urgent imperatives of our time. Poovulagin Nanbargal has taken up the responsibility of bringing these discussions and insights into the Tamil language.

Poovulagin Nanbargal, literally translated as *"Friends of the Earth"*, represents a sustained civic engagement with environmental questions in Tamil Nadu. Since its emergence in the late 1980s, the organisation has moved beyond the role of a conventional NGO and expanded its boundaries to become a long-running public conversation — one that brings science, ethics, and everyday life into dialogue and advocacy. Its work is rooted in the belief that environmental awareness cannot remain confined to expert circles, but must be spoken in familiar language and embedded in social life.

From its earliest years, Poovulagin Nanbargal chose Tamil as its base language for publications and discourse which significantly shaped its reach and its identity. Environmental problems — whether climate change, biodiversity loss, or industrial pollution — were framed not as abstract global threats, but as lived realities affecting water, food, health, and livelihoods. In doing so, the organisation enabled ordinary citizens to see themselves not merely as victims of environmental degradation, but as informed participants in ecological decision-making.

One of the most enduring contributions of Poovulagin Nanbargal is *Poovulagu*, the organisation's environmental magazine written in Tamil. The magazine regularly features thoughtful writing on ecology, climate change, energy policy, urban environmental challenges, agriculture, and questions of socio-ecological justice, helping readers relate complex environmental issues with everyday life.

Over decades, **Poovulagu** has grown into a rare and valuable archive of environmental writing that combines scientific explanation, policy critique, and moral reflection. Topics such as nuclear energy, urban expansion, air and water pollution, climate change, and ecological conservation are presented with clarity and

consistency, allowing readers to follow complex debates over time rather than as isolated news events.

Some of the influential environmental works—such as Masanobu Fukuoka's *The One-Straw Revolution* and Rachel Carson's *Silent Spring* —are translated into Tamil, opening up access to foundational environmental thought for a much wider regional readership.

Beyond print, the organisation's presence extends into public spaces. Book stalls at exhibitions, public meetings, film screenings, nature walks, and discussions have been integral to its outreach. These events foster intergenerational exchange, bringing together students, teachers, activists, and concerned citizens in shared reflection on environmental responsibility.

The organisation's **social media presence** (Instagram with over 12,000 followers) also reflects its attempt to cultivate sustained digital public discourse on Tamil Nadu's pressing environmental concerns.

Contributions and Outcomes

One of the organisation's most visible outcomes ha**s** been nurturing **public environmental literacy**. Through systematic vernacular publishing, the organisation functions as a form of public pedagogy, translating scientific knowledge into culturally legible frames within Tamil public discourse. Concepts such as radiation risk, ecological footprints, urban heat islands, and biodiversity conservation circulate not as abstract scientific constructs, but as socially embedded concerns articulated through local experience and everyday language.

Civic engagement and public participation form a core dimension of the organisation's work. Poovulagin Nanbargal has consistently encouraged citizens to ask questions of authority, demand transparency in development projects, and understand the long-term ecological consequences of policy decisions. Its involvement in public debates and legal interventions around environmentally

sensitive projects reflects a broader commitment to democratic accountability. While outcomes in such struggles are often incremental, the organisation's role in sustaining public scrutiny has been significant.

Another important dimension of the organisation's work lies in **knowledge preservation and continuity**. The organisation's magazines, pamphlets, books, and digital resources collectively form an informal archive of environmental thought in Tamil Nadu. This archive documents how environmental concerns have evolved over decades and how citizens have responded to changing ecological realities. For researchers, educators, and students, this body of work offers insight into grassroots environmental communication and long-term civic engagement beyond formal academic spaces.

Many individuals who encountered Poovulagin Nanbargal through its publications or events have gone on to become educators, activists, and environmentally conscious professionals. In this way, the organisation's influence extends beyond immediate campaigns into the shaping of environmental sensibilities over time.

Contemporary Significance

In a period marked by climate instability, rapid urbanisation, and contested development models, Poovulagin Nanbargal continues to emphasise patience, clarity, and ethical reflection. Its work demonstrates that environmental consciousness is not built solely through moments of crisis, but through attentive communication, trust, and cultural rootedness.

Poovulagin Nanbargal stands as an example of how long-term environmental engagement can shape public understanding and civic responsibility. Its story underscores the importance of continuity — of returning, again and again, to the fundamental question of how societies choose to live with the natural world.

Campaigns, Advocacy, and Action

Poovulagin Nanbargal has actively engaged with high-stakes socio-environmental battles. It provided legal support to the People's Movement Against Nuclear Energy (PMANE) during debates over the *Kudankulam Nuclear Power Plant*, filing Public Interest Litigations and sustaining public analysis of nuclear safety and community consequences.

The organisation has also voiced objections to major infrastructure projects — including the proposed *Sethusamudram Shipping Canal* — citing potential adverse impacts on marine ecosystems and coastal communities. More recently, it has

challenged fast-tracked clearances for water-reservoir projects near Chennai that risk wetlands and traditional livelihoods, insisting that technical studies and community consultations be conducted as part of due process.

Education, Youth Engagement, and Collaborative Learning

Poovulagin Nanbargal works with academic partners and civil society networks to foster climate literacy and climate justice education through workshops and events. One notable example of this engagement was the **Youth & Climate Conference** held on 23 July 2025, which focused on the theme "Climate Change and Vulnerable Communities." centred on the theme "Climate Change and Vulnerable Communities." The one-day programme combined creative communication and critical engagement, featuring a puppetry performance titled "Why Is the Earth Getting a Fever?", a keynote on climate injustice by Sundarrajan, Coordinator of Poovulagin Nanbargal, and a climate-themed play, "The Day We Rebuilt," highlighting community resilience. Interactive sessions, including discussions, quizzes, and slogan competitions, further encouraged participant engagement. Collectively, the conference strengthened climate awareness among young women and fostered their role as informed advocates for climate justice and sustainable futures.

Collaborative work with organisations such as **Asar Social Impact Advisors** has resulted in the design of climate literacy modules for school students and training programmes for local elected representatives, supporting **state-level climate education initiatives**.

Poovulagin Nanbargal's educationally driven efforts have cultivated a regional *ecological lexicon* in Tamil public life, expanded access to environmental knowledge, and nurtured a generation of engaged citizens and educators. Its archival corpus — magazines, translated works, pamphlets, and reports — serves both as a historical record of environmental discourse and as a pedagogical resource for future research and civic education.

As ecological challenges intensify across India, Poovulagin Nanbargal stands as evidence that environmental awareness — rooted in language, community, and shared inquiry — remains critical to democratic engagement and equitable policy debates.

SPEAKERS

DR. DURGESH TRIPATHI
Professor
Guru Gobind Singh Indraprasatha University
Karnataka

Prof. (Dr.) Durgesh Tripathi is a distinguished academician in India, recognized for his significant contributions to the fields of Digital Media, Youth and Online Education. He holds the rare honor of having presented his insights at the esteemed House of Commons in the British Parliament, where he shared the stage with the Editor of the prestigious New York Times. His commitment to the democratization of higher education is evident in his advocacy for Open Educational Resources (OERs) and Massive Open Online Courses (MOOCs). Dr. Tripathi firmly believes in harnessing digital mediums to ensure that education reaches every individual eager to learn, upskill, reskill, or explore lifelong learning opportunities. Dr. Tripathi's commitment to this vision led to his active involvement with the e-PG Pathshala project, a key initiative under the National Mission on Education through ICT (NME-ICT), launched by the Ministry of Education, Government of India, in 2016. As the Co-Principal Investigator for the Media and Communication Studies Subject, he has played a pivotal role in the development of e-PG Pathshala, which has grown to become India's largest academic repository for postgraduate students, operated by INFLIBNET, Ministry of Education, Government of India.

DR. SANGEETA TRIPATHI
Assistant Professor
 University of Technology and Applied Sciences
Salalah, Oman

Dr. Sangeeta Tripathi is currently an Assistant Professor of Mass Communication at the University of Technology and Applied Sciences, Salalah, Oman, and was previously associated with the Institute of Management Studies, Noida, India. She has completed her education at Banaras Hindu University and MGKV, State University, India. Dr. Sangeeta started her career as a TV Journalist. Later, she embarked on an academic career. She has been active in Communication and Mass Media Research, and her areas of work are Public Relations, Advertising, Media Education, online media, and tourism communication. She attended Oxford Summer Policy School in London in 2019. She has

presented her papers at several international conferences in Dubai, India, Thailand, Switzerland, Moscow, Hungary, London, and the USA. She published several research articles in Routledge Publication, IGI Publishers, Emerald Publishing House, Nova Science Publishers New York USA, Sage Publication, Istanbul University Press, Springer and Apple Academic Press. She was awarded the **UN Gold Ambassador Award** in March 2022 for cooperating with UN SDG-05. She won three best paper awards for her research papers. She recently completed her first funded projects, "Advance Communication Role in Creating Consensus and Acceptability for Innovative Tourism to Support Diversified Economy Drive in The Sultanate" and "Digital Citizenship among Young Omani Students: Toward the Development of a New Digital Citizenship Framework" from the Ministry of Higher Education, Research and Innovation, Oman. She delivered a keynote speech at the International Conference "ANUSANDHANAM – 2024, organized by the School of Management & Liberal Arts at Career Point University in Hamirpur (H.P.), in partnership with the Non-Collegiate Women's Education Board (NCWEB) of the University of Delhi. She has chaired several sessions at various International Conferences, such as the UTAS-ICCS conference (January 2021) and "Sustainable Practices in Media Production" for a Sustainable Future, organized by Sharda University (5th April 2024). She was a guest of honour at Kota University and delivered a lecture on "Communication at Workplace." She delivered Guest Lectures on "Public Relations in the Digital Age" at PCTE Group of Institutes, Ludhiana, in July 2024. She guest lectured on "Ethnic Journalism and Ethnic Media in Global Perspective" and " Current Issues of Mass Media " in the Fall 24 semester at Lomonosov Moscow State University, Russia.

DR. N.C. RAJAMANI AVL
Chief Executive Officer (CEO)
New Generation Media Corporation Private Limited

Dr. Narasingapuram Chellamuthu Rajamani, commonly addressed as Dr. N.C. Rajamani AVL, is a distinguished Indian media executive and veteran with over five decades of experience in the industry. He currently serves as the Chief Executive Officer (CEO) of New Generation Media Corporation Private Limited in Chennai, where he oversees prominent Tamil media platforms including Puthiya Thalaimurai Television, Puthu Yugam, and various digital outlets such as PT Prime and The Federal. His career is marked by a unique blend of media strategy and corporate governance, being an IICA Certified Independent

Director and a Fulbright Scholar in Communication Technology. Before his leadership at Puthiya Thalaimurai, he held significant roles at major international and national organizations, including ASTRO Malaysia and Network18. Beyond his executive duties, Dr. Rajamani is a recognized mentor who has nurtured hundreds of professionals throughout his career. His life and achievements were recently chronicled in a biography titled A Rainbow Life (Tamil: "Oru Vanavil Vaazkai"), launched by the University of Madras in early 2025. He is an advocate for digital transformation in journalism, often emphasizing the importance of unbiased reporting and "Go-Digital" strategies to maintain credibility in the modern media landscape.

DR. BEULAH RACHEL RAJARATHINAMANI
Associate Professor
Department of Journalism & Communication
University of Madras

Dr. Beulah Rachel Rajarathinamani is an Associate Professor in the Department of Journalism and Communication at the University of Madras, Chennai, where she also serves as University Representative and Ombudsperson. With a firm foundation in media education and academic leadership, Dr. Beulah Rachel has been actively involved in teaching, mentoring, and curriculum enrichment within one of India's oldest and most respected universities. Her commitment to fostering critical thinking and ethical communication practice has shaped the academic experience of numerous students in mass communication and journalism. Known for her ability to blend academic rigour with compassionate pedagogy, she contributes to an inclusive learning environment that supports intellectual growth and professional preparedness.

DR. S. ARULCHELVAN SRIRAM
Director, EMRC
Anna University

Dr. S. Arulchelvan is the Director of the Educational Multimedia Research Centre, Anna University, Chennai, and a Professor in the Department of Media Sciences. With a strong foundation in both academia and industry, he has made significant contributions to media education, research, and development communication.
He holds a Doctorate in Media Sciences and has received several prestigious international fellowships, including the Erasmus+ International Credit Staff Mobility Fellowship at the University of Edinburgh, the Graciano

López Jaena Fellowship in Community Journalism at the University of the Philippines, and a Post-Doctoral Research Fellowship funded by the Foundation for Science and Technology (FCT), Portugal, at the University of Aveiro. He is currently a Rotary Peace Fellow at Chulalongkorn University, Bangkok.

His work has been supported by organisations such as UNICEF, ICSSR, and various government agencies, resulting in more than ten research projects in communication and development. He has organised over thirty seminars and Faculty Development Programmes and has been a resource person at major national and international forums, including IAMCR and UNESCO conferences. In addition, he serves as Programme Officer of the National Service Scheme at Anna University, leading extensive community outreach initiatives across Tamil Nadu.

DR. G. BALASUBRAMANIA RAJA

Professor & Head
Department of Communication
Manonmaniam Sundaranar University

Dr. G. Balasubramania Raja holds an M.A., M.Phil., and Ph.D. and brings over two decades of teaching and research experience in the fields of mediation studies, communication and culture, and development communication. Dr. Raja has guided numerous doctoral scholars—twelve to completion and eight currently underway—and has published extensively, including more than 28 journal articles, 14 conference papers, and two books. He is also the editor of A Handbook on ICT and Community Development and serves on editorial boards such as the Journal of Communication Studies.

Dr. Raja's professional affiliations include membership in the Association of Communication Teachers in Tamil Nadu and Puducherry, IAMCR, AMIC, and ICA, reflecting his active engagement in national and global communication networks.

Dr. Raja was honoured with the Dr. Radhakrishnan Gold Medal Award in 2016 and currently holds additional responsibilities such as Research Director and Coordinator of the Equal Opportunity Cell at his university. He is in Association of Communication Teachers in Tamil Nadu and Puducherry. IAMCR, AMIC, ICA. And he has received the Dr. Radhakrishnan Gold Medal Award, 2016.

DR. VELAYUTHAM
Assistant Professor, Department of Media
Sciences
CEG Campus, Anna University, Guindy,
Chennai

Dr. C. Velayutham is a British Chevening Scholar, seasoned Assistant Professor, and accomplished journalism trainer with over two decades of experience in media education and training. Currently serving as Research Coordinator at the Anna University C4D Urban Living Lab, he specializes in Communication for Development (C4D), focusing on resettlement interventions to improve livelihood outcomes for marginalized women. With a strong foundation in both practical and theoretical media, Dr. Velayutham transitioned from an eight-year career as a Broadcast Journalist at Sun TV to academia at Anna University, where he has been shaping future media professionals since 2005. His expertise spans peace journalism, media and human rights, migration, and resettlement issues. A Holland Alumni Ambassador for India and a Radio Nederland Training Centre alumnus, he has gained global insights from international media training programs, including the BBC in Cardiff, UK, and specialized trainer courses in the Netherlands. Dr. Velayutham's research and teaching focus on Broadcast Journalism, Conflict & Peace Journalism, and the intersection of Migration and Media. His dedication to curriculum design, media consultancy, and academic research continues to leave a profound impact on journalism education.

DR. JAISAKTHIVEL
Assistant Professor, Department of Journalism and
Communication
University of Madras, Chepauk

Dr. T. Jaisakthivel, an Assistant Professor in the Department of Journalism and Communication at the University of Madras, is a distinguished academic and media professional with expertise in community radio, broadcasting, development communication, and audience research. He holds a Ph.D. on the Impact of Community Radio on Development and has authored several books and articles on radio and media studies. With affiliations to prominent academic and media organizations, he has been a resource person, presenter, and chair at numerous national and international conferences. A

recipient of multiple awards, including the Junior Research Fellowship and World DX Champion title, Dr. Jaisakthivel has significantly contributed to innovative teaching practices and media education. Dr T Jaisakthivel, runs a podcast called "*Tamil Sirukathaigal*" through which he promotes Tamil literature among students. He has authored many books and has written article in renowned newspapers.

DR. S. NAGARATHINAM
Head & Chairperson
Department of Communication
Madurai Kamaraj University

Dr. S. Nagarathinam is Professor and Head of the Department of Communication at Madurai Kamaraj University and served as a Member of the University Syndicate from 2020 to 2023. A senior academic in media and communication studies, he has been actively engaged in postgraduate teaching and research, guiding thirty M.Phil. scholars and seven Ph.D. scholars to successful completion. He has led seven major research projects sponsored by the Government of India and two internationally funded projects supported by a granting agency in Washington, USA, and has conducted over seventy-five national, regional, and local-level training and field programmes. His research interests focus on ecology, environment, climate change and communication, and indigenous knowledge systems, with a strong emphasis on using communication for environmental protection and conservation. He has also contributed to public advocacy through the development of policy framework initiatives.

Dr. Nagarathinam is known for integrating culture and communication. He led a music team that developed a mobile application featuring twelve songs from *Silappatikāram*, rendered using ancient Tamil instruments and traditional *paṇs*. He has served on advisory committees of the Department of Science and Technology, Government of India, and has been a member of the IUCN Commission on Education and Communication since 2011. His contributions have been recognised through several national and international awards, including the National Award for Science and Technology Communication (2020).

DR. B. RADHA
Professor and Head
Department of Media and Communication
School of Communication
Central University of Tamil Nadu.

Dr. B. Radha is a distinguished academician currently serving as a Professor, Head, and Dean of the School of Communication at the Central University of Tamil Nadu. With a Ph.D. in Journalism and Mass Communication and over a decade of teaching experience, her expertise spans Development Communication, Critical Media Literacy, and Gender Studies. Beyond her academic role, she possesses seven years of field experience in the development sector, focusing on marginalized communities and human rights. Throughout her career, Dr. Radha has secured significant research funding, including a 35-lac HEFA-CSR project on digital literacy and an ICSSR major project on gender attitudes. Her international profile is highlighted by a human rights fellowship in Montreal, Canada, and she has been recognized with honors such as the "Women Achiever Award." Her work consistently bridges the gap between media theory and social advocacy, emphasizing the impact of digital culture on youth and women.

DR. SAPNA MS
Professor and Chairman Dept of Journalism & Communication
Director, EMRC, University of Mysore

Dr. M.S. Sapna is a distinguished academician in the field of journalism and mass communication, currently serving as a Professor and Chairperson in the Department of Journalism and Communication at the University of Mysore, Karnataka, India. Her areas of specialization include corporate communication, reporting, environmental journalism, and electronic media. Throughout her career, Dr. Sapna has been actively involved in various professional organizations. In 2019, she was nominated as the Chairperson of the Public Relations Council of India (PRCI) Mysore Chapter, recognizing her significant contributions to the field. Dr. Sapna has also represented her institution at international platforms. Notably, she was invited to present a research paper at an international conference in Dubai in 2019, underscoring her active engagement in global academic discourse. In addition to her academic and professional pursuits, Dr. Sapna serves as the Coordinator for Radio Manasa, the University of Mysore's community radio station, where she contributes to community engagement and media education. Her dedication to the field has been recognized through various honors, including

the Sir M.V. Vishweshwaraiah Global Leadership Award from Gulbarga University in 2012 and the Best Secretary award from the Public Relations Council of India in 2008.

DR. PRADEEP MALIK
Professor of Mass Communication & Head
Dept. of Languages, Literature and Aesthetics
Pandit Deendayal Energy University, Gujarat

Dr. Pradeep Malik serves as a Professor in the Department of Mass Communication at the Dept. of Languages, Literature and Aesthetics. With a robust academic background, Prof. Malik brings over 27 years of experience in the media industry and continues to contribute as a consultant and trainer, including for the Google News Initiative India Training Network. His research interests encompass political communication, social transformation through media, and journalism education. Prof. Malik is a member of esteemed organizations such as the Asian Network of News & Information Educators, the Global Media Educators Council, and the National Communication Congress. He has received accolades like the NET-JRF and the Hiramani Gold Medal for his Ph.D. work. A prolific scholar, Prof. Malik has published extensively, with notable works including studies on political symbols, social media's role in empowerment, and development communication. His papers and articles have been presented at prestigious national and international platforms, such as the BRICS Research Conference and the University of Texas at Austin. His contributions significantly enrich the field of journalism and mass communication. He has authored/co-authored three books and presented papers and has been involved in framing and reviewing university curricula.

DR. RATNAMALA
Professor and Head
Department of Mass Communication
Mizoram University, Aizawl

Dr. Ratnamala specializes in areas including Caste and Communication, Representation of Dalits in Media, Digital Humanities, and Health Communication, with extensive experience in media education and research. Received Young Scholar Award in the year 2014 from CPR South and participated in the Tutorials and Conference in Johannesburg, South Africa during 7-11 September, 2014.Participated and presented a paper in the three day International Seminar on AMIC 25th Annual Conference at Miriam College, Katipunan

Avenue, Loyola Heights, Quezon City, Philippines organized by Asian Media Information and communication Centre, Inc during 27-29 September, 2017.Visited two cities Durban and Cape Town of South Africa during October 21-31 as part of ICSSR-NIHSS Joint Research Programme.

DR. S. ANAND LENIN VETHANAYAGAM
Associate Professor
Department of Electronic Media & Mass Communication
Pondicherry University

Dr. S. Anand Lenin Vethanayagam is a faculty member in the Department of Electronic Media and Mass Communication at Pondicherry University, Puducherry, India, where he has served since 2010. Prior to this, he was an Associate Professor in the Department of Electronics & Media Technology at Karunya University, Coimbatore. With over two decades of experience, Dr. Vethanayagam has made significant contributions to media education, particularly in Visual Communication and Photography. He has an extensive background that blends industry, media, and academia, having worked in multicultural environments both in India and abroad. His research interests include New Media, Educational and Environmental Communication, and he has published numerous papers in peer-reviewed journals. Additionally, he has been instrumental in designing media courses and developing media labs and studios for various educational institutions. His research interests include the impact of media technology on learning processes and environmental awareness. He has published several research papers in both Scopus and UGC CARE-indexed journals. Dr. Vethanayagam has also organized international events, such as the "COVID–19: AFTER" International Web Photo Contest.

DR. V. PRABAKARAN
Associate Professor & Head, School of Media Studies
SRM University, Ramapuram

Dr. Prabakaran V is an Associate Professor and Head of the Department of Visual Communication at the College of Science and Humanities, SRM Institute of Science and Technology, Ramapuram Campus. With a Ph.D. in Communication from Manonmaniam Sundaranar University, his academic and professional expertise lies in filmmaking and film studies. Dr. Prabakaran is also a member of the Tamil Nadu Film Directors' Association (TANTIS), reflecting his active engagement with the film industry alongside his academic pursuits.

DR. RAJESH R
Associate Professor, Department of Visual Communication
Faculty of Science & Humanities
SRM University, Kattankulathur

Dr. Rajesh R is an accomplished academic and Associate Professor in the Department of Visual Communication, Faculty of Science and Humanities, SRM Institute of Science and Technology, Chennai. Previously serving as Head of the Department (2009–2024), he has played a pivotal role in academic leadership and curriculum development. Dr. Rajesh has guided three Ph.D. scholars to completion, with five ongoing, and has published 20 research papers in refereed journals, along with four book chapters and three patents. He has chaired significant academic roles, including DRCC Chairman for the School of Media Studies, Chief Superintendent for examinations, and a member of the Academic Council. Dr. Rajesh has successfully convened seven international conferences in Visual Communication and holds memberships in esteemed organizations such as IAMCR and ISCA. With research interests in culture and visual media, his expertise spans design principles, film studies, media aesthetics, and digital film production.

DR. R. RAGHURAM
Assistant Professor, Department of Visual Communication
DRBCC Hindu College, Chennai

Dr. R. Raghuram serves as the Head of the Department of Visual Communication at DRBCCC Hindu College. He holds a B.A. in English and an M.A. in Mass Communication from Manonmaniam Sundaranar University, Tirunelveli. With 25 years of teaching experience at both undergraduate and postgraduate levels, he has worked in prestigious institutions such as SRM University and The New College. Dr. Raghuram has published numerous research papers in Scopus and UGC CARE-indexed journals. His research interests include advertising, online buying patterns, artificial intelligence, and its impact on media.

DR. S. JAMES BENEDICT FELIX
Assistant Professor & Head, Department of Computer Science
Mar Gregorios College of Arts And Science. Chennai

Dr. S. James Benedict Felix is a dedicated academic professional with over 15 years of experience in teaching and administration. He currently serves as the Head of the PG Department of Computer Science at Mar Gregorios College, Chennai, where he has been contributing since 2009. Previously, he held the position of Dean of Academics from 2021 to 2024. His expertise spans subjects like Artificial Intelligence, IoT, Data Mining, and Software Engineering. He is proficient in programming languages such as C++, Java, Python, and web technologies like HTML, JavaScript, and PHP. A prolific contributor to academia, he has published several papers in SCOPUS-indexed and UGC-approved journals and has presented at numerous national and international conferences. He has also been an external examiner and question paper setter for reputed autonomous institutions. An accomplished professional, he is also skilled in website development and has served as a Program Officer for the Youth Red Cross for over a decade. Dr. Felix's contributions to education and his commitment to excellence make him a respected figure in his field.

DR. L. RAMALAKSHMI
Assistant Professor,
VIT School of Media, Arts and Technology-VSMART, VIT, Vellore

Dr. L. Ramalakshmi is an accomplished academic and creative professional with over 15 years of experience in teaching, research, and communication design. Currently an Assistant Professor at VIT Vellore, she specializes in interdisciplinary collaboration and curriculum development. Previously, she served as Associate Professor and Head at Vel Tech, Chennai, and as Assistant Professor at M.O.P. Vaishnav College for Women, contributing significantly to education and creative direction. Her specialisations include: Gender, Space and Communication; ICT; Media and Gender; Media, Culture and Society and Digital Cultures. With expertise in brand design, documentary production, and media, she holds certifications in game design, scriptwriting, and gender studies. Dr. Ramalakshmi is passionate about exploring innovative opportunities in teaching and communication.

DEBABANI MUKHERJEE
Media Educator & Head
Department of Media Science Department
Institute of Leadership, Entrepreneurship and Development, Kolkata

Debabani Mukherjee has been sharing knowledge with Media aspirants and professionals for over two decades. A Masters in Mass Communication and Journalism from Calcutta University, Debabani has associated herself with some of the renowned colleges across Kolkata, she was also attached for a period of two years with Symbiosis Institute of Media and Communication Pune. During her professional career, she has worked in these Organizations and Universities in several capacities as Head of the Department, Deputy Director, Examination Coordinator, Mentor, National Seminar Coordinator, and Departmental admission Nodal Head. Debabani is a voracious reader and pens short stories. She is a singer and trained Bharatnatyam dancer from Kalamandalam. As a performance artist, stage is her love and she continues to enact in several plays.

DR. S. NELSON MANDELA
Assistant Professor
Dept. of Animation & VR
Jain (Deemed-to-be University), Bangalore, Karnataka

Dr. Nelson Mandela S is a dedicated academic professional with extensive experience in higher education, specializing in Cultural Studies, Film Studies, Cross-cultural Communication, Family Mediation, and Digital Media. A gold medalist in M.Phil. Communication, he holds a Ph.D. in Communication and Media Studies from Manonmaniam Sundaranar University. With a strong foundation in Visual Communication and Electronic Media, he has also served as a UGC Major Research Project Fellow for three years. He is a Creative and enthusiastic assistant professor passionate about research, mastering new skills with solid academic and technical skills in Cultural Studies, Film Studies, Cross-cultural Communication Skills, Family Mediation, and Digital Media. Dr. Mandela is passionate about fostering lifelong learning and enhancing students'

problem-solving skills, combining his research expertise and innovative teaching approach to inspire academic excellence.

DR. PRAVEEN KUMAR P

Assistant Professor, Department of Journalism & Mass
Communication
Faculty of Science & Humanities
SRM University, Kattankulathur

Dr. Praveen Kumar P is an Assistant Professor in the Department of Journalism and Mass Communication at SRM University, with 7 years of experience in both teaching and the media industry. His research interests focus on Political Communication, Cultural Communication, and Social Media. Dr. Praveen Kumar teaches courses such as Data Journalism, Development Communication, Blogging and Podcast, Media and Society, and Folk and Alternative Media. He has also worked in various media roles, including Subeditor at Behindwoods, Content Team Lead at Snippt Media Pvt Ltd, and Research Editor at The New Indian Express.

DR. M. LAKSHMIPRIYA

Assistant Professor, Department of Journalism & Mass
Communication
Faculty of Science & Humanities
SRM University, Kattankulathur

As an academic professional with over six years of experience in higher education, Dr. Lakshmipriya is passionate about shaping the future of Visual Communication through innovative curriculum development, interdisciplinary teaching, and student engagement strategies. Her expertise lies in designing and implementing academic programs that foster creativity, critical thinking, and industry readiness among students. With a Ph.D. in Visual Communication from SRM Institute of Science and Technology, she has successfully developed and taught courses on film studies, digital media, and photography. Her experience extends beyond the classroom-I have led academic events, conducted workshops, and mentored students in research projects to enhance their learning outcomes. She specializes in integrating e-learning technologies, managing academic programs, and implementing instructional design best practices to create immersive educational experiences. Her leadership in faculty training,

student retention strategies, and curriculum planning has contributed to institutional growth and student success. Beyond academia, she is also a published researcher with multiple Scopus-indexed journal articles analyzing the portrayal of gender and culture in Tamil cinema.

DR. S. KANCHANA
Associate Professor
Dept. of Computer Science
Faculty of Science & Humanities
SRM University, Kattankulathur

Dr. Kanchana S is an Associate Professor in the Department of Computer Science at the Kattankulathur (KTR) campus of SRM Institute of Science and Technology (SRMIST), Chennai, where she has been a faculty member since 2012. With over 15 years of academic experience, her research focuses primarily on computational intelligence and its applications in healthcare, including the prediction of heart disease and diabetes (HDD) using advanced algorithms like AdaBoost and Random Forest. Her broader research interests encompass Machine Learning, Data Mining, Internet of Things (IoT), and Blockchain. Dr. Kanchana has contributed significantly to her field through numerous publications on topics such as data imputation for missing values and secure medical image encryption. Additionally, she holds an Indian patent for an ML and IoT-based smart helmet system designed to prevent accidents in heavy traffic. Beyond her research, she teaches core computer science subjects, including Python Programming, Database Management Systems, and Operating Systems, and has held several institutional roles, including serving on the Internal Academic Auditing and Research Forum committees.

DR. ASWINI CHITHRA
Assistant Professor
Dept. of Visual Communication
Shashun Jain College

Dr. Aswini Chithra S is an Assistant Professor in the Department of Visual Communication at Shri Shankarlal Sundarbai Shasun Jain College for Women in Chennai. Her research and teaching expertise focus on the intersections of media and culture, with specific interests in Gender Studies, Feminism, Media and Society, Film Studies, and Advertising. Her academic work includes published research on topics such

as the self-expression of women on social media platforms like Facebook, the effectiveness of multimedia in e-learning, and multimodal discourse analysis in advertising.

DR. PRASHANTH VENUGOPAL

Head, Department of Journalism and Mass Communication
St. Pauls College

His research and teaching focus on Health Communication & Development Studies, which is supported by numerous projects he has undertaken. To name a few, he was a project Fellow of the Indian Council of Medical Research (ICMR) and has also worked on prestigious projects funded by UGC, the State Knowledge Commission, and NCW among others. He has also been a part of projects of the Commonwealth Educational Media Centre for Asia (CEMCA) – a project that focused on 'Science for Women'. Another project he participated in was 'Media for Community' (M4C), and he contributed to a project on 'Radio Mathematics' under the leadership of Dr. R. Sreedher and Prof. Karthik. His recent venture has been a NABARD-funded project focusing on Farmers' Distress in Karnataka.

DR. SHIVA SHANKARAN K.R

Assistant Professor, Department of Journalism & Mass Communication
Faculty of Science & Humanities
SRM University, Kattankulathur

Dr. Shiva Shankaran K.R is an experienced academic with nearly 10 years of teaching experience and 5 years in the industry. He is currently serving as a faculty member in the Department of Journalism and Mass Communication at the College of Science & Humanities, SRM Institute of Science and Technology, Kattankulathur Campus. His research interests include Television Studies, New Media, and Film Studies. Dr. Shiva Shankaran teaches a range of courses, including Media Laws & Ethics, Integrated Marketing Communication, Specialized Journalism, Web Designing, Graphic Designing, and Advertising Principles, among others.

Dr. HARIE KARTHIKEYAN M

Assistant Professor, Department of Visual Communication
Faculty of Science & Humanities
SRM University, Kattankulathur

Dr. Harie Karthikeyan M is an Assistant Professor in the Department of Visual Communication, Faculty of Science & Humanities, SRM Institute of Science and Technology, Kattankulathur, Chennai. With 7.8 years of teaching experience and a strong research background, his academic interests span New Media Education, Health Communication, Game Studies, and Interactive Media. An enthusiastic and innovative educator and researcher, Dr. Harie Karthikeyan has a profound commitment to teaching and scholarly inquiry within the field of media studies. With a rich academic background, including in the area of electronic media and mass communication, he excels in imparting knowledge on visual communication, media aesthetics, and research methodologies. His dynamic teaching style and extensive involvement in curriculum development have shaped a generation of media professionals. He has also presented research papers and chaired sessions at numerous international and national conferences. He has continued to dedicate his career to the advancement of media education and research, empowering students to thrive in the dynamic and evolving world of communication and media industries.

MR. S. SELVARAJ

Assistant Professor & Head
Department of Visual Communication
Madras Christian College

Mr. S. Selvaraj currently serves as an Assistant Professor and the Head In-charge (Head I/C) of the Department of Visual Communication at Madras Christian College (MCC) in Chennai. Within this role, he leads the department under the college's Self-Financed Stream and is a recognized member of the MCC Academic Council. His academic leadership involves overseeing a curriculum that includes diverse media subjects such as Film Studies, Advertising, and the History of Media, while also guiding the department's active engagement in industry-oriented student events.

DR. ANSU ELSA JOY
Assistant Professor
Dept of Visual Communication
Faculty of Science & Humanities
SRM University, Kattankulathur

Dr. Ansu Elsa Joy is an Assistant Professor in the Department of Visual Communication at SRM Institute of Science and Technology (SRMIST), Kattankulathur campus in Chennai. With five years of professional experience, she has established a diverse academic portfolio that bridges the gap between traditional media and modern digital landscapes. Her extensive teaching repertoire covers foundational and specialized subjects, ranging from the History of Indian Cinema and Film Studies to technical disciplines like Script Writing, Ad Film Making, and Theatre Art Basics. Beyond practical production, Dr. Joy's expertise extends into the theoretical and ethical dimensions of the field, instructing students in Communication Models & Theories, Media Law & Ethics, and Social Psychology. Her research interests are deeply rooted in the socio-cultural impact of media, focusing on Film Studies, Gender Studies, and Cultural Studies, alongside an exploration of Public Relations, Digital Media, and New Media trends.

DR. P. BROSKHAN
Research Assistant (ICSSR MRP)
Dept. of Animation & VR, Jain (Deemed-To-Be University), Bangalore.

Dr. Broskhan P is a media scholar and researcher with a strong interdisciplinary background spanning journalism, visual communication, digital media, and film studies. He is currently working as a Research Assistant for an ICSSR Major Research Project (2024–2025) hosted at JAIN (Deemed-to-be University). With academic experience across teaching, research, and industry practice, he brings a practice-oriented and critical perspective to media studies.

Dr. Broskhan has published research articles in reputed national and international journals and contributed book chapters to edited volumes on media and culture. His scholarly work critically examines popular cinema, political humour, media discourse, and social inequalities. His teaching and research interests include cinema studies, media representation, community radio, digital culture, humour and politics, caste and class in cinema, and development communication. He has also been actively involved in creative media production, including

short films, documentaries, radio programming, and lab journalism. His technical expertise spans photography, digital content creation, media production, and post-production tools.

DR. SHAMITHA RAJESH
Assistant Professor
Department of Journalism & Communication
SRM University, Ramapuram

Shamitha Rajesh is an Assistant Professor in the Department of Journalism and Mass Communication, Faculty of Science and Humanities, at SRM Institute of Science and Technology. Her academic work lies at the intersection of digital media, political communication, and social media, with a particular interest in how emerging digital trends shape public behaviour, culture, and power relations.

Her research combines theoretical rigour with methodological innovation, reflected in publications that explore platform algorithms, user cognition, and media representation. Her recent work includes studies on Instagram's content recommendation systems, OTT platform choice overload, AI-driven decision support systems, and class representation in Tamil cinema.

Shamitha's teaching and scholarly interests are closely aligned with contemporary digital realities, focusing on social media influence, political communication, and visual culture. She actively engages in academic development through faculty development programmes and workshops on media research methodology, media and culture, and human values in education. Through her research, teaching, and conference participation, she contributes to ongoing conversations on how digital media reshapes public discourse, identity, and decision-making in contemporary society.

DR. SUNEESH K. S
Assistant Professor
Dept. of Animation & VR
Jain (Deemed-to-be University), Bangalore, Karnataka.

Suneesh K. S. is an academic professional currently serving as an Assistant Professor in the Department of Animation & VR at Jain (Deemed-to-be University) in Bangalore, Karnataka. His extensive research portfolio includes studies on the dynamics of information disorder on YouTube, the utilization of Over-the-Top (OTT)

platforms among college students, and the socio-cultural impacts of Tamil cinema, specifically regarding environmental sustainability and sports concepts. In his teaching and administrative capacity at Jain University, he is involved in curriculum development, course design, and academic examinations within the specialized fields of animation and virtual reality. His work frequently appears in Scopus-indexed and peer-reviewed journals, reflecting his commitment to exploring the intersection of digital technology, media ethics, and immersive storytelling.

DR. POOVARASAN G

Assistant Professor, Dept. of Animation & VR

Jain (Deemed-to-be University)

Bangalore, Karnataka.

Poovarasan G is an scholar–practitioner with a strong grounding in visual communication, journalism, and digital media, he brings together academic research, media practice, and contemporary digital analysis in his teaching and scholarship. His doctoral research examined the evolution of Over-the-Top (OTT) platforms, focusing on Gen Z viewing habits and the psychological dimensions of binge-watching.

Before entering academia, Dr. Poovarasan has worked as a Sub-Editor and Field Reporter with Makkal Television and Win Television, and as an Assistant Programme Producer and Content Writer with Zee Tamil. He has also undergone professional training in cinematography and news production across leading Tamil media organisations. This industry exposure informs his classroom practice and research orientation. His broader research interests include new media studies, film and character analysis, political and ideological communication, digital culture, and the socio-psychological impact of media technologies and has published extensively in national and international journals, with research spanning OTT platforms, web series, film narratives, political ideology in cinema, environmental communication, YouTube algorithms, and information disorder.

SIDHARTH VERMA
PhD Research Scholar at CEDM, GGSIPU
Teaching Assistant-Society and Media MOOCs Course

Mr. Sidharth Verma is a PhD Scholar at the CEDM at GGSIPU, Delhi, India. His interests include Disaster Management, Risk Reduction, Climate Change, etc. He is a Teaching Assistant in the 7th cycle of Mr Sidharth Verma is a PhD Scholar the MOOC Course- Society and Media & developed three modules: Gender, Rights, and Society, Understanding Margins and Marginalities, and Media and Rights: Issues and Challenges. His latest publication includes a letter in EPW & a book chapter. He has presented his work at IIT Roorkee, JNU, and IHD. Mr Sidharth served as a Research Intern at the Institute for Human Development (IHD) for one month, contributing to the project titled *"Expansion of Social Security and Labour Standards in the Organized Sector in India,"* sponsored by Azim Premji University (APU). Responsibilities included data entry, cleaning, analysis, and coding using SPSS. He has also contributed as a Field Researcher with the Institute for Human Development (IHD) for three months on the *"3rd Delhi Human Development Report"* project, sponsored by the Planning Department, Government of NCT of Delhi. Key tasks involved conducting field surveys across Central and New Delhi districts/clusters, which encompassed digitized data collection, quantitative and qualitative surveys (case studies and FGDs), online data entry, documentation, and compilation of supporting materials such as field photographs. Additionally, prepared brief reports based on interviews conducted during the project.

PRADEEP GAIROLA
VP, Head of Digital, The Hindu Group

Pradeep Gairola serves as the Vice President and Business Head of Digital at The Hindu Group, bringing over 25 years of experience in the news and educational technology sectors. Since joining The Hindu Group in 2018, he has been instrumental in driving the organization's digital transformation, focusing on developing sustainable business models for the news industry. Under his leadership, The Hindu has made significant strides in reducing reliance on advertising revenue by emphasizing reader subscriptions and fostering a culture of innovation and experimentation within the digital team. He started his digital journey in 1997, when the internet was just making its presence felt in the world and Google was yet not launched, since then, he has worked with five startups, to learn the art and science of building businesses.

NISHA P. SEKAR
Senior Producer, The Federal

Nisha P. Sekar is an accomplished journalist with over a decade of experience, having launched her career in 2014. Currently serving as Senior Producer at *The Federal*, she combines her passion for storytelling with a deep understanding of news production. Transitioning into production, a field she describes as a seamless blend of journalism and technology, Nisha has continually pushed creative boundaries by developing innovative formats for shows, video stories, and social media content. Her dedication to journalism extends beyond professional obligations, viewing it as a dynamic and purpose-driven lifestyle. The demands of her role—ranging from spontaneous travel and late-night shifts to global relocations—fuel her enthusiasm and commitment to the profession. Nisha's career has also deepened her appreciation for human connections, underscoring the shared vulnerabilities and imperfections that unite people. For her, journalism is more than a career—it is a means to bridge divides and share stories with universal resonance.

UMANATH V
Co-founder & Managing Editor
MediaNews4u.com

Umanath is the Co-founder and Managing Editor of MediaNews4u.com, a leading portal dedicated to advertising, media, and marketing sectors. He played a key role in the platform's growth since its inception as TVNews4u.com and transitioned to Managing Editor in March 2023. In this expanded role, he oversees new initiatives and partnerships. Umanath has also been actively involved in industry events, such as moderating discussions at the Print and Television Summit 2023, contributing significantly to MediaNews4u.com's reputation as a trusted source for industry news and insights.

PRABAKARAN VEERAARASU
Environmental Engineer
Poovulagin Nanbargal

Prabhakaran Veeraarasu is a prominent environmental engineer and activist based in Chennai, serving as a long-time member and researcher for Poovulagin Nanbargal (Friends of the Earth), a leading 30-year-old environmental organization in Tamil Nadu. He holds a master's degree in Environmental Engineering from Anna University and a diploma in Environmental Law from the National Law School of India University, Bengaluru. His work primarily focuses on climate change, alternative energy, and industrial pollution, specifically regarding thermal power plants and their impact on air quality and local ecosystems. Notably, he is currently an expert committee member for the Tamil Nadu State Planning Commission, where he contributes to framing the state's waste management policy. As an author, he has published three books, including works on air pollution and a climate travelogue, and frequently campaigns for flood mitigation, wetland conservation, and wildlife protection. Through Poovulagin Nanbargal, he also engages in youth leadership and educational outreach to promote sustainable development and environmental justice across the region.

MANGAIYARKARASI J
Senior Sub-editor,
The Hindu Business Line

Mangaiyarkarasi J is a journalist currently serving as a Senior Sub-editor at The Hindu Business Line, a role she has held since July 2022. Based in the Greater Chennai Area, she brings a diverse professional background to her editorial work, having previously served as an Assistant Professor at SRM Institute of Science & Technology for over three years and as a trainee research editor for The New Indian Express. Her academic credentials include a Master's degree in Journalism and Mass Communication from the University of Madras, which she completed in 2016. Her recent high-profile coverage includes reports on potential 2026 initial public offerings (IPOs) for major entities like Reliance Jio and consumer brands such as Wakefit. Beyond corporate news, she also reports on macroeconomic trends, including the impact of falling interest rates on financial institutions and the legislative outlook for sectors like cement and textiles.

SHOBANA RADHAKRISHNAN
Senior Editor
Good Food Movement

Shobana Radhakrishnan is Associate Editor at Citizen Matters. She keenly follows the impact of development on marginalised communities through an intersectional lens. Before relocating to Chennai in 2022, she reported from Madurai for the national daily The New Indian Express. Over the course of her career, she has covered several key elections, including the Tamil Nadu Assembly Elections (2021), the Rural Local Body Polls (2021), the Urban Local Body Elections (2022), and the Parliamentary Elections (2024), as well as cultural events such as Jallikattu. Known for her extensive reportage on the urban housing crisis, her four-part series on how state-led evictions propel domestic violence in Chennai's resettlement areas was shortlisted for the 2024 Kamla Mankekar Award for Journalism on Gender and her photo story, Life in Single-Room Homes in Chennai, received a special mention (runner-up) in the Ashish Yechury Memorial Awards for Photojournalism. Shobana holds a Master's in Mass Communication and Journalism from Pondicherry Central University.

APARNA GANESAN
Documentary Filmmaker

Aparna Ganesan is an independent journalist and documentary filmmaker from Chennai, India with five years of experience. Her skill set includes end-to-end video production including budgeting, researching/reporting, directing, script writing, storyboarding, cinematography and video editing. She extensively covers environment and climate justice and its intersections with gender and youth, marginalised communities and rights. She's worked with DW News, Faultline videos, Mongabay and Asiaville.

Aparna's docu-explainers on climate injustice in the ecologically sensitive Ennore-Pulicat region, water pollution in India's oldest bird sanctuary and homelessness in Chennai have brought widespread awareness on these issues amongst regional audiences. She's a 2022 Earth Journalism Network Grantee. She's now working on an Indian-Pakistan cross-border

documentary under the East-West-Centre's guidance. Aparna's documentary 'Ennore: Living in Ashes' received a special mention under Social Impact Journalism at the 2021 ACJ Journalism Awards. She is also the recipient of two 2022 Telly Awards for directing the documentary 'Operation Possible: The Cooling Cart.

Miruthula RJ
Radio Professional | Voice Artist
Big FM

RJ Miruthula is an accomplished radio professional with nearly 18 years of experience in broadcast media and public communication. Recognized for her effective and audience-centric communication style, she has consistently employed radio as a medium for community engagement, public awareness, and social development.
Her professional work focuses on disseminating need-based and socially relevant information across diverse communities. Key areas of engagement include health schemes for differently-abled children, food safety awareness, menstrual hygiene education, breastfeeding advocacy, women's safety, and environmental awareness. She actively promotes environmental responsibility through discussions on sustainable living practices, waste management, plastic reduction, and ecological conservation.

Lakshmi Kanth Bharathi A
Senior Executive, Digital Communication
M. S. Swaminathan Research Foundation (MSSRF)

Lakshmi Kanth Bharathi A is an experienced digital communications professional and journalist who currently serves as the Senior Executive – Digital Communication at the M. S. Swaminathan Research Foundation (MSSRF). In his current capacity, he acts as an industry advisor and mentor for academic and professional conferences. His professional background includes extensive work in multimedia production and journalism, having previously contributed to outlets such as NewsClick, BBC Tamil, and Sports Tamil, where he covered topics ranging from sports to socio-political issues like tribal livelihoods. He holds

certifications in digital journalism from Reuters and English language proficiency from The Hindu Group, further grounding his expertise in contemporary media protocols.

MANICKAM L
Reporter
Polimer News

Manickam L is a professional journalist specializing in environmental, weather, and public affairs reporting. His journalistic practice foregrounds field-based reporting on climate events, disaster impact, and civic administration, particularly in urban and semi-urban contexts. At Polimer Media Pvt. Ltd., he has contributed to extensive coverage of cyclones, meteorological updates, and election-related reporting at parliamentary, state, and local levels. Academically trained in journalism, with postgraduate qualifications from the University of Madras, his work reflects a methodical approach to source evaluation, contextual analysis, and responsible news dissemination. His contributions align with broader concerns in media studies regarding climate communication and public accountability.
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