

5.MEDIA LITERACY FORUM

SOCIAL SCIENCES IN THE AGE OF DIGITAL TRANSFORMATION

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Kaldygul ADILBEKOVA
Agit Ferhat OZEL
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CONTENT

CONGRESS ID	I
PROGRAM	II
PHOTO GALLERY	III
CONTENT	IV

Author	Title	No
Seyran GUMUSOGLU	METHODS OF COMBATING CYBERBULLYING FOR CHILDREN AND YOUNG PEOPLE, CRIMES CAUSED BY CYBERBULLYING AND LEGAL MEASURES	1
Sudirman T.P Lumbangaol Yoel Octobe Purba Juliaster Marbun Kevin William Andri Siahaan Froilan D. Mobo Rizki Ananda	STUDENT PERCEPTIONS OF THE EFFECTIVENESS OF USING COMPUTER SIMULATION AND ANIMATION IN CHEMISTRY LEARNING IN SENIOR HIGH SCHOOLS IN INDONESIA	2
Ali KIVRAK	WHATSAPP AS A NEW MEDIUM FOR INFORMAL SCHOLARLY COMMUNICATION	3
Ozlem Tugce KELES	COULD THE DIGITIZATION OF CINEMA BE AN ILLUSION OF FREEDOM?	5
Emel MIRZA Zeynep KARACOR	SUSTAINABLE DEVELOPMENT WITH HAPPINESS ECONOMICS APPROACH	6
O. Ozgur GUVEN	"GRASPING" THE DIGITAL WORLD: AN INTRODUCTION	7
Beyza YILMAZ	NEEDS CREATED BY BIG DATA STUDIES IN SOCIAL WORK EDUCATION	9
Gokcesu Aksit DUDAKLI Ceren Alkan USTUN	A STUDY ON THE PERCEPTION OF HEALTH IN ITS INDIVIDUALIZATION WITH THE DIGITAL HEALTH	10
Fatma AZIZOGLU Banu TERZI Fatma OZHAN Yeter DEMIR USLU	INVESTIGATION OF AFFECTING FACTORS AND DIGITAL BURNOUT LEVELS IN HEALTH SCIENCES STUDENTS: TURKEY PROFILE	11
K.R.Padma K.R.Don	STRATEGIES FOR SUSTAINABILITY MANAGEMENT IN THE COVID-19 PANDEMIC: DISRUPTION OF EDUCATIONAL SYSTEM	13
Metin OZKAN	DIGITAL CITIZENSHIP: THE NEW FORM OF POLITICAL PARTICIPATION IN THE INTERNET AGE	14
Orhan ALBAYRAK	METAVERSE-POLITICS AND ETHICS	15
Atilla Can EKICI	EXAMPLE OF USING SOCIAL MEDIA ACCOUNTS AS AN EFFECTIVE PROPAGANDA AND DIPLOMACY TOOL: FOREIGN AID ACTIVITIES PUBLISHED BY SAUDI ARABIA THROUGH SOCIAL MEDIA	16
OZLEM BUYUKTAS	SPACE ANALYSIS WITH DIGITAL NETWORK SYSTEMS: MIES VAN DER ROHE, CASE OF FARNSWORTH HOUSE	17
Elif ATICI	CREATING MEMORY CONTINUITY BY TRANSFERRING URBAN MEMORY SPACES TO DIGITAL ENVIRONMENT	18
Evren BAYRAMLI	THE COMPARISON OF THEMES OF BOOKS, TELEVISION SERIALS AND FILMS THAT WERE PUBLISHED IN TURKEY BETWEEN THE YEARS 2001-2006 WITHIN THE CONTEXT OF WRITTEN AND ORAL CULTURE	19
Murat BASAL Omer Faruk SARKBAY	THE EFFECT OF E-HEALTH LITERACY ON PURCHASING ATTITUDES IN DIGITAL MARKETING TOOLS	20
Ilknur REISOGLU Esra OZALP	EXAMINING THE DIGITAL COMPETENCIES OF TEACHERS WORKING IN PRIMARY EDUCATION INSTITUTIONS IN TERMS OF VARIOUS VARIABLES	21

Isa DEMIR	CONSTRUCTING A NEW CAREER MANAGEMENT PARADIGM BEYOND THE NEOLIBERAL DISCOURSE IN THE DIGITAL AGE	25
Venera NARINOVA	A REVIEW OF THE CONTENT POSTS OF TIKTOKERS IN KYRGYZSTAN	26
Arman ZAN Arsun URAS	THE LITERARY ASPECT OF VIDEO GAME LOCALIZATION: THE IMPORTANCE OF DIEGESIS	27
Emir ATAY	AN ANALYSIS ON MEASURING THE DIGITAL ECONOMY: SOCIAL TRANSFORMATION OF DIGITAL BANKING APPLICATIONS IN TURKEY	28
Muhammed Furkan TASCI Nil Esra DAL	ALGORITHMIC MARKETING	29
Hakan ANAY Ulku OZTEN Merve UNAL	ARTIFICIAL INTELLIGENCE AS A CREATIVE TOOL: ARCHITECTURAL DESIGN APPLICATIONS	31
Ikramuddin Junejo Falak Noor Rind Zainab Laghari	IMPACT OF SUPPLY CHAIN RISK MANAGEMENT ON SUPPLY CHAIN SUSTAINABILITY EVIDENCE FROM MANUFACTURING COMPANIES, IN HYDERABAD, PAKISTAN	32
Dossan Aray	PECULIARITIES OF THE FORMATION OF MODERN INFORMATION AND EDUCATIONAL ENVIRONMENTS	33
Djelloul Mokadem Nedjai Sofiane	COMPARATIVE STUDY BETWEEN CNN, EIGENFACE AND LBPH TECHNIQUES FOR FACE RECOGNITION	34
Neha Bhushan	DIGITAL ADAPTATION OF FOLKTALES: OPPORTUNITIES AND CHALLENGES	35
Sibel OKTAR THOMAS	THE IMPACT OF FALLACIES ON SOCIAL MEDIA	36
Asu Perihan KARADUT	DIGITAL ARCHIVES OF THE CELLO QUARTET & SOLOIST ORCHESTRA: "BEHIND THE SCENES" VIDEOS	37
Moazzama Abid Fareed Afzal Shuja ur Rehman Shoaib Hasan	APPLICATIONS OF ULTRASOUND AND NANOTECHNOLOGY IN FOOD ANALYSIS	38
Elif YONDEMLI	TRANSFORMATION OF THE CONCEPT OF ETHICS IN DIGITAL MEDIA AND THE EFFECT OF DIGITAL MEDIA JARGON ON SOCIAL ETHICS	39
Seyma BOZKURT UZAN	SELECTION OF DIGITAL PLATFORMS BY UNIVERSITY STUDENTS WITH MCDM METHODS	40
Hatice KARALI Aysenur ACIKEL	THE EFFECT OF THE COVID-19 PANDEMIC ON THE DIGITAL TECHNOLOGY USE OF UNIVERSITY STUDENTS: THE CASE OF BARTIN UNIVERSITY	41
Ibrahim YIKILMAZ Burcu KOR	DIGITAL TRANSFORMATION IN SMES: A FOCUSED REVIEW OF THE RESEARCH LITERATURE	42
Selin BASER	CYBERBULLYING AND THE ANSWER OF LAW ON A GLOBAL SCALE	43
Selin BASER	LIMITS OF CYBER WARFARE AND THE POSSIBLE CONSEQUENCES OF VIOLATION OF THOSE LIMITS FROM HUMANITARIAN LAW PERSPECTIVE	44
Hacer ORUN KAVAK Osman Kursat ACAR Muhammet Hamdi MUCEVHER	DIGITALIZATION, LEADERSHIP AND MANAGEMENT IN HEALTH INSTITUTIONS IN THE 21st CENTURY	46
Huri Deniz KARCI	THE EFFECTS of DEEP FAKE TECHNOLOGY: CASE STUDY ANALYSES	47
Santhosh B Sundar K J.Rishikesan	LANDMINE DETECTION AND SURVEILLANCE ROBOT	48

K.R.Padma K.R.Don	ONLINE TRANSFORMATION SIGNIFICANTLY DURING PANDEMIC SHOWED POSITIVE EFFECT ON MENTAL HEALTH OF STUDENTS	49
Buse AKCA	YOUTUBE ANALYSIS: VIOLENCE VS. CYBER VIOLENCE ACTIONS	50
Zuhal SONMEZER	DE-IDENTIFICATION ON SOCIAL MEDIA	52
Tavaldiyeva Gulbaxar Nishanovna	POLICY OF DIGITALIZATION OF MODERN EDUCATION OF UZBEKISTAN	53
Terane MAHMUDOVA	THE IMPORTANCE OF MEDIA LITERACY IN POST-SOVIET UNION COUNTRIES IN THE AGE OF NEW COMMUNICATION PROCESSES	55
Mirsagatova Umida Zakhidovna	COMBINATION OF TRADITIONAL AND MODERN TECHNOLOGIES IN TEACHING FOREIGN GRAMMAR	56
Merve GENC	REMOTE WORKING IN THE PANDEMIC PERIOD: WOMEN WORKING AT HOME AND WORK	57
Tugba BAHCEKAPILI OZDEMIR Ayca CEBI	EXAMINING PRESCHOOL TEACHER CANDIDATES' SOCIAL MEDIA NEWS TRUST AND VERIFICATION LEVELS IN THE CONTEXT OF NEW MEDIA LITERACY	58
Sefa ERBAS	SOCIAL INTERACTIVE ROBOTS	59
Ahmed SMAHI Mohammed BENBOUZIANE	THE IMPACT OF SOCIAL MEDIA MARKETING ON TOURISM DESTINATION BRANDING :THE CASE OF ALGERIA	60
Georgiana Stănescu	RISK OF FAKE NEWS IN THE FIELD OF CRYPTOCURRENCIES AND NON-FUNGIBLE TOKENS	61
Musa MURSAGULIYEV Saadet ALIYEVA Firuze MAMMADOVA	DIGITAL APPROACHES TO THE PROMOTION OF HISTORICAL MONUMENTS	62
Isaac Kofi Biney	UNPACKING LIFELONG LEARNING AND ENTREPRENEURIAL PROSPECTS AMONG YOUNG ADULTS IN GHANA	64
Verda Gizem OGUL Nalan SUNA	OPINIONS OF STUDENTS ABOUT DIGITALIZED EDUCATION OF THE FACULTY OF SPORTS AND VOCATIONAL SCHOOL OF PHYSICAL EDUCATION AND SPORTS DURING THE PANDEMIC AND AFTER THE PANDEMIC	65
Yarashbayeva Sevinch Qutlimurodovna	DIGITAL JOURNALISM IN UZBEKISTAN	67
Zehra Dogan SOZUER Hande Ecem BULUS	DEVELOPMENTS IN TEXTILE AND FASHION DESIGN EDUCATION IN THE DIGITALIZATION PROCESS	69
RAJESHWARI D ASHWINI B POORVA SANTHIYA P M BALAMURUGAN R	IOT BASED STRESS DETECTION FOR BED RIDDEN PATIENTS	70
Xheni Simaku	FAIRY TALE MODEL USED BY ITALIAN POLITICIAN IN THE SOCIAL MEDIA CAMPAIGN: THE IMMIGRATION IN ITALY, SAME EVENT DIFFERENT PERSPECTIVES	71
PRAGADEESH R SATHEESH M RAMYA M SANTHOSH KUMAR M BHUVAN KANNA S	WHEELCHAIR FALL DETECTION USING IOT	72
Hoda Kain	EXPLORING THE EFFECTIVENESS OF MICROSOFT TEAMS FEATURES ON DEVELOPING TECHNOLOGICAL, SOCIAL, AND COMMUNICATION SKILLS AMONG GRADE 11	73
Eren AKOGLU Seyma FILIZ	RECONSIDERING DIGITAL CITIZENSHIP IN THE CLIMATE CHANGE CRISIS: A QUALITATIVE ANALYSIS OF SOCIAL MEDIA POSTS OF OIL COMPANIES	74
Esra Saniye TUNCER	ARE EMOJI THE FIRST STEP OF HUMANITY'S FUTURE COMMON LANGUAGE?	75
MUHAMMAD FAISAL	AN EVALUATION OF DEEP LEARNING PLANS FOR ENVISAGING THE PROBABILITY OF ENDURING BREAST MELANOMA	77

Ismaila Bello Mudassiru Muhammad	SUSTAINABLE DEVELOPMENT GOALS IN NIGERIA: HEALTH EXPENDITURE AND MORTALITY RATE NEXUS	78
Eze, Solomon Uchechukwu Anoke, Amechi Fabian Onuzulike-Chukwuemeka, Nkechi	ROLE OF SKILL ACQUISITION PROGRAMS ON ECONOMIC GROWTH IN ANAMBRA STATE	79
Sadia Huda Asir Ajmal	ADOLESCENTS PERCEPTION ABOUT PARENTS REGARDING THEIR CAREER DECISION MAKING: AN INDIGENOUS PERSPECTIVE	80
Sheeba Sardar Ali	DIFFICULTIES FACED BY EFL LEARNER IN LEARNING ENGLISH GRAMMAR	81
Sciuchina Olga Tatiana Sandu	REDUPLICATION IN THE LEXICAL SYSTEM OF ENGLISH	82
PRATHIGA P RITIKA T DINESH A	SECURITY ISSUES AND CHALLENGES FOR THE IOT BASED-SMART GRID	83
Remus RUNCAN Ciprian BATANEANT	CHILDREN WHO HAVE CHILDREN: THE PHENOMENON OF FAMILIES IN WHICH AT LEAST ONE OF THE PARENTS IS A MINOR	84
Yunana, Titus Wuyah	MONETARY AND FISCAL POLICIES' EFFECTS ON AGGREGATE DEMAND IN NIGERIA: A SIMULATION APPROACH	85
Ogonyi, Francis Ekaya Ojugbo Gabriel Onah	COVID 19 AS A CATALYST FOR CREATIVE INNOVATION AND EXPERIMENTATION	86
Ronen Harel	CULTURE OF INNOVATION	87
Ezeodo Calista Chinwe	FRUSTRATION-AGGRESSION-HYPOTHESIS AND BOKO-HARAM INSURGENCIES IN NORTHERN NIGERIA	88
Ahmed Usman	ELECTIONS AND DEMOCRATIC SUSTAINABILITY IN NIGERIA'S FOURTH REPUBLIC	89
Aminu Maikudi	EXPLORING RELIGIOUS FREEDOM: IMPACTS AND PROSPECTS OF RELIGIOUS COMMUNITIES RELATIONS IN NIGERIA	90
Nor Ba'yah Abdul Kadir Rusyda Helma Mohd. Mohd. Rizal Abdul Manaf Normaliza Ab Malik Mohd. Amirul Rafiq Abu Rahim	REEVALUATING MALAYSIANS' DEGREE OF KNOWLEDGE, AWARENESS, AND PRACTISE AFTER TWO YEARS OF FIGHTING THE COVID-19 EPIDEMIC	91
Subhashish Dey	DEGRADATION OF PLASTICS WASTE AND ITS EFFECTS ON ENVIRONMENTAL ASPECTS: A SCIENTIFIC ANALYSIS AND COMPREHENSIVE REVIEW	92
Olena BUDIAKOVA	BIOECONOMY: SOCIAL MODEL	93
Anekwe Rita Ifeoma Nwanah Chizoba Patience Nwatu Ifeanyichukwu	WORKPLACE DISCIPLINE AND STAFF PERFORMANCE OF MONEY DEPOSIT BANKS IN ANAMBRA STATE, NIGERIA	95
Shailendra Jain Sunil Agrawal	A STUDY OF MANAGEMENT OF BEST PRACTICES BY MANAGERS IN CORPORATE WORLD	96
Ashwanthicka M M	THE BENEFITS OF RESTORATIVE ENVIRONMENTS ON MENTAL HEALTH OF ADULTS: A LITERATURE REVIEW	97
Eunice S.A. Jeje Solomon O. Adebayo Olasunkanmi G. Jeje	RE-EXAMINING THE THREAT OF POVERTY TO NATIONAL SECURITY IN NIGERIA	98
Pamphile HOUNDJI Louis Dèdègbè AHOMADIKPOHOU	SOCIO-ECONOMIC AND ENVIRONMENTAL EFFECTS OF THE USE OF CHEMICAL FERTILIZERS IN AGRICULTURAL PRODUCTION IN THE DISTRICT OF AGONLIN-HOUEGBO (MUNICIPALITY OF ZAGNANADO IN BENIN)	99
Abbani, Abubakar Yakubu Usman, Mustapha Giro	FACTORS INFLUENCING MEN'S FERTILITY INTENTIONS AND FAMILY PLANNING ADOPTION IN KEBBI STATE, NORTH-WEST ZONE OF NIGERIA	100
Umar Musa	THE LONGRUN AND SHORTRUN IMPACT OF CLIMATE CHANGE ON AGRICULTURAL OUTPUT IN NIGERIA	101

KAVIN S NIDHARSUN K M PURUSHOTHAMAN G	DEVELOPMENT OF SELF-DRIVING ROBOT	102
Joseph U. Almazan	PARTICIPATORY HYGIENE AND SANITATION TRANSFORMATION (PHAST) IN A REMOTE AND ISOLATED COMMUNITY IN SAMAR PROVINCE, PHILIPPINES	103
Aleyomi Timileyin Paul Muhammad Bashir Ali Aisha Dalhat Muhammad	AN ANALYSIS OF THE COVERAGE OF COVID-19 (CORONA VIRUS) IN PUNCH AND DAILY TRUST NEWSPAPER	104
GIRIDHARAN S DHARSHINI R	DATA SECURITY AND PRIVACY	105
Ndubuisi-Okolo Purity Uzoamaka Onuzulike Nkechi Osita Fabian Chinedu	EDUCATIONAL DECADENCE IN NIGERIA: THE WAY FORWARD	106
Chandrakant Naikodi	SERVICE OF SELF MOTIVATED DRONES UPON HEALTHCARE DEVICE'S MOTIVATION	107
Favour C. Uroko	JUST LIKE IN THE TIME OF REHOBOAM: CORRUPTION AND HUMAN RIGHTS ABUSES IN THE NIGERIAN POLICE FORCE. IS THERE ANYTHING THE CHURCH CAN DO?	108
Abubakar Muhammed Goga	AFRICAN CONTINENTAL FREE TRADE AREA (AfCFTA) ECONOMIC POLICY AND REGIONAL ECONOMIC DEVELOPMENT: AN OVERVIEW	109
AKINTOLA Akinwumi Kabir AKINTOLA Kafayat Adenike	ANALYSIS OF OUTBOUND LOGISTICS STIMULUS ON THE SALES TURNOVER OF BREAD IN IBADAN, OYO STATE, NIGERIA	110
Yusuf Usman Bako Mohammed Lawal Salahu Suleiman Mohammed Evuti	QUALITY OF GOVERNANCE AND ECONOMICALLY MOTIVATED MIGRATION AMONG PROFESSIONAL AFRICAN MIGRANTS: NIGERIA'S EXPERIENCE	111
Nidhi Lathigara Tushar Jain	ADULTERY LAWS: AN ASSESSMENT UNDER INTERNATIONAL DOMAIN	112
Alisa Sharshova Marina Guseva	DIGITAL FASHION FOR FAT WOMEN	113
OLOIDI, AKINTUNDE JOHN	SOCIO-ECONOMIC OPPORTUNITIES OF UDIROKO FESTIVAL IN ADO EKITI, SOUTH-WESTERN, NIGERIA	114
Sylvester F Larbeindee, Jr	SOCIOLOGICAL PERSPECTIVES ON SUICIDE USING INDIA AS CASE STUDY	115
Faisal Zulhumadi Nurul Shuhada Farizal	FACTORS LEADING TO GADGET ADDICTION AMONGST TERTIARY STUDENTS IN NORTHERN MALAYSIA	116
Faisal Zulhumadi Farizah Mohamad Hairi	FACTORS AFFECTING PURCHASE INTENTION OF ONLINE FOOD DELIVERY SERVICES AMONG TERTIARY STUDENTS IN NORTHERN MALAYSIA	117
Faisal Zulhumadi Nur Syafika Zulaidi	FACTORS OF CASHLESS TRANSACTION ACCEPTANCE AMONG TERTIARY STUDENTS IN NORTHERN MALAYSIA	118
Syaifuddin Amir Nasser Shawqi Abdur Razeq Sarimin Adang	AN ANALYSIS POLITNESS LANGUAGE STRATEGIES IN CAIRO ECONOMIC JOURNAL	119
DADA, Olorunfemi	CHALLENGES AND PROSPECTS OF SELECTED RELIGIOUS TOURISM SITES IN OKUN LAND, KOGI STATE, NIGERIA	120
TAVERSHIMA KPAREV TERKIMBI VICTOR IKPATO JAMES DUENYA	CONTENT DELIVERY IN TERTIARY INSTITUTIONS OF LEARNING IN NIGERIA: A REVIEW OF BEST PRACTICES IN CURRICULUM DELIVERY IN THE CONTEMPORARY SOCIETY	121
MADHUSHREE S KOWSALYA M	DEVELOPMENT OF VIRTUAL CHATBOT	122
Joy Ejighomegba OMOROJOR Ajibola AREWA	THE APPLICATION OF CAPITAL ASSET PRICING MODEL (CAPM) WITH EXCHANGE RATE FACTOR ON AVERAGE RETURN OF A PORTFOLIO IN NIGERIA	123
Mustapha ALIYU Abdulkadir MOHAMMED Abdullahi Mohammed HASSAN Zekeri SALISU	ASSESSMENT OF SAFETY PRECAUTION AND RISK MANAGEMENT AMONG ROADSIDE ARC WELDERS IN MINNA METROPOLIS	124
Chandrakant Naikodi	BCI MODEL TO TRAIN HUMAN BRAIN TO MASK PAIN OF THE BODY PARTS	125

Deepanjali Mishra HUMANITIES	IMPLICATIONS AND CHALLENGES OF E-LEARNING TO TEACH LITERATURE TO STUDENTS	126
Mageed Oshogwe HARUNA Daniel Dauda ABARSHI	MASS-ABDUCTION OF STUDENTS AND ITS IMPLICATIONS ON EDUCATIONAL DEVELOPMENT IN NORTHERN NIGERIA	127
Svitlana Hanaba	CORPOREALITY IN THE GENDER STEREOTYPES OF EDUCATION	128
Olubanjo-Olufowobi, Olufunso Egberongbe, Tijani Taiwo Fabiye, Oluwafunmilayo Omolola	DIGITAL TECHNOLOGY AND DEHUMANIZATION: AN ETHICAL EXPLORATORY STUDY OF DEHUMANIZATION OF HUMAN THROUGH CYBERBULLYING AND CYBER STALKING	129
AMINU MAIKUDI	EXPLORING RELIGIOUS FREEDOM : IMPACTS AND PROSPECTS OF RELIGIOUS COMMUNITIES RELATIONS IN NIGERIA	130
Mutiu Abdulganiyu Abdullahi Badirud	IMPACT OF BUDGETING PLANNING AND CONTROL ON PRODUCTIVITY IN NORTHERN CABLE PROCESSING MANUFACTURING COMPANY (NOCACO), KADUNA	131
Natalya Orlovska Yulia Stepanova	THE CURRENT POSSIBILITIES OF THE MARITIME COMPLEX OF UKRAINE SECURITY ENSURING	132
Bello, Ibrahim Enesi Samuel, Magdalene Bulus Ruth Kolo	SUPPORTIVE WORK ENVIRONMENT AND EMPLOYEE RETENTION: A STUDY OF SMALL AND MEDIUM ENTERPRISE DEVELOPMENT AGENCY (SMEDAN) HEADQUARTERS ABUJA, NIGERIA	133
IMOH SUNDAY OBOT	BETWEEN "SPIRIT-WIFE" AND VENGEANCE: SPECK AND RIPPLES OF MENTAL DISORDER IN SYLVIA	134
M.K.GANESHAN	THE IMPACT OF DISRUPTIVE TECHNOLOGY ON HUMAN RESOURCE MANAGEMENT	135
Faisal Zulhumadi Alia Bazilin Mohd Rafiee	TREND OF RECYCLING BIN USAGE AMONG UNDERGRADUATE STUDENTS NORTHERN MALAYSIA	136
Elizabeth Rico Lozada Jaime Alberto Jaramillo Carvalho Juan Camilo Sánchez González Carlos Mario Gutierrez Aguilar Giovanni Barrera Torres	WASTE LEATHER INDUSTRY RECOVERY, MECHANICAL CHARACTERIZATION FOR SUSTAINABLE APPLICATIONS	137
Emine CETINER OZYILMAZ	A STUDY ON THE RELATIONSHIP BETWEEN TRUST IN SOCIAL MEDIA AND CHARITY	138
Ayşe OZTURK	NEW MEDIA AND VISUAL ARTS	139
Ayca AYDOGAN KAYMAZ	THE CONCEPT OF PLACE IN DIGITAL EXHIBITION DESIGN	140
Atakan GOKTEPE	HOLLYWOOD'S CHALLENGE WITH TRANSFORMATIONS: A COMPARATIVE LOOK TO THE 1960's AND 2010's	141
Ayşe Elif POSOS DEVRANI Cigdem BOZDAG BUCAK Yunus ERDURAN Bahadır OZ	A VIEW ON MEDIA LITERACY IN TURKEY FROM THE PERSPECTIVES OF STUDENTS, PARENTS AND TEACHERS: ACCESS, COMPETENCE, BEHAVIOR, RELATIONSHIP AND AWARENESS	143
Ayesha Syed Ayesha Fayyaz	SOFT POWER IN THE AGE OF DIGITALISATION; EDUCATION AS A NON-CONVENTIONAL SECURITY THREAT	144
Yavuz DEMIRDOGEN Mehmet CELIK	PERFORMANCE ANALYSIS OF BIST-30 STOCKS WITH MACHINE LEARNING	145
Ayhocayeva Muborak Saidkarimovna	THE ROLE OF DIGITAL TECHNOLOGIES IN THE PRACTICE OF TEACHING THE UZBEK LANGUAGE	146
Secil Gunay Avcı	MYTHS ON WOMEN'S HEALTH AND CHILDBIRTH ON DIGITAL PLATFORMS	147
Sehmuş GULER	PRODUCTION TRANSFORMATION OF META IN DIGITAL PRODUCTION	148
Mustafa C. SADAKAOGLU Serkan DORA	DIGITAL CONSUMPTION: A RESEARCH ON DIGITAL PLATFORM SUBSCRIPTION AND SUBSCRIPTION CULTURE	149
Behçet GULERYUZ	HOW DOES ART SEE IN THE CONTEXT OF HUMANISM, TRANSHUMANISM AND POSTHUMANISM?	150
Fatih Serdar OZGULTEKIN	A CONTENT ANALYSIS FOR THE MEDIA LITERACY COURSES IN COMMUNICATION FACULTIES	151

FULL TEXTS

Mustafa BOYUK	PUBLIC BROADCASTING AND CINEMA IN THE DIGITAL ERA: A STUDY ON THE REFLECTION OF TRT TV MOVIES PROJECT ON DIGITAL JOURNALISM	152
BURCU AYAN ERGEN	HISTORICAL CHANGE OF THE EXHIBITION	163
BAYRAM DELES FATİH AYDOĞDU NERİMAN ARAL	INVESTIGATION OF GUIDANCE STRATEGIES FOR DIGITAL GAMES OF PARENTS WITH CHILDREN IN PRESCHOOL PERIOD	172
ROJAN GUMUS	SOCIAL MEDIA USE AND DIGITAL HEALTH: CONCEPTS CONSIDERATIONS AND CHALLENGES	178
LACIN AKYIL	DIGITALIZATION OF EDUCATION IN THE EUROPEAN UNION	182
ZELİHA TEKİN	METaverse VISION AND STRATEGY OF BUSINESSES: EXAMPLES FROM THE WORLD	186
ZELİHA TEKİN	METaverse-ORIENTED LEADERS OF THE BUSINESS WORLD	193
MEHMET TOKATLI ZOHRE AKYOL	HOW MARKETING SNEAKS INTO METaverse AGE: A CONTENT ANALYSIS THROUGH MOVIES	198
SERCAN DEMİR AHMET SABRİ OGUTLU GENCAY SARIISIK	OPPORTUNITIES AND CHALLENGES IN THE INDUSTRY 4.0 TRANSITION PROCESS OF SMES IN SANLIURFA PROVINCE	210
GENCAY SARIISIK SERCAN DEMİR AHMET SABRİ OGUTLU	MODELING OF FACTORS AFFECTING INNOVATION AND DIGITAL TRANSFORMATION OF SMEs WITH CRT DECISION TREE	216
AHMET SABRİ OGUTLU GENCAY SARIISIK SERCAN DEMİR	MODELING OF THE FACTORS AFFECTING THE PRIORITIES OF SMEs IN THE INDUSTRY 4.0 TRANSITION WITH CRT	223
GURKAN GOKASAN	USE OF DENOTATIONS IN LOGO DESIGN: SEMIOTIC ANALYSIS OF MUNICIPAL LOGOS OF DISTRICTS IN TRNC	231
Safiye SARI Betül ELİBOL	VIRTUAL PROTOTYPING WITH VSTITCHER 3D DESIGN PROGRAM	240
FATMA OZTURK SEZEN BOZYIGIT	THE EFFECT OF PHYSICAL DISTRIBUTION SERVICE QUALITY OF ONLINE SHOPPING SITES ON E-SATISFACTION AND E-LOYALTY OF GENERATION Y CONSUMERS	248
SEZEN BOZYIGIT FATMA OZTURK	THE EFFECT OF GENERATION X AND Y CONSUMERS' LIFE SATISFACTION ON THEIR MATERIALIST TENDENCIES	263
SEMRA AYDIN	THE ANALYSIS OF THE DIVERSITY BETWEEN PARENTS' AND CHILDREN'S PERCEPTION OF PRIVACY IN SOCIAL MEDIA	271
SEVRA SU TATLIOGLU Fuat GULLUPINAR	AN ASSESSMENT ON "SHARENTING" PRACTICES IN THE AXIS OF DIGITAL PRIVACY AND DIGITAL PARENTING	285
HANDAN UREK	INVESTIGATION OF SEVERAL MISCONCEPTIONS OF TEACHER CANDIDATES WITHIN THE CONCEPT OF ARTIFICIAL INTELLIGENCE	292
Fabiye, Oluwafunmilayo OMOLOLA Olubanjo-Olufowobi, OLUFUNSO EGBERONGBE, TIJANI TAIWO	SOCIAL MEDIA AND THE VIRTUE OF PATIENCE: A DICHOTOMY OF THE SOCIAL MEDIA AND YORUBA-AFRICAN ETHOS ON WEALTH ACQUISITION	300
ZEKAVET KABASAKAL MUHAMMET CAN DOGRU	SOCIAL MEDIA ADDICTION UNDER THE SHADOW OF COVID 19	309
N.GAMZE ILICAK	DIGITALIZED MINIATURES: THE CASE OF NUSRET ÇOLPAN	322
Arif ORCUN SOYLEMEZ	A FUNDAMENTALS-BASED RANDOM FOREST MODEL FOR FIRMS TO EFFECTIVELY HEDGE THEIR FOREIGN EXCHANGE POSITIONS	327
Arif ORCUN SOYLEMEZ	A BETTER TAXONOMY OF THE MACHINE LEARNING TECHNIQUES THAT COULD BE APPLIED ON MICRO DATA IN HEALTHCARE SECTOR	331
Gamze SEKEROGLU	EXAMINATION OF DIGITAL FINANCIAL LITERACY LEVELS FROM DIFFERENT GENERATIONS	340
PINAR SEVGİNER	COUNTER-SURVEILLANCE IN THE SURVEILLANCE SOCIETY	348

ESRA KIZILOGLU	CYBERBULLYING (DIGITAL BULLYING) IN THE WORKPLACE: A QUALITATIVE STUDY ON RESEARCH ASSISTANTS	356
FIRAT BERK SIVASLIOGLU IVO FURMAN	"RUSSIA, THE MEDIATING POWER": ASSESSING SPUTNIK TURKEY'S NEWS COVERAGE OF THE SECOND NAGORNO- KARABAKH WAR	368
HACI HALIL BASER KAZIM KARABOGA EMINE NIHAN CICI KARABOGA	THE EFFECT OF GIFTS WITH PURCHASE BEHAVIOR IN ONLINE SHOPPING	377
NGUYEN THI THU DUNG	THE PRESERVATION OF CULTURE HERITAGE IN THE AGE OF DIGITAL TRANSFORMATION: THE CASE OF VIETNAM	389
CAGAN CANKIRILI	DESIGN AND IMPLEMENTATION PROCESSES OF CREATING DROP CAPS BY USING GAN FOR TYPOGRAPHY	395
ZEHRA DOGAN SOZUER GOZDE DONMEZ YAVUZ	A NEW ERA IN CLOTHING PREFERENCES, VIRTUAL FASHION-DIGITAL GAMING COLLABORATIONS	405
MURAD KARABULUT DENIZ SEZGIN	MOBILE HEALTH APPLICATIONS: AN EVALUATION OF FREE MOBILE HEALTH APPLICATIONS IN TURKEY IN 2022	416
IMRAN GUR	INTER WORLD DISCIPLINER OF TRANSFORMATION AS THE CURRENT HISTORY OF UNIVERSAL CHANGE FORMS: DIGITAL WORLD FORMS AND THE HUMAN OF REEL WORLD	423
IMRAN GUR	BY BEING THE CREATOR CHANGE ARCHITECTURAL THE POINT OF EVOLUATION OF INFORMATION CURRENT HISTORY: AS THE DIGITAL WORLDS OF CRIME FORMS BASED ON WEAPONS OF MASS DESTRUCTION	429
ZEKAVET KABASAKAL MUHAMMET CAN DOGRU	CYBERLOAFING DURING THE COVID 19 PROCESS	435
BERRU IZEL GOKGOZ ZEYNEP YESIM ILERISOY	CONTRIBUTION OF DIGITAL TRANSFORMATION TO DISASTER MANAGEMENT IN CITIES	446
MUCAHIT BAYKUL FUAT GULLUPINAR	DIGITALIZATION OF FAME IN THE CONSUMER SOCIETY: A SOCIOLOGICAL ANALYSIS OF CONTENT CREATION, ADVERTISING AND MARKETING RELATIONSHIPS	458
CIGDEM SEMA SIRMA	DIGITAL GAMES AS THE FIGHTING FIELD OF DIGITAL PARENTING: THE CASE OF 'HUGGY WUGGY'	465
KUBRA KOC ZEYNEP YESIM ILERISOY	EVALUATION OF BIG DATA CONCEPT IN THE CONSTRUCTION SECTOR IN LINE WITH PRODUCTION AND TRANSFER	471
DILEK KUL ALPER SAGLIK	VR AND AR IN LANDSCAPE ARCHITECTURE	479
STOYAN TRANEV VELICHKA TRANEVA	EON-XR THE DIGITAL PLATFORM IN LEARNING	485
OMER AYDINLIOGLU FIKRIYE CELIK	CREATING NEED OUT OF DISTOPHIA: A STUDY ON THE USE OF DISTOPIAN ELEMENTS IN ADVERTISEMENTS	490
FIKRIYE CELIK OMER AYDINLIOGLU	A LITERATURE RESEARCH on BIOPOLITICAL MARKETING	497
LORENZO DENICOLAI ELIO UGENTI	AUDIO-VISUAL MEDIA PRODUCTION AND SCREEN INTERFACE INTERACTION: TEACHING AND LEARNING IN THE CONTEMPORARY VISUAL ECOSYSTEM	504
LY DAI HUNG	NET TOTAL CAPITAL INFLOWS IN DIGITAL TRANSFORMATION: EVIDENCE FROM VIETNAM ECONOMY	507
LY DAI HUNG	FAST AND SUSTAINABLE DEVELOPMENT IN DITITAL REVOLUTION: AN APPLICATION OF KUZNETS CURVE	511
JIJO JAMES INDIPARAMBIL	IMPLICATIONS OF HINDU MORAL STRANDS IN SUSTAINABLE BUSINESS MANAGEMENT	517
HASSAN TAHERI LIAQAT ALI AKHLAQI	STUDY OF ENTREPRENEURSHIP CHALLENGES USING DELPHI METHOD IN AFGHANISTAN	521
AHMAD SAID ABUBAKAR KHALISA ALIYU ADAM NURA ISYAKU BELLO ALI HUSSAIN Auwal Haruna ISMA'IL Abdulkadir BELLO	SPATIAL DISTRIBUTION OF FILLING STATION AND PATRONAGE PATTERN OF FUEL IN KANO METROPOLITAN LOCAL GOVERNMENT AREAS, KANO STATE	530

VASILENA VASILEVA	"THE INSEPARABLE DO THE IMPOSSIBLE" IN THE PLAY „THE EMISSARY" PRESENTED BY BULGARIAN "KONNIK" THEATRE AT "DOBRI CHINTULOV - 1935" COMMUNITY CENTER	541
JIBRIN, S. SALIHU, I. T. MOHAMMED, U. H. ABDULLAHI A. AND JIMOH	FACTORS AFFECTING THE USE OF TRADITIONAL MEDICINE AMONG ARMERS IN OSUN STATE, NIGERIA	545
FALMATA MUKHTAR WAZIRI AHMED GAZALI	EFFECTS OF INSURGENCY ON THE UTILIZATION OF MATERNAL HEALTH CARE SERVICES IN YERWA DISTRICT OF BORNO STATE, NIGERIA	548
SUREYYA YIGIT	CICERO AND THE ART OF RHETORIC	557
OLENA A. LYKHOLAT NINA O. KHROMYKH TETYANA Y. LYKHOLAT OLEH O. DIDUR MAXIM O. KVITKO YURIY V. LYKHOLAT	THE CONCEPT OF BALANCED NATURAL NUTRITION USING INTRODUCTORY SPECIES OF FRUIT CROPS IN UKRAINE	575
ADESINA ADEGBITE	TECHNI-REVIEW OF COMMUNICATIVE ICONS OF SELECTED SCENOGRAPHIC ELEMENTS IN THE STAGE PERFORMANCE OF DELE ODULE'S OJU KELEKUN	581
UKOHA, J. C. I. EZEUGO, D. D.	PRACTICE OF FAMILY PLANNING METHODS AMONG RURAL WOMEN IN ABIA CENTRAL SENATORIAL ZONE, NIGERIA	588
NURPERIHAN TOSUN	HEALTH TOURISM AND TELEMEDICINE	595
MUSTAFA TOSUN NURPERIHAN TOSUN	TELEDERMATOLOGY	598
HUSEYIN MERTOL SIRIN CETIN YUNUS ERGUN	THE IMPACT OF SOCIAL MEDIA ON DIGITALIZATION AND CULTURAL CHANGE	601
ARDA CALISKAN SALIH CEYLAN PINAR SAHIN SERVER ZAFER MASALCI VOLKAN HACITAHIROGULLARI Güven CATAK	VIRTUAL REALITY BASED DOCUMENTARY GAMES' CONTRIBUTION TO ARCHITECTURAL EDUCATION: A CASE STUDY	608

**AUDIO-VISUAL MEDIA PRODUCTION AND SCREEN INTERFACE INTERACTION: TEACHING AND LEARNING IN THE
CONTEMPORARY VISUAL ECOSYSTEM**

**LORENZO DENICOLAI
ELIO UGENTI**

ABSTRACT

The aim of this presentation is to discuss and analyse some specific audio-visual practices in the context of the contemporary media ecosystem. In the first part of our speech, we intend to proceed with a mapping of contemporary media practices, focusing in particular on those aspects that are particularly relevant for teaching and learning in the field of visual and media literacy. More specifically, the issues of “interactivity” with screenic interfaces and “social relations” into the screenic environments will be discussed as an integral part of the contemporary media scenario. According to a number of internationally renowned scholars, this scenario will be literally defined as an environment. The “environmental” approach to the study of the media will be, for these reasons, the key theoretical element also for analysing some teaching and learning practices. A key question should be: What does it mean to build a “learning environments” on and off the screens of everyday digital media? On the basis of these premises, and of this preliminary question, some practices related to the use of social media in learning environments will be analysed in the second part of the presentation.

Keywords: media literacy; visual literacy; media ecology; social media; user-interface interaction

EXPLORING CONTEMPORARY MEDIA ENVIRONMENTS

Media education has been a subject of great interest in debates beyond strictly pedagogical and methodological fields. It has stimulated a discussion spanning the political and cultural worlds too. It might be worth mentioning how – more than once over the past few decades – UNESCO has underlined the need to include media skills in school curricula to foster critical thinking in the new generations whose daily life is growingly marked by the systematic and continuous use of digital media. Moreover, the debate on the use of media by the younger generations applies consistently more to different branches of knowledge such as psychology and sociology, which inevitably tend to include media studies. For many years, media have been considered a mere complement to in-class activity, or sometimes a specific subject (with considerable differences from country to country, depending on the national pedagogical tradition and the importance – legislatively speaking – given to the use of media in the teaching context).

Today it must be acknowledged that media are no longer simply technological devices to use or languages to learn: today, digital media are true environment to dwell in (Buckley, Campe, Casetti 2019; Montani, Cecchi, Feyles 2019).

Our daily interaction space has systematically expanded to media. The most heterogeneous – and, technically speaking, elementary – practices in our use of smartphones, tablets, and PCs (exchanging messages on WhatsApp, browsing social media, looking for information on websites, or watching – and eventually sharing – videos on YouTube) are all traces of such expansion. An osmotic condition comes about whereby our everyday activity involves a constant and systematic passage from “real” to “media” situations (Eugeni 2015; Parisi 2019).

In this sense, it may be worth mentioning the theoretical urge by the Italian philosopher Luciano Floridi to go beyond the distinction between “online” and “offline” and embrace the concept of “onlife”: it is no longer us who position ourselves inside or outside of digital media, but the latter – and the connections established by the same – that constantly enter our everyday life (Floridi 2013).

Media environments as such give shape to forms of specific operation designed for the search and use of the resources that they offer us.

These resources pave the way for communication opportunities that can be particularly effective, as long as they are a subject of reflection and teaching praxis made to augment the (technical and cultural) skillset related to the use of words, sounds, and images found online.

A precious connection may thus be drawn between the research on audio-visual media and educational studies in order to identify markedly actionable teaching strategies to reach such goals.

This was quite clearly explained by Pietro Montani in his latest book *Emozioni dell'intelligenza* when – upon discussing “extended forms of writing” – he explicitly refers to a series of operations designed to seek, use, and combine all the archive material the web makes available to us (Montani 2020).

Montani discusses the impossibility to distinguish such daily operations from a series of questions that find – in our opinion – their “breeding ground” in the media education field. They find fertile land in the need to put together what

we may call the “technological” and “expressive” aspects to find an approximate answer to the question “what do we do with such material?” and “how do we use such forms of extended writing?”.

Montani wrote:

“Is it true that such technology is unworthy of access to all forms of communicative complexity? Is it true that the sensitivity its connections use, or trigger, is only of the primitive and unsophisticated form adopted by haters and cyberbullies? Is it true that the ‘digital sensorium’, as I shall define it here, is torn between the pole of indiscriminate narcissism of the selfie and that of videogaming addiction? Is it true that such sensorium conforms us to a model of undetermined and acritical communication output, rejecting the influence of internal contemplation and distinction like those typically applied to writing?”. (Montani 2020)

Therefore, we may say that the questions posed by Montani enter the wake of a debate that has marked the history and evolution of media education and that Len Masterman has summarized by discussing a transition from the “education against the media” to the “media education” binomial (Masterman 1998). This “educational” transition has called for a true shift in cultural paradigm and has made it so that media education could process its own pedagogical strategies beginning at least in the first half of the 1990s.

Today, educating on the use of audio-visual media certainly means educating on the knowledge of image languages and the ability to produce messages by using moving images, but it also – if not especially – means accreting knowledge of media environments in which the audio-visual products circulate. These environments are often mediated by operative interfaces that stimulate different forms of interactivity.

Numerous experimental attempts have been made in this direction: they have sought to combine the traditional audio-visual skillset with a more general media skillset, which corresponds to a deep knowledge of contemporary media ecosystems.

Such experimental practices seem to promote that which Pier Giuseppe Rossi defined as a relationship between “the fragment” and “the layout” which a good part of learning in the age of digital culture is based on. He stated:

“The digital [world] allows us to create working ranges in which you give life to cognitive processes [that are related to sensorimotor operations]. [...] Such operations are favoured by the structure of independent fragments distinguishing the current context and by the existence of topological layouts that group them together” (Rossi 2019). We have in mind, for instance, the videographic criticism courses that are often based on the retrieval and re-editing of audio-visual clips available online. We also consider the educational use of desktop cinema by many video makers throughout their training. We think about the expressive potential of the web documentary or the complex audio-visual operations that Chloé Galibert-Laîné includes in the netnographic cinema “family” (Galibert-Laîné). Above all, we intend the teaching use of social media understood as environments where social relations are established – most of the time – thanks to the circulation of still and moving images.

DAILY MEDIA EXPERIENCES AS LEARNING ENVIRONMENT?

We refer again to Montani (2020). The philosopher takes up a problematic present in many studies of an interdisciplinary nature that concerns, among other things, the role of the image (both still and moving) as an instrument - we could say medium - of the composition of the audio-visual short forms (or video-clips). Essentially, writing with images resurfaces according to the various inclinations indicated by different theories and approaches. It could be an image that follows the more traditional grammar of a language or an iconic and *pictorial turn* (Mitchell 2017): the need to provide users emerges with ways of constructing meaning and sense that, at the same time, also provide awareness and, above all, an audio-visual competence in the strict sense of the term.

Montani thus emphasizes the existence and appearance in social media environments typical of these years of an ‘extended writing’ (Montani 2020) that denotes an underlying syncretism. In practice, “collaborative” use of codes about various linguistic modes (from the image to the written word, from gesture to sound) that work simultaneously in constructing the message. These principles return from social semiotics’ studies, such as that which Gunther Kress (2003) has categorized as *Multimodality*. However, writing with images is already present in cinema’s theories and in the lines of deepening toward cinematic writing: we remember the Russian Formalists or, to another extent, Ejzenstejn’s theories of cinema (1985). We have to consider audio-visual as a media environment in which anyone can live and narrate an experience and participate in the construction and dissemination of knowledge.

We perform every time we use a social to communicate this syncretic operation: it is based on continuous exchanges between verbal and visual, not according to rigid schematisms, but in a constant semantic and semiological reorganization. This syntactical operation confirms the equal importance and balance of the different codes in

producing meaning. From this point of view, the meme is an example that can also become a visual education tool. We could dwell on the emoji as a privileged form of innovative ideogram that translates - medially and immediately - all the pragmatic production of instantaneous and oral communication. Peircean Semiotics, for instance, argued that the ideogram had a dual nature: iconic and symbolic, as a linguistic re-proposition of an archaic 'translation' of mimicry. Our experience with short writing is based on the syncretic nature of the codes that TikTok and Instagram creators use. Quick, brief products are functional to an ecological space that feeds on a perennial remixing of content never fixed but in continuous becoming.

There is the educational aspect: we only mention references to neurofilmology and the relationship between cognitive sciences and media studies to clarify how it is not only through enjoyment, observation, and critical reading that it is possible to 'educate' with film and images. First, however, how this can happen precisely through literacy and writing courses with media and with images in particular. Many studies highlight the significant weight of devices and our interaction with screens in cognitive and, more directly, learning processes. We are thinking of the insights of social cognition and social learning, for example, which make the environment and the relationship with the other (the medium can also be another) the starting point for initiating cognitive development processes. The media context is retroactive: all the media we deal with constitute a relationship. A relationship configures as co-modeling, co-acting, that is, endowed with a force that is also reflexive, which causes both the user and the medium itself to undergo reciprocal adaptations. This aspect means - educationally - developing skills and competencies that can be useful in the problem-solving logic linked to a specific discipline of study or, more generally, to everyday life. The possibility of audio-visual media production in which we participate every day thus becomes an ideal training ground to exercise these skills and transform a simple tale in images into an element belonging to a cultural line and some form of identity. We return in closing to the concept of competence. The idea is that audio-visual competence is necessary and fundamental, based on this possibility of writing and of the consequent co-construction of a cultural product that further nourishes, at the same time, the educational aspect of the image. In a continuous circularity, images and technology are media with which to produce cultural experiences. These experiences have a new spin-off in audio-visual education as a form of aesthetic explication, a vehicle of knowledge, and a mode of expression.

CONCLUSION

With this brief contribution, we introduced the idea that media are environments in which to have experiences and how these **experiences** can become moments of learning, especially informal learning. Based on the many theories of media studies, film and audiovisual can be a 'livable' place to build skills. Everyday activities with social media represent a case in point: in those environments, we write with images, learning and improving our knowledge and skills with technology.

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