



UNIVERSIDADE
CATÓLICA
PORTUGUESA

SLAPPING IDEOLOGY

**An analysis of a new elementary structure of
ideology on Instagram**

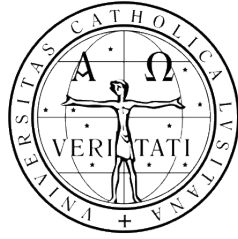
Dissertation submitted to Universidade Católica
Portuguesa to obtain a Master's Degree in
Communication Studies – Strategic Communication and
Leadership

By

Salvatore Mauro

Faculty of Human Sciences

October 2022



UNIVERSIDADE
CATÓLICA
PORTUGUESA

SLAPPING IDEOLOGY

An analysis of a new elementary structure of ideology on Instagram

Dissertation submitted to Universidade Católica Portuguesa to
obtain a Master's Degree in Communication Studies – Strategic
Communication and Leadership

By

Salvatore Mauro

Faculty of Human Sciences

Under the supervision of Fernando Ilharco

October 2022

Simplicity is the ultimate sophistication.

When once you have tasted flight, you will forever walk the earth with your eyes turned skyward, for there you have been, and there you will always long to return. Learning never exhausts the mind.

Art is never finished, only abandoned.

Painting is poetry that is seen rather than felt,

And poetry is painting that is felt rather than seen.

The human foot is a masterpiece of engineering and a work of art. It had long since come to my attention that people of accomplishing rarely sat back and let things happen to them. They went out and happened to things. I have been impressed with the urgency of doing.

Knowing is not enough;

we must apply.

Being willing is not enough;

we must do.

As well-spent day brings happy sleep, so a life well spent brings happy death.

Water is the driving force of all nature.

(Leonardo da Vinci)

Abstract

Where is the ideology today?

Postmodern time is characterized by uncertainty and this uncertainty also makes uncertain the meaning of ideology. This is because digital communication does not help to understand the real meaning of words.

This research offers a contribution to clarify the meaning of ideology within this new technological context. In the explanation of ideological phenomena, the main trouble is based on this historical context, that is, the media power has no interest in promoting a communication built on clarity and values of messages. It tries to persuade people by giving an incorrect representation of the things. The goal of this cultural investigation was reached using two principles: the principle of performative communication and the principle of spectacular communication.

The application of the analysis was realized through an exam of Instagram platform, considering its structure and functioning. The analysis is focused especially on the composition of photos and captures of different kinds of users.

Are we still able to propose good images? Are we still able to control our digital communication?

To sum up, the research wanted to prove that the control of digital communication is possible, without giving up the use of images on Instagram.

KeyWords: Ideology- Performance- Spectacular Communication- Instagram- ICT- Images- Simulacra- Ethical Communication.

Resumo

Onde está a ideologia hoje?

Na incerteza que caracteriza o Pós Moderno tornou-se inseguro também o significado de ideologia. Isso aconteceu porque a comunicação digital não nos ajuda a compreender o significado mesmo das palavras.

Esta investigação propõe oferecer o contributo para esclarecer e distinguir de maneira precisa o significado da ideologia neste novo contexto tecnológico.

A dificuldade principal neste trabalho de esclarecimento do fenómeno ideológico é devido a esta circunstância histórica: o poder midiático não tem interesse em favorecer uma comunicação que clarifique o efectivo sentido e valor das mensagens.

A comunicação tenta persuadir para não dar uma correta representação das coisas. Para atingir o objetivo desta investigação cultural, o uso de dois princípios foi fundamental: o princípio da comunicação performativa e o princípio da comunicação espectacular.

Ainda somos capazes de oferecer boas imagens? Ainda somos capazes de controlar a comunicação digital?

Em resumo, a pesquisa pretendia demonstrar que é possível o controle da comunicação digital, sem ter que renunciar ao uso das imagens no Instagram.

Palavras-chaves: Ideologia - Performance - Comunicação Espectacular – Instagram-ICT- Imagens-Simulacros - Comunicação Etica.

<i>Introduction</i>	1
Chapter 1	
<i>Ideology is dead, Ideology is alive</i>	2
Chapter 2	
<i>The Info-Sphere as environment and the ideological flows in the Fourth Revolution</i>	
2.1 The Ideology in the ICT	11
2.2 The New Time of the Info-Sphere	17
2.3 The Captology in the Info-Sphere	20
2.4 The Economy of Attention	27
2.5 The Society of Spectacle	28
2.6. Simulacra and Simulation: The Transparency of Evil	30
2.7 Instrumentarian Ideology of Surveillance Capitalism	33
2.8 Shaping the Ideology in the World of Plutonomy in the ICT Environment	37
Chapter 3	
<i>Instagram World: What is it? How does it work?</i>	
3.1 The Origin of Instagram: The " <i>Kairos</i> " as knowing of how to see entrepreneurial	42
3.2 Platform: Structure and Operation	43
3.3 How the New Ideology Works	50
3.4 The Minimum Rules of Propaganda	51
3.5 Understanding Images	52
3.6 Case Analysis Exercises of the New Ideology	59

3.6.1 Application Exercise n.1	60
3.7 The Dialectic of authenticity in the Touristic Experience in Instagram	63
3.7.1 Application Exercise n.2	66
3.7.2 Application Exercise n.3	74

Chapter 4

*The Habit of Digital Communication:
How to change it for the better on Instagram*

4.1 Tiny Habits	79
4.2 The Motivation	80
4.3 Prompts: The Power of After	84
4.4 The Emotions are Habits	86
4.5 Growing your Habits from Tiny to Transformative	87
4.6 Removing Bad Habits	88
4.7. For a Good Instagram Communication	89
4.8 Knowing how to see the path of your own identity: The Act-Instant of the Places of the Soul and the Soul of the Places	90
4.9 Knowing How to Communicate on Instagram	94
4.9.1 For an Ethics of Public Communication in Instagram	97
Conclusion	101
Bibliography	103

Introduction

What is the ideology? Does it exist? How does it work? What are its different meanings? Is it able to shape our life?

People often think that the ideology is something related to modern times, but is it really the case? They always think to run away from it but is it possible?

In the first part of my research, I focused on the traditional and theoretical meanings of ideology. Then I explained how in the past the ideology was already present.

In the second part I described how the ideology works in the Info-Sphere environment and above all what "environment" means. Therefore, I defined the general guidelines of the new time of the Info-Sphere following Floridi's ideas. Additionally in this perspective I analysed what B.J. Fogg called "Captology", and what are the features of that technique indicated as economy of attention.

The Captology and the economy of attention must be considered within a general context, that G. Debord called the society of spectacle. Here, I consider a way of acting on ideology, that is, the use of simulacra.

It is also relevant how the economic capitalistic system and the ICT world (Information and Communication technologies) realize the ideology. Hence, I point out some contents of Chomsky's vision related to how power is organized in the digital world.

In the third chapter I provided a description on the functioning of Instagram and then I explored what were the main topics of Instagram, focusing on some of them. It was paramount to expose the general criteria of propaganda and how they are linked to the use of images. It was essential with the help of Falcinelli to understand how an image works technically. In the same chapter, I applied these criteria to analyse how Instagram images work, investigating typical cases.

D. MacCannell especially, helped me to clarify the connection between the search for one's own identity and the touristic experience.

In the fourth chapter, I proposed a concrete and positive way to live the digital communication, based on building a good attitude to avoid negative effects when we decide to use Instagram. And finally, I valorised W. Wander's research related to knowing the images and considering the place of the soul and the soul of the places.

CHAPTER 1

Ideology is dead, Ideology is alive

*At first it was believed that Tlön was mere chaos
and irresponsible license of the imagination;
now it is known that is a cosmos and that
the intimate laws which govern it
have been formulated, at least
provisionally.
(Jorge Luis Borges)*

*History stopped in 1936-after that,
there was only propaganda.
(George Orwell)*

Is the ideology dead? Or is it still alive?

Our time called "*The Postmodern*" is the end of all ideologies. This is a common and popular opinion in television talk shows today.

People who use the word "*Ideology*" usually link it to political ideas, to their way to think about the social and institutional life. But also, people link it to values which should inspire feelings and actions of citizens, as well as their associations of parties, trade unions, opinion groups.

It is important to clarify the generic meaning of this word, by looking at its historical and cultural frame. The frame reconstruction is relevant to understand what is dead of this word, which is no longer relevant. And what is no longer able to represent the process and structure of our historical life and social communication.

The word "*Ideology*" consists of two parts, in its morphological and etymological size: Ideo/logy.

The three semantic guidelines to understand this cultural phenomenon, which is the subject of my research are the thought, the reason, the language.

The philosophy dictionaries show the history of word "*ideology*" establishing a forced relation between its content and its processing doctrinaire way. Then, the dictionaries set an absolute and exclusive equivalence between the ideology sphere and the purely doctrinaire conception sphere of philosophy.

Thus, ideology cannot be defined only in a doctrinal way, based on deduction and induction, on consistency rule, on the rule to avoid logical leaps and gaps, on a right and clear language, or on a specific problematic situation and by facing and winning objections and rebuttals.

The ideology as doctrine requires the treaty form, or essay, scientific article, academy lesson. If the ideology word had reduced into that one of doctrine, we would have grasp it thanks to

doctrinal, epistemic, technical, disciplinary, and cross-disciplinary learning.

Now, I would like to ask, looking at the traditional, institutional, and academic path this question:

Is it possible on this path to reach and to enter in the world of ideologies?

"Ideology (English Ideology; French Ideologie; German Ideologie;). The term was created by Destut De Trasy (Ideologie 1801) to mean "The analysis of sensations and ideas" according to Condillac's model.

The ideology was part of that philosophical trend which is the passage of empiricism enlightenment to the traditional spiritualism that was born in the first half of the nineteenth century.

Napoleon adopted the term ideology in a derogatory sense because some ideologues were hostile to him. Napoleon meant "doctrinaire", that is people without political meaning and without touch of reality. (Picavet, *Les Ideologues*, Paris 1891).

From this point of view the history of modern meaning of the term indicates not a general philosophical analysis but a doctrine without objective foundation. It is preserved by the interests of those who use it". (Rossi, 2000:211)

This meaning of ideology as apparent doctrine that N. Abbagnano suggested, it is just one of several meanings on the ideology subject.

The ideology is not only a discussion about defence and promotion of economic and political interests of a group or class. In fact, B. Mancini wrote:

"It is not possible to have only one definition of ideology. Different studies have remarked that there are different meanings of the word ideology. Rossi-Landi has tracked down with his studies eleven meanings on the topic:

1. Mythology and Folklore
2. Illusion and Self-Deception
3. Common Sense
4. Lie, Counterfeit, Obscurantism
5. Knowing Scam or Deception
6. Fake thought in general
7. Philosophy
8. Vision of the world
9. Insight of the world
10. Systems of behaviour
11. Feelings." (Rossi, 2000:211)

Rossi-Landi that wrote this dictionary entry then explains something more related to these eleven meanings:

"We can reduce the meanings to two. The first meaning is more technical, and it is the strong meaning. The second meaning is the weak meaning, which is more widespread in the common language.

In the strong meaning /Ideology/ is that system of political beliefs (ideas and values) with the aim of collective political orientation. In all possible senses this word refers to a relation between thought and welfare state, theories, and practices.

So, the ideology is not just part of a speculative level even if the ideology would like to be a pure doctrine." (Rossi, 2000:211)

If I speak about the death of ideology, then I have a challenge in front of me. In fact, it hides an entity with many heads and therefore with a huge complexity.

However, there is a common agreement among the experts, which is to consider the ideology an exclusive product of the modern era.

But is this true?

Did the ancient really not know the ideology?

Before to answer this question, I would like to recall Mancini's point of view:

"An explicit theory of ideology was not born before K. Marx (1818-1883) and F. Engels (1820-1895) even if we can find traces of it in previous thinkers.

Among them, F. Bacon (1561-1626) the English philosopher who wrote the *Idola*.

The *Idola* are prejudice, superstition, and mistakes which prevent men from correct knowledge (they make it difficult to accept the truth) and therefore the full domain of nature.

We can consider the following ideas as prehistorical stages of ideology concept:

- The identification of prejudice with ideology by some materialist thinker of the Enlightenment time.
- The thought is always historically determined by the Hegelian's thesis.
- The distorting and alienating role of religions by Feuerbach's philosophy". (Rossi, 2000:211)

The history of ideology theory according to Mancini's views and his chronological pattern seems just related to renaissance, enlightenment, idealistic, Marxian and Marxist time.

Now can I say that the ancient time, in particular the Greeks did not have an explicit theory of ideology?

And moreover, what does it mean to deliver a theory of ideology?

In a vision of history of philosophical semantics, as history of doctrine, would seem definitive the opinion that the Greeks, in particular Plato and Aristotle did not produce a theory and doctrine of ideology.

I could share this historiographical opinion only if I consider this thesis valid: to make theory means necessary to make a declared, explicit doctrine. Therefore, it should follow abstract, illustrative, explanatory, disciplinary reflexivity modality.

This kind of thesis that influences the academic notion of general theory and philosophical theory is not able to consider the logic and linguistic nature of Plato's dialogues.

Plato's philosophy has a different mental strategy, and it does not follow the traditional way to set a problem through an argumentative discourse. In fact, Plato's Dialogues are a mixture of Story/Mythos.

Moreover, in Plato to demonstrate means to falsify an opinion that pretends to be true and justified.

The platonic novelty is based on its way to illustrate through the story, that is not just an external frame of this special form of theory.

It is not an expressive and narrative decoration. In fact, the form Story in Plato is a substantial part of conceptualization.

In Plato the form of the story aims to the theatre world and theatricality in general of his time and it imitates construction and functionality of drama. But Plato argues at the same time, against uses and abuses of communication which is widespread by the State theatre. The politicians exploit the real theatre functionality for their own propaganda interests and purposes by promoting a fake image of social life.

Thus, I can say that the specific literary form of Plato's writing has spectacular language in a similar way to that of the theatre.

The drama nature of this writing is related to the sociocultural context of Attic drama during the V and IV century in Greek history.

Aristotle in his "*Poetics*" shows the drama's structure of the tragedy.

Plato's dialogues, which are a mix of poetics, logics and rhetoric are important to answer this question:

Is there a theory of ideology in Plato?

Is it outdated? Is it useless?

Or is it still relevant as essential information for the logic of ideology?

Plato understood the essential function of ideology better than the modern researchers. He considers the ideological contents ways to produce and to spread eristic and sophistic public speech.

These kinds of speeches can be considered as "*fake opinion*", *pseudè doxa* or *pseudos*. The fake opinion is not just doctrinaire content and an epistemic, scientific, technical mistake. In fact, it appears and works linked with a functional modality of the performance principle. This performance must be designed such as a drama communication therefore as acting. This modality is typical of drama, and it is within a spectacular, theatrical, and ritual environment. The visual and verbal images due to this connection and mixture are key aspects of the spectacular effect.

In fact, Plato argues against a typical use of theatrical communication which promotes fake educational, political and ethical values. (Plato, Republic) Moreover, he also argues against distorted poems for immoral purposes and the painting and the production of images depicting actors, actresses and scenic situations inspired by mythology.

The communicative praxis uses speeches that have strong images which cause emotional exciting effects or emotional fear effects. In the "*Ion*" of Plato, these speeches have the power to combine different elements-people into a whole of souls, in a community. And the speeches in a negative sense can turn them into a mass effect, or herd effect.

Instead, in the "*Sophist*" Plato observes that the eristic-sophistic communicative way uses ghosts, i.e., discursive and imaginative simulacra through metaphors and allegories. Moreover, it reproduces contents and conceptual-argumentative procedures typical of technical knowledge. This distorted communicative practice is called by Plato "*dossomimetiké*". It means fake imitation of cultural and educational values, fake imitation of values and speeches (logoi), of the same images and metaphors.

The practice of "*dossomimetiké*" aims to catch the public's consent which is the message receiver and the message concerns private and collective happiness, and social justice. Plato's theory of ideology is a falsification of social and institutional life. It is an ethical performance of persuasion using the writing and the book considered as the first computer. Thus, the writing is purified as mass-medium of public communication by unethical abuse. For example, in the «Phaedrus», Lisia lives the experience of egoism and utilitarianism as an experience of love. The symbolic message of the *Dossomimetiké* is "*Justice is serving the interest of the stronger*". This

sentence is linked to Callicle and Trasimaco, which are two characters of "*Gorgias*" and "*Republic*", and it is the most important part of all platonic works because it represents a fake opinion. It is spread as an unquestionable law of human existence.

Plato's works are activities that are focused on deconstructing fake opinions, which pretend to be recognized as the only way to realize well-being. Moreover, Plato explains that these opinions work in a hidden way as cultural messages. They are not understandable by people who want to adopt only a doctrinaire way to interpret them. They use brilliant and apparent communication due to rhetoric mechanisms to make false promises about personal and social happiness.

The fake opinions are used by famous intellectuals to be credible. This kind of process is highlighted by E. Bernays (which recalls S. Freud and G. Le Bon research), in the political propaganda process. Socrates of Plato, as a critic of ideology of domain, is not a pure doctrine man. Instead, he is the protagonist on that research path based on the principles and values of human existence. Therefore, he tries to counter the public's distorted communication.

This distortion is the result of social and political domination considered as a vision of life (*pleonexia*) and as the true wisdom and educational foundation of young intellectuals. In the "*Apology*", Socrates said that the unexamined life is not worth living (*skepsis*). He is the hunter of lies, and he anticipates philosophy as a critique of ideology. I could say using a B.J. Fogg's word that Socrates of Plato is the protagonist of a *Captology*.¹

Plato explains that to make theory does not absolutely mean to make a systematic doctrine, that is, a production of analysis and systems according to a logic of explicit, logic of declared, logic of reflective, logic of abstract and pure. (i.e., free from the modality of Story/Mythos, and therefore from symbolic thought.)

In fact, the ideology is a result of bad mythology, which is justified in a spectacular way by a fake law of human life. This law is based on the domain, exploitation and on the wars that we should accept as the only way to develop the life of human beings and their civilization. The spectacular element produces a performative dimension where the ideological praxis works. It is an abuse of the communication and theorization modality that instead Plato in "*Parmenides*" suggests in a positive meaning as "*paizein paidia*". It means the knowledge of how to play the game.

¹ Fogg, Brian Jeffrey (2003), Overview of Captology, Fogg, Brian Jeffrey, Persuasive Technology, Burlington: Morgan Kaufmann, pp. 29-37

Therefore, the ideology imitates the logic of the implicit, of undeclared, and sneaky functionally. Therefore, the ideology imitates the logic of the implicit, of undeclared, and sneaky functionally. These logics are typical of calculated lies and deception, which wants to appear with greatest wisdom (*Sophia*) something real, credible.

The theory of ideology has to be coherent with its natural function gaining a phenomenological look and knowing that the ideological communication is not a doctrine, but it is a performance. The ideology within a digital context needs to be rethought and it represents a change and challenge that makes the ideology even more effective on the individual and collective unconscious.

In the ideology considered as ambiguous and seductive performance the activity of knowing means to know how to recognize a theoretical practice which is reinforced by spectacular functions. Then it is necessary to repeat the ideological game, which has no interest in truth but to persuade people so they can say "I Like".

Plato knows that the spectacular communication has the state theatre as its primary mass medium. Plato's vision related to the theory needs a mental shift to be understood. We have to start from an explicit production and organization of content to know how to play the communication games, which have to be reproduced in concrete situations.

The people exclude Plato to explain the ideology word and its cultural, philosophical and historical context because they are used to consider the history of philosophies as history of doctrines. But Plato deserves to be considered for many reasons. He is the founder of a philosophy such as critique of ideology and false consciousness, false opinion, and false images related to economic, political interests and domain logic.

Therefore, to consider in this sense Plato means to highlight that the ideology would not be one with the modern sociology of knowledge and with Marxism. And therefore, the discourse of ideology did not end with the aspects of Marxism. Instead, Plato teaches that there are no domain practices, no war practices without spectacular propaganda. And moreover, that the propaganda wants to persuade people about the invincibility of the strongest, which build the truth of the history.

In our Postmodern time, there is a huge cliché whereby all ideologies would be over. It is the most important symptom that is, the lie has replaced the truth in social communication which is considered as normal communication without any chances to change for the better.

Do we have to suffer this condition without true public communication, educational values, and true leadership projects?

Or is it possible to fight for an ethics of persuasion able to challenge this environment of digital communication?

What principles should inspire this ethics and new education (*paideia*)?

Today the communicational environment is based on the Infosphere, the ICT world (Information and Communication Technologies).

The platonic revolution is possible due to "the sea of public communication" within the spectacular polis. It is recognized as a liquid world. It is made up of images and speeches that seem like a flow of currents which meet and collide.

They are two rival visions of human life and cosmic life. The first is based on Socrates of Plato, who opposed himself against a false wisdom founded on the opinion that "*Justice is serving the interest of the stronger*".

The second one uses the simulacra as a mask. The simulacra are false images of cultural, scientific, aesthetics and ethics values. So, the use of these masks aims to persuade communities to believe that the most relevant thing is only the military power, the rule of oligarchies, and propaganda.

Plato teaches that the philosophy, "*the new philosophy*" is not thinkable without a theory and praxis of public communication. And at the same time this theory-praxis is not possible without philosophy. Therefore, the new Plato philosophy is a critical activity which is focused on exposing the ideology.

This philosophical project stakes on the possibility that includes a Cyber-Philosophy. It is a philosophy that through its networks, categories and paradigms want to go hunting for fake philosophy and lies in the digital networks.

False philosophy and lies are responsible for fake personal encounters and ephemeral communities.

Our technological devices are not something new in the experience of social communication that works through a mass medium. In fact, during the Plato time alphabetic writing was the first syntactic machine.

Plato understood the illusory image of writing which would like to replace the authentic personal and community relationship. Moreover, it would like to be the foundation of knowledge, of friendship, of ethics and theological life.

When I say "Ideology is dead, Ideology is alive" I do not want to enhance the false consciousness and its fake spectacular opinion. This expression is a cultural alarm that

is based on Plato's teaching. He is a cultural guardian of good public communication that today should turn around principles and values relevant to guide the social and institutional life in the globalization time.

The recent war between Russia and Ukraine tragically reveals one thing. The technological, economics and financial globalization does not represent the end of history as a clash among powers to conquer world supremacy.

The war does not even represent the end of ideological propaganda. It wants to promote the logic of conquest and domain as the true essence of culture and ethical and political life.

Instead, today we are witnessing economics, cultural, historical, and political conceptions broadcasted by mass media linked to the idea that the interest of the strongest is the principle of peace and justice.

In summary in this chapter, I asked: Is the ideology alive or dead?

I asked myself this question because in our time there is a widespread opinion that the ideology is dead. Therefore, I explained the etymological meaning of this word, considering its history and its concept. I point out that the idea of ideology is not only a product of modern philosophy and sociology, but it is an important product of social and political communication linked to research started in ancient times.

In fact, I proposed the ancient Greek philosophy, that is, Plato and his dialogues highlighting a non-doctrinal view of his studies. And this means reading Plato according to the principle of performative public communication.

CHAPTER II

The info-sphere as environment and the ideological flows in the fourth revolution

*In vain does your image come to meet me
And does not enter me where I am who only shows it
Turning towards me you can find
On the wall of my gaze only your dreamt-of shadow.
I am that wretch comparable with mirrors
That can reflect but cannot see
Like them my eye is empty and like them inhabited
By your absence which makes them blind.
(Louis Aragon)*

*If he wants to work on himself, he must destroy his peace.
To have them both is in no way possible. A man must make a choice.
But when choosing the result is very often deceit, that is to say,
A man try to deceive himself. In words he choses work but
in reality he does not want to lose his peace.
Such submission is the most difficult thing there can be for a man
who think that he is capable of deciding anything.
(Pëtr Dem'janovič Ouspensky)*

2.1 The ideology in the ICT

Where is the ideology in ICT (Information and Communication Technologies)?

How does it work? How can we discover it?

How can we resist it? How can we reject its message by getting rid of its effects?

These questions are the guidelines of my research, and they direct my attention on an important postmodern event of social communication. This event is called by L. Floridi the "Fourth Revolution".

So, I have to do several questions such as what does it mean ICT revolution?

In which sense is it the fourth? What are the other three revolutions?

What does it mean in general Revolution? And what does it mean scientific and technological revolution?

Considering my last question, I'm going to follow B. Mancini's opinion regarding the essential meaning of revolution. And I'm going to follow P. Rossi's opinions regarding the concept of scientific revolution.

"Revolution is the proper term of historiography and of political sociology used in other contexts in a figurative sense (industrial revolution, agricultural revolution, price revolution, sexual revolution, cultural revolution, scientific revolution etc). In all these cases it represents an event or a series of historical events with a major breakthrough". (Rossi, 2000:408)

So now I want to clarify the meaning of social and political revolution, recalling B. Mancini's ideas.

"The essential theoretical elements of social and political revolution concepts are:

- a) The belief that man can steer the events which make up world history.
- b) The belief that it is possible to govern due to knowledge of science which has the rules of the social world and its evolution.
- c) The belief that due to science it is possible to define a change project, which could be developed by strategies and tactics.
- d) This kind of historical knowledge involves a command group that is the holder of this science: the party, the political vanguard, an elite group. It is selected according to the loyalty to the cause and the knowledge of principles for this science and philosophy of history.
- e) The use of military means to have a violent breaking of the socio-political system. For this reason, these political vanguards believe in the class struggle to conquer supremacy.
- f) The socio-economic and military reality is the key aspect for the change. The State and the institutions are only instruments of this economic and political practice.
- g) A perfect society is the assumption for this idea of revolution where the change is no longer revolutionary and violent but peaceful in an endless process. In this sense the utopia is a paramount idea". (Rossi, 2000:408)

The revolution is not an easy change, but it is a change that starts a new epoch compared to the previous one. But the metaphor of an epochal shift is related to the image of a road.

I use the expression "major breakthrough" or "epochal turning point" to indicate a change of direction, a break which is always part of the same road network.

This example is not enough to consider the nature of change that I call /Revolution/ which opens a different era. In fact, the change is radical and is related to the deep historical life and its socio-cultural and institutional system. It seems like a great leap that brings with it the best of the previous era.

This is the way of social communication and its informative, persuasive means which moreover shape the sensitivity, private and collective mentality of public spirit.

I can say that this major breakthrough is a transformation of Environment-Sphere. It is determined from a scientific and technological revolution in the communication-information system.

So, I want to clarify the meaning of scientific revolution and I'm going to follow the author P. Rossi's ideas:

"Technology is an essential part of the scientific revolution. The spotting scope is not just an instrument of vision. It helps the investigation of nature according to a model in which physical phenomena are questioned. Modern physics was not born in the

monasteries, or Scholae, Universities and Academies but due to the work of artisans, mechanics, manufacturers of work tools (for example looms for the production of fabrics).

For the scientific revolution is paramount the relation between the state of different knowledge which must be formalized through statutes, methods and an objective process of checking and the innovation". (Rossi, 2000:410)

Then P. Rossi recalls T. Kuhn:

"The scientist is a traditionalist who likes to play hard games, with clear rules because he is an innovator able to discover new rules and new pieces to play with". (Rossi, 2000:410)

The ICT scientific revolution is linked to logic and language but also with rhetoric, persuasion techniques, and therefore with the emotional imaginative level of users.

I have to underline a complex paradigm/model to understand the ICT scientific revolution in its structure and functioning. I start with the Environment concept to clarify it.

For this reason, I recall the term definition of N. Abbagnano:

"Environment (English, Environment; French, Milieu; German, Mittel;).

In the current meaning it indicates a series of relations between the natural world and human beings which influence the life and behaviours of human beings. In this sense the word "Ambiance, Milieu" was introduced by E.G. Saint-Hilaire, who was a biologist (*Etude progressives d'un naturaliste, 1835*) and then it was used from A. Comte (*Cours de Philosophie Positive...*)

In the ancient writer (For example we can compare Hippocrates, *Airs, Waters and Places...*; Aristotle, *Politics*) there are observations on the influence of physical condition, especially the climate on the life of animals in general. In particular there are observations on the man and on his political life.

In the modern world, Montesquieu (*Book XIV, De L'esprit des lois, 1748*) develops the principles that spirit's character and heart's passion are radically different atmospheres. And therefore, the laws have to be linked with the difference of these passions and characters.

In the nineteenth century the positivism attributes to the physical and biological Environment

the value of cause of all human phenomena from literature to politics.

The literary and philosophical work of Hippolyte Taine spread with this thesis for which the biological, physical, and social environment causes all human products and values.

The Environment notion in the contemporary world is the same in the biological, anthropological, and sociological sciences. But it has gradually changed because the relation between Environment and organism (or between man and social group) is no longer seen as a mechanical scheme.

The human being has a selective function on the environment.

"Goldstein's opinion underlines that the environment of an organism is not something finished but it is going to form during the life and actions of an organism. We can say that an organism cannot exist without an environment in the world (*Aufbau des Organismus, 1934*)".

Regarding the historical and social environment A.J. Toynbee said: "The geographic and social environment, where there is the human and no human element, cannot be considered as a relevant factor from which civilization has been generated. The environment can save something, but we always need a contribution from man in order to generate a civilization (*A Study of History 1934-1961*)".

It does not mean that the environment is not going to act on the life and man creations, but it is its condition rather than its cause. The philosophers have highlighted this new meaning of environment.

G.H. Mead said: "The environment is a selection that depends on living form (Philosophy of Act)".

Instead, Heidegger's analysis linked to being in the world questions the notion of environment that is assumed from biology (*Sein und Zeit*). (Abbagnano, 1971:19)

From this kind of interpretation about the meaning of environment, I have to focus on these structural and functional aspects:

- a) The interaction between human element and no human element.
- b) The environment is not a deterministic cause, but it is a basic condition with different results.
- c) The environment is a result of a selection. Freedom, responsibility, and autonomy have a decisive function. For this reason, we cannot speak about an easy environmental impact on the man.
- d) The life world influences in different ways on the environmental reality.
- e) Being in the environmental world is essential for human existence.

I explained the meaning of Environment and now I can speak about how it helps to clarify some properties of the info-sphere, on the ICT related to the new phenomena of ideology.

But before I want to highlight the most important features of the environment concept as biological and existential space which has not only instrumental interrelations.

This means that the ICT network is not just a series of tools. Our relation to this network is not just utilitarian as for example when we use a knife, tableware, or a hammer. The network as environment is paramount to the emotional atmosphere-aura concept. It has visual and sound flows of images, voices, music, story, actors, scenes. The experience of this communicative atmosphere means placing within dynamic spaces. Therefore, I have to use the metaphor of navigation like crossing a liquid space rather than the metaphor of living, of being between, in the midst of.

The relation among knowledge, communication, navigation of currents or flows is the key for the theoretical change in Plato. In Phaedrus and Theaetetus there are two important metaphors. The thought and language activity, the communication sphere, is an analogy to the activity of navigation in the sea or in the passage of a river.

For Plato's ideas this navigation is life in the Polis where to live better means to have a communication among most important things such as happiness, justice, respect of nature and divine. Another relevant Plato's concept is that we cannot sail only with a doctrine related to navigation, and in the same way we cannot learn to swim just by reading a book on the subject.

In fact, we have to dive into the rough water applying the rules we learned.

It is a liquid space where there are different visual scenarios, optical effects which produce mirages.

The mirage is a game of elements that simulates the figure of things, events, to which does not correspond reality. In this way it deceives our sense and imagination, cheating our expectations. I'm going to speak later about simulacra, which is part of the genus of mirages.

The experience of the ICT environment implies a know-how that is inherent to the knowledge, and it is not after any knowledge understood as doctrine.

The technical application is not a secondary act. It is a paramount act to constitute this experience of relation, cognition, language within the ICT environment.

This environment character of ICT is linked to the idea of Performance. The message that we are creating, and transmitting is deeply related to the way we do it or I could say that is the same thing.

It is possible to have an experience of the sense of game, that is, "play" and "game" only by playing and replaying it. So only in this way we are able to describe it. This is the functional and deep sense of McLuhan's concept "The Medium is the Message".²

M. McLuhan underlines a connection between mental activity and technical application, between to think and to say something and the technology. Hence, he does not want to reduce the semantic to an electronic mechanic, that is, utilitarian instrumentality.

For this reason, the performance concept relates to the concept of ICT environment. Thus, it is not related to the laws of explicit, of doctrine rather the performance's principle implies the unsaid logic, the explanatory omission.

Hence, the implicit logic consists of different logics such as drama logic, theatricality logic, liturgies logic, poetic logic, modern spectacular logic which is that of movies and television and smartphones. The properties of the ICT environment that I

² McLuhan, M., (2015). Gli strumenti del comunicare – The Medium is the Message. Il Saggiatore.

illustrated are important to understand how the new ideology practices work and how we can face it from an educational, ethical, philosophical and teleological perspective. The challenge about the change of mindset is functional and only afterwards are about contents, semantic, messages and their expository and rhetorical argumentative organization.

Therefore, the ICT environment and its feature based on performance principle questions the primacy of doctrinal conception of the culture of communication and of the communication of the culture. And then the Fourth Revolution revolutionizes the institutional and academic idea about thinking such as abstract thinking and stated thinking.

It requires us to see in a new way the nature of cognition and logic. But also, to the discourse linked to the principle of Activity as communicative action which reveals something.

A communicative action that makes visual-sound appearances can invest, to seduce or to unsettle the audience but it is also able to deceive and to flatter it.

Emotional visual performances are an important part of the ICT environment. They contribute to building a cyber-space which is the area where the ideology works during network and cyber-culture time.

So, as I said, the ICT are not only a tool but are also an environment. It is important to ask:

What are its other properties?

The ICT environment represents a fourth revolution. What are the other three?

I want to answer this question and for this reason I'm going to follow L. Floridi's ideas. The first revolution is that of N. Copernicus in the 1545 with his work "*De revolutionibus orbium coelestium*". N. Copernicus with his work changed completely the image of the cosmological system which was based on the centrality of the Earth rather than that of the Sun.

The second revolution was that of C. Darwin in 1853 with his work "On the origin of species". The third revolution was that of S. Freud between the end of the 19th century and the first decades of the 20th century.

The common feature among these revolutions consists of deep effects which produced changes about our mindset and about our relationship with the world.

One of these effects radically changed our vision of natural reality, earth reality, psychological reality. The Earth is not the centre of the system of heavenly bodies.

The man is not divided from the animal and natural world but represents its evolution. This evolution implies a selection and adaptation process to the environment.

Instead in the third revolution, we understood that the awareness, that is, the level of our Ego, is not the key of the human mind. The unconscious sphere based on the erotic and aggressive drive make influence on different life dimension such as that of awareness, perception, imagination, reason, language.

The fourth revolution, that of Info-sphere, shifts the centre of historical life and social communication from modern era to post-modern era.

A. Turing made this change possible giving the principles for the connection among logics, calculation and machine processes.

Development and application of these principles start the Info-sphere time which is the main feature of Post-Modern time.

Hence introducing these questions, I would like to describe other main features of this time:

What is the time of the info-sphere?

What is its space?

How does it change our individual and collective social identity?

What are its effects on our private sphere? What is its effect on our intelligence, and our way to act?

What are its effects on politics and ethics?

2.2 The new time of Info-sphere

The info-sphere time consists in a deep interconnection between political life and technological development. Politics has acquired importance such as the birth of multi-agent systems and of informational interconnection within a growth context of worldwide wealth. The main consequence of politics is "The exit of humanity from the historical age".

L. Floridi said related to this stage of historical time:

"In 2011, the total world wealth was calculated to be \$231 trillion, up from \$195 trillion in 2010. Since we are almost 7 billion, that was about \$33,000 per person, or \$51,000 per adult, as the report indicates. The figures give a clear sense of the level of inequality. In the same year, we spent \$498 billion on advertisements. Perhaps for the first time, we also spent more on ways to entertain ourselves than on ways to kill each other. The military expenditure in 2010 was \$1.74 trillion, and that on entertainment and media was expected to be around 2\$ trillion, with digital entertainment and media share growing to 33.9% of all spending by 2015, from 26% in 2011. Meanwhile, we spent \$6.5 trillion (this is based on 2010 data) on fighting health problems and premature

death, much more than the military and the entertainment and media budgets put together. All these trillions were closely linked and often overlapped with the budget for ICTs, on which we spent \$3 trillion in 2010. We can no longer unplug our world from ICTs without turning it off". (Floridi, 2017:193)

Therefore, this scenario shows a synthetic vision about that time which is called by L. Floridi "Hyper-Historic" where ICT is an opportunity but also a challenge.

Different kinds of activities such as financial activities, agricultural activities, industrial energetic activities, media activities, digital games activities have in common the recording, the transmission and the processing of data.

Hence the Info-sphere time, i.e., the Hyper-history, is the result of a long process where different forces have contributed.

L. Floridi underline the stage of the long process in the following political events:

- The constitution of National States in 1648 (Westphalia peace).
- Legality principle
- The organization of sovereign State in three powers: legislative, executive, judiciary. They are separate and autonomous, balanced by Montesquieu's (1689-1755) theory.
- The citizenship principle such as ownership of rights and duties of every citizen.

For the sovereign principle each State has the freedom to self-determine in its social and institutional life. But it can do it within the limits of its geographical territory. It has the right to oppose the interference from other countries in different aspects of its national dimension.

Thus, the physical and the judicial spaces are interconnected and controlled by sovereign power. It adopts laws and ensures compliance with them through physical power and other means.

"With the Westphalian order, modern history becomes the age of the state. The state arises as the information agent, which legislates on, and at least tries to control, the technological means involved in the information life cycle, including education, census, taxes, police records, written laws, press, and intelligence.

As the information agent, the state fosters the development of ICTs as a means to exercise and maintain legal force, political power, and social control, especially at times of international conflicts, frequent unrests, and fragile peace.

(...) In fictional as in real life, whoever controls information controls the issuing events. Through the centuries, the state moves from being conceived as the ultimate guarantor and defender of a laissez-faire society to a Bismarckian welfare system, which takes full care of its citizens. In both cases, the state remains the primary collector, producer, and controller of information. However, by fostering the development of ICTs, the state ends by undermining its own future as the only, or even the main, information agent. This is the political apoptosis I mentioned earlier. For in the long run, ICTs contribute to

transforming the state in an information society, which makes possible other, sometimes even more powerful, information agents, which may determine political decisions and events. And so, ICTs help shift the balance against centralized government, in favour of distributed governance and international, global coordination". (Floridi, 2017: 197)

The Hyper-History time is the society based on multi-agent systems. I want to clarify recalling once again Floridi's ideas:

"The two world wars are also clashes of sovereign states resisting mutual coordination and inclusion as part of larger multi-agent systems. The Bretton Woods conference may be interpreted as the event that seals the beginning of the political apoptosis of the state. The gathering in 1944 of 730 delegates from all 44 Allied nations at the Mount Washington Hotel in Bretton Woods, New Hampshire, United States, regulated the international monetary and financial order after the conclusion of Second World War. It saw the birth of the International Bank for Reconstruction and Development (this, together with the International Development Association, is now known as the World Bank), of the General Agreement on Tariffs and Trade (GATT, replaced by the World Trade Organization in 1995), and the International Monetary Fund. In short, Bretton Woods brought about a variety of multi-agent systems as supranational or inter-governmental forces involved with the world's political, social, and economic problems. These and similar agents became increasingly powerful and influential". (Floridi, 2017:199)

Moreover L. Floridi explains better how the multi-agent system works in the fourth revolution:

"A political multi-agent system is a single agent, constituted by other systems, which is **teleological**: the multi-agent system has a purpose, or goal, which it pursues through its actions; **interactive**: the multi-agent system and its environment can act upon each other; **autonomous**: the multi-agent system can change its configurations without direct response to interaction, by performing internal transformations to change its states—this imbues the multi-agent system with some degree of complexity and independence from its environment—and finally **adaptable**: the multi-agent system's interactions can change the rules by which the multi-agent system itself changes its states. Adaptability ensures that the multi-agent system learns its own mode of operation in a way that depends critically on its experience. The political multi-agent system becomes intelligent when it implements the previous features efficiently and effectively, minimizing resources, wastefulness, and errors, while maximizing the returns of its actions. The emergence of intelligent, political multi-agent systems poses many serious questions. Some of them are worth reviewing here, even if only quickly: identity, cohesion, consent, social vs. political space, legitimacy, and transparency". (Floridi, 2017:208)

It is important to consider the politics in the Info-Sphere world because just here we can find the contents and the objective of ideological communication. I'm speaking about ideology once again, not as a vision of the world. But I'm looking for the

ideology in its mechanism which has the objective to catch public and users' attention. It has the scope to conquer their consent.

My goal is not related to identifying how much ideology there is around discussions on the digital revolution. Instead, I try to see how fake messages are elaborated and transmitted in the ICT's performances.

Thus, I'm focusing on social communication phenomena where the interests are a common point between political interest and economic-commercial interest. They are allied to have the attention and consent of users.

Politics resembles business, where the citizen-consumer has to be persuaded to act as the power groups wish. The politician as a businessperson has to achieve his message, always renewing his message. The message is the offer of an answer to a question not asked by the user or the public.

The politicians know that to have consent on different political subjects, they have to stimulate attention with different new means. It is important to avoid an information overload to prevent rejection behaviours.

Hence, I can say that also the political message assumes the feature of temporary participation "on demand". It means that the relationship between consumer citizens and politics is not stable as in the past. For example, it was different when politics had the parties, trade unions, political programmes, political posters. So, the ideological message in the ICT shares this kind of characteristic between political class and citizens.

We have to know for this reason that the ideological message to renovate itself is always able to use new mechanisms and masks. Therefore, it is not easy to catch it which is why we need to use a specific method. For example, the Captology created by Prof. B.J. Fogg.

2.3. The Captology in the Info-Sphere

B.J. Fogg was the founder of *Stanford Behavior Design Lab*. He worked on the persuasive influence between computers and human beings. Fogg's research shows how the social psychology principles are able to create charismatic computers which are appealing for the users.

The captology is a research, design and application field of persuasive computers. More in the details it is:

"It is the design, the research and the analysis of interactive products. They are created to change the attitude and the behaviours of people. So, it is about man-machine interaction and is not related to the communication mediated by computers. Captology word is the acronym of "Computers as persuasive technologies".

It is focused on the persuasive effect of technology and not on the side effects. Thus, captology aims to the persuasive intent which is designed and planned within a computer product. And it is not related to the user intentions or other external sources". (Fogg, 2017:19)

Hence when I speak about Captology, I have to explain another concept, that is, the interactivity. It gives a huge advantage to computer technology rather than other persuasive communication means.

What is interactivity?

The skill of persuasion means to adapt themselves by persuasive techniques through different situations.

B.J. Fogg highlighted different favourable features of computers than those of human persuasion.

1. Be more persistent than human beings
2. Offer greater anonymity
3. Manage huge volumes of data
4. Use many modalities to influence
5. Scale easily
6. Go where humans cannot go or may not be welcome" (Fogg, 2017:21)

Computer technology can have different roles and functions. Fogg underlined three key roles. We can consider computer technology as Tool, Social Actor, or Medium. These three roles are not separated but they interact among them. Prof. Fogg called these three roles "Functional Triad". I want to describe the Triad better, recalling Fogg's words:

"*TOOL* (Increases capability) a tool can be persuasive by:

- Making target behavior easier to do
- Leading people through a process
- Performing calculations or measurements that motivate

MEDIUM (Provides experience) a medium can be persuasive by:

- Allowing people to explore cause and effects relationship
- Providing people vicarious experiences that motivate
- Helping people rehearse a behavior

SOCIAL ACTOR (Creates relationship) a social actor can be persuasive by:

- Rewarding people with positive feedback
- Modeling a target behavior or attitude
- Providing social support" (Fogg, 2017:41)

There are seven functions of persuasive technology looking the computer technology as tool:

- **"Reduction:** Reduction technologies make target behaviours easier by reducing a complex activity to a few simple steps (or ideally, to a single step). you purchase products on Amazon.com, you can sign up for "one-click" shopping. With one click of a mouse, the items you purchase are billed automatically to your credit card, packed up, and shipped off. The reduction strategy behind "one-click" shopping is effective in motivating users to buy things. The theory behind reduction technologies is that making a behaviour easier to perform increases the bene-fit/cost ratio of the behaviour.
- **Tunneling:** Another way that computers act as persuasive tools is by leading users through a predetermined sequence of actions or events, step by step. Registration on Websites, or installation of software are other forms of tunneling. In this way, users are prisoners.
- **Tailoring:** Information provided by computing technology will be more persuasive if it is tailored to the individual's need, interest, personality, usage context, or other factors relevant to the individual. It's not surprising that tailored information is more effective. But what may be surprising is that the mere perception that information has been tailored is likely to make a difference, according to some scholars. In other words, information doesn't have to be personally relevant; it just has to appear that way.
- **Suggestion:** A computing technology will have greater persuasive power if it offers suggestions at opportune moments. To be viable, a suggestion technology must first cause you to think, «Should I take the course suggested here, or should I continue along my current path? »

The dynamics underlying suggestion technology date back at least 2,000 years, to a principle of persuasion called *kairos*. *Kairos* means finding the opportune moment to present your message. When people are in a good mood, they are more open to persuasion. When they find their current world view no longer makes sense, people are more open to adopting new attitudes and opinions. In addition, people are more likely to be persuaded to comply with a request when they can take action on it immediately or when they feel indebted because of a favor they've received, a mistake they have made, or a request they recently denied. These are simple examples of opportune moments. In reality, the timing issues in persuasion are not easily reduced to guidelines. Timing involves many elements in the environment (ranging from the physical setting to the social context) as well as the transient disposition of the person being persuaded (such as mood, feelings of self-worth, and feelings of connectedness to others). The key to the success of such technology applications is creating a decision point at or near the time when it's appropriate to take action.

- **Self-monitoring:** The next type of persuasive technology tool is self-monitoring technology. This type of tool allows people to m o n i t o r themselves to modify their attitudes or behaviours to achieve a predetermined goal or outcome. Ideally, self-monitoring technologies work in real time, giving users ongoing data about their physical state (or inferences about their mental state, based on physical feedback), their location, or their progress on a task. The goal is to eliminate the tedium of mea-suring and tracking performance or status. This makes it easier for people to know how well they are performing the target behaviour, increasing the likeli-hood that they will continue to produce the behaviour. In addition, self-monitoring technologies feed the natural human drive for self-understanding. Like personality inventories or aptitude

tests, self-monitoring technologies can help people learn about themselves. For this reason, using self-monitoring technologies may be intrinsically motivating.

- **Surveillance:** While self-monitoring technology enables individuals to learn about them-selves, surveillance technology enables them to learn about others. For the purposes of captology, surveillance technology is defined as any computing technology that allows one party to monitor the behaviour of another to modify behaviour in a specific way.
- **Conditioning:** The last type of persuasive technology tool is what I call "conditioning technology." A conditioning technology is a computerized system that uses principles of operant conditioning to change behaviours. In simple terms, operant conditioning (also called "behaviourism" and "instru-mental learning") is a method that uses positive reinforcements--or rewards--to increase the instances of a behavior or to shape complex behaviours. (Oper-ant conditioning also may involve the use of punishments to decrease the instances of a behaviour, but this approach is fraught with ethical problems and is not, in my view, an appropriate use of conditioning technology". (Fogg, 2017:49)

While observing computer technologies as means of communication, I can highlight three fundamental techniques on Simulation concept:

"Simulated cause-and-effect scenarios: Cause-and-effect simulations can be powerful persuaders. The power comes from the ability to explore cause-and-effect relationships without hav-ing to wait a long time to see the results and the ability to convey the effects in vivid and credible ways. Cause-and-effect simulations enable users to explore and experiment in a safe environment, free of real-world consequences. Then it shows the link between cause and effect clearly and immediately and it persuades in subtle ways, without seeming to preach.

Simulated environments: It follows the principle of virtual rehearsal. Providing a motivating simulated environment in which to rehearse a behaviour can enable people to change their attitudes or behaviours in the real world. Simulated environments can persuade through creating situations that reward and motivate people for a target behaviour; allow users to practice a tar- get behaviour; control exposure to new or frightening situations; and facilitate role-playing, adopting another person's perspective. Simulated objects: Environment simulations create a virtual world into which people must men-tally transport themselves. Object simulations do the opposite: these products go with users into a real-world setting. This approach enables users to experi- ence more directly how their daily routines would be affected by what is being simulated.

Computer technologies that simulate objects can be powerfully persuasive because they fit into the context of a person's everyday life, they are less depen- dent on imagination or suspension of disbelief, and they make clear the likely impact of certain attitudes or behaviours.

It fits into the context of a person's everyday life and dependents less on imagination or suspension of disbelief. Moreover, it makes clear the impact on everyday life". (Fogg, 2017:81)

From Fogg's analysis there are two important aspects. The importance of design and the designer. The design is already a first form of ideology. It is the most important opportunity to elaborate a world vision such as fake vision. It has a silent way to destroy the last good things in this world.

I'd like to explain better the difference between environment simulation and object simulation.

Environment simulation could be related to virtual reality to resolve a phobia, for example that of spiders. Looking through the virtual reality we can meet from near the spider and look at him in different ways. While the object simulation could be related to a special baby doll. It could challenge teenagers about what it means to have a son or daughter. This kind of simulation sometimes there are in school to educate teenagers about sex and responsibilities.

In the end I underline five factors on persuasion by considering information technology as social actors:

Physical/psychological: physical attraction has a positive effect on the social influence. If an information technology has a physical attraction, it could be more attractive for the users. The physical attraction makes a halo effect. For example, when a person is physically attractive, people tend to take it for granted that he/she also has other qualities, such as honesty.

This kind of dynamic is repeated with computer products which are physically attractive. Moreover, the physical and the psychological dimension are important because linked to the similarity principle. We believe that in different situations people more like us are able to persuade users easier. The affinity has a great role in the persuasion process, and it depends on background, opinions, personality etc.

Language: The persuasion process often works through the language due to the praise principle. Users are praised by words, images, sounds, symbols to persuade them in an easier way.

Social Dynamics: It's important for the reciprocity principle. The idea of reciprocity says that people, by nature, feel obliged to provide discounts or concessions to others if they've received favours from those same people.

Social Role: computer technology when adopts authoritative roles has more persuasive power due to the authoritative influence. In general, people expect authorities to lead them, make suggestions, and provide helpful information. They also assume authorities are intelligent and powerful. By playing a role of authority convincingly, computer products become more influential. Although the power of authority has received the most attention in formal persuasion studies, authority roles aren't the only social roles that influence people. Sometimes influence strategies that don't leverage power or status also can be effective. Consider the roles of "friend," "entertainer", and "opponent", each of which can cause people to change their attitudes or behaviour". (Fogg, 2017:109)

The last important element of captology is Credibility. What is credibility?

Credibility is the quality perceived, and it consists of two elements: the reliability (perceived) and the competence (perceived). The reliability is based on features such as impartiality, truthfulness, and correctness. The competence is based on features such as perception of knowledge, capacity and experience.

In the relation man-machine, credibility becomes important when it helps to understand if a technology has the potential to persuade or not. Fogg said that credibility is important when the computers:

- "1. Instruction or advise users
2. Report measurements
3. Provide information and analysis
4. Report on work performed
5. Report about their own state
6. Run simulations
7. Render virtual environments" (Fogg, 2017:149)

Moreover, credibility is classified in: Presumed, Surface, Reputed, Earned.

The presumed credibility is the belief in something or someone and it is based on general considerations. Fogg said:

"People approach computing technology with a preconceived notion about credibility, based on general assumptions about what is and is not believable. It is a general assumption in the mind of the perceiver". (Fogg, 2002:258)

Therefore, this kind of credibility is based on stereotypes and prejudices of users.

The surface credibility is founded on a superficial inspection. Fogg explained that this kind of credibility is present in our lives. For example, when we judge someone for his body or his appearance. In the world of information technology this credibility is present in the visual design, in the layout, or advertising messages.

Instead, the reputed credibility is based on external reports. In most cases they come from authoritative figures of different fields through confirmations, reviews, acknowledgments, suggestions. This credibility seems like a best friend, which speaks well of me to the other people.

In the information products this credibility has several ways of manifesting itself. For example, the link of a website to another website could be considered as a "seal of approval".

The earned credibility is defined by Fogg in these terms:

"Earned credibility strengthens over time. But sometimes the opposite also is true: extended first-hand experience can lead to a decline in credibility. Credibility can be strengthened over time if computing technology performs consistently in accordance with the user's expectations". (Fogg, 2017:161)

It's important now to show the importance of credibility applied to the website. The first question we have to do is:

How does it make a website credible?

The perceived credibility on the web has two faces. The first is related to the users and their perception of the reliability of the website. The second is related to web designers. Therefore, both have different responsibilities. The users have to verify and understand if the information is credible. The designers have to create credible websites and determine perceived credibility which aim to the ability to modify the behaviours and attitudes.

The Persuasive Technology Lab of Stanford University made research on the online credibility between the year 1999 and the year 2002. The research involved more than 6000 people and due to different temporality of research was possible to identify changes of online credibility.

The result was:

"Trustworthiness Elements That Increase Web Credibility

- The site lists the organization's physical address.
- The site gives a contact phone number.
- The site has articles containing citations and references.
- The site gives a contact email address.
- The site links to outside materials and sources.

Trustworthiness Elements That Decrease Web Credibility

- The site makes it hard to distinguish ads from content.
- The site links to a site you think is not credible.
- The site automatically pops up new windows with ads.
- The site's domain name does not match the company's name.

Expertise Elements That Increase Web Site Credibility

- The site provides a quick response to your customer service questions.
- The site sends email confirming transactions you make.
- The site lists authors' credentials for each article.
- The site lets you search for past content (i.e., archives).
- The site looks professionally designed.
- The site has been updated since your last visit.

Expertise Elements That Decrease Web Credibility

- The site is rarely updated with new content.
- The site has a link that doesn't work.
- The site has a typographical error.
- The site is sometimes unexpectedly unavailable". (Fogg, 2017:182)

2.4. The Economy of Attention

The captology technique works through its first step, which is the economy of attention.

In the ICT world and Info-Sphere world there is the problem about how to get users attention within social media context. It is an issue for business communication and ideological communication which aim to be effective. They want to conquer users' attention more than users want to. Therefore, for this scope it is important to know psychological and persuasive techniques.

Persuasive communication as I said in the first chapter is something related to the ancient and especially ancient Greek. In fact, the origin of persuasive communication is based on a specific ancient technique, that is, rhetoric.

Sophists such as Protagoras, Gorgias, Hippias to offer the mechanism and rules of this technique. But also, Plato was focused on it, mainly when this technique was used to promote fake messages about community life.

The rhetoric had technological developments when it assumed the art of photography and the principles of aesthetics such as tools. It means that the economy of attention is aimed on the emotional sphere and the visual sphere. These two spheres are combined with representation of stories, tales, myths, which are shortened into messages and associated with people.

It means that the economy of attention uses different principles such as that one of theatricality, rituality, game. Therefore, a communication that aims to capture attention recalls the performance principle.

The performance³ principle works by the logic of implicit. It is based on the allusions and not on explicit declarations. So ambivalent messages which aim to involve the unconscious sphere are paramount for this kind of logic.

The economy of attention is based on the unconscious dimension that looks at two elements: religion contents and political contents. Religions and political feelings have an essential role. For example, when people do not get along or when they have violent conflicts.

Hence if the economy of attention wants to achieve its goal, it has to know how to avoid messages and images which could not work for its interest.

So, what are the rules to follow in setting up the first step of digital communication?

In most cases there are three mechanisms:

³ Schechner, R., (2018). Performance studies. Cue Press.

- Using hyperbolic language, that is, the amplification of certain sensational and fashionable effects.
- Using more beautiful photos.
- Repeating more frequently the message

From these brief indications it is clear the importance of performance and theatricality principles. Therefore, I can say to conclude that in the society of information, the economy of attention has a functional foundation, i.e., the society of spectacle.

2.5 The Society of Spectacle

The phenomenology of ideology has changed but it has not disappeared. If we want to understand its change, we cannot follow a traditional path. It is based on the belief that ideological contents and messages are not just built in a doctrinaire way.

The ideology plays in a new environment, that is, the info-sphere. Here the principle of performance as a communicative game has an important role. The performance principle is applied using ICT in the ICT world the spectacular way.

Hence today we have to focus on the essays "*The society of spectacle*" by G. Debord to find the new shapes of ideology.

What did he say about it?

G. Debord said that the post-modern society is the world of spectacularized society.

This kind of feature is an element of capitalist globalization, where the epic of goods and their passions is fundamental.

G. Debord said:

"The diffuse spectacle is associated with commodity abundance, with the undisturbed development of modern capitalism... In this blind struggle each commodity, by pursuing its own passion, unconsciously generates something beyond itself: the globalization of the commodity (which also amounts to the commodification of the globe)" (Debord, 2002:70)

This spectacularity has different shapes:

- Strategy of terrorosim/ spectacle
- Generalized Television voyeurism
- Spectacular brand ideology
- Globality of the spectacle and the virtual
- Domain of the private and collective imagination

The terrorism/spectacle allows to ruling class to influence the world economic order as a function of multinational interests. The military domain and different regional wars are part of an imperialistic strategy.

Television voyeurism is fiction that always more and more enters into reality. In this way Debord's thesis is confirmed:

"Thesis 9: In a world that is really upside down, the true is a moment of the false". (Debord, 2002:45)

Debord's thesis recalls a concept of H. Marcuse which I have to consider explaining the ideology in the ICT.

"The technological process consists of progressive rationalization, otherwise to the realization of imaginary... The imagination was not excluded from the reification process". (Debord, 2002:12)

The imagination has a strong relationship with dreams and sleep. In fact, dreams and sleep are the most important parts of the phenomenology of ideology. Therefore G. Debord said:

"As long as necessity is socially dreamed, dreaming will remain a social necessity. The spectacle is the bad dream of a modern society in chains and ultimately expresses nothing more than its wish for sleep. The spectacle is the guardian of that sleep". (Debord, 2002:49)

When Debord speaks about "*necessity*" and "*modern society in chains*" means that the masses of consumer citizens believe that induced needs are true needs. Moreover, they inspire greater enjoyment. In this way they think to conquer maximum freedom whereas are victims of master's logic.

In the society of spectacle, the new ideology and the spectacular rhetoric live in the crisis of State-Nations and of democracy. There is a politics of spectacle where the discussions are talk shows of buzzwords, that is, captological words. For example, we can imagine buzzwords as "America and Americans first". It is a watchword that testifies to the serious political crisis.

This crisis are the effects of politics commodification and of the business relation between political class and citizens.

Citizens consume a political show. It wants to change the relation between who has to be represented and who has to represent in a parliamentary democracy. Hence, the citizens believe (living an alienated condition) to take part in community life, due to spectacular communication, where their rights are defended. Instead, the citizens are

used just as an audience that has to buy goods, i.e., the political messages proposed by a political leader.

I want to conclude my discussion with the first thesis of G. Debord:

- "In societies dominated by modern conditions of production, life is presented as an immense accumulation of spectacles. Everything that was directly lived has receded into a representation.
- The images detached from every aspect of life merge into a common stream in which the unity of that life can no longer be recovered. Fragmented views of reality regroup themselves into a new unity as a separate pseudoworld that can only be looked at. The specialization of images of the world evolves into a world of autonomized images where even the deceivers are deceived. The spectacle is a concrete inversion of life, an autonomous movement of the nonliving.
- The spectacle presents itself simultaneously as society itself, as a part of society, and as a means of unification. As a part of society, it is the focal point of all vision and all consciousness. But due to the very fact that this sector is separate, it is in reality the domain of delusion and false consciousness: the unification it achieves is nothing but an official language of universal separation.
- The spectacle is not a collection of images; it is a social relation between people that is mediated by images.
- The spectacle cannot be understood as a mere visual excess produced by mass-media technologies. It is a worldview that has actually been materialized, a view of a world that has become objective". (Debord, 2002:43)

2.6. Simulacra and Simulation: The Transparency of Evil

Before I have already spoken about the essential relationship between the new phenomenology of ideology and the spectacular element. It influences the visual and the imaginary of digital networks. Therefore, the ICT user is a viewer which consumes a visual experience.

The visual experience has two features, the gaze and how it works in the moment. When Baudrillard speaks about the media, he looks at the media as means. The gaze is a medium of media for Baudrillard, and the moment is the power of gaze.

In fact, the seduction works through the gaze, and it is able to involve the user of images. So, the ICT experience seems like a liturgy experience, a ritual where the symbolic aspect is essential. It has a relation to an emotional and subliminal sphere.

Baudrillard thinks that the digital experience is a meeting and fight between appearance and simulacra. These aesthetic and spectacular aspects are important to understand the ideological performances which are linked to the world of psychoanalysis.

Hence, in this sense the ideological performances are related to Nietzsche's metaphor of the mirror and unmasking. Therefore, it is not possible to make a critique of the ideology of ICT considered as social communication. Moreover, if we do not know how the unmasking process works, it is not possible to make a critique of ICT contents.

Interpretations and speeches do not work in digital communication. Interpretation and conceptualization have not something that there is in the digital experience, that is, the performative function. So just if we dive in the digital ocean, it is possible to reveal its dynamics. In this sense we not only have a new ideology but there is also a new way to face it.

The power of seduction works by simulacra. The simulacra is not an image in the mirror. In fact, it needs something in relation to something real. In the simulacra all referents are deleted. It is no longer something about imitation, double or parody.

Baudrillard explains simulacra concepts looking at the simulation and concealment processes. The simulation is an act to pretend to have something we do not have. The concealment means pretending to not have something that instead we have. So, the simulation of simulacra is not a representation.

The representation is not an equivalence ratio between sign/image and the real. Instead, the simulacra has no relation with reality. But it does not mean that it is not effective. Then Baudrillard makes another question. What is the social process that is able to build this simulacra world?

He said:

"...in the end, throughout its history it was capital that first fed on the de-structuration of every referential, of every human objective, that shattered every ideal distinction between true and false, good and evil, in order to establish a radical law of equivalence and exchange, the iron law of its power. Capital was the first to play at deterrence, abstraction, disconnection, deterritorialization, etc., and if it is the one that fostered reality, the reality principle, it was also the first to liquidate it by exterminating all use value, all real equivalence of production and wealth, in the very sense we have of the unreality of the stakes and the omnipotence of manipulation". (Baudrillard, 2008:87)

The simulation also uses the cruelty theatre to spread crime news as a fundamental reality of human existence. And so also the evil makes a show, as part of the economy of attention.

For Baudrillard's view, simulacra and simulation in the society of spectacle is related to the transparency of evil. He looks this scenario as an after orgy:

"If I were asked to characterize the present state of affairs, I would describe it as an after orgy. The orgy in question was the moment when modernity exploded upon us, the moment of liberation in every sphere. Political liberation, sexual liberation, liberation of the forces of production, liberation of the forces of destruction, women's liberation, children's liberation, liberation of unconscious drives, liberation of art. The assumption of all models of representation. This was a total orgy - an orgy of the real, the rational, the sexual, of criticism as of anti-criticism, of development as of the crisis of development. We have pursued every avenue in the production and effective overproduction of objects, signs, messages, ideologies, and satisfactions. Now everything has been liberated, the chips are down, and we find ourselves faced collectively with the big question: WE DO NOW THE ORGY IS OVER?" (Baudrillard, 1990:9)

Then Baudrillard continues with these thoughts:

"Thanks to the media, computer science, and video technology, everyone is now potentially a creator...it is often said that the West's great undertaking is the commercialization of the whole world, the hitching of the fate of everything to the fate of commodity. That great undertaking will turn out rather to have been the aestheticization of the whole world - its cosmopolitan spectacularization, its transformation into images, its semiological organization. What we are witnessing, beyond the materialist rule of the commodity, is a semio-urgy of everything by means of advertising, the media, or images. No matter how marginal, or banal, or even obscene it may be, everything is a subject to aestheticization, culturalization, museumification. Everything is said, everything is exposed, everything acquires the force, or the manner, of a sign. The system runs less on the surplus-value of the commodity than on the aesthetic surplus-value of the sign". (Baudrillard, 1990:23)

This environment is seen as a revelation of a result. This result is a confusing and distressing state. We have become "trans-political", that is, we are "politically indifferent and undifferentiated". This collective state of sensibility and mentality boasts itself to have understood and respected the most contradictory ideologies. In this way the citizen condition is that of belonging to the "transvestites of the politician".

Therefore, when Baudrillard spoke about evil, and its transparency is related to this historical picture of the present. One of his best prospective about the idea of freedom is represented by this quote:

"Surely the extraordinary success of artificial intelligence is attributable to the fact that it frees us from real intelligence, that by hypertrophying thought as an operational process it frees us from thought's ambiguity and from the insoluble puzzle of its relationship to the world. Surely the success of all these technologies is a result of the way in which they make it impossible even to raise the timeless question of liberty. What a relief! Thanks to the machinery of the virtual, all your problems are over! You are no longer either subject or object, no longer either free or alienated - and no longer either one or the other: you are the same and enraptured by the commutations of that

sameness. We have left the hell of other people for the ecstasy of the same, the purgatory of otherness for the artificial paradises of identity. Some might call this an even worse servitude, but Telecomputer Man, having no will of his own, knows nothing of serfdom. Alienation of man by man is a thing of the past: now man is plunged into homeostasis by machines". (Baudrillard, 1990:67)

The inability to no longer speak about evil, to no longer be aware of its intelligence is the proof of the presence of ideology for Baudrillard's idea. We speak about human rights while we continue to produce violence, war and exploitation logics.

It's clear to Baudrillard that our contradictory historical and social time boasts that it no longer has ideologies. In Baudrillard's work *"In the Shadow of the Silent Majorities"* he said that our time represents the end of the social. And the end of the social is represented by the mass media.

"The mass media system produces information that is introduced into the masses. The reason for this phenomenon is based on the fact that the silence of the masses makes worry, and its inertia makes noise. It is not a neutral feature of masses. The non-participation of masses is a sound which disturbs the symphony of the system. The masses cannot be silent, especially they cannot be silent in their way. They have to speak, to manifest, to take part. The mass media have to give them the possibility to speak, to be protagonists, to show them how they are the most important expression of modernity". (Baudrillard, 2019:13)

In Baudrillard however, this critical and negative vision of ICT technology as an environment hides a deep aspiration. It is the hope that the vitality of human beings could be able to re-establish the world of meaning. The world of meaning is the feelings of others not as means, not as goods.

2.7 Instrumentarian Ideology of Surveillance Capitalism

In Zuboff's work *"The Age of Surveillance Capitalism"* she said that this kind of capitalism represents a new step in the history of market capitalism. This capitalism has a specific ideology, and its main features are:

1. An unlimited Freedom
2. It leaves the reciprocity principles in the social relation
3. It builds a social order where the heart is not the State but the market. And the market has knowledge and Freedom.

What does it mean that capitalism has a freedom without limits?

S. Zuboff said:

"Surveillance capitalists are no different from other capitalists in demanding freedom from any sort of constraint. They insist upon the "freedom to" launch every novel

practice while aggressively asserting the necessity of their “freedom from” law and regulation. This classic pattern reflects two bedrock assumptions about capitalism made by its own theorists: The first is that markets are intrinsically unknowable. The second is that the ignorance produced by this lack of knowledge requires wide-ranging freedom of action for market actors". (Zuboff, 2019:511)

Instead, she said about the leave of reciprocity principle:

"Surveillance capitalists no longer rely on people as consumers. Instead, the axis of supply and demand orients the surveillance capitalist firm to businesses intent on anticipating the behaviour of populations, groups, and individuals. The result, as we have seen, is that “users” are sources of raw material for a digital-age production process aimed at a new business customer. Where individual consumers continue to exist in surveillance capitalist operations—purchasing Roomba vacuum cleaners, dolls that spy, smart vodka bottles, or behaviour-based insurance policies, just to name a few examples—social relations are no longer founded on mutual exchange. In these and many other instances, products and services are merely hosts for surveillance capitalism’s parasitic operations. Second, by historical standards the large surveillance capitalists employ relatively few people compared to their unprecedented computational resources. This pattern, in which a small, highly educated workforce leverages the power of a massive capital-intensive infrastructure, is called hyperscale" (Zuboff, 2019:515)

The third new feature of the ideology of surveillance capitalism is a new form of collectivism. It is not the fascist or socialist collectivism, but it is one where the capitalists of surveillance have proclaimed themselves owners of society.

Their society seems like a hive where high priests have a social behaviour that is one of radical indifference. In fact, the author said:

"With the application of radical indifference, content is judged by its volume, range, and depth of surplus as measured by the “anonymous” equivalence of clicks, likes, and dwell times, despite the obvious fact that its profoundly dissimilar meanings originate in distinct human situations. Radical indifference is a response to economic imperatives, and only occasionally do we catch an unobstructed view of its strict application as a managerial discipline." (Zuboff, 2019:520)

The prince of radical indifference has different consequences. The positive and negative factors are the same because what is important is the greater possible increase related to users' contacts. Hence, moral or immoral results have the same importance. The rational objective of surveillance capitalism is one to trap all best products rather than to realize them. Information corruption is useful only if it is able to attract users’ attention. So, this one is an important consequence of the indifference principle. Facebook and Google aim to destroy professional journalism. They are between editors and audience, and they consider contents as goods, beyond truth or lies.

Zuboff said:

"In a formal sense, professional journalism is the precise opposite of radical indifference. The journalist's job is to produce news and analysis that separate truth from falsehood... Under surveillance capitalism, though, these reciprocities are erased". (Zuboff, 2019:522)

Surveillance capitalism is an antidemocratic power. It is an overthrow from above of economic nature.

It is a true tyranny which S. Zuboff describes in these terms:

"Surveillance capitalism's tyranny does not require the despot's whip any more than it requires totalitarianism's camps and gulags. All that is needed can be found in Big Other's reassuring messages and emoticons, the press of the others not in terror but in their irresistible inducements to confluence, the weave of your shirt saturated with sensors, the gentle voice that answers your queries, the TV that hears you, the house that knows you, the bed that welcomes your whispers, the book that reads you.... Big Other acts on behalf of an unprecedented assembly of commercial operations that must modify human behaviour as a condition of commercial success". (Zuboff, 2019:528)

The scenario explored by S. Zuboff has a strong relation between mass mediatic machine communication and the fundamental social processes. These processes are the knowledge, the authority, the power. Our time is the age of information civilization, which includes an essential phenomenon called "Surveillance Capitalism" by S. Zuboff.

This expression wants to highlight that capitalism takes human experience using it such as raw material to transform into data on the behaviours.

Zuboff said that these data are used to improve products and services while another part is a "private behavioural surplus". It means that these data become goods without the users understanding, and moreover the data are related to the future behaviours of users.

In fact, S. Zuboff said:

"In this way, surveillance capitalism births a new species of power that I call instrumentarianism. Instrumentarian power knows and shapes human behavior toward others' ends. Instead of armaments and armies, it works its will through the automated medium of an increasingly ubiquitous computational architecture of "smart" networked devices, things, and spaces". (Zuboff, 2019:18)

The main subject of this new ideology is based on the idea that to be connected is a positive aspect for society. The new ideology makes you believe that its goal is the

democratization of knowledge. Instead, it is just a mask, to exploit the data of users for business purposes. Surveillance capitalism is not founded on work but on each aspect of human life. This capitalism characterizes companies such as Google, Facebook, Microsoft, Amazon, which masked themselves as heroes to fight for the common good. Instead, in the backstage, they exploit the personal data of users for business purposes. They aim to predict our future because someone, (not us), has to gain something.

I could say that surveillance capitalism is a "pirate power" which works through new economic laws. It despises social norms and deletes the rights related to the autonomy of people, that is essential for the functioning of a democratic society.

The analysis of S. Zuboff is interesting for this reason. This new ideology is successful and imposes itself because it has a performative logic. It does not need to argue and to make persuasive discourse. It uses acts or means that B.J. Fogg called "Captology". They are a series of informational impulses which aim to deceive and flatter the users. They are able to make the user believe all things happen in the network are his/her house, his/her space where he or she can gain visibility and success.

S. Zuboff highlighted another aspect related to the ideology dimension of surveillance capitalism. The capitalists want to deceive us that their instrumentalized practices need to be linked to the technology they use. But actually, they use/abuse available data, which are the result of precise choices, that moreover they sell or make available to governmental agencies. These choices have no link to the digital dynamics.

Therefore, the common opinion about *"the unavoidable technological abuse of data"* is an ideological opinion. In fact, S. Zuboff said:

"Surveillance capitalism employs many technologies, but it cannot be equated with any technology. Its operations may employ platforms, but these operations are not the same as platforms. It employs machine intelligence, but it cannot be reduced to those machines. It produces and relies on algorithms, but it is not the same as algorithms. Surveillance capitalism's unique economic imperatives are the puppet masters that hide behind the curtain orienting the machines and summoning them to action". (Zuboff, 2019:26)

2.8. Shaping the ideology in the world of plutonomy in the ICT environment

More times I underlined the importance of the ICT environment considered not as a means. It is part of something deeper, where it receives influence. The features of this deep environment are illustrated by N. Chomsky in different works and in particular in the "Requiem for American Dream".

N. Chomsky is considered one of the most important intellectuals worldwide and perhaps of contemporary history. Therefore, I'd like to recall different theoretical guidelines and thoughts of this book.

In his work, there are ten laws of power that guide the index of the book. The titles are:

- Reduce Democracy
- Shape Ideology
- Redesign The Economy
- Shift The Burden
- Attack Solidarity
- Run The Regulators
- Engineer Elections
- Keep The Rabble In Line
- Manufacture Consent
- Marginalize The Population

In these chapters the analysis of Chomsky regards the American society, but it also looks at the state of the world and its countries more advanced.

N. Chomsky said:

"Take a look at American society. Imagine yourself looking down from Mars. What do you see? In the United States, there are professed values like democracy. In a democracy, public opinion is going to have some influence on policy, and then the government carries out actions determined by the population. That's what democracy means. It's important to understand that privileged and powerful sectors have never liked democracy and for very good reasons. Democracy puts power into the hands of the general population and takes it away from the privileged and the powerful. It's a principle of concentration of wealth and power

Concentration of wealth yields concentration of power, particularly so as the cost of elections skyrockets, which forces the political parties even more deeply into the pockets of major corporations. This political power quickly translates into legislation that increases the concentration of wealth. So fiscal policy, like tax policy, deregulation, rules of corporate governance, and a whole variety of measures—political measures designed to increase the concentration of wealth and power—yields more political

power to do the same thing. And that's what we've been seeing. So, we have this kind of "vicious cycle" in progress". (Chomsky, 2017: Intro)

Chomsky highlighted a phenomenon which is already underlined in "*The Wealth of Nations*" (1776) by A. Smith. It is about the huge power that rich people have to control the politics. Today these rich people are no longer the merchants or manufactures but the financial institutes and the multinationals companies.

Chomsky said that A. Smith called these rich irresponsible people "*The owner of humanity*"⁴. Their mantra is "All for us, nothing for others". And moreover, they do not worry to not damage the others.

I want to describe that deep world where the ICT environment is immersed and where the practices of ideology work in a new way.

The most important worry about the rich class is focused on reducing the democracy spaces. It means to organize the institutional system bringing the power to rich people to fragment the population. It has the scope to avoid the mobilization that aims to steal from the rich people their power.

In this way the owners of the world try to support inequality. Chomsky said that the inequality is wrongful itself, but it has negative effects for all society and on the health of citizens.

The author, thinking the political Aristotle said that there is no democracy without guaranteeing equality among free men. Moreover, he illustrated some slogans that sum up the ideological practice of the owner of the world. For example, one of these slogans said: "*Moderation in democracy to develop a right society model*" (Chosmky, 2017:23)

The rich class with these slogans aims to control the press bringing the population to passivity, discouraging citizens to take part in political life. The ideological attack of rich people works within economical life. Therefore, for this purpose are developed specific theories:

- broadening the range of action of financial institutions.
- removing the legislation requiring the distinction between commercial banks and investment banks.
- relocating production
- creating greater insecurity in the worker

⁴ Chomsky, N., (2017). Requiem for the American dream: The 10 principles of concentration of wealth and power. Seven Stories Press.

- increasing working hours
- reducing the power of trades unions

Chomsky said that behind the watchwords "*free enterprise, centrality of the market*" (Chomsky, 2017:49) there is a typical deception of the ideology of unbridled liberalism. This demand of full freedom and the getaway by public control has led to a financial crisis that has affected the living condition of citizens, workers, and public institutions.

Those who wanted to eliminate the distinction between commercial and investment banks have planned many financial failures. Therefore, they have obliged the State to take action to make rescue operations using public resources.

Hence, it is not true that they did not want the state intervention because actually they use the State and the public treasury to make themselves rich. They increased their wealth without being pursued by law.

So "*The Lords of Plutonomy*", that is, people who have amazing wealth, unload the costs of their failures on the society and on the taxpayers. The ideology of plutonomy has another watchword, that is, privatization. The privatization of public education, health system, housing policies. For these "Lords" the expenditure of public services must be reduced.

There is another way to practice the ideology. It masks laws and regulations that have been developed by legal offices and companies as laws of State and for the public interests. This phenomenon is indicated with the expression "Regulatory capture". This capture of regulation is a variable of captology. In fact, it wants us to believe that a private interest is a state interest.

It is part of an ideological phenomenon also the transformation of election into performance which includes misinformed citizens. Moreover, these citizens are often involved in election campaign organizations that are financed by the economic lobby.

About it, Chomsky said:

"The funding for campaigns is not just to get the candidate in. If you're funding a candidate, it buys access. Every funder understands that. That candidate is going to give you privileged access, because he or she wants the funding to continue. And when the candidate wins, privileged access means that your corporate lawyers go to the staff of the legislator, the people who actually write the legislation. The legislators often don't even know what's in it, but the people who actually do the work—your corporate lawyers—go and deluge them with alleged data, arguments, and tons of material; they basically write the laws. So, what comes out as policy is pretty much what's written by

corporate lobbyists and lawyers, who gain the access thanks to funding." (Chomsky, 2017:82)

The power of ideology is not in the truth of its conceptual contents, but in its ability to create consent. In chapter 9, Chomsky recalls this typical phenomenon of modernity and post-modernity.

The research of consent has acquired the form of "Manufacturing consent". This factory is based on public relations. The watchword of this factory was elaborated by E. Bernays and W. Lippman and their vision could be summarized in this sentence:

"The public opinion has to be in its place so that responsible men can decide without interference from flock-lost". (Chomsky, 2017:115)

So, the programme to control the citizens was defined controlling and conditioning behaviours and opinions. One of the best methods to exert control is *"Manufacturing the consumers"*. N. Chomsky said that everything can be realized through sophisticated means:

"The ideal is what you actually see today where, let's say, teenage girls, if they have a free Saturday afternoon, will go walking in the shopping mall, not to the library or somewhere else. Kids will feel, "I haven't achieved anything in my life unless I have another electronic gadget." The idea is to try to control everyone, to turn the whole society into the perfect system. The perfect system would be a society based on a dyad—a pair. The pair is you and your television set, or maybe now you and your iPhone and the Internet, and that presents you with what the proper life would be—what kinds of gadgets you should have, what you should do for your health. Then you spend your time and effort gaining those things that you don't need or don't want—maybe you'll throw them away—but that's the measure of a decent life". (Chomsky, 2017:103)

A technique to manufacture consent is the psychology of nagging. For example, advertisers create advertising for children to press their parents to buy them certain items. The advertisers spent millions each year to shape people, misinformed consumers who are worried just to satisfy their artificial needs. These needs are imposed from the outside for people who make irrational decisions.

It is interesting what Chomsky writes about a technique to marginalize the population. It also gets across the ICT environment and makes it possible that "people hate and fear each other, look out only for themselves, and not do anything for anyone else".

The politicians make promises on hopes and changes to catch the consent of the electors. But also, the politicians are products sold by the lobby.

In conclusion, it is a mistake to consider Chomsky (such as an analyst of the dynamics of the new ideology) a pessimist. He highlights gaps of American society, but he is also that citizen and intellectual which believes in the true democracy. I'm going to speak again to him in the last part of my thesis when I'm going to speak about ethics in the ICT environment.

The core of this second chapter is based on the infosphere concept, that is, what I indicated with the acronym "ICT", which is not just an external complex of tools in the mental user experience.

ICT builds an environment and an emotional perceptive atmosphere, and it represents a revolutionary innovation.

Hence, I thought it was necessary to clarify the general concept of Environment explaining the reason for this information and social communication revolution.

The two main aspects of this environment are the subject of captology and the economy of attention, but we have to consider them within the context of the society of spectacle and in the society of plutonomy.

CHAPTER 3

Instagram world: What is it? How does it work?

*There are places I remember all my life
Though some have changed
Some forever, not for better
Some have gone and some remain.
(The Beatles)*

*What is drama but life with the dull bits cut out.
(Alfred Hitchcock)*

3.1 The origin of Instagram: the Kairos as knowing of how to see entrepreneurial

The Instagram word comes from Insta, that is related to instant photography and Gram, that is, telegram. Originally the Instagram app had another name, it was Burbn and was focused on something different. The first K. Systrom's idea was based on an app which was aimed at check-in. It gives you the possibility to record your own location in a particular place by taking a photo and then sharing with your friends.

Then the app had no success and for this reason, the two founders, K. Systrom and M.Krieger decided to analyse how the users used the app. They discovered that the users had no interest in using the recording of their geolocation, but they liked to share their photos.

An important feature of several apps is that they have a huge ability to change and to understand what they have to be. They do it at the right moment, in the "*Kairos*" as B.J. Fogg said.

In fact, K. Systrom said: "Burbn was a fake start. The best company ever had predecessors. YouTube was a dating site, and then it evolved into something else"⁵.

The founders explained that the core of Instagram was the sharing of instant through photography. But the use of photography is considered only in its communicative function, and the importance of fidelity of the photographic form is secondary.

The entrepreneurial change started in April 2012 when M. Zuckerberg, founder of Facebook, bought the app. He made important changes to Instagram's monetization due to a business model, also because before April 2012 the app had not earned anything. One year after the acquisition by Facebook in 2013, Instagram tried the advertising. In September 2014, the app reached 400 millions of users of which 75%

⁵ <https://www.theatlantic.com/technology/archive/2014/07/instagram-used-to-be-called-brbn/373815/>

outside the United States. While on 20 of June 2018 it reached 1 billion of monthly users. Then in October 2018 the two founders left the company and in the same month, A. Mosseri became head of Instagram.

What changed when Facebook bought Instagram? There are two changes. The first one is related to the acquisition, analysis and comparison of data produced by taking photos. And the meta-data, that is, the data of other data, produced by our mobile phone each time we take a photo.

Instead, the second change is based on the total control of app messaging. M. Zuckerberg is the head of an incredible information and communication system. He hides himself inside the Facebook communication box. Then he quickly moves to the Instagram box and finally he reaches that of WhatsApp. He crosses the kairos of digital entrepreneurship, creating a shadow effect, he is part of that shadow and perhaps he is the shadow itself.

I would like to say that his horizon, his vision is a shift from our shadows to our identity. In fact, the researcher S. Vaidhyathan said:

"Facebook has grown into the most pervasive surveillance system in the world. And it is also the most reckless and irresponsible surveillance system in the commercial world". (Leaver, Highfield, Abidin, 2019:13)

In 2019, Zuckerberg made a change by integrating the messaging of Facebook, Instagram and WhatsApp, giving the possibility to log in on Facebook from Instagram. Therefore, Zuckerberg forgot the original will of the founders, which wanted autonomy of the app from Facebook.

3.2 Platform: structure and operation

What can you do on Instagram?

The app has different kinds of functionalities. You can log-in by recording your email address or your mobile number. Once inside the app, there are two faces we can explore. The first one is that of the main screen, which consists of feed and stories. The second is that of your profile screen, it gives us the possibility to know the posts I do, how many followers I have, and how many people we follow. Moreover, it gives us the opportunity of:

- Adding a photo profile
- Writing own name and username

- Adding a link for your activities or those of others. They could be of different types, such as commercial, or cultural. In most cases the companies add this link.
- Adding a biography
- Saving and highlighting our most important stories, where you can create an album with captions.
- Adding photos for our post, creating a mosaic of our photos. And moreover, we can check who tags us.

The profile users can be private or public. What is the difference?

When you have a private profile, we can approve the request of other users to become our followers. In this way it is possible to follow our activities and post. Then we can decide if we want to follow the user (returning the request, creating a greater and total interaction with it) or we can leave him/her as a simple follower disinterested in his/her activities. We can leave him/her waiting like someone lining up for a Rolling Stones concert, to which he/she will participate right from the row. Or if he/she will have the opportunity to attend the concert, he/she will not know when or how. So, they can have the possibility to spy, to follow something, without bothering or asking for autographs and photos, even if the hope never dies. But above all they cannot pay for a ticket.

Therefore, in which way the user is paying for his experience?

The public profile of Instagram gives the opportunity to everyone to see your profile without any friendship request. Then you always have the freedom to follow or not a user. This kind of profile is often used by:

- People already famous
- Influencer
- Micro celebrity with high numbers of followers

In February 2016 the app allowed you to move among more profiles without logging out. So, it became more flexible about identities and multiple accounts to encourage people managing business profiles to change quickly from their private to business accounts. But it was useful also for all those profiles which want to make Instagram more fun with ironic contents. They often have double accounts and for this reason they need to change it with another one. Thus, in this kind of "*Finstagram*" there is more verve, and you can share more parts of yourself. However, the opportunity to have multiple accounts aims to spend as much time as possible on Instagram encouraging the loss of the sense of time.

The main screen consists of feed and stories as I said. But what is a feed?

The Google guide described it in these terms:

"A feed is a stream of content that you can scroll through. The content appears in similar-looking blocks that repeat one after the other. For example a feed can be editorial (for example, a list of articles or news) or listings (for example, a list of products, services, and so forth). Feeds can appear anywhere on the page.

Some examples of feeds include:

- The main feed on a homepage (for example, a news feed)
- The main feed on a product or services results page
- A horizontal feed on the page
- A text-only feed".⁶

The main screen is composed of different contents made by different users. The users could be our followers or simple users with a public profile that we follow even if they are not our followers. We often can find among these contents advertising of products and services such as insurance companies or clothing companies, or suggestions for following users and their posts. Another content which is suggested is the Reels of users. (I will explain later what it is) The reels are not produced by your followers most of the time. And then as a further possibility, Instagram could inform us that we have seen the new posts of the last three days. Yet we can refresh the home screen with an easy flick pushing down the home page and playing another game.

There is another interesting aspect of Instagram, that is, how feeds work on it. In 2016, Instagram made a change, from a chronological display of Instagram contents to an algorithmically sorted timeline that I like to define as a topological algorithm. This change made many users angry, and it was associated with a famous M. Zuckerberg's phrase that said, *"move fast and break things"*.

The lack of transparency related to the functioning of the algorithm had created strong criticism about how Instagram got decisions. Therefore, Instagram argues that it would continue to ensure a level playing field to quiet its audience, such as brands and in general the business world.

According to Instagram parameters the algorithm is based on three principles:

- "Interest – how much Instagram perceives a user will want to see a post based on past viewing of similar content;
- Recency – how new the post is; and
- Relationship – how close a user is to the user posting the content. This is determined by a range of things, including frequency of past liking, comments and being tagged in photos together." (Leaver Highfield, Abidin, 2019:18)

⁶ https://support.google.com/merchants/answer/7439882?visit_id=637958960870851850-2831648978&hl=en&ref_topic=3164294&rd=1

Instagram has different types of algorithms, which work in different fields. For example, there is an algorithm for the researching area, another one for matching contents, etc. However, the important question is: had these types of algorithms been always clear to the users?

What it is not clear is the purpose of the activities of the algorithms. We know perhaps that one of the purposes is to have more interactivity, more involvement to reach more profit. In 2022 the old algorithm function of 2016 was reactivated. The posts visualization based on the chronological algorithm was reintroduced without the presence of the other algorithm. But what are the posts in chronological order?

The inverse chronological order means that the visualization of posts starts from the most recent to the oldest. A. Mosseri, announced that Instagram is working about two alternatives:

- A chronological feed with a degree of user control. Hence it will be possible to select favourite accounts which will appear in our feed with their most recent contents.
- It will be the return to the pure inverse chronological order without any interventions by users and the algorithm.

Until 2016 the app worked without the algorithm and the posts on the feed were shown following only the chronological order, starting from the most recent. Thus, the user could get lost for content that interested him, but it had few interactions.

From 2016 until today the app has used artificial intelligence. The algorithm shows the posts of profiles with more interactions, but this Instagram system was heavily criticized.

So why did Instagram decide to come back to the functioning based on the chronological order?

One of the reasons could be related to F. Haugen, a former product manager of Facebook who had worked in the civic misinformation team. She said that the algorithm was focused on fostering divisive contents. After her statements an earthquake hit Meta Platforms (the old Facebook, Inc) that today manage Facebook, Instagram, WhatsApp and Messenger. Following F. Haugen's opinion, Facebook would have adopted security systems to control disinformation before the presidential

election of 2020. In fact, F. Haugen said: *"Facebook has always shown that it prefers the profit rather than the security of users"*⁷.

Then other secret documents were sent to the Wall Street Journal. Some of them concerned the great negative influence of Instagram on teenagers. Once again, F. Haugen said: *"We make body image problems worse for one in three teenage girls"*⁸ - it was written on a slide from 2019. And then she brought out other dramatic annotations:

"32% of teenagers say that when they feel bad for their body, Instagram makes them feel worse. The teenagers blame Instagram for the increases in the rate of anxiety and depression. Another study shows that over 40% the perception to not be attractive enough was born with the use of Instagram. 13,5% of teen girls say Instagram make thoughts of suicide worse. While 17% of teen girls say Instagram makes eating disorders worse".⁹

And then F. Haugen explain better this issue:

"The best for Instagram is when these girls start to have these kinds of problems and they get more and more depressed, because they use it more. Hence these girls always hate their body. It is not just about that Instagram is dangerous for teenagers but that it harms them in a worse way than other social media".¹⁰

The great information collected by Facebook whistle-blower F. Haugen had a huge importance. The former employee collected hundreds of internal researches of Facebook. In another research it appeared:

"We estimate that we may action as little as 3-5% of hate... and 0.6% of Violence and Incitement on Facebook". Then again in another: "We have evidence from a variety of sources that hate speech, divisive political speech, and misinformation, on Facebook and the family app are affecting societies around the world".¹¹

Moreover, she said that she made several complaints to the SEC (the securities and exchange commission which aim to enforce the law against market manipulation). She explained how the Facebook owner had a face for the public stage and another face for the internal data that his company had.

⁷ https://www.youtube.com/watch?v=_Lx5VmAdZSI
<https://www.nytimes.com/2021/10/03/technology/whistle-blower-facebook-frances-haugen.html>

⁸ https://www.youtube.com/watch?v=_Lx5VmAdZSI

⁹ Ibid.

¹⁰ Ibid.

¹¹ Ibid.

In the interview held by F. Haugen in "*60 minutes*", an American television news magazine broadcast on the CBS, continues to explain other interesting things. For example, how Facebook helped the disaster of Capitol Hill through the fake news.

F. Haugen said does not want to destroy Facebook but as she wrote on Twitter: "I believe we can do better. Together we can create a social media which brings out the best of us. We can resolve the problems together and not alone".¹²

Hence following the algorithm, the posts with more interactions were favoured, showing it more and used it to create fake news, hate, violence and lies. Returning to my description of Instagram, in the home page we can find three icons at the top right. The first one is about camera functioning, which can make posts, stories, reel and direct. The second one is a heart which informs us about our Instagram notifications. It makes a small red cloud where there are the notifications. The third one is a paper airplane that represents Instagram Direct which is the messaging functionality. Here you can text, call, and video call other users. You can also make a chat group and send stickers, photos, and videos which can be automatically deleted once sent.

Then at the bottom of the home page and also in the profile page we find five icons. The first is the home page. The second is a search lens (later I will explain how searches work). Then there is that one clapperboard used for the reels. What are reels? The reel has replaced Instagram TV. It seems like TikTok, (a Chinese social media) for different features, but unlike TikTok it can record a story for only fifteen or thirty seconds.

Moreover, you can record a video and sync it with an audio track. Then you can share it through stories, as posts or in the reels section of the user profile. But in the reel section we will see not only reels of people we follow but also the trending video, the most popular. And often a lot of these videos come from TikTok.

Then always in the reels section we can find the options of editing such as cutting video clips, a video countdown timer, the option to adjust its speed and an effects library. There is also a shopping icon where just business profiles can sell products and normal profiles can buy them. Finally, there is our icon profile that links us from the home page to the profile page.

In the home page there are several options to interact with a post. We can put like, we can comment on it, re-share it or save it for a new album photo. In the august 2016, Instagram created a new functionality, that is, the stories. They are short videos with a

¹² Ibid.

duration of fifteen seconds. Once the fifteen seconds are finished you can make another story in a continuous way.

K. Systrom said: "Facebook invented newsfeed, Twitter invented hashtags and now Snapchat had invented Stories, but this was a format that Instagram and others could integrate and build on". (Leaver, Highfield, Abidin, 2017:27) The Instagram stories had success and they have been a paramount tool for the growth in the use of Instagram. Users had a more comfortable environment where people could share moments of their days. But what exactly can you do in a story?

In a story it is possible to share a simple photo, a short video. Then you can also watch stories of other people swiping right on the display. Moreover, often among the stories of users can happen to find advertisements. In the story you can also add stickers that offer you to:

- Adding a text, numbers, symbols, and different styles of emoji.
- Adding your geo-localization.
- Adding music.
- Mentioning followers.
- Adding hashtag.
- Adding temperature information.
- Publishing polls, open questions, asking for an idea, publishing surveys.
- Publishing GIF (Graphics Interchange Format- they are moving images and they have a brief duration)
- Publishing a link.
- Publishing a slider for the approval/response.
- Choosing non-profit organizations to help them.
- Searching for other types of stickers.

The story enables us to add filters that are available only within Instagram. These predefined filters are inspired by the international city's name. Or it is possible to use other filters added by other people, such as "party lights" that seem like disco lights.

Then in a story we can add preferences related to layout. For example, there is "the multiple acquisition" that enables you to upload more photos or videos in a single story. We can also adjust the level and the horizon of photos, and we can activate the function "hands-free" to record without holding down the bottom on the screen.

The functionality to see who viewed your story swiping up on the display perhaps was the most addictive. It can show us how many views we have, which profiles, and close to each user it will be the possibility to text with him or her. We will be allowed to visit their profiles or limit our activities for our followers, the option to save a photo in the gallery of our phone. And yet we will have the option to upload a photo as a post, and a bin to delete it (before twenty-four hours). The last feature upload for the stories was a small heart in the lower-right as one of several reactions you can do.

The Instagram stories has been important three moments:

- In 2014, Instagram added Hyperlapse. This app gives the possibility to speed up a video.
- In 2015, Instagram added Layout, a way to edit your composition and make for example a collage of photos.
- In 2015, it was the time of Boomerang. This app enables you to catch a loop of two seconds of video, such as in the GIF. But unlike GIF, you can catch the loop on a file video and not on an image.

3.3 How the new ideology works

In this paragraph I want to highlight the regular elements of ideology functioning. There are some features that hide dynamics which spread distorted and morally harmful messages. The first dynamics is based on subliminal effects, and it aims to create habits to the users. In fact, the strategy in Instagram is focused to attract and to retain users as much as possible in the network. It is an important condition to increase the number of connections of each user and for the whole social network system. This goal is not declared but it works by psychological techniques. They create effects on the users without their awareness. Therefore, for those who want to achieve this goal it is important to hide their intentions of communication. They got a masking process through simulations and dissimulation games, which is made attractive by photographic games. It stakes on the interests and habits of users who are used to communicating by producing photos. Therefore, it is essential to know how to build and process a digital photo, and how it works our optical perception. We have to look at the perceptual experience related to the experience of aesthetic vision.

My main intention is to focus on the perception of photography to discover how due to specific composition and chromatic techniques is built an ideological message. Thus, I need to select the images of common users, creating a thematic thread. It is a

compass to know which useful photos to analyse for my goal. So, I'm going to do a series of examples to show how ideology works in the ICT world and in Instagram.

I report the general topic:

- Eros
- Beauty
- Family
- Friendship
- Success/Reputation/Visibility
- Wealth/Money/Luxury
- Hate/Envy
- Bravery
- Holy
- Food
- Happiness/Justice
- Culture/Knowledge
- Fashion/Dream
- Terror/Enthusiasm
- War/Peace

3.4. The Minimum Rules of Propaganda

It is important to know the rules related to propaganda of E. Bernays and W. Lippman. These rules will help me to understand how the propaganda works in photography and in the captions linked to Instagram.

The first rule is based on arousing the audience using values of photographic aesthetic, and as captions using thought and slogan. They are drawn most of the time from musical lyrics, literature, or they are simple quotes drawn from the Internet environment. And moreover, they are used as obvious truths.

W. Lippmann in his book "Public Opinions" said something of relevant about how to arouse interest in the audience, in fact he said:

"The images are the best way to transmit an idea and right after the words that recall images for the mind. But the image works just if we identify ourselves to some aspects of the image. The hero is a strong image in the popular representation, even if we have to know how to trigger it. The two easiest ways to trigger it are: by sexual passion, or by conflict". (Lippmann, 2004:137)

The second rule aims to offer the essential of a situation with short and ambivalent messages, which are easy to remember. E. Bernays used the third rule in the Public Relation world.

He said:

"While the concrete recommendations of the public relations counsel may vary infinitely according to individual circumstances, his general plan of work may be reduced to two types, which I might term continuous interpretation and dramatization by high-spotting. The two may alternatives or may be pursued currently. Continuous interpretation is achieved by trying to control every approach to the public mind in such a manner that the public receives the desired impression, often without being conscious of it. High-spotting, on the other hand, vividly seizes the attention of the public and fixes it upon some detail or aspect which is typical of the entire enterprise". (Bernays, 2008:81)

Hence, due to these two Bernays' models it is clear what could be some objectives of an Instagram profile. I do not think that a digital profile on Instagram aims only to get entertainment and funny moments. Instagram profiles are founded on two strategies: how to offer many interpretations to other accounts and how to always develop more features that could be attractive for other users.

The fourth rule is to link the message (image and caption) we want to spread to an influential profile or situation. But we can do it by advertised events, or by fashion. Instead, the fifth rule is knowing how to use photographic technique. In fact, the images on Instagram work well when some photographic dynamics are considered.

3.5 Understanding the images

Instagram is a digital environment and process that has two main features, the photographic images and the captions related to them. The Instagram users are invited to put like or dislike to the posts, but this is not enough to make a critical analysis of the new ideology. Therefore, in a critical view I need to find the true message of photography, justifying how I find out this true message.

So, looking at the ideological message I need to know the basic rules of photographic images. Thus, I'm going to consider R. Falcinelli's research and his book: *"Figures-How work pictures, from the Renaissance to Instagram"*.

The fundamental criteria for R. Falcinelli are:

1. Space/Centrality/Perspective
2. Forms/Proportions
3. Perception/Images

4. Mechanisms: Myse en Abime, Entry Point, The Fulcrum
5. Composition: The Rhythm, Oeillade theory, The Horizon, The Balance, The Void
6. Medium: The Size of a Face, The Cutting

Considering Space and Centrality, Falcinelli said that every time we try to look at something, we try to create a center with our look. When Falcinelli talks about center, he means a center within a defined space. The center makes a solemn and symmetrical figure. If there is something not in the center the effect changes and we have more dynamism, more instability, more restlessness.

Space and centrality are linked, in fact Falcinelli said:

"The theatre was important because it helped to create the fundamental notion of visual space[.] There are three key elements of the classical stage, that is, the proscenium, the backdrop, the wings. The proscenium is a frame of the performance, instead the backdrop is the scenery that hangs behind the actors in a play, and the wings that are the hidden areas to the left and right of the stage. This is where actors wait before they make an appearance, and they delimit the space. All these elements have the same function, they bring our look on the action in the center of the scene". (Falcinelli, 2020:215)

The center is important due to the Perspective. It is a method of graphically depicting three-dimensional objects and spatial relationships on a two-dimensional plane or on a plane that is shallower than the original. It works in this way:

"The vanishing lines converge to the same point of someone looking from another position. In the theatre this place is the central gods. The visual illusion is possible only in this space where the most important audience was seated, such as a prince. So, this scenography works just if we are in a specific position, and it is not a neutral tool. Then it seems like an artifice because in real life we look at reality using both eyes and not only one. So, it assumes to see things like we were shooting something (in fact, we often say "to shoot a photo") with one eye. It is a culture machine that inside already has a way to interpret reality. Therefore, we could say that the perspective is a medium which has a message, for example, that there are more important audiences than others. In the history of perspective, and in the history of architecture, the window is a sight". (Falcinelli, 2020:22)

When Falcinelli speaks on the Forms, he says something also on the format. The format concept includes forms and proportions in the series production. The Russian director Sergej Ejzenstejn makes shooting movie scenes horizontal and vertical possible, by using a square frame. He said that the horizontal position is perfect for complex composition and as a storytelling medium. For example, the horizontal position represents nostalgia through fields, plains and deserts. Instead, the vertical position is more used for portraits.

Then Falcinelli explains how the Western culture used the positioning of figures in the experience of image. He writes:

"In the Western culture the vertical position is used for portraits, and it represents as well as the standing up but also a specific way to occupy the space. But if we have a lain figure, the best format is the horizontal. As we can see it is an ideological process, in fact for example if we consider naked male paintings, they are depicted by standing up. Instead, the naked female paintings are depicted by laining. So, the first one is realized horizontally and the second one in a vertical position. The nude male represents values such as the power, the heroism, instead the nude female represents the hunted, the sexual object ready to be consumed. Therefore, standing means being active, and being passive is represented by laining positions both literally and metaphorically. It is no coincidence that in the naked paintings the women are represented by sleeping or by looking away, because they are not aware of being observed or spied on. If we find a man in a laining position, it is dead, or he is homosexual. Thus, the format is not neutral, but it has political values and a complex vision of the world. Finally, in the Western culture the horizontal position represents landscapes, a naked woman, something extending in space. In the Eastern culture the horizontal position has narrative figures such as loves, battles, religions stories". (Falcinelli, 2020:94)

If we consider the format, we have to also consider the frame of pictures linked to the perception dimension. The frame has an essential role for the oeillade, that is, the whole look.

N. Poussin was a French painter in the Baroque time. He said that "the relation between the picture and what is outside is set by what is around". In fact, Falcinelli underlines that the frame has an essential role to direct the perceptions.

L. Wittgenstein in the *"Philosophical Investigations"* said that when we look, we are not able to see the margin of our vision. We know that what we have in front of us is only part of the world but despite this we do not catch the limits. Instead, the picture makes explicit these limits, therefore when we look at a picture, we are aware where the "world seen" is finished. So, today a common effect is the inability to know how to look. We think we know how to look at the instant visible world, to the digital world, to the Instagram world. And then we think that the rest of the world does not deserve to be looked at, to be listened to, to be cared for.

Instagram is a fake effort to make a digital Louvre Museum. Falcinelli observes that "The Louvre was born as a universal archive for all the arts, an historical memory where different objects were together". (Falcinelli, 2020:93)

According to Falcinelli, the concept of frame is a psychological fence that influences the look. Therefore, the most important frame is the cultural frame considered in a metaphoric sense. The caption is an example of a psychological frame. If we look at a

picture or an image without a caption, we will have a specific perception. If we look at a picture or an image with a caption, we will be influenced by it.

Another important element related to the Mechanism of images is called "Myse en Abyrne". It consists of a framing within another frame and our look activity becomes double.

Then Falcinelli focuses on Images and Perception. He says:

"The English language has two terms, the image and the picture. The image is related to any kind of image. The picture is a concrete thing, such as paintings, photos, draws, or the visualization on a computer screen. These words come both from Latin. Image from "Imago" means all things linked to imagination, like dreams, ghosts and the reflection of a mirror. Picture come from "Pictura" means the painted surface, something of concrete.

The pictures before show something, they have a form [...] They have specific dimensions, space, contrasts and they could be slow or fast, heavy or light, balance or unbalance. If we want to understand the pictures indeed, we have to look at them as if we were listening to Bach. It means we can find what is heavy and what is light, feeling joy as in the music [...]"

(Falcinelli, 2020:167)

"Due to brain mapping studies, we discover that the brain has different stimulation depending on the object looked. For example, there is an area of our brain focused to spot the human body from other things. The retina records spots and brightness changes and the information is organized by a hierarchy of urgency.

Moreover, another important element for the images is the memory. When we look at an image, we always remember something. So, we approach the images in two ways. In the first one, we always recognize chromatic, rhythmic and formal qualities. And in the second way we always recognize figures and forms.

In the past it was common to think that the eye catches a scene as a whole, and the vision was a passive process. Then something changed due to the Russian physiologist A.L. Yarbus. He said that our eyes are always in movement, and we elaborate the space in different snippets because the eye's retina has a strong receptor in the middle and it is weak in the periphery. The eyes do not look at reality quickly but explore it like it were moving on a map.

Different compositions influence the behaviour of the eyes, for this reason the structure of the images already influence the way we will look at something". (Falcinelli, 2020:181)

The Entry Point is another useful mechanism to analyse a photo. It helps to introduce us in a picture. There are several entry points such as:

- Road and Lanes
- Rags
- Knives
- Guns
- Drapes
- Arms and Hands

- Fingers
- Trees and Branches

Falcinelli points out that the pictures do not only show us things but "they do things". (Falcinelli, 2020:175) Moreover, related how Western and Eastern cultures look at pictures, he said:

"It is important to have a strong core focus for the western people, therefore are important the entry point and the "oeillade". In the eastern culture the core focus is splintered because they aim to lose themselves in the picture". (Falcinelli, 2020:166)

Another interesting technique could be the Repoussoir and the Fulcrum.

The "Repoussoir" is:

"A framing and composition technique used in art and photography. It means "to push back". "Repoussoir" framing creates depth, with the ultimate purpose of drawing focus to the subject. It involves placing objects such as people, buildings or foliage in the foreground of your frame on either side. Bracketing your subject with objects, or even harsh light or shadows, helps draw the viewer's eye to the focal point of your image".¹³

"Instead, the Focus was created by Gustave Dorè. He was a French printmaker, illustrator, and painter and he thought that modern look was distracted by audible and visual noise. Dorè shows that a subject does not need to be big and in the center but it needs to grab the attention. And he realized it with several tools such as pointers, or diagonals using trees, swords, waves, arms". (Falcinelli, 2020:233)

Falcinelli's comment related to Dore says:

"Dore built a device for the modern eye where there is no longer a center but a fulcrum that seems like musical crescendo". (Falcinelli, 2020:185)

The last elements are Composition and Medium. In the composition the rhythm is important. The artists use different dimensions and heights, such as something tall and tight with something short and wide.

N. Poussin used the "oeillade" technique which is paramount for the composition.

Falcinelli said:

"Poussin used the «oeillade» effect in the logical and optical sense. Poussin interpreted the painting like a movie direction and not like a drawing. The difference between fresco (a technique of mural painting) and a photo is that you explore the fresco like a map, instead, the photo is like an «Ensemble»". (Falcinelli, 2020:343)

¹³ <https://www.focuscamera.com/wavelength/repoussoir-explained-how-to-use-it-in-photography/#:~:text=Repoussoir%20is%20a%20framing%20and,drawing%20focus%20to%20the%20subject.>

So, the true ability is not to take a photo but to choose one among many. If we consider the photos on Instagram, they are the result of hundreds of scraps. We could search on Instagram the hashtag "Composition" to realize that there are almost unlimited examples. And it is possible because when we have to look at a picture in a small space, the only thing that matters is the "oeillade".

How can we divide the space?

"One principle of composition in art is "rabatment". A rabatment is used in paintings with rectangular formats. This technique helps you place your most important compositional elements. By consciously applying this approach, your compositions will be stronger. When you place the most important compositional elements within either of these squares, you are likely to produce a stronger composition. By that I mean that the drawing or painting will have more unity and balance. The elements in the rest of the rectangle should be subordinate to the rabatment subject.

I think that the reason for this is that in a rectangular painting, rabatment tips the balance of dominance. This way, you will only have a single focal region and you will not have both ends of the painting crying out to you for equal attention".¹⁴

In the "Remarks on Rural scenery" (1797) by T. Smith, the author, said we can divide the space in the horizontal and vertical way, creating a grid between the sky and the floor. Smith observes that the horizon in a good picture is always one-third or two-third. In fact, today on our smartphone within a photographic app appears the same space-grid. The photos composition on Instagram aims to perfection too as well as the exhibition of "rabatment" and of the captions. The horizon in these photos is always one-third from the ground.

According to Falcinelli, balancing seems like a scale. He said:

"In all compositions there are elements with more attractive power because they are bigger, darker, and they make contrast around them. Composing means balancing this power with a counterthrust. The perfect balancing is present in the symmetrical work, and it is a game between form and void. There is not balancing in the real object but in very small parts of brightness, colours and dimensions" (Falcinelli, 2020:361)

Considering the "Medium" functionalities, it is relevant to look at the possibility of cutting.

"As the American photographer A. Newman said, "It is always the cutting that makes photo composition". Cutting a photo is not a bad thing but depends on who and why want to cut the photo. We find photos on Instagram which are a figure selection of bigger images. In the figures the activities of cutting and linking is considered such as composing a movie where the film editing is fundamental. The most radical modality of cutting images is the collage, that it removes and rebuilds images changing them. The cutting means "shaping attention on something to be focused". (Falcinelli, 2020:438)

¹⁴ <http://www.the-art-of-composition.com/rabatment-in-composition.html>

H.C. Bresson said:

"While we are using an image, we always have to ask ourselves what we are doing with it. Cutting a photo implies not only aesthetic dilemmas but especially ethical dilemmas". (Falcinelli, 2020:448)

Then Falcinelli talks about W. Benjamin's ideas related to the reproducibility of technical works that have deleted the "Aurea" of artwork. It means to be fascinated by the originality of an artwork. But today we are experiencing another kind of phenomenon. P. Valery argued that the modern world was featured by the transmissibility of artwork and not by their reproducibility. And he believed that one day the images would come to us like water in our houses.

In the end, Falcinelli gives us some advice about how to look pictures:

"If we want to learn how to look, we need to play and to have fun with the activity of seeing. We have become more aware of different pictures, which could be movie pictures or advertising pictures because this is the real challenge. Otherwise, we have the alternative to not see anything, suffering from the pictures. When we look at a picture for the pleasure of looking at it, the image can become a medium to a spiritual experience. I believe that the aesthetic experience seems like a prayer, especially if you do not believe in God. We have an aesthetic experience not only in front of a work of Chardin but also in front of a Coca-Cola poster. In the complex image we have the illusion that everything has a sense. In all artistic or commercial images, there is a little bit of contemplation". (Falcinelli, 2020:474)

I outlined the main methodological guidelines that I'm going to use for the analysis of digital photos (which are different from normal photos) and their captions present on Instagram platform. The goal I want to reach is to show how ideological messages are present on Instagram. Therefore, I need to define the main regular topics, and in this perspective, I'm going to consider happiness and power as general topics.

The semantic variations of happiness are:

- Eros
- Beauty
- Feminism
- Friendship
- Tourism
- Food
- Fashion
- Visibility/Success

- Money/Luxury

Instead regarding the power topic, the variations are:

- Homeland
- Race
- Supremacy
- Military Power
- Security
- Immigration
- Protectionism
- Tax system
- Environmentalism

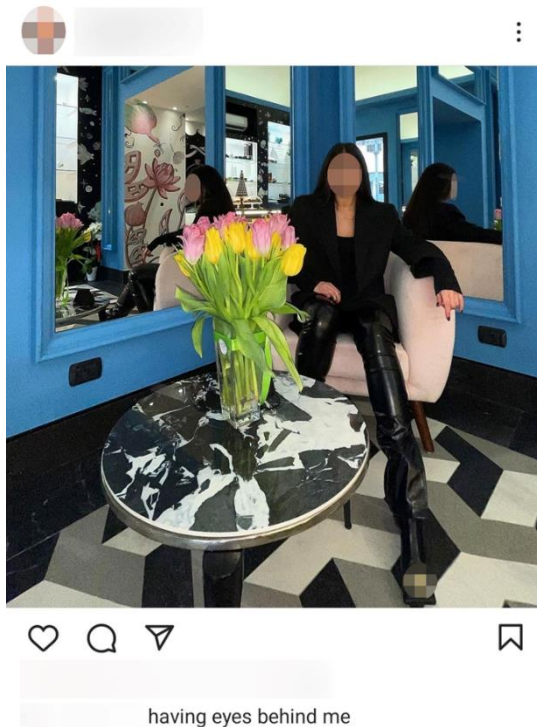
The power of ideology on Instagram to build and spread a message is composed by thin composition technique and chromatic combinations. It means that during my digital photos analysis will be important to distinguish the design communication and the message transmitted. It is common to find a good technical photo that is attractive and then it hides a distorted and ambiguous content. This phenomenon makes relevant the paramount aspect of the performance that has seductive and illusory effects also in the digital system.

3.6 Case Analysis Exercises of The New Ideology

I want to say that I'm not going to consider the erotic elements almost always present in every digital photos. I would rather focus my analysis on the connection of several compositional elements, which are not linked in a obvious way to the erotic field.

I describe the image I'm going to show in a general way and then I'm going to analyse it in a compositional way. The first profile considered has 5.423 followers, and it is followed by 1,951 people; it published 198 posts.

○ 3.6.1 Application Exercise n.1: Identity/Authenticity/Happiness



The photo elements are:

1. Coloured floor in black, grey and white. It has a combination of geometric modular components.
2. Circular table with a marble surface and irregular spaces black and white.
3. Vase of glass on the table containing yellow and lilac tulips.
4. Figure of a young woman with a black dress. She is tall and she is seated on a light pink armchair. Her left leg with black trousers is stretched toward the limit of the photo frame. She has the left arm on the side of the armchair.
5. Two corner walls with a large black wainscot. The walls are light blue, and they have two big mirrors.
6. The right mirror reflects the shoulders and the head of the young woman, and we can catch a little glimpse of her face. The left mirror reflects internal parts of the bar. In this mirror we can see:
 - The reflected image of the other side of the girl's shoulders, with a wide part of her face.
 - A part of the wall is painted with flowers, with light amaranth colour.
 - In the corner of the left mirror there is the reflected image of half bouquet flowers.

- The reflected image of shelving, which has a lit shop window and two objects. The first is cylindrical, the second is triangular.
- In both mirrors is reflected the young woman, which looks towards an undefined point.
- Young woman's face is not smiling, and it is uncertain, a midway between a serious and melancholy face.
- The caption said: "Having eyes behind me".

Now I draw the visual path according to the methodological indications of R. Falcinelli and I noticed these effects:

- The *entry point* of the photo is tracked by the diagonal line of the right leg.
- The young woman's face that looks toward the audience is *the central direction of the audience's look*. However, her reflection in the mirrors changes the frontal look direction into an oblique look. And the oblique direction suggests something to us, something undefined stimulating curiosity and doubt.
- The *verticality* of the vase and his colours are at odds to the black clothes of the figure. And they remark on the space centrality of the figure.
- This *centrality* is disturbed by circular table form and by movement of the floor design. It is a set of separate elements with a parallelepiped form, it seems like part of a labyrinth.
- *Myse en Abyeme* effect is created by these elements:
 1. The movement of the floor obtained by broken overlapped lines
 2. The backdrop space represented by the blue frames of the mirror is wider than the space filled by the young woman's black dress, by the floor and the coffee table. This relation where the cold colour (blue) dominates the hot colour (black) weakens the centrality of the female figure and it produces a dispersive effect.
 3. Does the digital photo analysed capture a moment, an "*Instant*"? Does it respect the founding principle of the Instagram platform?
My answer is negative. We are looking at a picture featured by little spontaneity and improvisation. The photo is the result of an accurate composition calculation, it has an explicit intention to transmit a specific message to the audience.
 4. Is there a fulcrum in this photo?
According to Falcinelli's opinions, the fulcrum should be the space where all digital photo elements are converged. However, I noticed that this optical effect was not

effectively achieved. In fact, the young woman figure which should represent the fulcrum, appears just as a component of the photo ensemble.

I could say that the female figure is an object among objects. This effect is highlighted by the spatial centrality where the woman is placed that is not the fulcrum of composition. In fact, the game of mirrors underlines this important element that creates distraction and dispersion effects.

Moreover, these composition effects help me to do a deeper diagnosis related to this photo.

- The irregular black and white figures of the coffee table.
- The multiplication game of the environment through mirrors.

They are placed in a corner position, and they work such as backdrop and wings at the same time. But unlike the traditional wings that hide the space, this kind of wing doubles the environmental space through the mirrors. Only part of the environment is reflected, showing a lit shop window.

- The *depth of perspective* is obtained by the diagonal lines of mirrors' frame and the black wainscot. Moreover, the perspective is marked by the backdrop which has a cold shade (light blue).

It is at odds with the figure with a hot shade (black), which is related to the pink (hot color) of the armchair and the yellow (hot color) of tulips.

- In the chromatic relationship of the photo is not respect this rule:
"According to classic color theory, colors harmonize most completely with each other when their areas are in inverse proportion to their relative brightness".
- The caption said: "*Having eyes behind me*".

This caption wants to convey that her personality and identity are strong and disruptive. It is expressed by the look and the posture and her back. In fact, the mirror reflections make the back position relevant. Then the woman figure suggests another sense. It is like she was telling us that if someone wants to recognize and appreciate her personality and her identity as a young woman, they must consider her in these terms: "Having eyes behind me, therefore you look me...behind!"

So, someone now could ask me: how does ideology work in this specific scenario?

Therefore, we should ask ourselves: In which personal identity does the author of the caption?

What does personality mean to her? How do you want to be recognized by others?

What feeling of happiness appears between the photo and the caption as a whole?

I think that such as D. MacCannell, my analyst work on digital photos in Instagram is finished. But anyway, I would try to give a hypothesis to answer these questions without a moralist purpose.

It's clear that the search for recognition of her personality is linked especially to her way to consider herself as a visible part between not popular objects. And in the multiplication of her figures through the mirror.

My opinion is not related to narcissistic speech, also if it is hard to not refer to it. However, I think that this digital photo proves how a wish for recognition of one's own identity is denied. Or it is contradicted by the message conveyed through the digital photo (i.e., the Medium).

I share McLuhan's idea that the medium is essential to form a message. In this case, I noticed the contrast between the intention and the wish of recognition and then its realization through a photo composition.

The ideological content is based on the belief that one's own identity and personality may occur keeping company among cool objects. And within context where our presence is repeated.

Then I cannot ignore the subliminal dimension of the message, that links the photo and the caption. Hence, the ideology is present, and it is "performative" in the digital environment.

So, in the end, the photo shows that the girl becomes a beautiful object among objects and between images that seem like ghosts.

3.7. The Dialectic of Authenticity in the Touristic Experience in Instagram

In this paragraph I want to show another case related to how the touristic experience is a relevant path to reinforce and to advertise one's own personal identity. I'm going to recall the touristic analysis of D. MacCannell and his work "The Tourist" to prove this aim.

MacCannell said that the individual and collective touristic experience are paramount to understand the elementary structure of social life. According to MacCannell, when people do tourism, they want to know new places, groups, customs, and food habits, to develop their own personal identity and their school education.

When tourists want to find new and interesting things, consciously or not, they want to find the truth and the originality of things and events. Therefore, the people try to

develop their identity of individuals or groups in an indirect manner. The touristic experience has to be considered in the process of self-recognition and in the recognition of the other. But this process can also produce an alienation effect and a loss of identity.

MacCannell explained his idea using an example of the theatre, describing different elements such as the scene, the actor, the audience. The scene consists of three parts, that is, the footlight, the central space, and the backstage.

Another interesting scheme used by MacCannell was related to the touristic experience called "*Sightseeing*"¹⁵. In this experience he considers two elements, the sight and the marker. The sights are those kinds of events that the tourist wants to know authentically. Instead, the marker is the advertising effect created by the set of images and instructions. The private and public institutions create this effect to have the attention of tourists to attract them as consumers in their geographical territory.

The author makes relevant the important mindset of the tourist. He points out that tourists can be satisfied only with the markers. And it is not important if and how the marker represents the event, the objects, the community and the environments. For this reason, MacCannell talked in his book about the "*dialectic of authenticity*". (MacCannell, 1976: Intro)

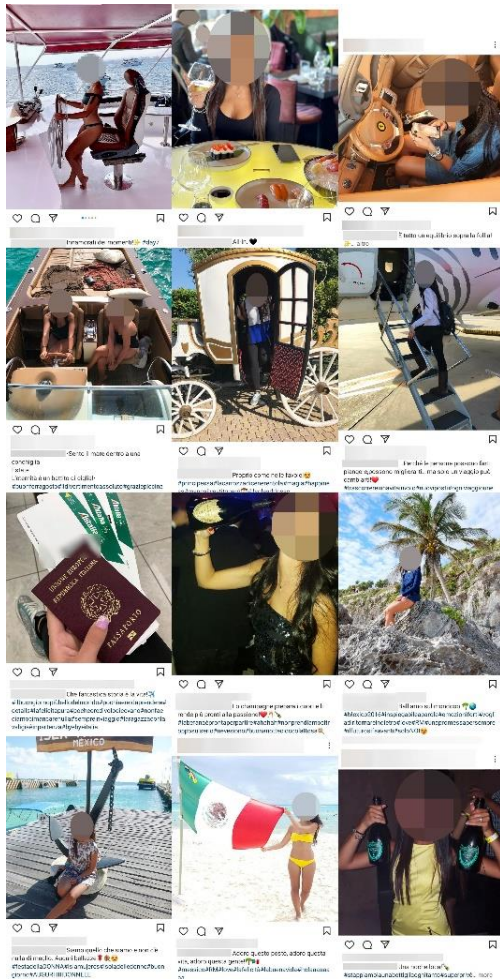
The tourist has to choose if wants to use the markers as indications and guide to have an orientation in his touristic path. And it means to see how things are indeed. Or if he wants to stop to the images of the things believing to know them indeed.

After this my introduction I consider the second case I want to analyse. The profile is a common profile that has 12,000 followers, the people followed are 1483 and its posts are 1967. The user is a common person, not famous in any field of the society and she is part of the middle class.

I consider twenty-one digital photos, and most of them are related to touristic experience or consuming experience in the following places:

¹⁵ "Sightseeing is a kind of collective striving for a transcendence of the modern totality, a way of attempting to overcome the discontinuity of modernity, of incorporating its fragments into unified experience [...] This craziness of mere distinctions forces the modern consciousness to explore the frontiers of traditional prejudice and bigotry in its search for a moral identity [...] Modernity is staggering right now, not so much as a result of its internal contradictions' as of plenitude and stagnation... It is not now possible to describe the end of this particular development of culture. If our consciousness fails to transcend this, it will resolve itself in a paroxysm of differentiation and collapse".

Dubai, Santorini, Sharm-el-Sheikh, Cairo, Costa Smeralda (Sardinia), Miami, Amsterdam, Valencia, Gallipoli, Marrakech, Formentera, Rome, Milan, Austria, Verona, Como, Monaco, Paris, Greece (Santorini), Capri, Ibiza, Las Vegas, Turin, Bahamas, New York, Mexico.



This list is relevant to understand the features of the profile. It shows us the repetition and the variations of touristic experiences linked to luxury places. They are status symbols they have an attractive effect and are able to build an imaginary world felt as an ideal world. We have to notice that this luxury consumption is lived by a common user, who is not a busy worker who has to change different places in the world for his job. Moreover, this user is not a Hollywood celebrity who needs to continuously advertise his image or a member of a famous family.

- 3.7.1 Application Exercise n. 2: Identity/ Tourism/Feminism



The photo is composed in this way:

There are two girls.

The first one is driving a motorboat that almost certainly is not her property and she is the user I selected.

In the photo is simulated an apparent conversation between two friends, both smiling, and both flaunt simplicity and spontaneity. The confirmation of this effect is proven from the rear scene of the motorboat represented by the flat surface.

In the flat surface are visible three beach towels, one dark brown and another light brown. The whole gives a chaotic effect, which is highlighted with two small white pillows.

In the composition technique of the photo, I noticed:

- The entry point is formed by the two converging diagonal lines of the motorboat's edges.

- In this case, the whole effect, the Oeillade, seems like a choking, like an open direction created for us, which closes immediately. So, the fulcrum is not present, but the two girls occupy the center of the photo, even if the center is the surface flat despite the central position of the girls.

Anyway, the visual weight is defined by an element (i.e., the chaotic flat surface) that should not be central also in the intention of who takes the photo. Moreover, in this photo the motorboat colors

(Brown boards) do not blend with the sea colors (green and blue). Therefore, the motorboat became like a monument due to the perspective dynamics.

Then we can also see a disturbing element, that is, the dashboard cover. It cuts in two parts the footlight, destabilizing the oeillade, the whole perception look. It also does not also have rules for the perspective reduction, such as taking photo subjects with cool shade on backdrops with hot shade.

- The photographic instant is represented by these two friends within a motorboat where one of them drives it. The photographic intention is based on the idea that if these two friends have a motorboat and they can drive it, then they can take part in an important VIP club. In this way they think to be important, credible, reliable people like those who receive them on the motorboat.

The wish to affirm one's own identity, personality, and therefore the wish to be recognized from the audience is contradicted by how the photo is taken. Moreover, the caption said:

"I hear the sea inside a shell. Summer. Eternity is a blink of an eye".

It is clear that the effect of the sea using a shell near our ears (that is a perceptive-aural illusion) has nothing in common with the photo atmosphere. Instead, it is linked to the sound of the motorboat that does not have the same form of a shell. Yet, it is interesting to know where the caption phrases were copied. The source is an Italian song "Summer" by Lorenzo Jovanotti. I want to report the most important phrases of this song:

*"I see the clouds
they have the shape of things that change,
I pluck up some courage
when I realize that the things never stay (...)
I hear the sea inside a shell.
Summer.*

*Eternity is a blink of an eye.
(...) Nothing stays the same over time(...)
And the whole world is my family".¹⁶*

It is the core text, and it speaks about the fragility and the insecurity of the past and its way to disappear easily. The present life is the most important thing within family, human and natural life.

If we compare this message to that one implicit in the photo, what do we discover?

The photo makes relevant a status symbol moment of pure consumption considered as the imitation of habits of the leisure class. Therefore, it does not highlight any tracks of friendship feelings or the sense of the fragile things.

In this case I showed how it is built and transmitted the ideology of identity. The ideological praxis realized by the relation between photos and captions is present in the whole of photos that seems like a collage or a mosaic. It is another way where the tourist consumption became a path to search for one's own identity.

Before I wrote a list where there were different names of famous cities relevant as tourist attractions. In these photos the user believes that she deserves to be recognised and respected from everyone only if she shows her presence as a tourist in different famous places in the world.

This case is fundamental to see a feature of modern society, that is, mass tourism. MacCannell studied in a sociological perspective this tourist behaviour of the middle class especially. He wrote his work in 1976 when the digital system and the world wide web had not been discovered indeed as platform and app. Thus, it was not yet possible to see the spectacular performance of the sightseeing as today we can observe it on Instagram.

Hence, the analysis of the collage I'm doing, it aims to apply the MacCannell's principles to this new technological context.

Now I want to continue to analyse another photo.

¹⁶ <https://lyricstranslate.com/it/estate-summer.html-2>



The photo shows our Instagram user to an exotic place in Mexico called "*The island of women*". It is situated thirteen kilometres from the north-eastern part of the Yucatan peninsula in the state of Quintana Roo.

The young woman is sitting on the ground, on the base of a billboard. It has the name of the place, that is, "*The Island of Women*". The caption said: "We are what we are and there is nothing better, congratulations beautiful people".

This caption is also linked to Women's Day as indicated by the Italian hashtag. MacCannell said that the sightseeing, the tourist enjoyment is based on the research of one's own authenticity and originality through places and events.

The user considered in the photo with her caption told the audience that she was finding her authenticity and then she found it in a definitive way. Thus, the final message is that her pursuit of happiness is finished successfully.

The billboard is a marker that indicates a geographical place. But in this photo, it is linked to the caption and becomes more important than the "*sight*", that is, the place and the event. So, considering how the place is used, it did not give the possibility to know a little bit more about its history and the history of its people. And then the image that the user built about herself, and other women becomes the semantic center of this photo. But it is not enough to dedicate a place for the women to promote their dignity.

It is a simulacrum, and it does not no longer represents the authenticity of that place, as well as the idea about women rights. We can see once again an ideological message. I conclude saying that *"the overall anxiety related to the authenticity of interpersonal relationships is opposed to the authentic certainty of tourist views"* (MacCannell, 1972:91) and in this way the imaginary replaces the reality.

I want to verify if my analysis is coherent to the whole of the digital photos linked to the caption.

Therefore, I'm going to show the text revealed, unifying all captions.

"Falling in love of moments/all-in/ it's a balance fully built on madness/ I hear the sea inside a shell. Summer. Eternity is a blink of an eye/ it's like a fairy tales/ People can make you cry, they can improve you... but only a trip can change you/ The life is a fantastic story/ The champagne get ready the hearts/ Let's dance on the world/ We are what we are, and there is nothing better, congratulations beautiful people/I love this place, I love this life, I love these people/ A crazy night/Unmanageable/ All I need/ We were born to run and to slow down... but there are people who decide their speed/ Go ahead/ Never look back/Snow... let it be you to teach me how to fall/ Desert/ A blow to the soul/ You do not judge a book by its cover or a song by its first notes. You do not forget that here you can see only what a person decides to show. You have to go beyond because in real life the only real things are the heartbeat".

I composed this text as a whole to show different aspects of the message. The ongoing theme that links all these different aspects of the message is represented by the last caption. The user highlights that there is a discussion between the real world and the virtual world. And then she invites us to go beyond the virtual world to enter the real world.

But what is the real world for her?

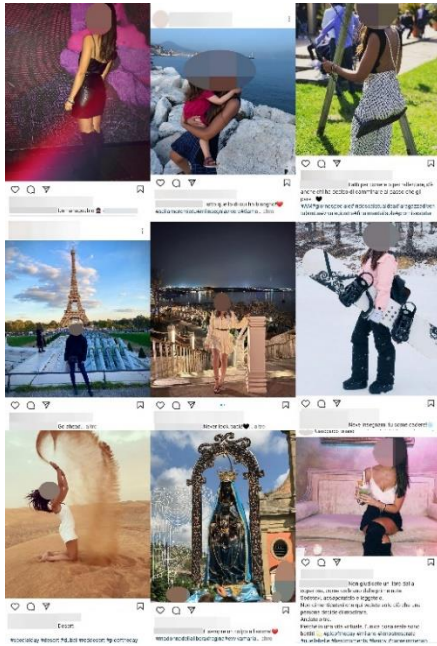
The last caption had a photo that is:



Non giudicate un libro dalla copertina, come un brano dalle prime note. Sedetevi, assaporatelo e leggetelo. Non dimenticatevi che qui vedete solo ciò che una persona decide di mostrare. Andate oltre. Perché in una vita virtuale, l'unica cosa reale sono i battiti. 🍷 #picoftheday #milano #lenostreserate #uouellebelle #bestmoments #haovv #cuoreimmenso

The photo shows a proposal of her real world, i.e., "*The Gattopardo*" in Milan. It is a disco-club born in an old, deconsecrated church, and today it offers events and private parties. Therefore, once again the real world is a spectacular and virtual world.

Then I noticed two other interesting photos looking at all her photos:



The two photos are:



In the left photo the user and her nephew are together. In the right photo there is a byzantine Mary, mother of Jesus during a religious event. The caption on the left said: *"All I need"*, the caption on the right side said: *"A blow to the soul"*.

In the photos are represented two themes related to the family and religion, which are part of a generic semiotic frame of different languages.

I think that the user shows sincerity in both photos, but I would like to ask a question. How can family and religious feelings stay together within an ideal life based on a flaunted wish of visibility and the superficial and flaunted tourist consumption?

Moreover, the male figure is absent in almost all the photos and captions. But is the male figure absent indeed? or is he hiding behind the camera? And is he the real director of the whole show?

The man's presence is certain because his presence is recorded by his shadows in the first photo I analysed.



I think for this reason it is important to recall thoughts of J. Lacan and E. Goffman:

"A discovery of feminist scholarship has to do with the way power hides itself in order to operate more universally and effectively. "Hides itself" is actually incorrect. It would be better to say that "it pretends to be hiding something" that, if exposed, would justify control of culture, as in "this might be a gun in my pocket." Thus, the maintenance of the generative

principle of culture under a male sign (e.g., the name of the father, the phallus, etc.) requires the covering of the male "member," the urinary segregation of the sexes noted by Lacan and Goffman, and a corresponding public exposure of women as proof that they, unlike men, have "nothing to hide." The most common procedure used to accomplish this hiding is to shield it behind the principle of the gender lessness of power which is always really male". (MacCannell, 1976: Intro)

I consider the work of J.Haidt "*The Righteous Mind- Why good People are divided by Politics and Religion*" because it is relevant for the later analysis.

In the first decade of 2000s a strong cultural battle was going on in the United States between liberal democratic party and republicans. And it became a mass phenomenon to create division among good people about religion and politics. These happenings were responsible for a social crisis, and it questioned the moral heritage of the United States.

Thus, J. Haidt asks:

Where does morality come from? What is morality? What are its principles?

The disagreement started on the principles of morality, and it produced a civil retreat for a tribal life and for an Oxford Group movement. There is a battle about how people live the tradition, the freedom, the authority, the security, the family, the homeland, the progress, the female emancipation and the social justice.

J. Haidt's aim is to disagree in a positive way, keeping alive the differences of mentality and sensibility as he said in the last chapter.

The author's thesis is based on a moral psychological perspective. He said that in the human mind "the intuitions proceed the strategic thought... the mind is divided like a rider on an elephant, and the rider's job is to serve the elephant". (Haidt, 2012:6)

J. Haidt in his quote means that we have to assume, like guidelines, five moral principles, that is:

- Protection
- Integrity
- Loyalty
- Authority
- Sacrality

In the next case I'm going to use these principles as a help to analyse other photos.

3.7.2 Application Exercise n.3: Homeland/Family/ Power/Eros/Holy



I took this photo from the Instagram page "Grande_Italia1" that defined itself as a political organization. It represents the political right Italian field, that is conservative, liberal, Cristian and patriotic. It is interesting to note that the mosaic photo on its Instagram page put near different figures like Bolsonaro, Trump, Silvester Stallone and Shinzo Abe who died recently due to an attack. Or we can find R. Regan, Pope John Paul II, and B. Netanyahu.

The photo consists of three rectangular squares. In the first, top left, we can see D. Trump the former president of the United States. with his wife. In the second, top right, a close-up of Trump that shows his thumb up. In the last, that one below we can see D. Trump in one of his speeches. Here, Trump points at someone or something with his left index finger, while he has an American flag as a backdrop, that highlights lines white and red.

The red diagonal lines of the American flag build a dynamic effect to the photo and in this way, it produces a sensation of energy, speed and directionality.

The diagonal lines indicate the entry point of the photo, that is the right arm (for those who look at the photos) which seems to follow the diagonal trend of the lines. It is like an optical fusion between the diagonal flag lines and his arm. Moreover, the diagonal lines bring us to the other square, top left, where there is Trump with his wife.

Another fundamental element is the face of D. Trump, and his look has a great attraction. In fact, in the photo his look points to somewhere and we tend to follow his look, his direction. The direction is a good Gestalt law on continuity, which says that the mind tends to continue forms and lines beyond limits and interruptions.

Trump looks away, outside our frame and it makes doubts, creating interest and ambiguity.

Then the red of Trump's tie, the white of his shirt and the blue of his dress are linked to the American flag. Moreover, the white of Trumps' shirt and the white of the American flag continues to the dress of Trump's wife.

Therefore, as chromatic features are prevalent the red (hot color) and blue (cold color) and both make the figures relevant. The red is a strong and full color, and when you look at it, it seems near to you, and for this reason when it is in the foreground increases the deep sense. It is associated to the passion and aggression. The blue color creates a sensation of calm, low brightness, and coldness and it contrasts with the opacity of red.

My hypothesis to analyse this photo is based on the consideration that Trump and the American flag are the same thing, with the same colors. It seems like Trump was telling us that his person and his wife reflect the beauty of the American flag.

The caption says:

"America is no longer capable of winning. Our country needs a real leader, a strong leader. Barack Obama is not a leader; he is a cheerleader".¹⁷

Leadership and winning ideas are highlighted as well as the attitude to mock B. Obama as a cheerleader.

Therefore, related to this caption I recall G. Le Bon's idea:

"The power of words is bound up with the images they evoke and is quite independent of their real significance. Words whose sense is the most ill defined are sometimes those that possess the most influence. Such, for example, are the terms democracy, socialism, equality, liberty, &c., whose meaning is so vague that bulky volumes do not suffice to precisely fix it. Yet it is certain that a truly magical power is attached to those short syllables, as if they contained the solution of -all problems. They synthesize the most diverse unconscious aspirations and the hope of their realisation. Reason and arguments are incapable of com-bating certain words and formulas. They are I uttered with solemnity in the presence of crowds, and as soon as they have been pronounced an expression of respect is visible on every countenance, and all heads are bowed. By many they are considered as natural forces, as supernatural powers. They evoke grandiose and vague images

¹⁷ http://www.businesspeople.it/Storie/Attualita/Usa-2016-in-campo-anche-Donald-Trump.-Obama-E-un-cheer-leader-_81879

in men's minds, but this very vagueness that wraps them in obscurity augments their mysterious power. They are the mysterious divinities hidden behind the tabernacle, which the devout only approach in fear and trembling.

The images evoked by words being independent of their sense, they vary from age to age and from people to people, the formulas remaining identical. Certain transitory images are attached to certain words: the word is merely as it were the button of an electric bell that calls them up. All words and all formulas do not possess the power of evoking images, while there are some which have once had this power, but lose it in the course of use, and cease to waken any response in

the mind. They then become vain sounds, whose principal utility is to relieve the person who employs them of the obligation of thinking[...] From the dawn of civilisation onwards crowds I have always undergone the influence of illusions.

It is to the creators of illusions that they have raised more temples, statues, and altars[...] To give to men that portion of hope and illusion without which they cannot live, such is the reason for the existence of gods, heroes, and poets. [...] The masses have never thirsted after truth. They turn aside from evidence that is not to their taste, preferring to deify error, if error seduce them. Whoever can supply them with illusions is easily their master; whoever attempts to destroy their illusions is always their victim[...] The arousing of faith - whether religious, political, or social, whether faith in a work, in a person, or an idea-has always been the function of the great leaders of crowd[...] To endow a man with faith is to multiply his strength tenfold[...] Affirmation pure and simple, kept free of all reasoning and all proof, is one of the surest means of making an idea enter the mind of crowds. The conciser an affirmation is, the more destitute of every appearance of proof and demonstration, the more weight it carries. [...] it is by examples not by arguments that crowds are guided[...] The special characteristic of prestige is to prevent us seeing things as they are and to entirely paralyze our judgment. Crowds always, and individuals as a rule, stand in need of ready-made opinions on all subjects. The popularity of these opinions is independent of the measure of truth or error they contain and is solely regulated by their prestige." (Le Bon, 2004:135)

Le Bon explains that there is no propaganda without ideology. And there is no ideology without fascinating, ambiguous and illusory words such as the word "victory".

Who really win? Who profits and benefits from the victory? What price in terms of human lives must be paid for this victory? Who do you win against? Is it enough to win to be a leader?

All these questions were not important for the crowd in these photos because "By the mere fact that he forms part of an organized crowd, a man descends several rungs in the ladder of civilization. Isolated, he may be a cultivated individual; in a crowd, he is a barbarian — that is a creature acting by instinct." (Le Bon, 2004:8)



I finished that part of my research called "Pars Destruens" where I highlighted the negative and ideological aspect of social communication on Instagram. In the next chapter I'm going to focus on the "Pars Construens" of my research. It tries to answer the question: How is it possible surfing on Instagram to help build an undistorted and ethically inspired communication?

A good answer could be sought by considering B.J. Fogg's work "Tiny Habits". His work is an important contribution to the improvements of our life, our daily social communication, and our tiny behaviors related to our wishes and aspirations. In fact, he said:

"When Mike Krieger and Kevin Systrom started talking about creating a new app in 2009, they began by examining the previous year's failure—a location-sharing app called Burbn. They did a thorough digital autopsy, analyzing not only what went wrong but also what went right. Inside the analytics of failure, they found a multibillion-dollar seed: photo sharing.

Even though few people had liked the check-in part of Burbn (the app shared your whereabouts in real time with your friends), they had loved the sharing pictures part of the app. So the partners decided they would create an app that allowed people to capitalize on the iPhone cameras conveniently stashed in their pockets. Photo sharing was the Golden Behavior for Systrom and Krieger—their potential customers already wanted to do it. Sharing pictures with other people is fun, and everyone likes positive feedback. Another important Golden Behavior for the duo was allowing people to add filters to make their pictures of food and sunsets and puppies look much better. This would make users feel good about the pictures they were sharing, which encouraged them to do it more often. Notice that Krieger and Systrom nailed the motivation component by choosing a behavior that people already wanted to do. According to the Behavior Model, they were already in good shape. That alone might have brought them some success. But what they did next catapulted them into the pantheon of Silicon Valley demigods—they made their Golden Behaviors easy to do.

Krieger was fresh out of one of my classes at Stanford. He knew how human behavior worked and how important it was to make things easy to do if you wanted people to do them. This was another place where Burbn had fallen short. There were a lot of features that people didn't need or couldn't figure out how to use. This realization reinforced Krieger and Systrom's desire to make the new photo-sharing app simple. So that's what they did.

When Instagram launched in 2010, it took only three clicks to post a photo. According to the original description in the app store, Instagram was as "easy as pie," which is notable when you look at their early competition. Krieger and Systrom weren't the first people to understand that people love photos and might want to share them. Their biggest competitors when they launched were Flickr, Facebook, and Hipstamatic. All three offered users great full-feature experiences, and Facebook and Flickr had the advantage of money and infrastructure. Instagram, on the other hand, was a free app built by a couple of dudes in a coffee shop. All you could do was take a picture, put a filter on it, and share it with people. That kind of simplicity was not (and still isn't) the norm. While all of Instagram's competitors had features that people wanted, none of them cracked the code on photo sharing. Less than eighteen months after the app's launch, Facebook bought Instagram for a billion dollars. (At the time, the behemoth social network was openly mocked for overpaying. Today, Instagram's estimated value is more than \$100 billion.)

So why was Instagram's simple approach so successful? Why doesn't every app developer do that? It seems pretty obvious. Right?

Not exactly.

Most people operate under the assumption that they've got to go big or go home. They think that in order to kick a bad habit, destress, or make a pile of money they've got to do something radical. Go cold turkey. Sell their house and move to the beach. Put all their chips on the table. Go all in. Those who take these extreme measures and succeed are lionized. If you've ever watched a special about an Olympic athlete who's been training twelve hours a day since she was three or a successful businessperson who sold everything and moved to Italy to find true happiness, you know what I'm talking about. There's nothing wrong with taking bold action. Life and happiness occasionally demand it. But remember that you hear about people making big changes because this is the exception, not the rule. Narrative drama comes from bold action, not from the incremental progress that leads to sustainable success. Which is why I don't have a camera crew following me around while I do my two post-pee push-ups. (Okay, maybe that's not the only reason.) My point is that big bold actions on the balance are not as effective as many of us are led to believe.

While small might not be sexy, it is successful and sustainable. When it comes to most life changes that people want to make, big bold moves actually don't work as well as small stealthy ones. Applying go big or go home to everything you do is a recipe for self-criticism and disappointment. We already know that the Motivation Monkey loves to help us make big moves, then slips away from us when the going gets tough. And doing big things can be painful. We often push ourselves beyond our physical, emotional, or mental capabilities. And while we might be able to keep up this effort for a while, humans don't do things that are painful for very long. As you can imagine, this isn't a good recipe for creating successful habits.

Despite all this, go big or go home is the way many people approach change. As a result, most people don't know how to think tiny. Designing simple behaviors is not a skill everyone has. If they do break things down into steps, those steps are often too big or complicated. The result is that people become overwhelmed and find themselves without a way to correct their course when they get caught in bursts and busts of motivation because their ebbing Motivation Wave leaves them high and dry." (Fogg, 2020:101)

In this chapter I pointed out the history, the structure and the functioning of the Instagram platform. Therefore, I considered the analysis model of ideology that I defined in the previous chapters. Instead, in the third chapter I applied this model to concrete cases of digital photos and their captions. The purpose of my analysis was one to show how the communication of ideological messages work. Thus, I clarified structural and functional dynamics which are implicit in the digital photos.

CHAPTER 4

The habit of digital communication: How to change it to the best on Instagram

*You never change things
by fighting the existing reality.
To change something built a new model
that makes the existing model obsolete.
(R. Buckminster Fuller)*

*What transform this world is knowledge.
Do you see what I mean?
Nothing else can change anything in this world.
Knowledge alone is capable of transforming
the world, while at the same time leaving it
exactly as it is. When you look at the world
with knowledge, you realize that things are
unchangeable and at the same time are
constantly being transformed.
(Yukio Mishima)*

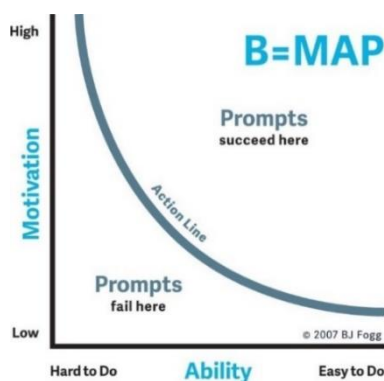
4.1 Tiny Habits

B.J. Fogg says that there are two types of habits, the cyclical habits (Every morning I make the coffee) and the habits based on the impulse (I need to buy a book, or I surf on Amazon). The first one is easier to set than the others which are more complex.

The habits are the repetition of several actions that together build a behavior. But what is the behavior?

B.J. Fogg explains that the behavior is the union among different elements, that is, the motivation, the ability and prompts. The motivation is the wish to do an action. The ability is the possibility and the capacity to do actions. Instead, the prompt is the stimulus that leads us to act.

The behavior is called $B = M + A + P$ by Fogg and we have it when all these three elements coincide.



B.J. Fogg is a professor at Stanford where he founded the Behavior Design Lab. The behavior design is focused on analysing a behavior by B= MAP while if we want to design it, we have to follow the Tiny Habits method. In this method there are three paramount steps, that is:

- Anchor: related to a usual routine
(For example, "Brushing your teeth")
- New Tiny Behavior: It is a simplification of the action we want to build, and it has to be realized immediately after the anchor moment.
("After I brush my teeth, I use the floss only for one tooth")
- Instant Celebration: It is focused on arousing a positive emotion. Emotions are essential to create habits (For example "I did a good job")

Then it is obvious that the higher motivation we will have, the more possibilities we will have to realize a behavior. And moreover, all behaviors need a prompt.

B.J. Fogg showed an interesting exercise to make possible what he described until now.

"In this exercise, you'll explore simple ways to stop a habit.

Step 1: Write down three habits that you'd like to stop. Try to be specific. For instance, write "Stop buying soda for lunch" rather than "Stop drinking soda."

Step 2: For each habit, think of ways you might remove (or avoid) the prompt. If you can't think of anything, that's okay. Move on to the next step.

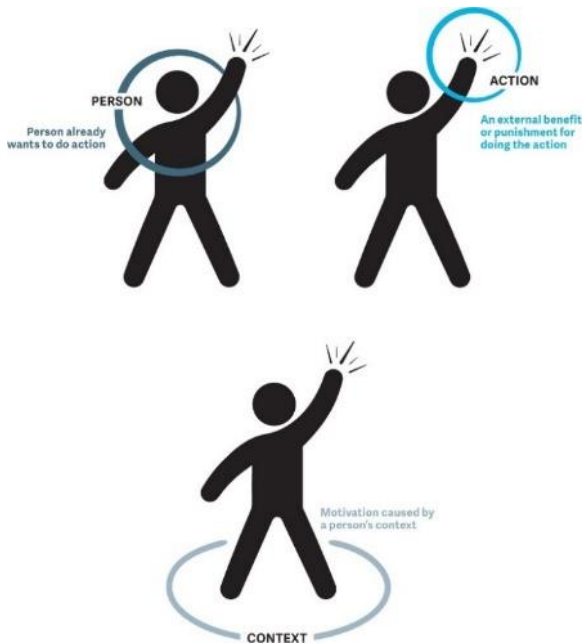
Step 3: For each habit, think of ways to make it harder to do (ability).

Step 4: For each habit, think of ways to reduce your motivation.

Step 5: For each habit, select your best solution from steps 2, 3, and 4". (Fogg, 2020:58)

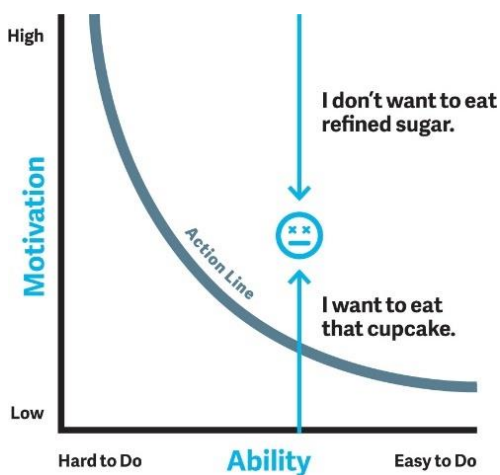
4.2 The Motivation

We cannot count on motivation because it is unstable. We have to use it only at the right moment, that is its highest level. Moreover, it is a complex system and for this reason B. J. Fogg explains there are three types of motivations.



The first is based on the internal wish of a person to take an action. The second is based on the consequent action. And then the third is founded on the context, on the environmental prompts.

B.J. Fogg said: "We often can have conflicting motivation" and he explained through this scheme what he means. (Fogg, 2020:67)



The motivation is something abstract and we cannot work on it if we have an aspiration. It is focused on having a good motivation and a hope on this motivation and for this reason we are going to be prisoners of an abstraction.

Instead, the ability and the prompts are the best way to reach what we want. As Fogg says "If we want to realize a motivation, we have to distinguish several elements. The aspiration that is an abstract wish, the results that we can measure and the behaviors that we can make in a specific moment".

Moreover, Fogg says that to design a behavior we need to:

- "Clarify the aspiration
- Explore behavior options
- Match with specific behaviors
- Start Tiny
- Find a good prompt
- Celebrate success
- Troubleshoot, Iterate, Expand". (Fogg, 2020:313)

It is important to clarify what we want, and Fogg made this example: "I want to lose weight. (Is it really what I want?) We want to sign up perhaps for a surf course, but we feel we are fat" (Fogg, 2021:77). Instead regarding the *exploration of behavior options*, we have to choose an aspiration and then select several specific actions that can help us to realize it. Fogg points out that to realize it we have another scheme realized by him.

Instead, regarding the *exploration of behavior options*, we have to choose an aspiration and then select several specific actions that can help us to realize it. Fogg says that to realize it we have another scheme created by him where we have to us ourselves:

"What behaviors would you do one time?"

- What new habits would you create?
- What habit would you stop?" (Fogg, 2020:79)



The best specific behaviors are called "Golden Behaviors". They are tailored behaviors, and they are effective, attractive and they give us the possibility to realize it. Yet B.J. Fogg shows another scheme to explain better how we can get golden behaviors.



It's fundamental to ask what the effective action will be indeed. Fogg explains that it is important to realize action that we want to already realize because we have to do it in high stress situations. In fact, he said "I help people to do what they want already to do". (Fogg, 2020:88)

4.2 The Ability: The Secret is Simplicity

Now I start from the fourth point, that is, "Start Tiny". We have to transform an action to a small action because our objective is based on building a habit through a constant. The simplicity and so the tiny start are essential to transform a behavior to a habit. Therefore, by using simplicity we have to focus on the model $B = MAP$ and specifically on the "ability" that is the most stable element.

If an action does not work, it means that the ability is hindered.

There are different causes, such as:



How can I have easier behavior?

If I want to make a behavior easier there are different important things to look at and as I said, simplicity is the key.

We have to start by building really small actions, divided in two parts, the starting point (we cannot raise the difficulty level right away) and the resizing, (the smaller version of a wished behavior). Then we have to increase the level of ability, i.e., our competences, because it helps us to make something in an easier way. Finally, the means and resources to simplify a behavior are linked to the behavior itself.

Hence, from which part should we start?

It is important, first of all, to know our level of motivation because due to the measurement of motivation we can understand how much we need to build a habit.

B.J Fogg suggests another exercise:

"Step 1: Write down one difficult habit that you tried to create in the past but couldn't make stick. If you can't think of anything from your own life, then use this: Eat more vegetables every day.

Step 2: Ask yourself the Discovery Question: What made that habit hard for you to do? Consider the links in your Ability Chain: Did this desired habit require too much time? Money? Mental or physical effort? Did it disrupt your routine?

Step 3: For each weak link that you found in step 2, ask yourself the Breakthrough Question: How can you make this habit easier to do? For example, you might consider how you can make this habit require less time. But make sure to come up with a variety of ideas for each weak link.

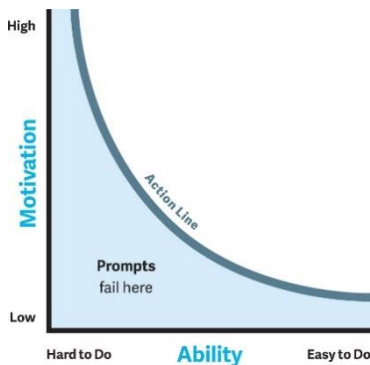
Step 4: Select your top three ideas from step 3.

Step 5: Imagine yourself taking action on your top three ideas to make the habit easier to do. Explore in detail how you would do that." (Fogg, 2020:130)

4.3 Prompts: The Power of After

Fogg observes that an action does not survive without a prompt and the combination between a prompt and a possible reward makes sure a reaction.

There are three different elements to find good prompts: person, environment and action. The best way is based on the action because the other two are more unstable. By person it is focused on our inner signal such as a physical inner. It needs to be related to our survival because without this need, it is really fleeting for our memory. The environmental prompts are good but not always. Finally, there are those one by action which are the strongest because they arise from an action that already is present, and it means that they are linked to an existing habit.



So, in this last way we will use the pre-existing action like a memorandum. Fogg calls these actions "Anchor Prompts". If we want to build a new habit, we have to find a

good anchor and use it as a stimulus. Moreover, it means that to create a habit we have to find a recurring action that precedes it.

This system makes possible a sequence of behaviors that seems like to program a right code, putting in a good position different action.



But how can we identify the anchor?

Fogg said that the best moment of the day to find a regular action is the morning. Anyway, to understand what the best moment is we have to aim for three elements: the place, the frequency and the theme/scope.

Regarding the place, we have to check the environment of the new habit and to combine an anchor that is realized in this same place. Then we have to decide the frequency of a habit, such as two times per day and link an anchor that occurs two times per day. And the best theme/scope will have the same theme/scope of the new habit. Moreover, if we have trouble finding the anchor, we can use the Trailing Edge of the anchor that is the last action you do in a behavior. For example, "The last action of peeing, at least for me, is flushing the toilet" or "Brush my teeth (Fuzzy anchor) Put my toothbrush back into the charger (Trailing Edge of Anchor)". Finally, B. J. Fogg suggest that:

"It is a good solution to start from the anchor. We can reverse the process I showed before. We can start from the existing routine, finding new associated habits rather than starting from a habit we want to acquire and choosing the good moment of routine to add it.

Moreover, if we analyse our existing routines we can note that there are tiny pockets of open time. It is the best place to insert the "meanwhile habits" such as when I turn on the shower, the water is cold at first. I don't like cold showers, so my typical routine is to wait until the water warms up, which takes about twenty seconds. This waiting period creates an opportunity: After I turn on the shower (and while I wait), I will . . . [...]" (Fogg, 2020:159)

"In the end there are the Pearl habits, I call these habits Pearl Habits because they use prompts that start out as irritants then turn into something beautiful.

Getting good sleep has been a challenge for me in the past few decades. I've long understood the importance of quality sleep, but it's probably been my number one health issue. I knew that noise in my bedroom was causing me to wake up in the middle of the night because the wall control for the air-conditioning clicks every time it turns the A/C on and off. I was planning to install some high-tech thermostat gadget, but I found a faster, simpler solution. When I was awake one night and anticipating the next click, I

decided to make this noise my Anchor for relaxing my face and neck. So, my recipe was: After I hear the click, I will relax my face and neck. It worked, and I soon wired in this habit. When I hear the click, I relax. Because of this positive result, I'm actually happy when I hear the click because it's reminding me to relax so I sleep better". (Fogg, 2020:162)

4.4 The Emotions are Habits

Emotions are the most important thing to create habits because they activate a pleasure center in our brain that builds a positive consolidation of action that changes it in habit. Therefore, the celebration step is really important. But other information is relevant related to this process between habit and emotion. Fogg points out:

"What happens in your brain when you experience positive reinforcement isn't magic—it's neurochemical. Good feelings spur the production of a neurotransmitter (a chemical messenger in the brain) called dopamine that controls the brain's "reward system" and helps us remember what behavior led to feeling good so we will do it again. With the help of dopamine, the brain encodes the cause-and-effect relationship, and this creates expectations for the future. You can hack into this reward system by creating an event in your brain that neuroscientists call a "reward prediction error." Here's how it works: Your brain is constantly assessing and reassessing the experiences, sights, sounds, smells, and movements in the world around you. Based on previous experiences, your brain has formed predictions about what you will experience in any given situation. Your brain predicts what will happen when you drop your phone on concrete (oh no!), and your brain predicts the taste of clam chowder at your favorite restaurant (yum). When an experience deviates from the pattern your brain expects (oh, my phone didn't break after all), that's when you get a "reward prediction error," and neurons in your brain adjust the release of dopamine in order to encode an updated expectation. [...] Emotions create habits. Not repetition. Not frequency. Not fairy dust. Emotions. When you are designing for habit formation—for yourself or for someone else—you are really designing for emotions. Consider how Instagram, for better or worse, taps into this dynamic. Once you take a picture, the app makes it easy to apply filters. As you try out different filters, you see your photo transform before your eyes like magic, and your photo isn't merely a photo anymore. You feel like you are sharing a unique artistic creation. You might even be surprised or impressed by your skills. When that happens, your brain releases dopamine, and you seek opportunities to use Instagram again because it feels good". (Fogg, 2020:182)

Moreover, in the design of behavior are important the decisions and the habits which are opposite. The decisions are based on a reflection, instead the habits need the automaticity mechanism. For this reason, Fogg draws another scheme:



Another aspect to consider is the difference between reward and incentive. The reward is something that happens immediately after an action, the incentive can build motivation but cannot work on our brain. Fogg explains that our brain encodes new habits, and the celebration makes it possible to enter in the brain system.

Fogg explains that our brain encodes new habits, and the celebration makes it possible to enter in the brain system. In this way if we are able to catch the best celebration and to insert it after our new behavior, our brain will record the association between the action and the pleasure. This process builds a more automatic action for the future.

Fogg's quote says: "Help people feel successful" (Fogg, 2020:188).

The sense of success, the sensation of success is a fundamental trick. In fact, the Instagram founders during his laboratories won the best project related to how to create a sense of success.

Hence, "Tiny Habits" celebration works like that:

- Perform the behavior sequence (Anchor- Tiny Behavior)
- Celebrate immediately (we have to try to live a real emotion, like a shine. For example, we feel a shining emotion when we get a good grade in an exam. Or it can happen by a song we love, a specific physical movement we do, or by what we say)

So, in this scheme are shown the moment in which we can celebrate something:



4.5 Growing your Habits From Tiny to Transformative

We need to become experts on learning if we want to understand how the change works. The tools to acquire related to the change are:

- Manipulation of behaviors that means the capacity to select and to adapt the habits.
- The recognition of new important habits. We have to know how many new habits and when we can add to our process.
- The process and the context. It means to understand the time for the “small and easy” phase and when we can add complexity to the process. Instead, the context is related to how we can manage our environment to simplify our habits.
- The mental attitude to live these new scenarios built by this process.

4.6 Removing Bad Habits

Regarding removing bad habits, B.J. Fogg show this scheme:



It is the cloud of behavior but with the opposite aim, based on removing bad habits.



If we want to remove a bad habit, we have to be focused on the stimulus. We can remove it or avoid it through the environment. But we can avoid a habit due to the "ability chain" and then by time, by money etc. Or we can use motivation. For example, we can go to bed early, reducing the motivation to put "snooze" on our alarm clock. I conclude with another example of Fogg, he said:

"An intriguing example of reducing motivation comes from my former student Tristan Harris, who has urged people to stop using technology mindlessly. One way to do this, he says, is to change our phone screens to show only grayscale. When you don't see vivid colors on your screen, his hypothesis goes, those Internet memes and social media posts become much less exciting and less motivating to your brain". (Fogg, 2020:284)

However, if these methods do not work, we should only scale back our ambitions. For example, we should stop smoking for just three days and not forever. Or we should follow Fogg’s advice, that is:

"Troubleshooting Guideline: If you forget to do the new habit, then physically or mentally rehearse the swap multiple times and celebrate in order to connect the old prompt to the new habit.

If you can’t remap the old prompt to the new habit, your choice of a new behavior might not have been so “golden” after all. That’s okay. You won’t always nail it the first time. Maybe you have an unusually steep Downhill Habit that you’re trying to replace. Perhaps you can’t make the old habit harder to do or you can’t make it less motivating. If this is the case, a good next step is to go back and select another new habit to swap in. If you’re still having trouble, then move on to the next step. If remapping the prompt doesn’t stop your old habit, then you arrive at this step. At this point, you can be pretty sure that your old habit is either more motivating or easier to do than the new habit—or both. Mapping the bad habit and the new habit to the Behavior Model helps you see what’s going on. The old habit is farther above the Action Line, which means the old habit is more compelling to you, and so you will keep doing it instead of the new habit. (Fogg, 2020:288)



And to change that, you have four options:" (Fogg, 2020:288)

	New Habit	Old Habit
Ability	1 Increase Ability Make new habit easier to do	2 Decrease Ability Make old habit harder to do
Motivation	3 Increase Motivation Make new habit more motivating	4 Decrease Motivation Make old habit less motivating

4.7 For a Good Instagram Communication

I want to try to provide guidelines to have good communication and good communication on Instagram. I cannot condemn or ignore the Instagram platform as a digital reality. The billions of users on Instagram are a challenge that we have to accept in the global Agora of public mechanized communication.

My objective is based on creating new habits to avoid ideological abuse in the photos and messages. And I believe that Fogg’s method is the best way to realize it.

What drives a user to connect with the Instagram platform?

The general motivation is a need for recognition of our identities and personalities from other people, that is represented in various moments and recorded by captions and photos. I would like to say that the motivation could be linked to the wish to run

away from solitude and incommunicability. And this situation could be interpreted as a need to live in community. We are how we communicate, and our needs can be ambiguous. Those suffering from communicative loneliness can have a positive attitude to find dialogue experiences with others. But the people can also abuse the spectacular modality, becoming exhibitionist.

H. Melville meant this in *Moby Dick* when he wrote:

"There is a wisdom that is woe; but there is a woe that is madness[...] (Melville, 2017:314)

Were this world an endless plain, and by sailing eastward we could for ever reach new distances and discover sights more sweet and strange than any Cyclades or Islands of King Solomon, then there were promise in the voyage. But in pursuit of those far mysteries, we dream of, or in tormented chase of the demon phantom that, some time or other, swims before all human hearts; while chasing such over this round globe, they either lead us on in barren mazes or midway leave us whelmed". (Melville, 2017:186)

Considering Melville's thought, how can we guide ourselves in the Instagram labyrinth? What can we do to not lose ourselves?

The structure and the dynamics of Instagram could activate a particular cultural perspective within a context of social communication. This challenge is based on unifying aesthetics and ethics. In Instagram the aesthetics is represented by the art of photographing in the digital dynamics. Instead, the ethics is represented by the messages and captions.

Thus, the objective is to focus on promoting education and self-education to gain the principles of aesthetics and ethics in photography. And moreover, the objective is linked also to the promotion of values that make life worthy.

This is my proposal and I know that to achieve this objective, we cannot be alone. We must help the birth of people associations that we could call "Small Tribes"¹⁸ using a M. Maffesoli's expression, during the decline of individualism in the post-modern society.

4.8 Knowing how to see the path of your own identity: The Act-Instant of the Places of the Soul and the Soul of the Places

Regarding the principles of photography, I recall Wender's ideas that help us to better understand the experience of seeing and to create pictures as an authentic expression of our life.

¹⁸ Maffesoli, Michel (2004), *Il tempo delle tribù*, Milano, Guerini e Associati

W. Wenders is a director and photographer, and he can help us to have a real experience of the picture and photos. Thus, I'm going to report parts of his interview in the book *"Seeing the Places of the Soul with W. Wenders"* by Carlo Truppi.

Carlo Truppi is an architect, professor and writer. He was a professor of environmental design and head of the architecture department at the University of Catania. He was focused during his research, on organic architecture within the features of the places. In fact, in 2010 W. Wenders due to Carlo Truppi received an Honorary Degree in Italy.

Wender's ideas show how it is possible to have a true visual and photographic experience related to our existential condition in today's world.

For example, the title of this photo is *"Lounge Painting"*, and it is part of a photo collection called *"Written in the West"*:



Wenders says:

"A road, a line of houses, a mountain, a bridge is something more than a simple backdrop. We have to seriously consider all these things that have a story, a personality, an identity, because they influence people who live in an environment." (Truppi, 2012:19)

In this case, the main actors are the armchairs in front of a screen that is a painting where it represents a window on the world.

W, Wenders has a great creative ability, in fact, he observes:

"Knowing how to see means knowing how to live escaping the tyranny of massification and banality. It concerns following the mystery of things, the secrets that the gods never

revealed to people. You can understand where you are only looking around you, among sounds and smells. But instead, is it today? (Truppi, 2012:21)

What I see and what I am become just one thing, also because there is no innocence in the act of seeing. We see what we want to see, we choose it, we remove it, we cut it [...] (Truppi, 2012:47) But sometimes a picture suggests something that is beyond the frame, by Seeing, entering in the world and bringing things to it. The look is a way of being related with the world because we appreciate ourselves when we know how to see everything." (Truppi, 2012:48)

and then:

"Our eye is a symbolic form. It is a metaphor of something that shows the meaning of existence. In fact, there is a quote in my film "Until the End of the World" that says « If the best part of your eye you are able to see the best part of the other's eye, you will see yourself". (Truppi, 2012:48)

W. Wenders' places are casual places but valorised in their deeper details to transmit an emotional charge.

Carlo Truppi says:

"From time immemorial, Wenders' places are inner places of people, places of the soul. Therefore, the thinking, seeing, and feeling activities are linked to a place called *Atlas of the Unforgettable*. It does not exist anonymous places but only specific places such as specific people and their uniqueness". (Truppi, 2012:21)

I show another Wenders' photo to better explain his vision. The photo caption is "Entrance", and it is part of photo collection called "Pictures from the surface of the Earth":



In this photo Wenders highlights the loss of identity. He declares:

"The cities were full of empty spaces in the past. There were spaces we could call "Nobody's spaces", built from people that lived them every day. We cannot no longer find these places in contemporary cities. We cannot find wounds built from history, and we cannot find a great availability to show their scars". (Truppi, 2012:20)

Moreover, the Wenders' proposal suggests a way of being in the landscape, a way to photograph it, a way to build landscape works. Once again, he says:

"Architecture changed how people lived. Design changed how people thought of themselves. Art changed the perspective of people". (Truppi, 2012:25)

So, I would like Instagram to help people in the search for meaning in our lives, and about it Wenders underlines:

"Today many people lost a main instinct, that is, they did not recognize no longer recognized something special in their region and villages because they lost the taste for it.

They think that their places have no value and that other places are better such as those of magazines, or virtual places, or Internet places. Many people are used to surrogate experiences and they lose the feeling of the original experience. But places can only be experienced in a direct and original way, because they need to be loved. A place is something completely real, if we lose reality, we will continue to lose places. The meaning of place is able to create solidarity, common good, shared responsibility, and if we continue to lose this meaning, we will be always greedier and without peace in ourselves.

Human beings seem to be focused on removing all those things that are small and specific and to promote only all those things that are big, business, and with power". (Truppi, 2012:82)

The essential condition to discover one's own identity is based on wandering, the travel, the personal search, a traveling wish that seems like a need, an unstable condition.

The search for identity has a main role but it is not egoism, narcissism or exhibition of our person as on Instagram.

Then Carlo Truppi asks W. Wenders:

"How can we defend ourselves from images?

The identity arises from a context, and it becomes stronger if we defend it and by valorizing its roots.

Today the main issue is represented by the images out of their context. These kinds of images fill our daily life, and they are poisonous and destructive for our lives.

My films have images in their whole context, where they are protected by a story and emotions. If I know the context of my life, my job, my emotions, my imagination in a deep way, it will give me a kind of peace to myself, by feeling a sense of identity. The emotional contact and a stable context are the most important things for people and places to reach the meaning of identity". (Truppi, 2012:89)

Our identity problems are linked to our full immersion in the digital field that stole us time. But what do we mean by time?

Wender said something also about it:

"Nowadays everybody needs more time. We are all late by considering our plans and we need to do more than what we do. It happens because we lose time such as by watching television or by answering the phone, or by visualizing messages. We experience communication as choking by deluding us that someone will watch all the recordings we do, and it is normal because no one has time to see all the records he/she makes. In our life there is an excess of documentation". (Truppi, 2012:82)

Wenders believes that to see a place indeed, it is important to recover the traveler's gaze, unlike MacCannell's opinion that believes travelers end being replaced by mass tourism.

"As a traveller I always try to avoid living as a tourist, because there is a big difference between tourists and travellers. Tourism is such a sickness of our time despite it is also a business. The tourists do not go anywhere, they move to a place only to fill their inner emptiness. They are sad at home, they move to a place and when they come back, they are again sad. Instead, the travellers wish to be in the place where they are, and they love to understand how local people live. The traveller's perspective can help to improve a place, even if his perspective is different from the locals. In fact, often something weird happens, local people are not able to see their places in depth.

As a traveller I understand that there is no difference among places, landscapes, and local people because we are the landscapes, the places we live and without them we are no one. The landscape is our most important wealth, and we should have a deep union with these places and landscapes". (Truppi, 2012:91)

In conclusion I would like to comment on Wenders philosophy by recalling an important meditation thought of C. Trungpa, a Tibetan monk.

In what sense is the meditation subject related to the authentic photographic experience?

By meditating means to leave our egocentrism and to dive in those contexts as Wenders said. This context immersion is called "let it be" by C. Trungpa means giving space to the world to speak and leaving the Three Lords of Materialism.

The Three Lords are based on three tendencies: the wish to own the world, to love our conceptions of things, and that one to be afraid to face the new things because they make us unsure.

4.9 Knowing How to Communicate on Instagram

Instagram is part of social digital communication within an environment where we have to know how to stay in it. It is not easy to design a non-ideological practice of communication by considering the current Instagram use. The ideological practices are those fake visions and opinions on our existence as human beings. The main trouble is based on business advertising that does not favor the quality of images and captions.

The advertisers aim to the amount of "I like" that are future clients and there they look at the amount of connection in the network. Anyway, despite this current condition, we have to wager for better communication and to be able to create a community of people. In the network there is a need to be born again as a tribe, but this need is hidden behind the individualistic protagonism as Maffessoli said.

Meffosoli's idea on the tribe consist of small, motivated groups by a wish of true communication based on common feelings. And according to Maffesoli, the mass society has a wish to return to nature, to a simple and authentic society. At the same time there is also a need of leaders, of guru, able to guide us to discover the joy and peace of daily life based on true personal relationships.

This wish understood by Mafessoli, was already considered by C. Trungpa which refers to the United States during the 70s.

Trungpa made a criticism about a wrong image of guru as wise of life which translates his wisdom with quotes. In fact, Trungpa said:

"I am afraid the word "guru" is overused in the West. It would be better to speak of one's "spiritual friend," because the teachings emphasize a mutual meeting of two minds. It is a matter of mutual communication, rather than a master servant relationship between a highly evolved being and a miserable, confused one[...] (Trungpa, 2002:39) Nor is it helpful to choose someone for your guru simply because he is famous, someone who is renowned for having published stacks of books and converted thousands or millions of people. Instead the guideline is whether or not you are able actually to communicate with the person, directly and thorough [...] (Trungpa, 2002:40) The process of receiving teaching depends upon the student giving something in return; some kind of psychological surrender is necessary, a gift of some sort. This is why we must discuss surrendering, opening, giving up expectations, before we can speak of the relationship between teacher and student. "Surrender" means opening oneself completely, trying to get beyond fascination, expectation and taking off our armours [...] (Trungpa, 2002:38) How do you take off your suit of armor? How do you open yourself? How do you take off your suit of armor? How do you open yourself? It is not a question of how you do it. There is no ritual or ceremony or formula for opening. The first obstacle is the question itself: "How?" If you don't question yourself, don't watch yourself, then you just do it. We do not consider how we are going to vomit; we just vomit". (Trungpa, 2002:49)

Trungpa showed us guidelines about how to look at the leadership role. The leader does not resolve issues due to his quotes and he does not wish followers, success or glory. Real leaders are those people who are brave enough to show to a community that only real-life experiences based on personal belief, could build a real experience of self-education.

A real challenge aims to promote a leadership experience in digital communication and on Instagram by valorising its principles. What is this principle? It is a way to

communicate through digital photos and captions linked to a slogan. Therefore, we cannot make speeches and believe that only speech can persuade people. Instead, we have to build communication practices through performance principles.

Regarding the performance principles I want to clarify it with a thought of Shunryu Suzuki-roshi, a zen monk. He founded the first zen community in the West, in San Francisco.

"When you do something, you should burn yourself completely, like a good bonfire, leaving no trace of yourself. Our activity is shadowed by some preconceived idea. The thinking not only leaves some trace or shadow, but also gives us many other notions about other activities and things. These traces and notions make our minds very complicated. When we do something with a quite simple, clear mind, we have no notion or shadows, and our activity is strong and straightforward. But when we do something with a complicated mind, in relation to other things or people, or society, our activity becomes very complex[...] (Suzuki, 2018:70) In order not to leave any traces when you do something, you should do it with your whole body and mind; you should be concentrated on what you do. You should do it completely, like a good bonfire. You should not be a smoky fire. You should burn yourself completely. If you do not burn yourself completely, a trace of yourself will be left in what you do. You will have something remaining which is not completely burned out." (Suzuki, 2018:71)

The leader's followers should respect this Tibetan saying:

"A guru is like a fire. If you get too close, you get burned; if you stay too far away you don't get enough heat." (Trungpa, 2002:43)

Instagram spreads a social and existential behavior, that is, to believe in a fake sociality and a fake community. Then we think to have removed our loneliness and instead when we return to our daily lives, out of our digital networks we understand that is not true. All relationships we believed were sure and stable on Instagram are actually photographic and caption illusions.

Hence, what does it mean to trust someone that for us is important?

What does it mean to follow a friend in a shared communication?

I want to say that if we want to follow someone such as a guide, we should run away from Instagram communication. And we should return to it after time with a new community spirit.

In fact, Trungpa said about it:

"I am willing to share my experience of the whole environment of life with my fellow pilgrims, my fellow searchers, those who walk with me; but I am not willing to lean on them in order to gain support. I am only willing to walk along with them. There is a very dangerous tendency to lean on one another as we tread the path. If a group of people leans one upon the other, then if one should happen to fall clown, everyone falls clown. So we do not lean on anyone else. We just walk with each other, side by side, shoulder

to shoulder, working with each other, going with each other. This approach to surrendering, this idea of taking refuge is very profound". (Trungpa, 2002:27)

According to Trungpa's idea, I think it is brilliant leadership advice of Ginny Whitelaw, who is another zen monk. She says:

"From It's All About me to I'm All About It"¹⁹.

4.9.1 For an Ethics of Public Communication in Instagram

*How many roads must a man walk down
Before you call him a man?
Yes, 'n' how many seas must a white dove sail
Before she sleeps in the sand?
Yes, 'n' how many times must the cannon balls fly
Before they're forever banned?
The answer, my friend, is blowin' in the wind,
The answer is blowin' in the wind.*

*How many years can a mountain exist
Before it's washed to the sea?
Yes, 'n' how many years can some people exist
Before they're allowed to be free?
Yes, 'n' how many times can a man turn his head,
Pretending he just doesn't see?
The answer, my friend, is blowin' in the wind,
The answer is blowin' in the wind.*

*How many times must a man look up
Before he can see the sky?
Yes, 'n' how many ears must one man have
Before he can hear people cry?
Yes, 'n' how many deaths will it take till he knows
That too many people have died?
The answer, my friend, is blowin' in the wind,
The answer is blowin' in the wind".²⁰*

The spirit of this song by Bob Dylan can help us better understand Instagram role.

Is the number of "likes" and followers if a message helps us to live better?

Or is the challenge of distorted communication destined to blowin' in the wind?

As I said we can see an alliance between business and advertising interests and the running toward visibility of the users. Therefore, we have to consider this trouble if we want better digital time. However, the problem is not linked to network automation because such as a knife, we can use it to cut a bread or to kill someone.

¹⁹ Whitelaw, Ginny, (2012), Zen leader: 10 Ways to go from barely managing to leading fearlessly, Wayne, Career Press.

²⁰ <https://www.bobdylan.com/songs/blowin-wind/>

We need a project that aims at a re-education of private and collective sensibility, and mentality. A project focused on ethical and religious values.

Is it possible to create a communication based on peace values and social justice?

But what do we mean for peace and social justice?

Regarding this specific subject, Z.Zizek in his work "*Pervert's guide to global politics*" says:

"Everybody wants peace, but an abstract call is not enough to get it. People who occupy lands always want peace within them. Israel asks for peace in the West Bank and Russian in Ukraine has a mission of peace". (Zizek, 2022:384)

Zizek observes that this huge problem is linked to social communication:

"The current moment is not the true moment, where we can understand something clearly, and the main contradiction because it is the time for the worst lies". (Zizek, 2022:383)

Therefore, this moment is the time of worst ideologies. In fact, the ideologies serve social conflict and world wars, which nowadays are realized indirectly, by exploiting conflicts among small to medium size nations.

Zizek describes our situation today:

"Nowadays the situation is different from the Cold War where there were two world visions faced each other and where the sky was divided in two spheres. But today the sky of each nation is divided, such as in the United States where there is an ideological-political war between alt-right and the liberal democratic establishment. Or in the United Kingdom there are deep conflicts about for and against Brexit.

The common land is always more consumed while we always need more global solidarity and international cooperation. In the last months the relations between pandemic and other political, social, climatic, economic crises have grown. The pandemic has to be managed combined with other problems such as global warming, class antagonism, patriarchy, misogyny, and other complex crisis factors. No sky can suggest a clear solution due to the current situation. Therefore, our time is a political time especially. This situation is not good and for this reason we must act, we should wake up." (Zizek, 2022:384)

My research on ideology is placed in this complex scenario where we have to study the Instagram platform. Unfortunately, I cannot apply Zizek's research on digital reality, in the digital photo and its captions because it needs a long observation to develop also other criteria of analysis.

Finally, I would like to conclude this paragraph introducing "Cyber-Theology" by Antonio Spadaro.

Spadaro's thesis is based on the knowledge of digital networks to promote the birth of a community of users focused on religious subjects. As catholic Christian Spadaro

underlines themes such as the experience of giving or the perspective of transcendence for the evangelical tradition. A. Spadaro's project aims to create several websites, blogs and digital newspapers. But after all my research on Instagram and his complex issues related to communication, I would like to say that Spadaro's project is a really great, and hard challenge. It seems more like a bet, where we should ask:

Is the evangelical message, the Christian proposal, faith in transcendent God still a question that interests young and adult people?

Today, a project of re-education within digital communication seems only a dream. But there are dreams that seem impossible and yet come true.

"Do not let your fire go out, spark by irreplaceable spark in the hopeless swamps of the not-quite, the not-yet, and the not-at-all. Do not let the hero in your soul perish in lonely frustration for the life you deserved and have never been able to reach. The world you desire can be won. It exists.. it is real.. it is possible.. it's yours". (Rand, 1996:813)

And related and related to the dream I want to conclude, quoting Plato:

Ath: It's likely, friends, that as the saying goes, "it lies in common and in the middle" for us, and if we're willing to risk the entire regime and throw either three sixes, as they say, or three aces, then that's what must be done; and I'll share the risk with you, by explaining and giving an account of my opinions, at least, concerning the education and upbringing that have now again become the topic of the discussion. The risk would indeed not be small, nor even comparable to certain others. And I call on you, Kleinias, to take charge of this. For with respect to the city of the Magnesians—or after whomever else the god has it named—it is you who will achieve the greatest fame by setting it up correctly, or who will never avoid the reputation of being the most courageous, at least, in comparison to all later successors. Now if, indeed, this divine council should come into being for us, dear comrades, the city ought to be handed over to it; of the present day lawgivers, none, so to speak, have any quarrel with this. And what we touched on in speech a little while ago as a dream, when we somehow mixed together a certain image of a community of head and intelligence, will really be almost a perfected waking vision—if, that is, our men have been mixed with precision, fittingly educated, and, once educated, dwell in the country's acropolis as perfected guardians whose like, with regard to the virtue of safeguarding, we have not seen come into being in our lives previously.

Meg: Dear Kleinias, from all that has now been said by us, either the city's founding must be abandoned, or this stranger here must not be allowed to go, and by entreaties and every contrivance he must be made to share in the city's founding.

Kl: What you say is very true, Megillus, and I will do just these things, and you must help.

Meg: I'll help". (Plato, Laws:969a-969d)

In the fourth chapter I was focused on this question:

How is it possible to change for the better and to feel better in the digital communication on Instagram?

I proposed the subject about how to acquire good habits in general and how to use good habits in the ICT. In this vision a paramount step is based on educating ourselves to know how to explore our identity, respecting the world of other people.

Conclusion

My research was caused by a common social and political opinion that our time would be an era without ideology. For this reason, I focused my work on understanding whether this opinion was correct. I tried to clarify the meaning of ideology, considering the results of several authors on the subject.

We know that the ideology is a social communication phenomenon, therefore we must consider what it is today, looking at its deep environment. The digital networks form it and consequently, if we want to explore the ideology phenomenon, we have to dive into it.

I tried to dive within a part of this environment, that is, Instagram. I chose it because I was impressed by an opinion of F. Haugen. She observed: "It is not just about that Instagram is dangerous for teenagers but that it harms them in a worse way than other social media".

From my perspective the ideology is part of this bad communication, but it is not easy to understand it because it has a new modality of functioning, realized by digital photos technique. Additionally, it uses captions to transmit a message. So, there are images and texts, but the images prevail on the texts and the texts are used in a decontextualized way. Thus, ICT communication changes the form and contents of the ideological message.

In fact, the new way of ideology uses a spectacular style imitating some dynamics of the theatre, television and cinema. And it forced us to know how to decode its dramatic nature. Hence, if we want to catch the meaning of ideology, we have to change our paradigm of recognition and it means that we have to apply performance's principle to slap ideology. Slapping reminded me of the "kyōsaku", a wooden slat used during the Zazen practice. It used to remedy sleepiness or lapses of concentration. But slapping also means taking a decision, a strong position against someone or something. In this case it is an act of courage and universal love that follows the search for a right and sincere behavior.

Moreover, slapping is a simple and almost a natural act, which does not require much movement but that moves us indeed.

The ideology seems like a monster with many heads and when we are faced with a monster we cannot hesitate. The end is not striking the ideology but focusing on the

tension that leads us to give a slap. This slap is only the opponent's energy turning to it.

Slapping has a message based on a need for a strong education to educate the own spirit/energy as well as the own mind and technique to reach an ethical public communication.

In conclusion, this new way to communicate ideologically, especially on Instagram, requires from us a knowledge linked to a photographic technique in general and a photographic digital technique particularly.

My research was focused to overcome these troubles and to demonstrate my thesis: the ideology does not disappear, but it has just new clothes!

Bibliography

- Abbagnano, Nicola, (2013), *Dizionario di filosofia*, Milano: Utet.
- Arnheim, Rudolf, (2004), *Art and Visual Perception: A Psychology of the Creative Eye*, Los Angeles: University of California Pr.
- Alpert, Richard, (1971), *Be Here Now*, New York: Harmony.
- Baudrillard, Jean, (1981), *Simulacra et simulation*, Paris: Editions Galilée.
- Baudrillard, Jean, (2009), *The Transparency of Evil: Essays on Extreme Phenomena*, London: Verso Books.
- Baudrillard, Jean, (2007), *In the Shadow of the Silent Majorities*, Los Angeles: Semiotext.
- Bauman, Zygmunt, (2013). *Gli usi postmoderni del sesso*, Bologna: Il Mulino.
- Barthes, Roland, (2003), *La camera chiara*, Torino: Einaudi.
- Barthes, R, (2016), *Miti d'oggi*, Torino: Einaudi
- Bernays, Edward, (2008), *Propaganda*, Bologna: Fausto Lupetti Editore.
- Calvino, Italo, (2016), *Gli amori difficili*, Torino: Einaudi.
- Chomsky, Noam, (2017), *Requiem for the American dream: The 10 principles of concentration of wealth and power*, New York: Seven Stories Press.
- Chosmky, Noam, & Feroz, Emran, (2021), *Lotta o declino: Perché dobbiamo ribellarci contro i padroni dell'umanità*, Firenze: Ponte alle Grazie.
- Cialdini, Robert, (2015), *Le armi della persuasione*, Firenze: Giunti.
- Debord, Guy, (2021), *The society of spectacle*, New York: Critical Editions.
- Derrida, Jacques, (2006), *Soprattutto: niente giornalisti! Quel che il signore disse ad Abramo*, Roma: Castelvecchi.
- Derrida, J., (2020). *Pensare al non vedere*, Milano: Jaca Book
- Deleuze, Gilles, (2014), *Logica del senso*, Milano: Feltrinelli.
- Deshimaru, Taisen, (2011), *Lo zen e le arti marziali*, Milano: SE
- Eco, Umberto, (2016), *Trattato di semiotica generale*, Milano: La nave di Teseo.
- Floridi, Luciano, (2014), *The Fourth Revolution: How the infosphere is reshaping human reality*, Oxford: Oup Oxford.
- Falcinelli, Riccardo, (2020), *Figure*, Torino: Einaudi

- Fogg, Brian Jeffrey, (2019), *Tiny Habits: The small changes that change everything*, Boston: Houghton Mifflin Harcourt.
- Fogg, Brian Jeffrey, (2003), *Persuasive Technology*, Burlington: Morgan Kaufmann.
- Freeman, Michael, (2017), *The Photographer's Eye*, London: Ilex.
- Friedländer, Paul, (2004), *Platone*, Milano: Bompiani.
- Galbraith, John, Kenneth, (1990), *Storia dell'economia*, Segrate: BUR Biblioteca Univ. Rizzoli.
- Goffman, Erving, (1966), *Behavior in Public Places: Notes on the Social Organization of Gatherings*, New York: Free Press.
- Goffman, Erving, (1959), *The Presentation of Self in Everyday Life*, New York: Anchor.
- Gombrich, Ernst, Hochberg, Julian, Black, Max, (2002), *Arte, percezione e realtà. Come pensiamo le immagini*, Torino: Einaudi.
- Gruppo of Liège, (2007), *Trattato del segno visivo. Per una retorica dell'immagine*, Milano: Mondadori Bruno.
- Guerrieri, Antonio, (2013), *Apple come esperienza religiosa*, Sesto San Giovanni: Mimesis.
- Haidt, Jonathan, (2013), *The Righteous Mind*, New York: Vintage.
- Malville, Herman, (2018), [1st edition 1851], *Moby Dick*, New York: W. W. Norton & Company.
- Hara, Kenya, (2015), *Designing Design*, Baden: Lars Müller Publishers.
- Jaeger, Werner, (2003), *Paideia- La formazione dell'uomo greco*, Milano: Bompiani.
- Klossowski, P, (2018). *La moneta vivente*, Sesto San Giovanni: Mimesis
- Lacan, Jacques, (1998), *The Seminar of Jacques Lacan: The Four Fundamental Concepts of Psychoanalysis (Seminary XI)*, New York: W. W. Norton & Company.
- Lacan, Jacques, (2007), *Il seminario-Libro IV*, Torino: Einaudi.
- Le Bon, Gustave, (2012), *The Crowd: A Study of the Popular Mind*, Mineola: Dover Publications
- Leaver, Tama, Highfield, Tim, & Abidin, Crystal. (2019), *Instagram: Visual social media cultures*, Cambridge: Polity Pr.
- Lyotard, Jean François, (1984), *The Postmodern Condition: A Report on Knowledge*, Minneapolis: University of Minnesota.
- Lippmann, Walter, (2018), *L'opinione Pubblica*, Roma: Donzelli.

- MacCannell, Dean, (2013), *The Tourist*, Los Angeles: University of California Press.
- Manovich, Lev, (2015), *Instagram and contemporary images*: Attribution-non-Commercial-NoDerivatives 4.0 International Creative Commons license.
- Manovich, Lev, (2020), *L'estetica dell'intelligenza artificiale*, Bologna: Luca Sossela Editore
- Maeda, John, (2006), *The Laws of Simplicity*, Cambridge: MIT press.
- Maffesoli, Michel, (2017). *Nel vuoto delle apparenze*, Milano: Edizioni Estemporanee.
- Maffesoli, Michel, (2004), *Il tempo delle tribù*, Milano: Guerini e Associati.
- McLuhan, Marshall, (2015), *Gli strumenti del comunicare – The medium is the message*, Milano: Il Saggiatore.
- Mishima, Yukio, (1983), *The way of samurai*, New York: Tarcherperigree.
- Ottogawa, Kobun, (2016), *Embracing Mind*, Los Gatos: Jikoji Zen Center.
- Pereira, A, Marques, A.S, Ferreira, A.J, Pereira, D.S, Fonseca, E., Ilharco, F, Sampaio, F, Coelho, F, Amado, G, Baptista, I, Capelo Gil, I, Jonet, I, Mota, I, Das Neves, J.C, Cortez de Lobao, J, Vaz de Carvalho, J, Andrade, J.G, Pereira de Almeda, J.M, Sousa Fialho, J, Ambrosio, J, Ribeiro Lopes, L, Santos, L, Carneiro, M.A, Soares, M.C, Da Gloria Garcia, M, Morgado, M, Bergoglio, J, Dias, P, Pontifice Sousa, P, Patto, P, Marques, R, & Queiros Melo, R. (2021). *A sociedade do cuidado*, Lisboa: Universidade Catolica Editora.
- Rand, Ayn, (2007) [1st edition 1957], *Atlas Shrugged*, London: Penguin Classics.
- Rossi Landi, Ferruccio, (2011), *Semiotics and Ideology*, Milano: Bompiani.
- Ruggero, E, Raciti, G, Giordana, M, Gambaro, G, Catricalà, V, Malavasi, L, Ratto, L, Estremo, V, Federici, F, Lisi, S, Spampinato, F, Federico, M, Bisogno, A, Marmo, L, Carocci, E, & Rabbito, A. (2020), *Atmosfere mediali. Visual culture studies*, Vol. 1, Sesto San Giovanni: Mimesis.
- Reale, Giovanni, (2019), *Platone - Alla ricerca della sapienza segreta*, Milano: La Nave di Teseo.
- Schwab, Klaus, (2014), *The fourth industrial revolution*, Londra: Portfolio Penguin.
- Schechner, Richard, (2018), *Performance studies*, Imola: Cue Press.
- Schull, Natasha, Dow, (2014), *Addiction by Design*, Princeton: Princeton University Pr.
- Stanziale, Pasquale, (1995), *Mappe dell'alienazione*, Bolsena: Massari Editore.

- Sorlin, Pierre, (2001), *I figli di Nadar*, Torino: Einaudi.
- Suzuki, Daisetsu, Teitaro, (2014), *Lo zen e la cultura giapponese*, Milano: Adelphi.
- Spadaro, Antonio, (2011), *Cyberteologia*, Milano: Vita e Pensiero.
- Trungpa, Chogyam, (2002), [1st edition 1973] *Cutting Through Spiritual Materialism*, Boulder: Shambhala.
- Trungpa, Chogyam, (2010), [1st edition 1969] *Meditation in Action*, Boulder: Shambhala Publications Inc.
- Truppi, Carlo, (2011), *In difesa del paesaggio*, Milano: Electa.
- Truppi, Carlo, Wenders, Wim (2007), *I luoghi dell'anima con Wim Wenders*, Milano: Electa.
- Volli, Ugo, (2003). *Semiotica della pubblicità*, Bari: Laterza.
- Virilio, Paul, (2006), *The informatic bomb*, Londra: Verso.
- Uchiyama, Kosho, (2004), *Opening the Hand of Thought*, Somerville: Wisdom Pubns.
- Watts, Alan, (1999), *The Way of Zen*, New York: Vintage.
- Wenders, Wim, (1997), *The Act of Seeing*, Milano: Faber & Faber.
- Wenders, Wim, Hoffman, Michael, (1992), *The Logic of Images*, Milano: Faber & Faber
- Whitelaw, Ginny, (2012), *Zen leader: 10 Ways to go from barely managing to leading fearlessly*, Wayne: Career Press.
- Zuboff, Shoshana., (2019), *The age of surveillance capitalism*, Milano: Faber and Faber.
- Žižek, Slavoj, (2016), *Che cos'è l'immaginario*, Milano: Il Saggiatore.
- Žižek, Slavoj, (2022), *Guida perversa alla politica globale*, Firenze: Ponte alle Grazie.
- Žižek, Slavoj, (2013), *Il trash sublime*, Sesto San Giovanni: Mimesis.
- Žižek, Slavoj, (2014), *L'oggetto sublime dell'ideologia*, Firenze: Ponte delle Grazie.

ARTICLES

- Banjac, Samdra, Maares, Phoebe, & Hanusch, Folker, (2021), “*The labour of visual authenticity on social media: Exploring producers’ and audiences’ perceptions on Instagram*” *Journal of Empirical Research on Culture, the Media and the Arts*, 84, Vienna, Elsevier.
- Hu, Yuheng, Manikonda, Lydia, & Kambhampati, Subbarao (2014), “*What we Instagram: A first analysis of Instagram photo content and user types*”, In *Proceedings of the 8th International Conference on Weblogs and Social Media*, Arizona, The AAAI Press, pp. 595-598.
- Masdari, Fateme, Hosseini, Seyed Hassan, (2021), *The aesthetics of Instagram – Exploring the aesthetics of visual and semantic aspects of Instagram*”, *Journal of Cyberspace Studies*, 5, Tehran, pp. 59-78.
- Bertetto, Paolo, (2009), *L’immagine simulacro*, *Trama y fondo*, 27, Segovia, Asociación cultural Trama y Fondo, pp. 87-104.
- Franck, Georg, (2019), *The economy of attention*, *Journal of Sociology*, 55, Vienna, Sage, pp. 8-19.