



ICONS AND SOCIAL NETWORKS Didactic Diagnosis of Communication Proposals

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ABSTRACT

This study focuses on the artistic and design praxis within the academic field, conducting a diagnostic analysis of students' creative competencies in communication skills. This was shown by crafting a social media post as an introductory component for an advertising project. The methodology entails a review of innovative teaching styles implemented in a practical activity within a communication degree module. Anticipated outcomes underscore the pedagogical significance of augmenting specific students' creative aptitudes through diverse design interventions employed within the communicative environment of social networks.

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1. Introduction

"We could say that a work of art needs four fundamental elements to be famous: what is said, who says it, how it is said, and where it is said". In the digital age, the reflection by Bonazzoli and Robecchi (2014) traverses the ancient realms of art to embrace the tenets of advertising communication, while also seeking to establish didactic mechanisms aimed at analysing the competencies and formative outcomes attributable to students. Ongoing research embraces artistic and design praxis to position it within the academic realm in order to diagnostically assess the student's competencies, primarily in creativity and communication through storytelling on social networks. In this study, the advertising proposal analysed is a social media post and a poster.

In this introduction, and considering the disciplinary knowledge underpinning the study, it is relevant to evoke Bruno Munari's insights regarding the expressive and discursive nuances inherent in art and design, particularly as they intersect with the process of communication. Hence, drawing upon the perspectives of one of the foremost authorities on artistic expression and design, spanning both industrial and graphic realms, he states that,

Design is a process of purposeful visual creation. Unlike painting and sculpture, which are the realisation of the artist's personal visions and dreams, design meets practical requirements. A graphic design unit must be placed in the eyes of the public and convey a pre-determined message. All design, even the most innovative, follows existing models, codes, forms, and genres. These models constitute the whole network of our visual language, continuously evolving and expanding (Munari, 2016, p. 36).

The demarcation between art and design should not necessitate a forced dichotomy of objectives, as both disciplines converge during the identity formation stages of communicative projects. Design, whether in its editorial, industrial, or architectural manifestations, predominantly harnesses the expressive and aesthetic resources derived from the extensive and universal repertoire of representational artefacts found throughout art history. Indeed, as Munari (2016, p. 36) contends, "It can be said that a designer is an artist because he operates within a creative realm involving ideas, imagery, and media that imply artistic engagement, albeit with a distinct aim: communication."

In this study, the communicative equation functions to enhance the rhetoric and graphic expressiveness of the advertising project. It introduces an additional variable, situated within the digital milieu of social networks, wherein the message is disseminated. This necessitates, as communication theory dictates, an active reception of the message. As María C. Alvarado asserts, "The receiver is increasingly scrutinised due to his crucial role in determining the effectiveness of the activity and simultaneously adopts a more critical yet potentially positive stance towards advertising" (Pacheco, coord., 2008, p. 25).

1.1. Advertising Praxis as a Paradigm for Didactic Analysis

On occasion, communication professionals are afforded the gratifying opportunity to engage in media narration or participate in compelling advertising campaigns centred around a product that holds personal significance, perhaps one they have long coveted or attained. This object of design, often imbued with desire, becomes iconified, setting it apart from similar counterparts. Assuming this dual role alongside their role as a consumer technically positions them as adept architects of strategic frameworks well-versed in time-honoured mechanisms, notably a unique selling proposition (USP), which holds considerable sway in brand marketing. They operate from a standpoint of innate affinity or *lovemaker*, indicative of their personality traits. This inclination harmonizes with the meticulous application of critical and technical rigour they employ throughout the different phases and subsequent resolution of communication projects.

In their primary role, guided by the diligence inherent to the USP, focus is directed towards identifying and communicating a unique attribute, advantage, or characteristic of the product that sets it apart from competitors, as suggested by Jorge Fernández (2014, p. 51). This anticipates, as articulated by Rosser Reeves (1997, p. 49), that consumers tend to retain only one key aspect from an advertisement: a singular sales pitch or standout concept.

Conversely, in their secondary role, they embody the condition articulated by Stephen Bayley (1993), wherein each consumer within today's mass market possesses the potential to serve as a discerning design critic, thereby exerting influence over their environment. The more exacting their standards, the greater the impetus for manufacturers to develop goods that align with market demands.

Considering both roles, María Martín states,

We are agents and patients of information or, in other words, senders and receivers who use the same communicative codes as always: images and words, which adapt or change their value depending on the place and time in which they are produced, that is, the spatial and temporal coordinates condition and contextualise information and communication (Pacheco, coord., 2008, p. 113).

Directing this earnest personal yearning towards the core of the projective dimension inherent in the creative environment of advertising, Pedro Hellín (2007, p. 54) contends that, "Advertising messages, as a distinct subset within the field of media messages, exhibit an authoritative structure, as their signs are carefully chosen and combined to convey a singular interpretation, one that aligns with the intentions of the sender." This inherent approach to the persuasive narrative adopted by advertising, and echoed in the media channels of journalism, where a potentially biased portrayal of the narrative and visual reality comprising the information is discernible, necessitates a foundational analysis of the array of formal aspects encompassed by the message within the educational milieu. This is particularly pertinent within the theoretical and practical frameworks delineated within university degree programmes.

In this way, Hellín categorises the pedagogical relevance of this model of persuasive discourse by establishing "three types of practices: semiotic, ideological, and economic". In this research, we do not address procedures related to audience segmentation through propagandistic and commercial instruments, nor do we identify the aforementioned ideological and economic practices. Rather, focusing on the terms of semiotics, the author contends that "the selective use of certain elements provokes [equally] selective learning in consumers. Objects are semantised to make them easily recognisable by the receivers" (Hellín, 2007, p. 56). In this regard, a specific approach by the creative team to the internal mechanisms of the model, which is the subject of the communicative intervention, could be viewed as an intriguing semantic and syntactic catalyst for the project, encompassing both narrative and graphic elements.

1.2. Articulating the Practical Activity: Structure and Mechanisms of Analysis

Exploring the reality of the project in this study and analysing the methodology and the factors, particularly focusing on the relationship between the complementary aspects of text and image in communicative content, Abraham Moles and Joan Costa (2005) contend that,

One of the main conditions that graphic work requires is to reconcile, combine, and progressively exploit this capacity to complement each other as "languages" that are substantially different but which, in the hands of the designer, constitute the grammar of graphic language and the creative ability to combine communicative configurations whose expressive force comes from the multiplication of meaning that the combination of both languages implies (p. 78).

It is a theory that ratifies the persistence of bimedia language, reinforced in the last decades of the previous century by its multimedia heir, and, since the beginning of this century, by the collectivisation of digital technologies under the influence of social networks. This determination has led to an instrumental, methodological, and discursive sequence that has been copiously implemented in all areas of communication.

Specifying professional profiles and objectives, Nick Mahon (2010) contends that "art directors cherish the poster as it enables them to utilise all their skills to convey a message through a distinctive and memorable graphic image." Nonetheless, he acknowledges that "the static images traditionally seen on posters, billboards, and transport are gradually being supplanted by digitally animated ones, challenging the conventional notion of art direction and expanding its horizons" (Mahon, 2010).

It is within these diverse realms of advertising communication, particularly concerning the approaches that interlink textual and iconographic elements within the mechanisms of online digital interaction, that the framework guiding the case study of this research is delineated. This analysis has matured within the academic curriculum of a university degree programme associated with editorial and advertising design, as well as, technically with art direction in the field of communication. It is a pedagogical method in the form of a practical exercise, adopting a diagnostic approach to evaluate students' skills and a projective approach to immerse them in the professional environment through real-world execution.

Therefore, it is imperative to provide a brief overview of the methodology employed in the activity, which facilitates the objectives of this study, to delineate its pedagogical significance within the field of design and art direction, and, by extension, within disciplines showcasing creative outcomes in the creation of advertising messages. A diagnostic test, structured in three phases, is devised to enhance student comprehension of advertising communication, thereby facilitating their assimilation into the subject's curriculum. This involves an exploration of graphic and typographic resources inherent in communicative grammar, which serve to gauge their level of creativity within the expansive domain of design and social media platforms, specifically on Instagram. Below, the methodology of the activity and its corresponding phases are described:

Phase 1.1. Social Media Post: Conceptualisation and Brainstorming

1. Selection of the design object perceived by the student as closely aligned with their personal style, interests, and preferences. This product icon serves as a conduit for their material and, to some extent, emotional aspirations. For instance, they may exhibit a fondness for brands such as Vans Off the Wall and hold a particular affinity for the black Old Skool model. In this case, the student would opt for this specific style of shoes, embellished with the iconic jazz stripe, emblematic of the brand's authentic corporate identity, originally conceived by Paul Van Doren.
2. Positioning on social media. Instagram is selected as the platform for disseminating the product, serving as the medium through which the student will showcase their evaluations of the object.
3. In this virtual space, the student will include the following elements in a post:
 - a. An image depicting the object (e.g., the aforementioned Vans Old Skool) definitively showcasing its material qualities, highlighting its strict physical reality.
 - b. Three abstract concepts characterising the object (what is conveyed), which would serve as hashtags, avoiding the use of proper nouns referencing individuals, institutions, etc.
 - c. A prominent figure, either real or fictional, that embodies the object and acts as an influential endorser (who conveys the message).
 - d. A persuasive statement imbuing the product with clear value (how it is communicated), ensuring it does not overlap with any existing claims previously attributed and disseminated by the brand in question.
 - e. The optimal physical location for its advertisement, a space chosen to maximise visibility, merging principles of retail marketing with considerations of where it is communicated, as determined within the digital domain of social networks, specifically on Instagram.

Phase 1.2. Social Media Post: Development and Social Media Dissemination

1. Considering the object that exemplifies the current exercise, the social media post, augmented with the product snapshot, might incorporate the following sequence: "Skater-Vanguard-Design | Sadie Sink (Max Mayfield) | Vans Old Skool: Navigating urban streets, gliding over asphalt | Hawkins Institute Entrance". This sequence encompasses expressions of what is conveyed, who conveys it, how it is articulated, and where it is communicated.
2. Anticipating that some students will not have an Instagram account, a template is generated in Microsoft Forms to support the inclusion of the post's data.

Phase 2. Development and Dissemination of Advertising Posters

1. With the material and the argument determined in the first phase, a new design project intervention is proposed within the creative field of advertising. In this subsequent stage of the exercise, the student will utilise all the information found in the social media post (including image, concepts, claim, character, and location) to develop a preliminary sketch of a poster for product promotion. To maintain spontaneity, particularly regarding timing, which characterises the intervention as a whole, the technique and tools utilised in crafting this graphic piece will be entirely unrestricted. It is worth noting that the theories proposed by Alan Pipes (2008) on concept design, state that "often, the depiction of a simple sketch to convey a concept can, in turn, prompt new conceptual ideas" (p. 113). Additionally, as highlighted by John Lansdown (1986), "Drawing serves not only as a means of expression. It is not solely employed to communicate ideas to others. Designers engage in drawing to externalise their thoughts and give them tangible form." It is this tangibility, stemming from the conceptualisation undertaken in the initial phase, that underpins the purpose of this conceptual sketch, serving as the genesis of the project unfolding in this phase.
2. At the compositional level, the poster will contain a graphic representation of the product, together with the figure who represents it (who says it) and the physical place chosen to advertise it (where it is said).
3. As an informative foundation of the campaign, the student will incorporate the terminology employed to define the product (what is said) and, functioning as a persuasive syllogism, the determined claim (how it is said).
4. After crafting the preliminary sketch employing traditional drawing techniques and tools, which should serve as the design antecedents to the digital outcome, the student affixes the sketch to the repository established in Microsoft Forms, a functionally integral aspect of the overall activity.

Phase 3. Project Presentation and Feedback

As a conclusion to the activity, this phase is the presentation of the project to the classroom by each student, wherein they receive feedback from their peers both verbally and in written form, using the template provided in Microsoft Forms.

1.3. Evaluative Rubric of the Activity: Recording Descriptive Labels

The analysis and the relevant global assessment of the activity involve the establishment of a correction rubric whose items evaluate various parameters of the necessary qualitative application and consequent quantitative results. They are:

1. Photography of Object: Descriptive and graphic qualities.
2. Descriptive Concepts of the Object: Conceptual uniqueness, semantic-object correspondence, and grammar.
3. Character Designation: Character-object consonance and prescriptive transcendence in dissemination.
4. Claim: Statement-target impact, construction, and grammatical structure of the text.
5. Advertising Placement of the Object: Spatial singularity, space-object, and space-target correspondence.
6. Persuasion: Adaptation of the message to the advertising precepts.
7. Visual Language: Selection and adjustment of typographic and iconographic resources.
8. Technique: Application of creative tools and graphic results.
9. Creativity: The originality of the proposal is evaluated based on its argumentative content, as well as the process and the graphic resources employed.

2. Objectives: From Diagnostic Learning to Design Creation

The overarching aim of the study is to identify and analyse a range of cross-disciplinary competencies that a student enrolled in a communication related university programme (such as Journalism, Audiovisual Communication, Advertising, and Public Relations) may possess, which apply to the initial stages of an advertising project. These competencies are associated with skills related to narrative analysis and synthesis, proficiency in information and communication technologies (ICT), and notably, the ability to generate proposals of a distinctly creative nature. This objective is realised through the completion of a practical activity, whereby the student's progress in understanding their competencies is advanced, thereby benefiting the instructor in his teaching and learning endeavours applied to the curriculum of the course.

A set of specific objectives comprising the following categories and purposes are defined:

1. To examine the behaviour of textual and visual elements at a grammatical and iconographic level within the realm of social networks, while also considering the testimony of M. Martín, who underscores the importance of "spatial-temporal coordinates that influence and contextualise information and communication"(Pacheco, coord., 2008, p. 113).
2. In terms of methodology, assess the impact of dynamic systems, such as the flipped classroom approach, in facilitating and enhancing the progression of training sessions, thus engaging students directly and enabling them to undertake professional roles specific to the advertising discipline.
3. In terms of innovation, suggest collaborative alternatives to the conventional utilisation of artificial intelligence, aiming to expedite the creative processes inherent in communication and graphic design. This approach seeks to augment students' inherent abilities to scrutinise and orchestrate the creative process in communication projects.

3. Methodology

3.1. Accessing the Object and Method of Study

This study employs an analysis protocol to establish a didactic study model. Acknowledging the monitoring protocol proposed by Víctor Puig (2015) as a "working methodology in reputation," which involves detecting "what is being said on the internet about us, who is saying it, and where they are saying it" (p. 241), albeit contextualised in the preliminary phase outlined for content creation rather than its retrieval. This model is pertinent within the communicative framework and aligns with academic praxis as applied to an exercise within communication degrees. The incompletely articulated "what, who, and where" elements of Anglo-Saxon journalism referred to by Puig closely resonate, both functionally and nominally, with those formulated by Bonazzoli and Robecchi (what, who, how, and where). However, they are situated in distinct phases of communication.

In this context, drawing from Puig's insights to align it with the procedural rationale and thereby the argument of this research, it becomes evident that "those who believe that merely identifying a few keywords in a tool constitutes effective monitoring are mistaken" (p. 245). Similarly, an erroneous selection of expressions acting as metadata, which delineates the essence of the message within a post on any social network, constitutes an error. Nevertheless, in both scenarios, we observe a function originating from hypertext, as highlighted by Mariano Cebrián (2005), referring "not only to the manner of writing with thoughts already linked to words, but also to the method of organising them appropriately and enriching them through associations with other terms and search options" (p. 111). This approach is imperative for establishing a truly representative pattern of the message, serving as a communication axis that, through the strategic pairing of iconographic and textual elements, strives to "uncover the most significant value of the product or brand, which resonates with the consumer's strongest motivation" (Labarta, 2014, p. 80).

Several of these principles are examined in the case study of this investigation, as previously indicated. The study is centred around the academic curriculum of a university-level subject pertaining to editorial and advertising design, along with art direction within the field of communication. This is a didactic exercise with a diagnostic orientation, aimed at uncovering the

creative capabilities of the student. Additionally, it adopts a project-oriented perspective, facilitating the student's immersion into the professional environment by intervening on a social media platform such as Instagram.

In summary, the methodological contribution of the student towards the advancement of the practice, as evidenced by their conceptual and graphic input in fulfilling the prescribed tasks, whether in crafting the post for a product promotion campaign or translating it into poster format, mirrors the principles of the flipped classroom system. This acknowledges distinct criteria of active methodology, placing the students as the primary architects of their own learning process. This procedural subtlety arises from the student's role as a member of the creative team responsible for content development, overseeing the progression of the advertising intervention and determining the resources, channels, and methods involved. This process serves both as a specific diagnostic activity within the curriculum of a degree, assessing competencies and as a practical exercise in content development. Moreover, it embodies a professional communicative practice spanning from the formulation of the brief to the realisation of the subsequent advertising materials (both post and poster). These materials are presented to the "client" after the didactic intervention, akin to a presentation conducted by an agency's account team.

3.2. Active Methodologies: Didactic Innovation, Professional Solution

While the proposed activity may not qualify as a conventional innovation exercise expressly tailored for integration into the pedagogical framework of the subject, it does possess characteristics akin to certain innovative teaching methodologies. Within the thematic domains explored in the exercise, which are closely aligned with persuasive communication and design, the operational dynamics necessitate the application of technical expertise rooted in innovative teaching practices adapted from specific domains within the professional field. The autonomous engagement in documentation, research, and analysis of the given case, followed by the collaborative formulation of a solution subsequently evaluated by an agency-client duo, mirrors the customary approach observed in any professional communication project. Consequently, it embodies creativity in its formulation and strategic acumen in its execution.

Under the guidance of the instructor and emulating the practices of art direction, along with the art department, the students independently navigate through the course materials that will inform their creative proposal, adhering to established guidelines and incorporating the findings attained. These findings are then shared and evaluated based on group criteria. In this manner, flipped learning, flipped classroom, or reverse learning methodologies assume a pivotal role in an activity where a significant portion of the learning process, documentation, and execution of the assessed product occurs beyond the confines of the classroom. Consequently, classroom time is allocated for activities pertaining to analysis, evaluation, and critical thinking, fostering bidirectional interaction among students and between students and the instructor, thereby facilitating a more intense and enriching learning experience compared to other didactic models (Prieto-Martín, 2017, pp. 27-28).

Nevertheless, while this dynamic mirrors the creative processes observed between agencies and clients, where the activity aims to familiarize students with professional practices, the instructional advantages of this model are not solely directed towards preparing future professionals for their field. It also encourages students to actively engage in the learning process, facilitating intensive experimentation. As Santiago et al., (2017) asserts, this approach "enables students to interact more effectively with their peers and instructors, fostering a sense of active participation and learning" (p. 32).

Typically, the flipped classroom model facilitates collaborative learning, either through the incorporation of Project Based Learning or, as in this instance, fostering the exchange of knowledge and peer assessment among students in various stages (Santiago et al., 2017, p. 23). It is through collaboration among individuals that the evolutionary success of humanity can be understood. Indeed, human groups tend to generate superior solutions and insights when problems are tackled collectively, benefitting from the diverse amalgamation of experiences, knowledge, and skills within the collective (Van den Bossche, 2006, p. 62). Thus, approaching a problem individually serves merely as a preparatory step for the focal point of the process: learning through mutual assistance and teaching through one's own contribution, drawing from the collective experiences of the group.

This interactive process proves advantageous, particularly in situations marked by disagreements, dissent, or divergent perspectives. It is important to acknowledge that conflict situations prompt a cognitive catharsis, which, upon resolution, can lead to the adoption of new viewpoints and ideas. Such transformative outcomes are challenging for individuals to attain independently, without undergoing critical examination or encountering disruptive scenarios that challenge their initial assumptions (Van den Bossche, 2006, pp. 111-112).

In the experimental context of the present didactic intervention, although the bulk of the research work and preliminary execution are carried out individually, the cardinal axis is fixed on the presentation, sharing, and co-evaluation of the results obtained. This serves two primary purposes: firstly, to establish the essential aim of any communicative product that impacts consumer behaviour, and secondly, to enrich the learning process through the experiences and knowledge shared by the group.

Moreover, the application of such methodologies and their variants to activities associated with creativity, design, and communicative strategy is highly enriching. This is because it promotes the development of competencies related to reflection, planning, execution, and evaluation of professional work, with a particular emphasis on creative and intellectual activity (Ferreiro & Calderón, 2006, p. 66).

However, at this point, certain methodological nuances need to be addressed. Firstly, while a collaborative learning practice typically requires that activities involve groups of no more than four members, the participation of 43 students divided into two groups does not imply that the purpose and process of collaborative learning are diluted or contradicted in any way. Moreover, the abundant diversity of viewpoints enriches the final result and enhances the teaching-learning mechanics through the experiences of both self and others. Having a greater number of inputs also generates wide and heterogeneous feedback.

Similarly, the proposed methodology would be effective even if the activity were divided into smaller groups, as it is adaptable to different contexts without apparent variation in mechanics and process. The individual undertaking of the exercise in research work and experimental design of the product does not prevent the roles in the final phase of co-evaluation, despite alternating between sender-receiver/evaluator-evaluated, from being entirely clear and delimited. Their tasks are well differentiated in the performance of each of their functions, which is considered a fundamental aspect of this style of teaching-learning methodology (Echeita, 2012, p. 28).

Another aspect related to cooperative learning, integrated into this final stage of the project, pertains to the development and acquisition of social skills, particularly communication skills, within the context of *praesentia* interaction (Echeita, 2012, pp. 29-30). This emphasis on communication skills is not only inherent to a communicative-persuasive environment like the one presented in the exercise but also stems from the dynamics of face-to-face interaction inherent in the activity itself. This interaction facilitates students in articulating their observations, proposals, and conclusions effectively, encouraging them to handle crucial feedback in a dual role as both sender and receiver during evaluation. The task of elucidating observation terms coincides with the contribution to a resolution provided by another participant, who responds to the same problem based on personal experience prompted by external stimulus.

Similarly, despite the documentation and execution of the project being carried out individually and incorporating the teacher's assessment, the inclusion of a deliberation space in the final instance, where the specific content is shared and evaluated cooperatively by the group, allows the exercise to be partially considered as a cooperative learning methodology.

The fundamental purpose of cooperative groups is to make their members stronger individuals in their own right. Therefore, most assessment begins with the teacher assessing the learning of individual group members. Groups are necessary for the assessment of many individual outcomes (Johnson & Johnson, 2004, p. 69).

Thus, the primary tool used to achieve fruitful interaction among participants is co-assessment. This is employed to obtain favourable results in assessing both the content and procedural progress of the exercise, as well as to achieve effective development of communicative competences. In this respect, Johnson & Johnson (2004, p. 136) mention the benefits of applying collective mechanics to the evaluation of individual activity performance. Ensuring that each student provides feedback on

the work done by the rest of the group, independently of the teacher's evaluation, brings significant benefits to the learning process and the improvement of the student's self-perception. Similarly, perceiving the influence of peers as an inspiring and decidedly positive factor is motivating and enriching for the student.

After evaluating individual work, the teacher's role remains equally essential at this point in the process. The teacher ensures that the interactions and contributions of each student positively contribute to the personal and collective experience. Their mediating role in this collaborative activity ensures not only that the dynamic develops within the expected parameters but also that any problems that may arise in group activities, such as detachment or lack of involvement of some students, lack of respect, or copying of ideas, can be avoided. This is what Zariquiey (2016, pp. 51-53) refers to as "cooperative learning" among students, favouring dynamics that counter the aforementioned problems, resulting in mutual support, trust, and a constant exchange of ideas and opinions among participants.

On the other hand, the profound connection between the exercise and the acquisition of digital competences entails considering the methodologies governing the integration of such tools into innovative pedagogical practices, with particular emphasis on the knowledge and skills pertinent to social media. This area of expertise is becoming increasingly important, not just for students' social, cultural, and emotional growth, but also for their assimilation into educational methodologies and use of resources (Marín-Díaz, & Cabero-Almenara, 2019, pp. 26-28). However, in this instance, the approach and nature of the exercise are to circumvent certain deficiencies in the correct progression of learning. These include substituting traditional tools, which are essential, with their digital counterpart merely for the sake of novelty or presenting the use of digital technology as innovative without substantively altering the learning process (Sola-Fernández, 2016, p. 46). Consequently, the methodology of the activity compels the student, particularly in his strategic and creative dimensions, to integrate various tools. These range from accessing online documentary protocols to utilising Microsoft Forms to archive information and contribute to discourse, as well as employing office automation tools for written tasks. Moreover, ICT facilitates the incorporation of analogue practices, specifically drawing and illustration routines, selected by students based on their competencies and preferences. This organisational framework wholly governs the technical execution of the creative process in communication.

In this context, a pivotal aspect of the exercise, with clear professional implications, is to instil in the students an understanding of the significant impact that planning, strategy, and creativity hold in the comprehensive evaluation of the project. These elements serve as crucial differentiators from mere self-taught amateurism, intrusive labour practices, or the indiscriminate reliance on artificial intelligence applications, often seen as substitutes for skilled professionals well-versed in the theory and practice of communication, as outlined in this methodology.

4. Results: Examining a Proposal

Having examined the active methodology that considers the development of the project phases, it is necessary to exemplify it briefly and graphically with one of the proposed pieces of evidence. Given its diagnostic and introductory nature to the subject sessions, it is imperative to note that the results yielded are grounded in an approach encompassing the full execution of an advertising project within a restricted timeframe. Specifically, the phases of ideation and proposal development are tailored to the two-session teaching interval of the subject, with an additional session dedicated to the project presentation by the students and its authors. All these aspects, as mentioned earlier, are represented in the following tables and figures, which detail the contributions of a specific and anonymized case, specifically that of student ID 32.

Table 1. Phase 1.1. Social Media Post: Conceptualisation and Brainstorming. Student ID 32 delineates the conceptual foundations of his project.

ALUMNO ID 32: EXPONE SU PROYECTO OBJETO: GALLETAS CHIPS					
DESCRIPCIÓN OBJETO: CONCEPTO 1	DESCRIPCIÓN OBJETO: CONCEPTO 2	DESCRIPCIÓN OBJETO: CONCEPTO 3	PRESCRIPCIÓN OBJETO: PERSONAJE	ENUNCIACIÓN OBJETO: CLAIM	COLOCACIÓN OBJETO: LUGAR
Dulces	Deliciosas	Crujientes	Monstruo de las Galletas	Con un sabor monstruoso	Barrio Sésamo

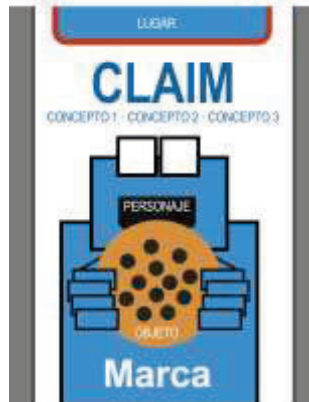
Source: Author's elaboration, 2024.

Figure 1. Phase 1.2. Social Media Post: Development and Social Media Dissemination. Student ID 32 publishes his post on Instagram.



Source: Author's elaboration, 2024.

Figure 2. Phase 2. Development and Dissemination of Advertising Posters. Student ID 32 designs the poster.



Source: Author's elaboration (interpretation of student ID 32's original), 2024.

Table 2. Phase 3. Project Presentation and Feedback.
Student ID 32 presents his project and receives feedback from his peers.

ALUMNO ID 32: EXPONE SU PROYECTO OBJETO: GALLETAS CHIPS				
ALUMNO ID(X): OPINA SOBRE PROYECTO DE ALUMNO ID 32	CONCEPTO: Alumno ID que opina... Introduce un concepto que defina el objeto (lo que se dice) elegido por tu compañero/a. Este concepto intervendría a modo de hashtag, estudiando, en este caso, la inclusión de nombres propios (personajes, instituciones, etc.).	PERSONAJE: Alumno ID que opina... Aporta el nombre de un personaje famoso —real o de ficción— que personifique el objeto y haga las veces de prescriptor publicitario (quién lo dice) en la campaña que propone tu compañero/a. En su caso, nombre artístico, inicial de nombre más apellido, o simplemente apellido si identifica claramente al personaje.	LUGAR: Alumno ID que opina... Incluye el lugar físico más apropiado para publicitar el producto elegido por tu compañero/a. Ese espacio donde colocarías el objeto para darle mayor visibilidad, aportando criterios de retail marketing y reforzando, asimismo, el parámetro dónde se dice, determinado aquí en el contexto comunicativo virtual, en Instagram.	INTERÉS: Alumno ID que opina... A modo de like y teniendo en cuenta el planteamiento de la práctica, marca "me interesa" si consideras que el resultado de la propuesta que ha realizado tu compañero/a es de alcance profesional.
INPUTS EMITIDOS				
26	Niñez	Iniesta	Patio de colegio	Me interesa
19	Niñez	Pinocho	Patio del recreo	Me interesa
14	Nostalgia	-	Pet aventura (zona Barrio Sésamo)	Me interesa
7	Infantil, infancia, merienda	El Monstruo de las Galletas	Supermercado / Televisión	Me interesa
16	Chocolaterías	Ibai Llanos	Playa de Gandia	Me interesa
3	Infancia	Pocoyo	Guardería	Me interesa
18	Almuerzo	Karlos Arguiñano	Marquesina a la salida de un colegio	Me interesa
20	Sabroso	-	Colegio	Me interesa
22	Merienda	Baloo	Parque de atracciones	Me interesa
1	Dulce	Willy Wonka	Supermercado / Tiendas repostería	Me interesa
36	Casero	Bart Simpson	Springfield	Me interesa
29	Infancia	Snorlax (Pokémon)	Bosque	Me interesa
21	Clásicas	-	-	Me interesa
32	ID 32 (alumno expone)			

Source: Author's elaboration, 2024.

5. Conclusions

The integration of ICT in the classroom addresses the needs of digital natives whose social, cultural, and recreational activities are heavily mediated by such methodologies. This represents a dual educational pathway: ICT can serve as both an end, fostering digital literacy and specific competencies, and a means, facilitating the creation and acquisition of knowledge (González & Zariquiey, 2012, pp. 211-212). In the present didactic activity, student access to technological tools is particularly significant. It aims to foster competencies related to message construction and dissemination on social networks (Table 1, Phase 1.1: Social Media Post: Conceptualisation and Brainstorming and Figure 1, Phase 1.2: Social Media Post: Development and Social Media Dissemination). Furthermore, students are expected to utilize appropriate methodologies to refine their presentation of results and facilitate interaction between participants after composing the digital narrative (Table 2, Phase 3: Project Presentation and Feedback).

In the context of producing content for social networks, the utilisation of ICT necessitates the acquisition of both practical and theoretical knowledge, aligning with the competencies outlined in communication degree programmes. Consequently, the genesis of the analysed activity largely stems from the intellectual engagement demonstrated by students during the conceptual phase. This preliminary stage is fundamental to any creative proposal, requiring reflective work and the application of technological tools. Additionally, traditional analogue illustration techniques, employed herein, augment the production methodology of the communicative model. By integrating the creation and dissemination of information units across traditional media platforms (press, radio, television) alongside contemporary multimedia protocols, which foster hypertextuality, students develop a range of skills conducive to effective communication, in line with foundational communication theories.

Directing the discourse towards the prevailing technological and speculative environment epitomised by artificial intelligence's aspiration to emulate "organic intelligence", as evidenced by the contributions within the didactic activity (refer to Table 2, Phase 3: Project Presentation and Feedback), yields a database and, consequently, a collective knowledge reservoir. This repository encompasses proposals rooted in academic and personal/social experiences, particularly within domains such as creativity and, notably, the student's individual aesthetic-emotional realm. The initial selection of the design object (of desire) serves as a natural wellspring of inspiration and information for project

development. Consequently, this practice engenders a compelling dynamic capable of mitigating the adverse effects associated with the improper utilisation of digital technologies. Such intervention necessitates the involvement of a communication professional well-versed in procedural conventions, which are not always, nor inherently, challenged by the actions and outcomes stemming from the use of digital tools.

In the future, it can be inferred that the methodology and narrative proposed in this didactic activity show the potential for replication in various contexts and subjects within the creative field. For instance, it could be applied in the developmental stages of an audiovisual project, fostering synergies between subjects of similar or different levels of expertise. As part of this procedural evolution, the training experience could incorporate other innovative teaching methods, such as service-learning. In this scenario, the involvement of a client would be introduced during the stages of preliminary sketch submission and interpretation, as well as during the collaborative analysis of conceptual precepts and subsequent phases of product development and distribution.

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