

**THE MODERNIZATION OF FUTURE SPECIALISTS' PROFESSIONAL TRAINING
IN THE FIELD OF ADVERTISING DESIGN IN HIGHER EDUCATION
INSTITUTIONS**

***A MODERNIZAÇÃO DA FORMAÇÃO PROFISSIONAL DOS FUTUROS
ESPECIALISTAS NO DOMÍNIO DO DESIGN PUBLICITÁRIO EM INSTITUIÇÕES
DE ENSINO SUPERIOR***

***LA MODERNIZACIÓN DE LA FORMACIÓN PROFESIONAL DE LOS FUTUROS
ESPECIALISTAS EN EL ÁMBITO DEL DISEÑO PUBLICITARIO EN
INSTITUCIONES DE ENSEÑANZA SUPERIOR***

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ABSTRACT: The study aims to establish the effectiveness of informatization of the foreign language learning process of professional communication and bring the feasibility of using social networks, cloud messengers, educational platforms in preparing future specialists for professional communication in a foreign language environment. The research methods are the method of pedagogical experiment, the method of questioning, observation, descriptive method, methods of synthesis, and analysis. The main hypothesis of the study is that the application of the educational potential of social networks, platforms, messengers, quizzes is an effective method of training a specialist with a high level of foreign language proficiency in the professional sphere. The result of the study determines the effectiveness of the use of the informatization process at the level of involvement of social networks, messengers to form a high level of foreign language proficiency as per profession.

KEYWORDS: Informatization. Professional communication. Social networks.

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RESUMO: O estudo visa estabelecer a eficácia da informatização do processo de aprendizagem de línguas estrangeiras na comunicação profissional e viabilizar a utilização de redes sociais, aplicativos de mensagens em nuvem, plataformas educativas na preparação de futuros especialistas para a comunicação profissional num ambiente de línguas estrangeiras. Os métodos de investigação são o método da experiência pedagógica, o método de questionamento, observação, método descritivo, métodos de síntese e análise. A hipótese principal do estudo é que a aplicação do potencial educativo das redes sociais, plataformas, mensageiros, questionários é um método eficaz de formação de um especialista com alto nível de proficiência em línguas estrangeiras na esfera profissional. O resultado do estudo determina a eficácia da utilização do processo de informatização ao nível do envolvimento de redes sociais e mensageiros para formar um elevado nível de proficiência em línguas estrangeiras por profissão.

PALAVRAS-CHAVE: Informatização. Comunicação profissional. Redes sociais.

RESUMEN: El estudio tiene como objetivo establecer la eficacia de la informatización del proceso de aprendizaje de lenguas extranjeras en la comunicación profesional y traer la viabilidad de la utilización de las redes sociales, aplicaciones de mensajería en la nube, las plataformas educativas en la preparación de los futuros especialistas para la comunicación profesional en un entorno de lengua extranjera. Los métodos de investigación son el método de experimento pedagógico, de preguntas, la observación y los métodos descriptivo, de síntesis y el análisis. La hipótesis principal es que la aplicación del potencial educativo de estas aplicaciones es un método eficaz para formar a un especialista con alto nivel de dominio de la lengua extranjera en el ámbito profesional. El estudio determina la eficacia del uso del proceso de informatización a nivel de la participación de las redes sociales y mensajeros para formar un alto nivel de competencia en lenguas extranjeras.

PALABRAS CLAVE: Informatización. Comunicación profesional. Redes sociales.

Introduction

The profession of an advertising designer is becoming more and more popular in different markets, as employers recognize the importance of marketing to sell a product. There is a growing demand for the work of a designer: employers are seeking to attract specialists in advanced technical, digital, creative abilities and skills to create additional product value through advertising and more effective promotion of the product in the market. Design is a resource for the most innovative companies. The volume of the global design market will grow steadily. Consequently, the market growth rate will be 5.1% in 2021 compared to 2020 (the market size was \$41.8 billion by revenue) (IBIS WORLD, 2021).

The advertising design influences purchasing behavior by providing potential sales growth through creative design of packaging, logos, and other advertising elements (LAING; APPERLEY; MASOODIAN, 2017). The emergence of new technologies, such as

multidimensional integrated design technologies thanks to artificial intelligence, ensures the development of this field, its expansion (WU, 2020). As a result, the style and practice of professionals are significantly changing, contributing to the transition to digital methods of creating advertising. As a result, the set of tasks, functions, responsibilities of the designer changes, which should be taken into account in professional training programs.

The introduction of technology in higher education institutions (HEIs) contributed to the training program's development for future professionals in the advertising design field. The development of specialist training programs is primarily related to technical, digital competencies (abilities, knowledge, skills, working styles), creativity, the ability to think creatively. The mentioned competencies of designers can be developed thanks to technologies already in the process of training, in particular when HEIs and employers cooperate in the creation of advertising products.

This article aims to formulate recommendations for modernizing the future specialists' professional training in the field of advertising design at HEIs.

Literature review

An advertising designer is a developer of visual product content for communication and promotion purposes based on the company's concept and the use of computer software. Advertising is a method of communication with consumers, an inventory of product realization, delivery of value, information about the product, interaction with consumers of the product. Design displays the product concept through color, logo, images that contain the marketing idea (BRIDGES, 2013). The advertising designer collaborates with programmers, photographers, illustrators, editors, and others involved in graphic design and communication to best represent the idea. Graphic design solves the problems of product objectives in the marketplace, visual depiction of the product for consumers to understand its functions (WALKER, 2017). Therefore, the role of advertising design is constantly growing, because advertising is becoming the main one of the ways to increase and retain sales. The advertising designer can perform a variety of activities: media, information, and communication, branding, traditional or Internet marketing (BENNETT *et al.*, 2017). The advertising designer transforms an idea into a visual solution to ensure consumers understand the value of the product (DONG; ZHU; LI, 2021). The designer plays the role of message and image shapers (MEGGS; PURVIS, 2016). Given the different roles of an advertising designer, a person's

competence should combine the abilities, knowledge, skills, and personal work styles that are identified and developed through professional training.

The literature actively discusses the development of designer competence through professional training programs in HEIs, particularly the combination of theory and practice, abilities, knowledge and skills, effective optimization of technical, digital, creative designer skills (AMBROSE; HARRIS 2019; CHIANG; IDRIS; CHU; DONG; ZHU; LI, 2021), practical and artistic knowledge and skills, the ability to interpret and reflect employers and users' needs of the final design product (BRESCIANI, 2019; BONNARDEL *et al.*, 2018). The separate research areas are the study of conceptual, technical design, and the use of software to develop designers' technical skills, managing advertising design processes (DZIOBCZENSKI; PERSON; MERILÄINEN, 2018). Design process management competencies include knowledge, skills between personal communication, social interaction, and the ability of designers to collaborate in teams (employers indicate teamwork skills in advertising designer job ads 80% of the time). Competencies within conceptual design include knowledge, skills to execute a personalized design advertising product focused on solving the problem of the customer and its consumers. Competencies within the technical design of advertising design include knowledge and skills in coding the interface, visual image of the product. Competencies in the use of the software by an advertising designer include technical, digital skills in the use of 2D software (Adobe Illustrator, Photoshop, InDesign). A separate competency category is the personal characteristics of the advertising designer, specific thinking, aesthetics, professionalism, stress tolerance, self-control (DZIOBCZENSKI; PERSON; MERILÄINEN, 2018; CHIANG; IDRIS; CHUEN, 2019).

The literature also explores the problem of the constant need for modernization of professional training programs for designers due to the changing needs of employers in the knowledge, skills, styles of work of designers, which is associated with the emergence of narrow specializations in this field. The need for ongoing modernization of design professional training programs is particularly urgent. In research by Frascara (2004) and Heller (2015), the authors highlight the priorities of teachers and HEIs in this area: the development of technical and digital skills of the advertising designer and general skills (planning, management, complex problem solving, understanding the design customer problem). Higher education institutions face the challenges of constantly motivating students to develop a complex system of abilities, knowledge, skills, the challenges of constantly reviewing and updating their competencies, educational programs that are often outside of design education (DZIOBCZENSKI; PERSON, 2017).

Professional training programs for design professionals aim to transfer knowledge from instructor to student, building technical skills to create advertisings with the aim of further employment in the initial stages of work. Gradually, the specialist forms their work styles and skills, together with traditional knowledge and natural abilities, providing competence development. New challenges in the design job market require an expanded range of highly specialized knowledge, skills, and work styles, requiring HEIs to incorporate an additional set of knowledge, skills outside of the traditional field into their training programs. Bhebhe (2018) carried out a classification of designers' competencies according to the following components: cognitive, functional, personal, moral, and purpose competencies (Table 1).

Table 1 – The components of graphic designers' competencies

Competencies groups	List of competencies
1. Cognitive	1.1 Design fundamentals 1.2 Industry knowledge 1.3 Contextual awareness 1.4 Multidisciplinary knowledge 1.5 Business fundamentals 1.6 Marketing fundamentals
2. Functional	2.1 Technical design skills 2.2 Conceptual design skills 2.3 Interactive design skills 2.4 Advertising design skills 2.5 Software skills 2.6 Graphic print production skills 2.7 Project management skills
3. Personal	3.1 Aesthetic and visual sensitivity 3.2 Self-driven 3.3 Adaptability and flexibility 3.4 Emotional intelligence 3.5 Interpersonal skills 3.6 Self-efficacy
4. Ethical	4.1 Professional behaviors 4.2 Professional expertise 4.3 Professional values
5. Metacompetence	5.1 Creative thinking skills 5.2 Problem solving skills 5.3 Design thinking skills 5.4 Critical thinking skills 5.5 Reflective thinking skills 5.6 Communication skills 5.7 Teamwork and leadership skills

Source: Bhebhe (2018)

The appearance of a new skills set in advertising design through the development of the digital information environment and personalized design requires professionals to develop a set, sophisticated system of knowledge, skills to address the individual needs of employers and end-users (GAIMEI; XUELING, 2019). The trend toward personalization in design is noted in Javan and Zeman (2018), “the graphic designers’ skills can be used in creating highly customized 3D-printed models”. At the same time, a set of competencies is difficult to define “the type of skills and thinking that students must evidence are difficult to define” (GILOI; DU TOIT, 2013, p. 256). The difficulty in defining the necessary competency framework, which should be the ultimate goal of HEIs training programs, is related to the regional characteristics of labor markets. While Han and Bromilow (2010) argue for the priority of building leadership competencies for designers in leadership positions, Wragg and Barnes (2016) point to the priority role of user-centered design or problem-oriented thinking skills.

Therefore, the literature has formed the main goals and objectives of an advertising designer, identified the shortcomings of professional training, and formed a system of competencies of designers. However, the literature lacks comprehensive studies of the correspondence of professional training of advertising designers to the needs of labor markets at the regional level, as a consequence, prospects, and recommendations for modernization of educational programs of HEIs training.

Materials and methods

The research proposes a combination of two approaches to modernization and development of professional training programs for advertising design specialists: 1) a comprehensive system approach to the formation of professional competence, including the development of abilities, knowledge, skills, working styles of students in the learning process; 2) a problem-oriented approach to modernization of professional training, which involves understanding the problems both future specialists will face in the work process, and employers, requiring from future specialists a certain set of competencies.

In this context, the features of the current state of professional competence of design professionals are investigated using the competence classification proposed by ONET, which includes abilities, knowledge types, skills, and work styles:

- 1) Abilities: enduring attributes of the individual that influence performance.
- 2) Knowledge types: organized sets of principles and facts applying in general domains.

- 3) Skills: developed capacities that facilitate learning or performance, including basic skills.
- 4) Work styles: personal characteristics that can affect how well someone performs a job.

The abilities, types of knowledge of advertising designers, skills, and working styles are investigated on the example of Germany, Italy, and Poland in the context of the survey data of employers and design professionals regarding the lack, excess of the relevant type of competence. Each type of ability, knowledge, skill, and working style is rated from –1 (excess) to +1 (deficit). Such structure of studying competencies, which are formed in the process of professional training (identification, development of abilities, types of knowledge of designers) and the process of practical work experience (skills, working styles), allows using a comprehensive approach to the formation of recommendations for modernization of professional training programs for specialists in the advertising design industry.

Results

Professional training of future design professionals in the EU countries is focused on students' and teachers' knowledge transfer, their practical use to build skills and abilities. Within the EU, the needs of the design market in specialists are met by networks of public-private institutes and design schools. For example, in Germany, there are 290 training programs offered by 120 design schools in higher education, of which 15 are private institutions. The design market employs 147,300 professionals (as of 2018), of which 24% are employed in the graphic and communication design subsector, 19% in interior and environmental design, 7% in industrial and product design, and 50% in other subsectors. Germany has developed and is being implemented a regional policy of design and a national strategy for the creative industries. For comparison, in Italy there are considerably fewer specialists—48,163 designers are employed in the industry in 29,201 design firms, of which 25.4% are graphic and communication designers, 14.5% are product and industrial specialists, 24.8% are fashion designers, 7% are digital designers, and 22% are working in other design fields. Italy also has much fewer schools (89), of which there are 19 universities, graduating 7,094 designers of different specialties every year. The Polish design services market is much smaller: 8,000 designers offer their services, 6,500 of them are self-employed. There are only 21 design schools in Poland, out of which 9 universities, graduating 1,500 specialists every year. A total of 35% of all specialists are graphic or communication designers, 30% are

environment and interior designers, 15% are fashion and textile designers, 10% are product and industrial designers, 5% are illustrators and 5% have other professions. Thus, the specialist market in Poland is less diversified, with a large proportion of advertising designers.

Germany shows the greatest lack of thinking abilities (score 0.149), in particular: freedom of expression of ideas, originality, understanding, and vision of the problem, deductive and inductive thinking, information management, flexibility in performing different categories of tasks (Table 2). Italy and Poland differ from Germany: Italy is found to have almost no lack or excess of individual design professionals' abilities, which may be due to differences in the design market. In Poland, all design capabilities are in abundance without singling out a particular group.

Table 2 – Shortage/surplus estimates for design professionals in Germany, Italy, and Poland, 2020

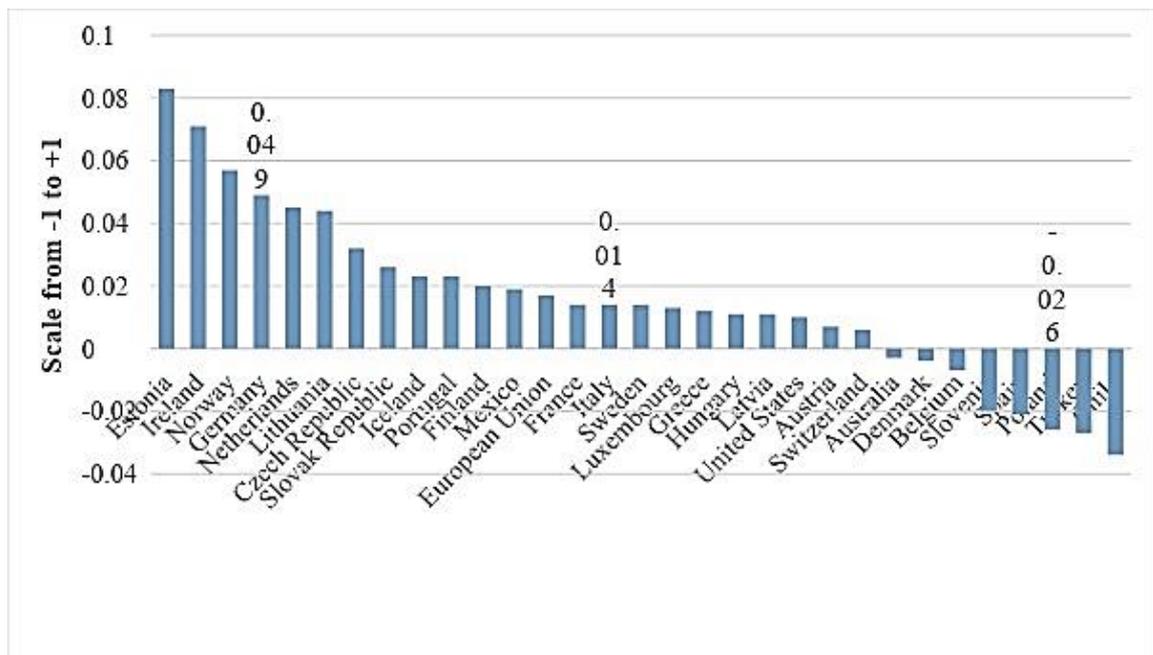
Abilities	Germany	Italy	Poland	European Union
Verbal abilities	0.195	0.07	-0.035	0.081
Oral comprehension	0.2	0.062	-0.043	0.079
Written comprehension	0.191	0.079	-0.035	0.083
Oral expression	0.203	0.061	-0.034	0.081
Written expression	0.185	0.079	-0.027	0.082
Reasoning abilities	0.149	0.046	-0.028	0.06
Fluency of ideas	0.143	0.046	-0.014	0.058
Originality	0.141	0.042	-0.012	0.057
Problem sensitivity	0.172	0.041	-0.041	0.065
Deductive reasoning	0.171	0.054	-0.034	0.069
Inductive reasoning	0.162	0.059	-0.027	0.069
Information ordering	0.13	0.042	-0.037	0.055
Category flexibility	0.123	0.037	-0.031	0.048
Quantitative abilities	0.082	0.036	-0.033	0.035
Memory	0.086	0.024	-0.012	0.033
Perceptual abilities	0.089	0.021	-0.023	0.033
Spatial abilities	0.042	0	-0.018	0.011
Spatial orientation	0.005	-0.009	-0.01	-0.003
Visualization	0.079	0.009	-0.027	0.026
Attentiveness	0.091	0.016	-0.025	0.032
Selective attention	0.105	0.024	-0.027	0.039
Time sharing	0.077	0.008	-0.024	0.025
Cognitive abilities	0.124	0.038	-0.027	0.049
Fine manipulative abilities	0.025	-0.023	-0.027	-0.001
Control movement abilities	0.012	-0.02	-0.019	-0.006
Reaction time and speed abilities	0.004	-0.013	-0.012	-0.004
Psychomotor abilities	0.014	-0.019	-0.019	-0.004

Flexibility, balance and coordination	0.003	-0.025	-0.014	-0.008
Strength and flexibility	0.006	-0.029	-0.016	-0.008
Visual abilities	0.045	0.005	-0.019	0.014
Near vision	0.14	0.045	-0.04	0.058
Far vision	0.091	0.013	-0.028	0.031
Visual color discrimination	0.054	0.001	-0.025	0.015
Night vision	0.001	-0.003	-0.005	-0.001
Peripheral vision	0.002	-0.005	-0.005	-0.002
Depth perception	0.021	-0.016	-0.022	-0.001
Glare sensitivity	0.003	-0.004	-0.008	-0.002
Auditory and speech abilities	0.084	0.019	-0.02	0.03
Sensory abilities	0.061	0.011	-0.019	0.021

Source: OECD (2021)

In Germany and Italy, there is a deficit in the types of knowledge of designers, in particular, because of the narrow specialization of professional training programs compared to Poland, where there are significantly fewer training programs and institutions (Figure 1). Thus, the narrow specialization of advertising designers requires universities to generate new knowledge, which, in turn, requires increased cooperation with practicing designers and employers.

Figure 1 – Shortage/surplus estimates of knowledge types of design professionals in Germany, Italy, and Poland compared to other EU countries, 2020



Source: OECD (2021)

It seems that the relatively large design market in Germany requires design schools to intensify their training, in particular the active development of advertising creation skills already during the students' education. In contrast to Italy, where there is an almost nonexistent deficit of different types of skills, there is in Germany a particularly acute need to develop basic content (deficit score 0.145), process (deficit score 0.147), social skills (deficit score 0.142), skill complex (deficit score 0.14), and system skills (deficit score 0.122). While Italy was found to have a low, almost nonexistent skill deficit, Poland was found to have a low, almost nonexistent, skill surplus of design professionals (Table 3).

Table 3 – Shortage/surplus estimates for design professionals' skills in Germany, Italy, and Poland, 2020

Skills type	Germany	Italy	Poland	European Union
Basic skills (content)	0.145	0.054	-0.025	0.061
Basic skills (process)	0.147	0.044	-0.027	0.062
Critical thinking	0.177	0.061	-0.036	0.074
Active learning	0.145	0.053	-0.023	0.065
Learning strategies	0.116	0.03	-0.009	0.05
Monitoring	0.151	0.032	-0.042	0.058
Social skills	0.142	0.032	-0.033	0.051
Social perceptiveness	0.177	0.037	-0.036	0.06
Coordination	0.136	0.025	-0.047	0.05
Persuasion	0.152	0.042	-0.032	0.055
Negotiation	0.136	0.044	-0.034	0.053
Instructing	0.117	0.029	-0.017	0.047
Service orientation	0.134	0.016	-0.036	0.039
Complex problem-solving skills	0.14	0.049	-0.027	0.06
Technical skills	0.02	0.002	-0.011	0.005
Operations analysis	0.077	0.027	-0.015	0.033
Technology design	0.023	0.007	-0.002	0.009
Equipment selection	0.005	-0.003	-0.005	-0.001
Installation	0.003	0.001	-0.001	0
Systems skills	0.122	0.042	-0.022	0.054
Judgment and decision making	0.151	0.052	-0.027	0.066
Systems analysis	0.105	0.04	-0.02	0.048
Systems evaluation	0.11	0.035	-0.018	0.047

Resource management skills	0.072	0.018	-0.041	0.032
Time management	0.123	0.036	-0.041	0.051
Management of financial resources	0.036	0.011	-0.044	0.02
Management of material resources	0.033	0.003	-0.036	0.017
Management of personnel resources	0.095	0.024	-0.041	0.041

Source: OECD (2021)

The countries also differ in the style of designers' work, which is formed in specialists during their professional training. Germany especially lacks such personal characteristics as achievement orientation, result orientation (effort, persistence, initiative), leadership qualities, interpersonal cooperation, social orientation, self-control, stress-resistance, adaptability and flexibility, conscientiousness, independence, and practicality (innovativeness, innovativeness). On the opposite, in Italy, there is practically no deficit of the mentioned personal qualities of specialists, while, in Poland, there is practically no surplus (Table 4).

Table 4 – Shortage/surplus estimates of design professionals' working styles in Germany, Italy, and Poland, 2020

Type of work style	Germany	Italy	Poland	European Union
Achievement orientation	0.288	0.078	-0.075	0.109
Achievement/effort	0.278	0.072	-0.071	0.103
Persistence	0.293	0.084	-0.071	0.113
Initiative	0.295	0.077	-0.084	0.11
Social influence	0.261	0.046	-0.088	0.096
Leadership	0.261	0.046	-0.088	0.096
Interpersonal orientation	0.271	0.034	-0.081	0.085
Cooperation	0.296	0.048	-0.101	0.097
Concern for others	0.273	0.033	-0.077	0.084
Social orientation	0.245	0.021	-0.065	0.074
Adjustment	0.296	0.048	-0.086	0.101
Self-control	0.296	0.039	-0.09	0.096
Stress tolerance	0.302	0.054	-0.085	0.105
Adaptability/flexibility	0.29	0.051	-0.084	0.102
Conscientiousness	0.319	0.065	-0.109	0.112
Dependability	0.32	0.057	-0.112	0.11
Attention to detail	0.308	0.069	-0.107	0.109
Integrity	0.328	0.068	-0.108	0.115
Independence	0.261	0.059	-0.083	0.095

Practical intelligence	0.269	0.078	-0.057	0.105
Innovation	0.248	0.056	-0.052	0.092
Analytical thinking	0.29	0.099	-0.061	0.118

Source: OECD (2021)

Discussion

The study provides evidence of significant differences in the professional training of designers in different countries, depending on the market of design services, its state, specialization, development, the need for highly specialized specialists. Consequently, the diversified German design market signals the need to modernize the professional training of advertising designers due to the identified deficits of abilities, knowledge, skills of specialists. Despite the current 290 training programs for designers, Germany needs to look at the different sets of skills of students to be formed during the training. Consequently, HEIs training programs should build new knowledge and provide students with the choice of taking additional courses to understand new trends in design. In comparison, the Italian and Polish markets differ significantly in terms of both the volume of designer services and the number of educational programs, the number of design schools, the number of professionals on the market, and the number of graduates. If in Italy revealed virtually no deficit of abilities, knowledge, skills design specialists, in Poland virtually no excess, in particular, because of the poorly developed design market, a large part of the classical professions in this field. Therefore, in Germany, it is advisable to prioritize sets of skills, knowledge, skills depending on the specialization of the future specialist.

Heller (2015) discusses the problems of teachers' priorities in design education in the context of technical design skills, more general skills (planning and design, management, complex problem solving), software application. Teachers have the function of encouraging students-future designers to develop competencies, encouraging the learning of new skills outside of HEIs training and education programs (DZIOBCZENSKI; PERSON, 2017). However, it is advisable to transfer this function to the students themselves, simply by introducing them to the range of potential specializations in the labor market. In this way, the student may be interested in learning about the cases of different companies and choosing a person's profession.

Design industry employers emphasize *practical experience* more than *academic qualifications* when hiring designers. However, it is impossible to form a complex system of full-fledged competencies of a designer during training, especially as regards creative

thinking, problem-oriented, critical thinking, sensitivity to the final product. These competencies are formed only in the process of constant work, rather than learning and receiving basic knowledge. As the research shows, design schools, especially in Italy and Poland, form effective sets of competencies with insufficient deficits of knowledge, skills, and abilities. Narrowly specialized skills can be formed only with the specialist's feeling of need for them, with a high interest in the profession if they have experience in a certain design specialty. To do this, the professional can take advantage of informal training and training programs (CHIANG; IDRIS; CHUEN, 2018). Design educators and HEIs should not constantly be working to modernize training programs. The focus should be on the deep theoretical knowledge that serves as the foundation of any highly specialized position in advertising design. Narrowly specialized skills are formed only with long-term work and practice in the design field, which is not enough during training at HEIs.

Conclusions

The professional training of future design professionals in the EU countries is focused on students' and teachers' knowledge transfer, their practical use to build skills and abilities. Within the EU, the needs of the design market in specialists are met by networks of public-private institutes and design schools. The domestic design market determines the specialization of educational training programs for advertising design professionals. In Germany, there are 290 training programs offered by 120 design schools in higher education, of which 15 are private institutions. There are 147,300 professionals employed in the design market. To compare, Italy has a much smaller number of professionals—48,163 designers are employed in the industry in 29,201 design firms. Italy has far fewer schools—89, of which 19 universities, graduating 7,094 designers of various specialties each year. The Polish design market is much smaller: 8,000 designers offer their services, of which 6,500 are self-employed. There are only 21 design schools in Poland, of which 9 are universities. At the same time, in Germany, the lack of thinking abilities, the lack of types of knowledge of designers, the lack of basic content, process, social skills, complex problem-solving skill, and system skills are found. Italy traditionally has the highest quality professional training programs in design and therefore revealed almost no lack or excess of individual abilities of design professionals, the sufficiency of different types of knowledge of designers, almost no deficit of different skills types, which may be related to the differences in the design services market. Poland has a much smaller number of training programs and educational institutions,

and all the abilities, knowledge, and skills of designers are in abundance without singling out a particular group. It seems that the relatively large market for design services in Germany requires design schools to strengthen the training of specialists, in particular, the active development of advertising creation skills as early as during student training.

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