



Faculty of Applied and Creative Arts

**Developing a Competition-Based Pedagogical Model
for Advertising Design Education in Chinese Higher Education**

Li Jinghe

**Doctor of Philosophy
2026**

Developing a Competition-Based Pedagogical Model
for Advertising Design Education in Chinese Higher Education

Li Jinghe

A thesis submitted

In fulfillment of the requirements for the degree of Doctor of Philosophy

(Design Technology)

Faculty of Applied and Creative Arts
UNIVERSITI MALAYSIA SARAWAK

2026

DECLARATION

I declare that the work in this thesis was carried out in accordance with the regulations of Universiti Malaysia Sarawak. Except where due acknowledgements have been made, the work is that of the author alone. The thesis has not been accepted for any degree and is not concurrently submitted in candidature of any other degree.

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Signature

Li Jinghe

Name:

Li Jinghe

Matric No.:

20010011

Faculty of Applied and Creative Arts

Universiti Malaysia Sarawak

Date : 30th January 2026

ACKNOWLEDGEMENT

Firstly, I would like to express my sincere gratitude to Dr. Mastika, my supervisor. Without his guidance, support, and encouragement, this research would not have been possible. Under his meticulous guidance, I successfully overcame many challenges and gained profound learning experiences. He consistently reviewed my progress, provided invaluable advice and corrections, and his unwavering encouragement and belief will forever inspire me.

Secondly, I want to extend my heartfelt thanks to my family. I am grateful to my mother and father; their selfless dedication and continuous encouragement have propelled me to achieve every milestone. I also deeply appreciate my wife, Zhang Min, and my daughter, Li Yuchan; they are the pillars of my life. Their understanding and support have enabled me to fully dedicate myself to my research work.

Additionally, I would like to specially thank Professor Dr Ernesto Pujazon for his professional advice and invaluable assistance, which have had a profound impact on my research work.

Lastly, I sincerely thank all friends and colleagues who have supported and understood me, helping me through many challenging times and enabling me to successfully complete this academic journey.

ABSTRACT

Despite the increasing use of advertising design competitions in higher education, there remains a lack of systematic teaching model that effectively integrate these competitions into formal curricula. Current instructional practices are often fragmented, lacking theoretical support, pedagogical coherence, and alignment with industry needs. This study addresses these challenges by developing a structured competition-based teaching framework the C-M I T model grounded in Bloom's taxonomy, constructivist learning theory, and blended learning. Employing a mixed-methods approach, including questionnaires, interviews, and observations, the study examines how advertising competitions enhance students' creativity, practical skills, while also promoting teachers' professional development. The Findings indicate that competition-based instruction significantly improves student innovative ability in practice, enhance problem-solving skills, and strengthen professional competence, offering a viable model for bridging the gap between theoretical learning and real-world application in advertising learning and teaching.

Keywords: Advertising design competition, active learning, creativity, practical skills, pedagogical innovation.

Membangunkan Model Pedagogi Berasaskan Pertandingan bagi Pendidikan Reka Bentuk Pengiklanan dalam Institusi Pengajian Tinggi di China

ABSTRAK

Walaupun pertandingan reka bentuk pengiklanan semakin banyak digunakan dalam pendidikan tinggi, masih terdapat kekurangan model pengajaran yang sistematik untuk mengintegrasikan pertandingan ini secara berkesan ke dalam kurikulum formal. Amalan pengajaran semasa sering kali bersifat terfragmentasi, kurang sokongan teori, ketekalan pedagogi, dan tidak selari dengan keperluan industri. Kajian ini menangani cabaran tersebut dengan membangunkan satu rangka kerja pengajaran berasaskan pertandingan yang berstruktur model C-M I T yang diasaskan kepada Taksonomi Bloom, teori pembelajaran konstruktivis, dan pembelajaran campuran. Menggunakan pendekatan kaedah campuran, termasuk soal selidik, temu bual, dan pemerhatian, kajian ini meneliti bagaimana pertandingan pengiklanan dapat meningkatkan kreativiti pelajar, kemahiran praktikal, di samping menggalakkan pembangunan profesional dalam kalangan pensyarah. Dapatan kajian menunjukkan bahawa pengajaran berasaskan pertandingan secara signifikan meningkatkan keupayaan inovatif pelajar dalam amalan, memperkukuh kemahiran menyelesaikan masalah, dan mempertingkatkan kecekapan profesional. Kajian ini menawarkan satu model yang berdaya maju untuk merapatkan jurang antara pembelajaran teori dan aplikasi dunia sebenar dalam pengajaran dan pembelajaran pengiklanan.

Kata kunci: *Pertandingan reka bentuk pengiklanan, pembelajaran aktif, kreativiti, kemahiran praktikal, inovasi pedagogi.*

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LIST OF ABBREVIATIONS

OBE	Outcome Based Education
BOPPPS	Bridge, Objective, Pre-assessment, Participatory Learning, Post-assessment, Summary
I-T1	Interview of Teacher 1
I-T2	Interview of Teacher 2
I-T3	Interview of Teacher 3
I-T4	Interview of Teacher 4
I-T5	Interview of Teacher 5
I-T6	Interview of Teacher 6
I-T7	Interview of Teacher 7
I-T8	Interview of Teacher 8
C-M I T	Competition Master Internalize Transfer

CHAPTER 1

INTRODUCTION

1.1 Study Background

Advertising design plays a crucial role in modern advertising, serving as a vital medium for commercial communication. It is a discipline known for its high level of creativity and artistry. With the rise of globalization and the rapid development of information technology, both the form and content of advertising design are constantly evolving, presenting new opportunities and challenges for advertising design education.

In recent years, advertising design competitions have emerged as an innovative educational model that is gaining recognition in the field of advertising education. These competitions provide students with a platform to showcase and enhance their professional skills while gaining valuable experience through practical application. This teaching approach not only stimulates students' creativity but also improves their practical abilities. Additionally, it offers teachers new perspectives and inspiration for their instructional methods. It can be seen from the following aspects that advertising competition teaching will become more and more a hot choice in colleges and universities.

Firstly, the world has transitioned from the industrial age to the information age, and since the Internet and other forms of information technology have entered people's lives, they have had a significant impact on all facets of our lives. Without leaving our homes, the Internet can be used to learn about any country in the world (Yang, 2015). The International advertising Competition in Mexico, the International advertising Competition in Cyprus, the Red Dot Award and the "IF Award" in Germany, among others, have all

accepted submissions via the Internet and have provided a large platform for the exchange of internationally renowned design talents (Peng, 2014).

The 2024–2029 Analysis Report on the Current Situation and Future Development Trends of the Advertising Industry highlights that digital transformation represents one of the most significant trends in China’s advertising sector. Driven by the widespread adoption of internet technologies and the rapid expansion of mobile internet users, digital advertising has become the dominant force in the market. The integration of cutting-edge technologies—such as big data, artificial intelligence, and cloud computing—has enhanced the precision and efficiency of ad delivery, while also improving user experience. Moving forward, digital transformation will continue to advance, with the industry placing increasing emphasis on data-driven approaches and intelligent decision-making to achieve more customized and effective marketing strategies.

Second, China's Internet is expanding quickly, and national policies are crucial to college competitions. According to the 35th Statistical Report on Internet Development in China published by CNNIC (China Internet Network Information Centre), there were 650 million Internet users in China in 2014, with a 48% penetration rate (Xu, 2012). The culmination of the National Competition for College Students has been building since 1989, when the Central Committee of the Communist Youth League, the China Association for Science and Technology, the Ministry of Education, the all-China Federation of Students, and local governments held the first "Challenge Cup" National Competition for college students' extracurricular academic and scientific works. The National University Advertising Art Competition, the University Student Electronic Design Competition, the University Student Program Design Competition, and other competitions of various kinds

and levels have significantly improved the ability of university students to innovate and have trained a large number of talented individuals for the nation.

Due the fact, that disciplinary competitions play a significant role in the development of innovative talent, the State places a high priority on their development. It is noted in the opinion that they should "continue to develop the university students' competition activities, support the university students' competition activities with greater influence and wide participation." In 2007, the state promulgated the opinions of the Ministry of Education and the Ministry of Finance on the implementation of the project of teaching quality and teaching reform for undergraduate courses in institutions of higher learning.

The Ministry of Education and the Ministry of Finance jointly developed the "implementation of institutions of higher learning, the opinions of the undergraduate teaching quality and teaching reform project" in 2011. The "opinions" make clear the components of the building of the strengthening academic competition; the "opinion" also offered to actively carry out activities related to the college students' subject contest that had a greater impact on the support. In December 2017, The General Office of the State Council issued Several Opinions on Deepening the Integration of Industry and Education, which can be seen that the country has put forward clear and specific goals for education reform. (Guan et al., 2019) A communication bridge between businesses and universities has been directly established by the National College Students Advertising Art Competition, Ad Campus, Jindu Award, and other significant events in the industry and at the universities level (Li, 2018).

According to the People's Republic of China's Ministry of Education and Ministry of Finance's circular (No. 105[2019] of the Ministry of Education and Ministry of Finance) on the release of "measures for the assessment of national scholarships for undergraduate students," students can apply for a national scholarship for their respective college level if they score in the top 10% (including 10%) in both academic and comprehensive examination results. Students who achieve significant results in the subject competitions but do not place in the top 10% in academic achievement ranking or in the comprehensive assessment but do place in the top 30% (including 30%) may also apply for national undergraduate scholarships.

Ni & Cai (2020), through their research on talent demand in advertising enterprises, identified several issues: a mismatch between advertising education and industry needs, misalignment between curriculum structures and job standards, a disconnect between practical teaching and required technical competencies, outdated teaching content relative to industry developments, and insufficient practical project experience among faculty.

As a result of the market economy's quick development in today's society, practice and innovation skills are now more in demand as talents. This necessitates that universities focus more on the development of talent in the area of innovation and practice-skills. Universities strive to improve student enthusiasm for professional ability and competition.

Ma and Zhou (2020) pointed out that there are numerous problems in the current traditional advertising design education process. Firstly, the courses predominantly adopt an indoctrinatory teaching approach, resulting in a lack of communication and interaction between teachers and students. Secondly, the closed teaching model restricts students' opportunities to engage in social practice, which not only weakens their practical skills but

also significantly diminishes their learning initiative and enthusiasm. Moreover, advertising design encompasses a wide range of knowledge points, yet due to limited class hours, many topics cannot be thoroughly explained in class. Finally, the use of a single assessment method leads students to focus excessively on exam-relevant content, making it difficult for them to grasp the overall knowledge system of the course and reducing their motivation to actively pursue supplementary knowledge outside the classroom. The need for talent in the advertising industry is growing, which has raised the bar for standards and quality. These requirements include keen insight, a wealth of imagination and creativity, overall control over integration, accuracy in execution, interpersonal skills, the capacity to learn, a background in the industry, a broad range of skills, and the capacity for practical application. Advertising companies are looking for prospects who meet these requirements (Bian, 2024).

Due to a lack of students with real-world experience and creative thinking, the traditional teaching approach does not satisfy the needs of advertising companies. This serves as inspiration for developing a teaching strategy focused on competition (Sun, 2024).

Furthermore, with the evolution of modern educational theories and pedagogical paradigms, there is growing interest in experiential and constructivist learning approaches, which emphasize student-centered, real-world learning experiences (Kolb, 1984; Biggs & Tang, 2011). Advertising design competitions naturally align with these pedagogical shifts by offering students opportunities to confront real-world design problems, collaborate in teams, and deliver solutions that are judged by industry experts. Such a setting provides authentic learning experiences that are difficult to replicate in traditional classroom environments. These competitions can serve as catalysts for bridging theory with practice,

reinforcing students' conceptual understanding while simultaneously refining their technical and communicative proficiencies.

In addition to benefiting students, advertising competitions provide a valuable platform for teachers to refine their pedagogical strategies, incorporate industry feedback, and adapt curricula based on real-time insights. Teachers serve not only as instructors but also as mentors and project supervisors, requiring them to engage in ongoing professional development. This dynamic helps narrow the gap between academic instruction and industrial practice, reinforcing the relevance of advertising education in an ever-evolving media environment (Jin, 2023).

In summary, advertising design competitions, as a form of practice-oriented teaching, not only align with experiential and constructivist learning approaches, but are also supported by policy frameworks and practical evidence, demonstrating strong pedagogical potential. However, the systematic integration of competitions into instructional design remains underdeveloped, particularly in terms of theoretical modeling and replicable pedagogical frameworks. Therefore, this study aims to construct an integrated teaching model based on advertising design competitions, with the goal of enhancing both students' learning outcomes and teachers' instructional strategies.

1.2 Problem Statement

1.2.1 Current Problem with Learning

Despite advancements in educational technology, many advertising design courses still rely heavily on traditional didactic teaching methods, with an overemphasis on theoretical knowledge and insufficient practical application. This outdated approach results in several problems:

Firstly, students show low motivation and initiative in advertising design classes. Many students passively absorb information rather than actively engaging in the learning process. Wang (2019) argues that student learning graphic advertising design courses in current university heavily relies on textbooks selected by instructors. However, many of these textbooks contain outdated information, and instructors often do not update their teaching materials promptly. This results in a lack of innovative and cutting-edge theoretical knowledge or representative case studies. Additionally, the teaching methods employed by instructors tend to be monotonous, with many still relying primarily on PowerPoint-based lectures. This approach results in minimal classroom interaction, failing to create an environment conducive to fostering student creativity. Consequently, this situation leads to insufficient student motivation and initiative, resulting in suboptimal learning outcomes.

Cheng (2017) stated that in the current environment of teaching advertising design, teachers tend to focus more on in-class instruction than on the development of students' practical skills. Therefore, students may pay more attention to marks and grades rather than to the learning process ignoring the improvement of practical skills, students end up only knowing one result which is the final grade-marks; however, they lack to think about "why or how" the learning process is important, this may be due to the inert thinking, developed in traditional teaching; students' professional and practical knowledge may always be in a state of dormant, beside the knowledge they have acquired cannot keep up with the pace of the modern times, and the skills they have learned before may have no place in modern society; therefore, this may encourage the student while study advertisement design programs to lack of enthusiasm which is manifested in a greatly attrition.

Bai (2022) conducted a survey involving 180 students majoring in advertising design, revealing that under traditional teaching models, students' scores for "learning proactivity" were significantly lower compared to those in the action learning group. The author attributes this deficiency primarily to the excessive virtualization of task scenarios and the unidirectional, lecture-based teaching approach, both of which inhibit students' active participation. Building on these findings, Bai further advocates that institutions offering advertising design programs must align their curricula more closely with real-world industry needs. This alignment necessitates a comprehensive reconstruction of teaching methods to systematically enhance the overall quality of education in the discipline.

Second, students lack of critical thinking and creative thinking which is necessary for learning. In the context of advertising design education, the lack of critical and creative thinking skills among students has become a significant obstacle to their learning and career development. The importance of critical thinking lies in its ability to develop students' independent thinking skills, enabling them to evaluate the reliability and validity of information and make rational judgments. On the other hand, creative thinking refers to the ability of students to transcend traditional thinking patterns and generate unique and innovative ideas and solutions. The absence of these cognitive skills not only impacts students' academic achievements but also restricts their career development prospects.

Paul and Elder (2006) emphasized that critical thinking is crucial for students to comprehend and analyze complex information and to engage in logical reasoning. Furthermore, Runco and Jaeger (2012) argue that creative thinking is a fundamental skill for solving problems and creating innovative designs. Dewey (1933) in

his classic work "How We Think" pointed out that one of the goals of education should be to cultivate students' critical thinking abilities. Dewey suggested that critical thinking enables students to challenge existing knowledge and perspectives, leading to a more profound understanding of problems. Dewey suggested that critical thinking enables students to challenge existing knowledge and perspectives, leading to a more profound understanding of problems. Consequently, in advertising design education, we should stress and actively foster students' critical and creative thinking skills to assist them in accurately analyzing complex information and issues and generating innovative solutions. Sumarni and Kadarwati (2020) highlighted the importance of teachers facilitating students' critical and creative thinking in the educational process, which is essential for acquiring the skills needed in the 21st century.

The inherent structure of graphic advertising design courses often renders the exploration of aesthetic principles relatively ambiguous, which limits students' depth of understanding in aesthetic theory and artistic expression. As a result, their ability to translate creative concepts into compelling visual representations is constrained, ultimately hindering the development of their creative expression and aesthetic sensibility in design practice. This limitation is also noted by Zou et al. (2024), who argue that the absence of an interdisciplinary framework in graphic advertising curricula further weakens students' capacity to integrate aesthetic insights with design execution, thereby restricting the cultivation of comprehensive creative competencies.

Zhang (2021) emphasizes that current graphic advertising design education commonly neglects the cultivation of students' creative thinking, which severely hampers the development of core competencies. This deficiency results in student works that lack

originality, are overly formalistic, and prone to imitation. To address this issue, he proposes a series of targeted instructional strategies: employing the rational appeal method to train rational creativity; utilizing leap imagination techniques to stimulate creative thinking; applying analogy induction to foster convergent thinking; adopting transfer thinking to enhance reverse thinking capabilities; and using brainstorming to strengthen divergent thinking. He argues that the systematic application of these methods is essential for constructing a teaching environment that effectively stimulates creativity. Such an environment is crucial for nurturing innovative advertising talents equipped with critical thinking skills and the ability to solve complex problems.

Traditional advertising course continues to use virtual projects, which cannot provide students with detailed information about companies or products for reference. This lack of project theme traction leads to insufficient originality, making it easy for students to copy creative elements from others, a more significant issue in advertising design courses (Wang, 2019).

Third, a significant shortfall exists in students' practical skills and teamwork abilities in advertising design class. Students often lack exposure to authentic industry challenges and opportunities to collaborate on creative projects. The traditional teaching model tends to prioritize theoretical knowledge while neglecting the development of practical skills and teamwork spirit. This approach not only restricts students' overall growth but also hinders their competitiveness in the professional field.

Wu (2022) highlights that the current advertising design courses have few practical elements and limited time, which do not sufficiently address the need to develop students'

practical skills, leading to students mainly gaining theoretical knowledge and lacking practical application skills.

Moriarty (2014) stresses that advertising design is a field that is highly practical, and students need to gain practical experience to master design techniques and tools. Yet, many courses today lack adequate real-world projects, resulting in a noticeable shortfall in students' practical skills when confronting real work environments.

Bai (2022) contends that the conventional pedagogical paradigm disproportionately privileges theoretical explication over experiential engagement, thereby preventing students from acquiring authentic collaborative competencies and practical capacities. Consequently, their creative outputs exhibit a conspicuous paucity of practical value, and graduates experience considerable difficulty in acclimating to corporate environments upon entering the workforce.

Additionally, teamwork is equally crucial in advertising design. Advertising design projects generally demand tight cooperation between team members across different fields such as creativity, copywriting, and design. Amin and Maher (2019) have shown that teamwork is a critical success factor in the advertising industry. Nevertheless, current educational approaches frequently focus excessively on individual achievements and overlook the cultivation of teamwork skills, resulting in students struggling to adjust to collaborative work environments in their professional careers.

1.2.2 Problem Regarding Using Advertising Competition in Class

First and foremost, many renowned advertising competitions in China have introduced numerous advantageous mechanisms to encourage university student

participation. For instance, the Academy Award of Advertising Festival of Chinese College Students (AD Campus) provides substantial evidence for integrating the competition into advertising design curricula. As detailed on the official website and summarized in the Table 1.1 below, incorporating the AD Campus into course instruction effectively addresses the prevalent challenges of "simulated briefs and lack of real-world practice" inherent in traditional classrooms. Moreover, it facilitates university-industry collaborative education at zero cost.

Table 1.1: Characteristics of the AD Campus Advertising Competition

Advantage of Using Advertising Competition AD Campus in Class	
Open-entry Participation	All enrolled students from junior colleges, undergraduate programs, master's, and doctoral programs nationwide — including those from Hong Kong, Macao, Taiwan, and international students — are eligible to register. Participation is entirely free of charge.
Real-world Proposition	Each edition of the competition issues over 20 creative briefs provided by well-known brands, including those in the advertising design category, requiring students to develop projects aligned with actual business objectives.
Competition Awards	Both competition seasons feature a five-tier award system, including Gold Award, Silver Award, Bronze Award, Excellence Award, and Finalist Award, with official certificates granted to recipients. Additionally, winners of the Bronze Award and above receive cash prizes.
Open Courses and Resource Packages	The organizing committee offers online creative open courses, live-streamed sessions on brand strategy interpretation, and official resource packages. Instructors can seamlessly integrate these materials into their classrooms as case-based teaching resources.
Competition Cycle	Spring Competition: March to June each year Autumn Competition: September to December each year
Online Process	All submissions are made online through the official competition website, where each entry is assigned a unique identification number by the system. Students can upload and revise their work at any time within the course period.

Table 1.1 continued

Industry Exposure and Employment Opportunities	Award-winning works are showcased on the official website of the Academy Award and across the Creative Planet WeChat network, serving as high-value additions to students' job-seeking portfolios. Additionally, the organizing committee collaborates with enterprises to establish a Creative Talent Pool, offering direct pathways to internships and employment opportunities, particularly for students from regional universities.
Hosting Organization	China Advertising Association (CAA)

According to the Table 1.1, the competition is freely accessible to all enrolled students nationwide, and instructors can directly convert competition tasks into course assignments. This eliminates additional registration fees and administrative procedures, offering a feasible model for local universities to organize large-scale student participation. More critically, each season of the AD Campus releases over twenty authentic strategy briefs provided by well-known brands, requiring students to develop creative solutions and executions aligned with actual commercial objectives. This approach naturally aligns with the project-based teaching logic in advertising design courses. Consequently, students are no longer "designing for the sake of assignments" but "creating for brands," ensuring precise alignment between learning objectives and industry demands. This significantly enhances student engagement and proactive participation in class.

The competition's online submission system allows students to upload and revise their works throughout the course cycle, enabling instructors to monitor progress in real-time and provide iterative guidance. This mechanism grounds formative assessment in concrete evidence and seamlessly integrates course pacing with competition milestones.

The AD Campus offers quantifiable incentives and sustainable industry pathways for course outcomes. As shown in the table, the competition employs a five-tier award system — Gold, Silver, Bronze, Excellence, and Shortlist — with monetary prizes and official certificates awarded for Bronze and above, which markedly increases student motivation and course completion rates. The competition also provides officially curated online masterclasses, live brand strategy sessions, and resource packages, which can be directly embedded into classroom teaching. This not only reduces instructors' preparation costs but also allows students to gain insights into the methodologies of frontline advertising professionals and stay updated on the latest industry trends.

Notably, award-winning works are permanently showcased on the official AD Campus website and the "Creative Planet" WeChat media matrix, and are included in the "Creative Talent Pool" jointly established by the organizing committee and enterprises. This provides students from local universities with direct access to high-end internships and employment opportunities. This tripartite integration of classroom instruction, competitions, and industry connections not only enhances students' employability but also fosters a sustainable ecosystem of university-industry collaborative education in advertising design. Ultimately, this achieves a genuine win-win for teaching, competition, and the market.

Subsequently, the author has personally engaged in in-depth observation and practical experience through participation in the 4th Shandong Province College Faculty and Student Basic Skills Competition in Art and Design, as well as the "College Creative Cup" Advertising Competition in Shandong Province, both of which resulted in bronze

awards. These competitions, characterized by their high-intensity creative cycles, rapid design iteration requirements, closely simulate the innovation demands of the real industry.

As a direct participant, the author gained profound insights into how such practical platforms serve as immediate tests of a guiding teacher's professional capabilities. Teachers are required to keenly capture cutting-edge industry trends and continuously adjust their strategic design perspectives, technological applications, and visual expression paradigms accordingly.

More critically, this process of "keeping pace" with the industry not only facilitates teachers' self-renewal of knowledge and skills but also drives the systematic transformation and integration of first-hand competition experiences and industry insights into teachable content and methodologies. This transformation process effectively fosters a bidirectional interaction and a virtuous cycle between teachers' professional development and the actual demands of the industry.

Additionally, the researcher have achieved good results by carrying out teaching reforms on advertising design courses and attempting to integrate advertising competitions into advertising design classrooms. By encouraging students to participate in national and provincial design competitions level, and also integrates the course content (Advertising Design) with the competition briefing and for teaching practices; guiding students to win gold, silver and bronze awards in Shandong province "college creative cup" Advertising Competition, Houdao Lushang Public Service Advertising Competition in Shandong province, Taishan Design Cup and other competitions and art festival or Ad Campus; students' confidence would be stimulated to higher level as well as improving in learning advertising advertising design courses.

All kinds of national and provincial advertising competitions level provide a good practical teaching conditions for students in general. For example, the Ministry of Education organizes the "National College Students Advertising Art Competition" every year, the "Ad Campus" held by the China Advertising Association, Shandong province "College Creative Cup" Advertising Competition, Houdao Lushang public service advertising competition and so on and so forth. The introduction of design competition into teaching can enable students to pay greatest attention to the forefront of contemporary design practices mobilize individual initiative to improve their creative ability in a competitive environment. At present, all kinds of competitions promote the development of Chinese art and design education. The goal of the design competition is in line with the goal of training innovative talents which is needed for the society integrating advanced design creative ideas with original design works, which enlightening and guiding the design thinking and concepts process.

Furthermore, Using competitions in education to enhance teachers' ability to teach. Because there is little competition-related pressure on teachers, they do not put much effort into preparation and spend the majority of their time "cramming" education. Teachers will keep acquiring new knowledge and enhancing their teaching reserve as a result of the pressure of competition. On the other hand, compared to regular entries, the competition entries are more difficult. To meet this requirement, teachers need to be able to guide students' creative thinking in many ways, this requires teachers to better expand their own teaching creative ideas, always to be ready for the unknown, with these two aspects amongst others, teacher may improve the teaching ability and also teachers reached great benefit (Liang, 2019).

Finally, it meets the demand of the advertising market for the capabilities of advertising talents. The traditional teaching model can no longer be used in the study of advertising design due to the rapid pace of globalization and market development. Since real advertising needs to create market value, it could not be provided by the traditional teaching model, students who were trained using this model of instruction would merely repeat information. Due to their lack of practical experience, lack of creativity in their designed products, and general lack of design knowledge, they may find it difficult to fit in a practical working environment (Hu, 2014).

The addition of an advertising competition in the advertising design course is consistent with how modern advertising agencies run their campaigns. The competition teaches the students how to adopt and adapt a pertinent proposition strategy and precise positioning before moving on to the design and production of advertisements. The students would be able to learn the importance of putting theory into practice through this process (Li, 2020).

Students' participation in the advertising competition will directly affect the development of their future employment. The competition and teaching combination is suitable for college advertising design classes, which is conducive to the cultivation of students' innovation ability. It fosters students' inventiveness and practicality (Deng, 2019).

In order to improve their students' communication skills, teachers will professionally monitor their student creative processes. Participating in design competitions at home and abroad provides students with a platform for professional interaction and shared learning as well as a chance to showcase their skills and a way to assess the impact of practice. The competition can inspire students' enthusiasm and

initiative as well as the sense of honour that the prize after the competition brings. Students become more capable of interacting with the market and society through the competition process.

In the current landscape of advertising design class in Shandong province of China, a significant challenge lies in the persistent reliance on traditional, lecture-based teaching methods. Despite the rapid evolution of the advertising industry. It driven by digital transformation, creative technologies, and market demands. However university curricula remain heavily theory-oriented, with limited opportunities for hands-on practice and creativity cultivation. This mismatch between practices and industry expectations has led to low student motivation, insufficient practical skills, and limited development of creative problem-solving abilities. While some institutions have recognized these shortcomings and begun to explore more interactive and experiential teaching strategies, there remains a lack of systematic and research-driven approaches specifically tailored to advertising design class.

Advertising design competitions have increasingly been adopted in some educational contexts as a way to enhance student engagement, foster creativity, and bridge the gap between theory and practice. However, despite the intuitive appeal of such competitions, there is a noticeable absence of comprehensive academic research that examines their pedagogical value, effectiveness, and practical integration into advertising curricula. Most existing discussions are fragmented and descriptive, focusing on the outcomes of competitions rather than investigating how these experiences can be systematically embedded into teaching models. Furthermore, the potential of competitions to stimulate critical thinking, teamwork, and innovation has not been sufficiently explored

through empirical studies or theoretical frameworks within the specific field of advertising education.

Additionally, the distinct characteristics of Chinese higher education— including exam-driven culture, teacher-centered pedagogy, and limited exposure to real-world industry practices— pose unique challenges to the implementation of competition-based teaching. While advertising competitions are occasionally utilized as extracurricular activities or assessment tools, there is currently no established, context-sensitive teaching and learning model that guides educators on how to effectively design, implement, and evaluate competition-based learning within formal classroom settings. The absence of localized empirical evidence, theoretical grounding, and practical guidelines has resulted in inconsistent and unsystematic application of competitions in teaching. This study addresses this critical gap by developing and proposing an integrated model. It grounded in educational theory and adapted to the Chinese context—that systematically incorporates advertising design competitions to enhance creativity, practical skills, and student engagement in advertising education.

1.3 Research Questions

The following three research questions are posed in the current study:

- i. What are the current methods employed in teaching advertising class?
- ii. What are the the benefit of using advertising competition in teaching advertising class?
- iii. How can a competition-based method be developed for teaching advertising class?

1.4 Research Objectives

1.4.1 General Objective

Through the inclusion of competition in the teaching of advertising design class, the study aims to develop students' innovative ability in practice and teachers' teaching abilities.

1.4.2 Specific Objectives

- i. To identify the current method of teaching advertising class.
- ii. To analyse the benefit of using advertising competition in teaching advertising class.
- iii. To develop the method of teaching advertising class through competition.

1.5 Scope of the Research

The goal of this study is to combine an advertising design competition with a advertising design curriculum. From there, we hope to develop a set of teaching strategies that will help instructors instruct students in both the theory and practice of the process. Therefore, in order to achieve the above goals, the scope of this study is designed in the following aspects:

First aspect is geographical scope. This study was conducted across eight private undergraduate universities located in Shandong Province, China. There exists a significant regional imbalance in China's higher education landscape. Beijing, Shanghai, Guangzhou, and Shenzhen are categorized as "super-tier" cities characterized by the highest concentration of educational resources, dense clusters of elite universities such as Peking University, Tsinghua University, Fudan University, and Shanghai Jiao Tong University, alongside abundant international collaborations and cutting-edge industrial integration.

In the eastern region, provinces like Shandong, Jiangsu, and Zhejiang represent higher education powerhouses, with a large number of universities across all academic tiers. These provinces are marked by active transformations toward application-oriented education, underpinned by robust regional economies.

The central region, particularly Hubei and Hunan, functions as a policy pilot zone, where higher education resources are concentrated in provincial capitals such as Wuhan. Institutions like Wuhan University and Huazhong University of Science and Technology benefit from the national "Rise of Central China" strategy, receiving substantial policy support for educational development.

The western region is defined by distinctive developmental features, especially in Sichuan (Chengdu) and Shaanxi (Xi'an). Driven by the "dual-city" strategy (Chengdu-Chongqing and Xi'an), these areas enjoy considerable policy incentives and possess rich indigenous cultural resources that contribute to specialized educational programs.

In contrast, the northeastern region, including Liaoning and Jilin, faces challenges of industrial decline despite holding a legacy of high-quality educational institutions, such as the Luxun Academy of Fine Arts and the Jilin University of Arts. This industrial stagnation has led to talent outflows and a weakening impetus for educational reform.

Shandong was selected as the focal region for this study because it represents the "greatest common denominator" within China's higher education system. With its moderate institutional scale, industrial representativeness, and stable policy environment, Shandong provides an exemplary case whose educational practices and innovations are highly referential for mainstream, development-oriented regions across the country.

Shandong occupies a strategically significant position within China's economic and cultural landscape. According to China Daily's report on Shandong's digital economy, by 2024 the province's digital economy accounted for more than 49% of its GDP, with high-tech industries and big data development ranking among the highest in the country. The province's 950 key big data enterprises generated approximately 180.7 billion yuan in revenue in the first three quarters of the year, marking a year-on-year growth of 26.3%. This rapid industrial digital transformation provides abundant creative and application scenarios for the advertising industry.

Furthermore, Shandong is renowned for its "Qilu Culture," characterized by profound cultural heritage encompassing Confucian philosophy, folk traditions, and regional arts. Notable examples include the Weifang International Kite Festival, Confucius and Mencius culture, and the Qingdao International Beer Festival, all of which offer a rich source of inspiration for advertising design. Such unique cultural resources provide advertising education with teaching materials that are both regionally distinctive and engaging.

Compared to public universities, private universities in Shandong exhibit greater flexibility and diversity in their advertising design programs. They possess greater potential for innovation in curriculum design and university-industry collaboration. Consequently, selecting eight private universities in Shandong Province as the research sample is both representative and feasible. These institutions not only reflect the urgent need for reform in advertising design education but also present practical opportunities for contextualized teaching innovations and the integration of competition-based learning mechanisms.

Second aspect is curriculum contents scope: Advertising Competitions and Curriculum Integration. The study examines the integration of major national advertising competitions—including the National University Advertising Art Contest, the Academy Award of the China University Advertising Art Festival, and the Golden Calf Award of the Times—into the structure and delivery of advertising design curricula. These competitions are recognized for their emphasis on creativity, industry relevance, and practical application. The research investigates how such competitions function as core elements of instructional strategies, assessment practices, and project-based learning within formal courses. Internationally renowned competitions are mainly used as case materials in courses to learn creative skills, brand appeal expression methods, etc. However, domestic competitions, are more often regarded as competition events to allow students to participate deeply and are more closely integrated with the theories of the advertising courses. The advertising course is divided into three stages. The first stage is theoretical knowledge learning, the second stage is the theoretical knowledge applied in practice, and the third stage is the creative process. These three stages will be deeply integrated with the advertising competition discussed earlier.

Third aspect is participant scope: Advertising Design Students. The primary participants in this study are undergraduate students enrolled in advertising design programs. These students are the central beneficiaries of competition-based learning, as they are actively engaged in developing conceptual thinking, visual communication, and campaign execution skills. The research focuses on how participation in competitions contributes to their learning motivation, skill acquisition, and professional identity formation, particularly in a practice-driven learning environment.

Fourth is teacher Scope: Advertising Design Teachers. The study also includes advertising design teachers as key stakeholders. These teachers play a dual role: they are both facilitators of student engagement in competitions and curriculum designers responsible for aligning competition-based tasks with learning outcomes. The research explores how teachers perceive and implement competition-based pedagogies, the challenges they face, and their impact on student performance and creative development.

1.6 Significance of the Study

The importance of this research is to offer a teaching model for both teachers and students within the context of advertising design competitions. Firstly, it significantly improves students' creativity and practical abilities. Through involvement in advertising competitions, students are able to apply theoretical knowledge to real-world projects, challenge conventional thinking, and strengthen practical skills like teamwork. Secondly, advertising design competitions contribute to the enhancement of teachers' instructional capabilities. By guiding students in competitions, teachers can continuously optimize their teaching methods and exchange with other educators to gain more teaching experience and resources. Moreover, advertising competitions make the teaching content more aligned with industry needs, thereby increasing students' employability. Finally, this teaching model can also promote educational reform and provide a reference for other universities to formulate more effective teaching strategies and curriculum designs.

1.7 Limitations of the Research

There are some limitations to this study, which became apparent during the course of conducting this study. Firstly, the limitations of sample selection may affect the generalizability of the research results. Factors such as the educational resources and

student backgrounds in different regions and schools may cause variations in the results. Additionally, the subjectivity of advertising competition results and judging criteria may be influenced by the judges' personal preferences, affecting the objective evaluation of the competition's effectiveness. Secondly, it is challenging to evaluate the long-term effects of competitions on students' creativity and practical skills, as short-term studies cannot fully reflect their long-term impact. Furthermore, teaching through advertising design competitions requires considerable time, effort, and resources, and varying levels of emphasis by different teachers may affect the quality of the competition and student participation.

This chapter has laid the foundation for this research by introducing the context, rationale, and key issues in advertising design education. It discussed the limitations of traditional teaching methods—such as a lack of student engagement, critical thinking, and practical skills—and highlighted the emerging role of advertising design competitions as a promising educational approach. The chapter outlined the research problem, formulated the research questions and objectives, and defined the study's scope, significance, and limitations.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

In relation to objective 1: To identify the current method of teaching advertising class, this study reviews the development of advertising education in China, explores the prevailing teaching models and their associated challenges, and examines the integration of advertising competitions into educational practices both domestically and internationally. Through this review, the study identifies the limitations of existing pedagogical approaches and proposes a theoretical foundation based on Bloom's Taxonomy, constructivist learning theory, and blended learning. Furthermore, it underscores the current research gap in competition-based teaching and highlights its necessity and potential value in advancing advertising education.

2.2 Advertising Education

This section examines the development and current state of advertising education, with a focus on its evolution within the Chinese higher education context. It aims to explore how advertising education has responded to shifts in industry demands, policy environments, and student needs. The discussion includes the localization of advertising education in China, cultural considerations influencing competition-based learning, and a comparative perspective with international practices. By analyzing these dimensions, this section lays the foundation for identifying gaps in current pedagogical approaches and justifying the integration of advertising design competitions into formal curricula.

2.2.1 The Localization of Advertising Education in China

The development of advertising education in China has been closely aligned with national higher education policies. In 2018, the Ministry of Education issued the National Standards for Teaching Quality in Undergraduate Majors of General Higher Education (Advertising Category), which explicitly emphasized the need to strengthen practical teaching, enhance students' comprehensive abilities, and promote a deep integration between curriculum content and industry demands (Department of Higher Education, Ministry of Education, 2018). This marked a shift in advertising education from a traditional "discipline-oriented" model toward a "competency-based" approach, reinforcing the strategic objective of "industry-education integration."

Simultaneously, the implementation of national initiatives such as the "Double First-Class" strategy and the "New Liberal Arts" development has further propelled the reform of advertising curricula. These initiatives underscore the cultivation of innovation, practical skills, and social responsibility (Liu & Zhang, 2022). While these evolving policy environments present significant development opportunities for advertising education, they also pose higher demands on universities in terms of pedagogical organization, faculty composition, and evaluation systems.

Since the beginning of the 21st century, China's higher education system has entered a stage of massification, during which advertising has emerged as one of the most popular majors. Unlike the traditional elite education model, current cohorts of advertising students are increasingly diverse in terms of geographic background, learning motivations, and levels of overall competence (Yang, 2021). Such diversity necessitates a shift in educational objectives and requires greater flexibility in curriculum content and teaching strategies to accommodate the heterogeneous needs of students.

Moreover, rising employment pressures and growing expectations for the practical applicability of learning outcomes have intensified demands for advertising education to emphasize real-world relevance and hands-on experience. If traditional teacher-centered and didactic teaching models persist, they are unlikely to effectively foster students' creative expression, collaborative communication, and media literacy skills (Yao & Guo, 2022). Thus, localization reforms are not only driven by the developmental needs of the discipline but also represent a necessary response to structural shifts in the student population.

In the context of advertising education in Chinese universities, design competitions have evolved from being supplementary instructional tools to becoming central organizing mechanisms of teaching practice. Since its establishment in 2005, National Advertising Art Design competition for college students. It has grown into a nationally recognized event endorsed by the Ministry of Education and integrated into the teaching plans and assessment systems of many institutions (Wu, 2022). This competition, which involves hundreds of universities across the country, provides students with a platform to translate creative ideas into tangible outcomes and offers universities a reference point for evaluating teaching quality and advancing program development.

However, scholars have also warned against an overreliance on competition outcomes, arguing that it may lead to the distortion of educational objectives—reducing teaching goals to mere “award-oriented” aims while neglecting the cultivation of holistic student development (Li & Zhao, 2021). Therefore, how to scientifically and effectively integrate competition mechanisms into the advertising education system has become a crucial issue in the ongoing process of localized educational reform.

2.2.2 Cultural Considerations of Advertising competition in China

Traditional Chinese educational culture has long emphasized merit-based selection, with mechanisms such as the imperial examination system and the modern standardized testing framework reflecting a deeply ingrained outcome-oriented logic (Liu & Zhao, 2025). Within this cultural context, discipline competitions have gained acceptance, largely due to their emphasis on creative output and evaluative structures. The competition format offers quantifiable assessment standards and satisfies both students' and universities' cultural expectations for external recognition and social prestige.

In the broader Chinese socio-cultural context, winning awards in competitions is not only perceived as evidence of individual student capability, but also as a key indicator of a university's teaching quality and disciplinary strength (Wang, 2022). Against the backdrop of increasingly competitive job markets, awards earned through advertising competitions are often regarded as the most "valuable" items in a student's résumé. This social recognition mechanism transforms competitions from mere pedagogical tools into crucial instruments for students' professional identity construction.

For higher education institutions, competition achievements have become important components in the demonstration of "innovation and entrepreneurship education" outcomes, program evaluations, and even faculty performance assessments (Zhang & Liu, 2020). This has accelerated the institutionalization of competition mechanisms and fostered their integration into the broader development trajectory of Chinese higher education, particularly in relation to government–industry–university–research collaboration.

However, some scholars have expressed concerns about the overemphasis on competition-oriented teaching. Gao (2022) caution that excessive reliance on competition results for instructional evaluation may lead to an unhealthy obsession with winning, while neglecting the importance of process-based learning and collaborative skill development. Therefore, the pedagogical value of advertising competitions must be culturally calibrated within instructional design to strike a balance between outcome orientation and competence development.

2.2.3 Comparative Perspective of Advertising Education

Against the backdrop of globalization in education, comparing Chinese advertising education with international models is instrumental in clarifying the similarities and differences between local practices and global experiences. Such a comparison can provide both theoretical support and practical guidance for the development of advertising education in China. International research on advertising education is relatively mature, particularly in areas such as curriculum design, pedagogical models, assessment systems, and industry alignment, where systematic standards have already been established. In contrast, although advertising education in China has developed rapidly, it still faces structural challenges in several dimensions.

Firstly, in terms of curriculum structure, Western institutions emphasize interdisciplinary integration and competency-based education, with a strong focus on practical application and innovative thinking. For example, advertising education in the United States integrates disciplines such as media studies, social psychology, and brand management to enhance students' comprehensive analytical skills (Han & Xu, 2017). In Australia, advertising programs are more inclined toward project-based learning combined

with industry internships, aiming to strengthen students' career orientation and creative practice (Ju, 2017). Conversely, advertising education in China remains heavily theory-oriented. Although the proportion of practice-oriented courses has increased in recent years, the dominant instructional paradigm is still teacher-centered, with limited systematic interdisciplinary integration (Zhao, 2021).

Secondly, in terms of teaching methods and models, international advertising education tends to adopt case-based teaching, workshop formats, and competition-based mechanisms. For instance, American universities widely implement student-centered participatory instruction, including simulated pitching, interdisciplinary competitions, and industry mentorships, encouraging students to construct knowledge through hands-on practice. In contrast, Chinese universities often rely on didactic instruction, where classroom interaction and innovation are lacking, which hinders the development of students' creativity and collaboration skills (Zhao, 2019). Nonetheless, recent years have seen Chinese universities gradually introduce external competition platforms such as the Academy Awards for Advertising and the Times Young Creative Awards to compensate for the deficiencies in practical training. However, an integrated mechanism that systematically links these competitions with the academic curriculum has yet to be established (Lu, 2022).

In terms of assessment systems, international advertising education emphasizes formative assessment and holistic outcome-based evaluation. Student performance is typically assessed across multiple dimensions, including creative output, project execution, teamwork, and client feedback. In British higher education institutions, real-world client projects are frequently embedded within the final assessment frameworks of design-related

programs. This approach involves a collaborative grading mechanism wherein academic instructors, industry mentors, and actual clients jointly assess student performance. The evaluation process is further enriched through the inclusion of process-oriented learning portfolios, culminating in a comprehensive and integrative assessment system that emphasizes “process + outcome + feedback” (O’Leary, 2017). In contrast, the Chinese evaluation system still primarily relies on final examinations, which leads students to focus more on test preparation than on project completion or market relevance (Zhou, 2021).

Moreover, the cultural values embedded in advertising education reveal further contrasts in international comparisons. Western advertising education generally encourages individual expression and critical thinking, positioning advertising as a vehicle for social change and cultural discourse (Holm, 2023). In contrast, Chinese advertising education often serves the function of ideological communication and the promotion of mainstream values. Under policy-driven frameworks, advertising creation in China frequently reflects themes aligned with national ideological narratives, resulting in significant differences in curricular goals and creative orientation (Zhou & Jiang, 2017).

2.3 Advertising Teaching Models

Teaching mode refers to a typical and stable teaching procedure or stage established under the guidance of a certain teaching ideology. The following is a more representative teaching model.

2.3.1 Project-Based Teaching

A relatively independent project is assigned to the students themselves under the supervision of the teacher. The students are responsible for gathering information, designing the project, implementing the project, and doing the final evaluation. The project

teaching method is distinguished by the following characteristics: "project-based, teacher-led, and student-oriented," which transforms the passive teaching mode of "teacher speaking - student listening" into a new teaching mode in which students actively participate, cooperate autonomously, and explore innovations.

John Dewey is considered one of the early proponents of project-based education, or at least he is regarded as having established the principles of project-based education through his concept of "learning by doing" (Bender, 2012). Educational research has elevated this teaching and learning philosophy to a methodology known as "project study". William Heard Kilpatrick built upon his teacher Dewey's theories and integrated the project method as a component of Dewey's problem-based teaching approach (Beckett, 2019).

Project-based learning is a student-centered teaching approach that embraces dynamic classroom instructional methods. It posits that by actively exploring real-world challenges and issues, students can attain deeper knowledge (Larmer et al., 2015). Students engage in prolonged investigation and solving of complex questions, challenges, or problems to learn a subject. This pedagogical approach encourages active learning and inquiry-based learning. In contrast to traditional reliance on paper materials, rote memorization, or teacher-led instruction. Project-based learning presents students with a more winding and enriching path to knowledge through posing questions, challenges, or scenarios (Yasseri et al., 2018).

According to Zhu (2018), project-based teaching is one of the important teaching modes in the current advertising practice teaching in colleges, universities, and it is effective in enhancing the innovative literacy of talents. Also, Gong (2018) pointed out that

the project-based studio system teaching model helps to cultivate talents in advertising design and can enhance students' entrepreneurial awareness and entrepreneurial ability. It helps to create a dual-teacher faculty team and helps to strengthen school-enterprise cooperation, also, Ruan (2018) further demonstrates that project-based instruction can improve the development of students' creative thinking through advertising classroom examples. In order to balance both theoretical and practical aspects of teaching. Liu and Guan (2021) established Curriculum and project - based integrated education model. Chen (2021) stratified the project-based teaching model - the first of its kind, under the guidance of OBE theory (Outcome Based Education, OBE), puts forward the "spiral progressive" practice mode, give full play to their initiative in practice and attaching importance to the student-centered, giving play to the initiative of students in practice, taking the actual project cases of enterprises as the design blueprint, and improving practical skills through practical training at different stages. In contrast, the studio project-based teaching model studied by Liu and Shi (2022) are based on the BOPPPS model which focuses more on the various teaching aspects of the classroom. The name BOPPPS comes from the initial combination of English words in the six teaching links of the teaching model, including six teaching links: bridge, objective, pre-assessment, participatory learning, post-assessment, summary.

The preceding section primarily explored the pedagogical approach of Project-Based Learning. The following discussion delves further into the connections between Project-Based Learning, Active Learning, and Problem-Based Learning, examining their theoretical foundations, cognitive mechanisms, operational practices, teacher roles, and learner experiences.

Firstly, Project-Based Learning, Active Learning, and Problem-Based Learning all originate from constructivist learning theory, which emphasizes the learner's central role and the process of actively constructing knowledge. Active Learning advocates for students' active participation, reflection, and collaboration to achieve knowledge internalization and transfer. Its core lies in enhancing learners' autonomy and engagement (Aji & Khan, 2019). Problem-Based Learning, meanwhile, guides students to investigate complex, real-world problems, using problem-solving as a stimulus to foster learning motivation and critical thinking (Savery, 2015). Project-Based Learning builds upon problem-driven inquiry but places additional emphasis on "output orientation," requiring students to complete comprehensive and application-oriented project tasks in authentic contexts, thereby emphasizing the full process from knowledge acquisition to skill application (Hao et al., 2025).

Cognitively, all three approaches stress "situated learning" and "social interaction," positing that knowledge and skills are best mastered through specific contexts and collaborative inquiry. Chen et al. (2020) highlighted the high compatibility between Problem-Based and Project-Based Learning in fostering higher-order thinking, interdisciplinary integration, and innovation capacity. The integration of the two can address the limitations of each when applied alone in terms of depth and breadth. Active Learning, as an overarching pedagogical philosophy, permeates both Problem-Based and Project-Based Learning, serving as the "methodological guarantee" for their efficacy.

Operationally, Project-Based Learning is characterized by more explicit outcome orientation and staged management compared to Problem-Based Learning. It typically involves phases such as project planning, implementation, monitoring, and outcome

presentation, with a dual focus on process and result evaluation (Yu, 2024). In contrast, Problem-Based Learning centers on the exploration and resolution of problems, emphasizing inquiry and openness without necessarily producing tangible products. Zhang (2021) observed that combining problem-driven and project-oriented strategies not only strengthens students' problem awareness but also enhances their practical and application abilities through project execution.

Additionally, all three approaches advocate a transformation of the teacher's role into that of a "facilitator and guide." Yew and Goh (2016) pointed out that in Problem-Based Learning, teachers need to carefully design problem scenarios and guide students with probing questions to stimulate exploration and motivation. In Project-Based Learning, teachers also assume roles as project managers and evaluators, assisting students in continuously adjusting and optimizing learning strategies throughout the project. Wang and Huang (2020) noted that effective implementation of Active Learning requires teachers to dynamically monitor the learning process and provide timely feedback to ensure the direction and quality of students' autonomous learning.

From the students' perspective, students generally report that integrating Project-Based and Problem-Based Learning enhances the practicality and engagement of learning, stimulating a desire to explore professional knowledge. However, some studies caution that overly complex project tasks can lead to "cognitive overload" among students with weaker foundations. Therefore, instructional design should align task difficulty and support mechanisms with students' abilities and course objectives (Nan, 2025). Xia & Gao (2024) further emphasized that the effectiveness of Active Learning is influenced by teaching resources, instructors' guidance capabilities, and learners' self-discipline. Hence, systemic

optimization of instructional design and learning support is necessary to improve overall educational outcomes.

In summary, this exploration of Project-Based Learning in relation to Active Learning and Problem-Based Learning reveals their intrinsic connections. Project-Based Learning can be viewed as an "applied integration" of Active and Problem-Based Learning, effectively linking learning and practice through authentic project tasks and enhancing students' comprehensive literacy and innovative capacities.

Despite the advantages of Project-Based Learning, it also presents certain limitations. Successful implementation requires teachers to possess strong project management skills and interdisciplinary expertise, which are not always fully developed. It also demands substantial institutional support, including sufficient time and resources, which may not be available in all educational settings. Additionally, students with weak foundational knowledge or poor self-regulation often struggle with complex project tasks, increasing the risk of cognitive overload and reducing learning efficiency.

2.3.2 Blended Teaching Model

Since 2000, after more than twenty years of development, blended learning has achieved widespread consensus among researchers, teaching practitioners, and government and educational institutions both domestically and internationally. It is widely believed that blended learning will become the "new normal" in future education (Porter et al., 2014). According Feng et al. (2018) viewpoint. The evolution of its concept can be divided into three stages, after the year of 2013. Regarding blended learning, there has been a gradual decrease in emphasis on its physical characteristics and an increasing focus on its instructional characteristics. blended learning is no longer simply a straightforward

integration of technology, but rather aims to create highly engaging and personalized learning experiences for students. Currently, the philosophy of blended learning emphasizes a student-centered approach (Table 2.1).

Table 2.1: The Evolution of Blended Learning Concepts

Include indicators	Technical Application Phase (Late 1990s-2006)	Technical Integration Phase (2007-2013)	“Internet +” phase (Since 2013 to present)
Physical Dimension	Combination of Online and Face-to-Face Teaching	Clearly Defined Online Proportion	Integration of Mobile Technology, Online, and Face-to-Face Instruction
Teaching Dimension	Application of Technology	Blend of Teaching Strategies and Methods	Learning Experience
Focus Area	Information Technology	Interaction	Student-Centered
Focus Perspective	Technological Perspective	Teacher's Perspective	Student's Perspective

Under the background of Internet + teaching era, advertising teaching also adopts the hybrid teaching mode combining online and offline. Huang (2018) believes that the rapid development of new network media has put forward new requirements for cultivating students' comprehensive quality. By adopting such measures as "carrying out interactive teaching according to the characteristics of new network media", "integrating the content of new network media, promoting the expansion of professional courses" and "relying on the core of new network media, strengthening practical teaching," education can adapt to

the development of The Times. He et al. (2019) try to rely on the micro media platform, combined with online Weibo (online learning platform), WeChat (online learning platform) and offline classroom teaching, give full play to the initiative of students, forming a teacher-student interaction and student-student interaction relationship. Zhang (2019) proposed that the practice path of advertising teaching under the background of "Internet +". He and Liu (2019) believed that teachers should timely update the traditional and conservative knowledge structure, timely combine with the network and multimedia teaching resources, as well as the new information teaching equipment, to further expand students' academic vision. According to different knowledge points. Ma and Zhou (2020) carried out the combination of network teaching, task-driven teaching and goal-oriented teaching, exploring the new blended teaching mode under the information condition. Chen (2021) believes that SPOC teaching mode (short for Small Private Online Course) combining offline classroom teaching and online teaching is more effective. From the above analysis, it can be seen that under the background of Internet + education, online + offline hybrid teaching has been increasingly welcomed by educators and has been effective in promoting students' learning initiatives. There are always two sides to everything, but there are also drawbacks to taking classes online. These drawbacks include the need for students to have strong self-discipline and the possibility that they will fail online classes if they do not have the right attitude toward learning.

The previous section primarily examined the characteristics and advantages of the blended teaching approach. The following discussion will further explore its connections with active learning, problem-based learning (PBL), and the flipped classroom model.

The core advantage of the blended teaching model lies in its structured integration of online and face-to-face instructional modalities, which creates favorable conditions for fostering active learning (Istenič, 2024). By relocating knowledge transmission components — such as lecture videos and reading materials — to asynchronous online platforms, blended learning frees up in-person classroom time, thereby facilitating the transformation of students from passive recipients to active constructors of knowledge (Song, 2025). In practice, the online modules, typically delivered through recorded lectures, encourage students to engage with foundational knowledge in advance, while the in-person sessions are dedicated to high-order cognitive activities such as group collaboration, debates, and simulated practices. This closed-loop design of “online input and offline internalization” fundamentally reconfigures teacher-student roles and translates the concept of active learning into an operable pedagogical framework (Liu et al., 2024).

Blended learning also exhibits inherent compatibility with problem-based learning (PBL). Traditional teaching approaches are often constrained by the limitations of time and space within classroom settings; however, the blended environment leverages online platforms — such as massive open online courses (MOOCs) — to expand the scope of inquiry-based learning. Students can access extensive digital repositories, engage in asynchronous group discussions, and prepare for in-depth problem-solving activities in the face-to-face classroom (Tan & Tasir, 2024). For instance, in the context of advertising design education, the blended model enhances practical skills by integrating online repositories of award-winning case studies with hands-on skill training in offline sessions (Lu & Shi, 2025). This synergistic approach reinforces the core features of problem orientation and self-directed inquiry that are central to PBL methodologies.

Furthermore, the flipped classroom model represents a prototypical practice within the broader blended teaching framework. Its pedagogical logic of "online knowledge delivery and offline knowledge internalization" directly embodies the principles of blended learning. In flipped classrooms, standardized knowledge transmission is achieved through short videos and other online resources, whereas the physical classroom is transformed into a student-centered arena for practical engagement through case studies, skills training, or PBL projects (Jiang, 2020). For example, in university-level advertising design courses, the flipped classroom model reallocates class time to design practice, thereby enhancing learning outcomes compared to traditional lecture-based approaches (Wen, 2019). Evidently, the success of blended learning is highly contingent upon the effective implementation of active learning strategies in face-to-face settings, and the flipped classroom provides a proven methodological pathway to achieve this objective.

The blended teaching model effectively integrates online and offline learning, promoting active learning through knowledge transmission online and high-order activities offline. It aligns naturally with problem-based learning by enabling inquiry and collaboration via digital platforms. The flipped classroom exemplifies this model, enhancing student-centered practices and practical skills, particularly in fields like advertising design.

Despite the pedagogical advantages of the blended teaching model, it is not without limitations. The success of blended learning largely depends on students' self-regulation and intrinsic motivation, as the online components demand a high degree of learner autonomy—an ability that not all students possess. From an instructional standpoint, the development of cohesive and pedagogically sound blended courses requires educators to

invest significant time, resources, and digital competencies. This can pose considerable challenges, particularly for instructors with limited experience in educational technologies or constrained institutional support.

2.3.3 Studio Teaching Model

Schön believes(1987) teachers recognize that the studio education model is an efficient learning method. In this model, students can deeply immerse themselves in environments of reflection and creative practice, receiving guidance from professionals or educators. The learning and teaching modes in the studio complement each other, blending through interactive and developmental real-world work.

The reform of advertising teaching has also been significantly impacted by the studio teaching model. According to Zheng (2019), the studio teaching approach not only fosters students' sense of teamwork but also allows them to gain some entrepreneurial experience through project practice, which significantly aids in the development of students' entrepreneurship and entrepreneurial ability.

In addition, Chen et al. (2020) analyzed the significance of the studio practice teaching model in terms of design principles, implementation process, results and reflections, taking the advertising major of Xi'an University of Technology as an example. Tan (2020) analyzed the studio teaching mode from the perspective of teachers' team, which should be adopted in the form of teachers' team-based teaching, in the mode of school-enterprise combination, to which instructors from the enterprise (external market companies) side and instructors from the school side jointly form a team of teachers to guide students' project groups, so that teachers' teaching ability can be maximized. Wang (2021) proposed a practical path of studio system with the goal of “four creative directions:

creativity, creation, innovation and entrepreneurship.” The advantage of this teaching model is that students can receive detailed guidance from the teacher in the studio and have a greater sense of accomplishment and responsibility in the specific tasks assigned.

The preceding section primarily examined the studio-based teaching method; the following discussion further explores its connection with active learning and problem-based learning .

The advertising design studio teaching model emphasizes "learning by doing and doing by learning," which aligns closely with the principles of active learning. Active learning advocates for students' engagement in the knowledge construction process through reflection, collaboration, and exploration (Bonwell & Eison, 1991). Within the studio context, students undertake comprehensive advertising projects that require them to actively collect information, generate creative solutions, and address real-world problems under the guidance of instructors. This approach transcends the limitations of traditional didactic instruction, fostering the development of critical thinking and creative capacities in authentic settings (Qiu, 2024). Particularly during the stages of creative ideation and strategic formulation, students are encouraged to continuously question, experiment, and revise—processes that embody the essence of active learning. Therefore, the studio model, through context-driven and task-oriented pedagogy, establishes a platform that promotes students' active inquiry and knowledge internalization.

At the operational level, the advertising design studio pedagogy exhibits a natural synergy with problem-based learning . PBL is characterized by the use of complex, open-ended problems as the driving force for student inquiry and learning (Ni’ mah et al., 2024). Studio teaching typically revolves around real-world advertising projects, where students

encounter strategic and creative challenges that lack standardized solutions. To address these challenges, students must engage in teamwork and integrate interdisciplinary knowledge (Zhu, 2020). This problem-driven, project-based model adheres to the design principles of PBL and has fostered a pedagogical path in advertising education centered on "problem-oriented, project-based" learning. This approach effectively cultivates students' abilities to solve authentic design problems.

Moreover, advertising design studio teaching not only aligns with the philosophies of active learning and problem-based learning but also facilitates their integration through intentional instructional design. In the studio model, instructors transition from traditional knowledge transmitters to facilitators of learning and coordinators of resources, a role congruent with problem-based learning emphasis on the teacher as a facilitator (Huo & Luo, 2021).

Despite the growing recognition of the connections between studio teaching, active learning, and PBL, several challenges persist in practical implementation. For instance, when confronted with open-ended design tasks, students may experience confusion and stress due to insufficient problem analysis and solution strategies. Additionally, instructors may face difficulties in effectively adopting facilitation techniques and establishing robust assessment mechanisms, potentially leading to inconsistencies in educational outcomes.

2.3.4 Action Learning Method

Action Learning was first introduced in the 1940s by British professor Reg Revans. Action Learning is a problem-solving strategy and experiential learning method that leverages the collective wisdom of a team. In action learning, a small group of people face

real problems and take action , and then from the process and results learn . People learn by doing and then reflect on what they have learned to guide future actions.

Bai Yunfei (2022) points out that the essence of action learning precisely aligns with the pedagogical needs of advertising design education, which emphasizes the free, authentic, and spontaneous generation and resolution of creative problems. Action learning enhances students' autonomy and team communication efficiency by engaging them in diversified activities such as data collection, idea synthesis, focused discussions, and decision-making processes. This approach fosters both innovative thinking and collaborative capabilities within real-world contexts, addressing the limitations of traditional instructional methods that often fail to develop such skills.

To further substantiate this perspective, Bai Yunfei (2022) compares traditional learning with action learning, as illustrated in Table 2.2. Traditional learning is characterized by a linear process: "teacher-centered instruction — knowledge transmission — textbook dependency — examination assessment." In contrast, action learning follows a cyclical model: "student-centered learning — group discussion — real-world problem-solving — action validation." This paradigm shift redefines the teacher ' s role from a content expert to a process expert, responsible for facilitating learning processes rather than solely delivering content.

Table 2.2: Comparing traditional learning and action learning

Traditional Learning		Action Learning
The teacher speaks on the stage while the students listen below. It's a cramming and indoctrination style	Learning Method	Students select facilitators and engage in joint discussions in a discussion-based and interactive manner
Textbook	Learning Content	Students explore, share and brainstorm with each other
Content Expert	Teacher Positioning	Process Expert
Teacher	Classroom Subject	Student
Pass the exam	Testing Method	Test through action

Building on this comparison, Bai Yunfei (2022) argues that action learning holds significant pedagogical advantages, particularly in the context of advertising Design class. By introducing authentic advertising cases into student group activities, learners engage in brainstorming, co-creating solutions, and conducting on-site validations, thereby transforming theoretical knowledge into practical skills. This immersive, high-engagement learning environment encourages students to "learn by doing," effectively stimulating their motivation and creativity. Moreover, the assessment system transitions from a singular written examination to a comprehensive, process-oriented evaluation that observes students' abilities to raise questions, share resources, and iterate collaboratively. As a result, the classroom's central agent shifts from the teacher to the student, and the educational objectives evolve from mere knowledge acquisition to the cultivation of collaboration, creativity, and complex problem-solving competencies.

While action learning offers significant benefits in advertising design education, it is not without limitations. One major drawback is its heavy reliance on students' self-motivation and active participation. In practice, not all students are equally engaged or

capable of contributing effectively, leading to imbalanced group dynamics where more confident individuals dominate discussions, while others may remain passive. Additionally, the open-ended nature of action learning can sometimes result in a lack of systematic knowledge acquisition. Without proper guidance and theoretical scaffolding from instructors, students might focus excessively on practical solutions without fully understanding the relevant academic foundations, leading to fragmented learning experiences. Moreover, implementing action learning requires considerable resources, including real-world case studies, industry partnerships, and experienced facilitators, which may not be readily available in all educational settings. The assessment of student performance in such a dynamic process is also challenging, as it often involves subjective criteria that can lead to inconsistencies. Therefore, while action learning enhances creativity and collaboration, it should be integrated with structured theoretical teaching and carefully designed evaluation mechanisms to ensure balanced and comprehensive educational outcomes in advertising design classrooms.

2.3.5 Instructional Theory

There are also different theoretical perspectives on advertising teaching models. For example, Zhang et al (2017) propose specific strategies to be applied in advertising teaching from the perspective of constructivist theory, namely, scientific selection of cases; giving full play to the main role of students; teachers need to pay attention to the cultivation of students' learning process and new way of thinking, and scientific guidance is introduced to students in each case analysis. Zhang and Wei (2021) introduced outcome-based education (OBE) theory to monitor the quality of education and pay more attention to the effectiveness of teaching and learning. Zheng and Pan (2022) argue that the (OBE) concept provides a theoretical basis and model reference for the reform of professional

practice and innovation capacity cultivation in advertising teaching in local universities, solving the problems of students' lack of originality, difficulty in making breakthroughs in innovation, and gaps in cognition.

"Situated Learning" theory, which emerged in the early 1990s, emphasizes that knowledge is contextual, that the application of knowledge is related to the context, and that, the essence of learning is the process of individual participation in practice, interaction with others and the environment, etc. Integrating this theory into teaching helps to enhance students' enthusiasm for learning, enrich the form of communication between teachers and students, improve the quality of classroom teaching, and further improve teaching effectiveness (Zhang et al., 2019).

It is clear from the above pedagogical theories that advertising instruction places greater emphasis on student learning and the outcomes students achieve through that learning.

2.4 Advertising Competitions

2.4.1 World-Famous Advertising Competitions

From the Table 2.3 below. It presents a comprehensive introduction to world-famous advertising competitions. Each section not only describes the history, structure, and judging processes of these awards but also emphasizes their educational significance in advertising teaching and learning. Subsequently, a discussion was conducted on how these renowned international advertising competitions can achieve alignment in terms of accessibility and compatibility with Chinese education and cultural contexts, thereby making them valuable resources in advertising design teaching.

Table 2.3: World Famous Advertising Competitions

Name of Advertising Competition	Date of Establishment	Place	Official Website
Cannes Advertising Festival	1954	Cannes	https://www.canneslions.com/
Clio Advertising Awards	1959	New York	https://clios.com/
The One Show	1975	New York	https://www.oneclub.org/
London International Advertising Awards	1985	London	https://www.liaawards.com/
Mobius Awards	1971	Chicago	http://www.mobiusawards.com/
New York Festivals	1957	New York	http://www.newyorkfestivals.com/
The Times Advertising Award	1978	Taiwan, China	http://jxj.timesawards.com/
Longxi global Chinese Advertising Awards	1999	Hong Kong	http://www.longxiawards.org.cn/

The Cannes Advertising Festival derived from the renowned Cannes Film Festival initiated in 1954, owes its inception to film advertising media agencies aiming to elevate the recognition and prominence of film advertising. Over the years, the festival has evolved, alternating between Cannes and Venice as hosts until 1977, when Cannes became its permanent venue. In 1992, the organizers expanded the festival by incorporating competitions for newspaper, advertising, and print categories, transforming the Cannes Advertising Awards into a comprehensive international accolade.

Taking place annually in late June, the festival attracts advertising representatives from diverse countries, along with professionals from various industries. During this event, clients, production companies, strategy departments, and creative teams convene for meetings to delve into their craft and business.

With over 10,000 entries and representation from about 7,000 individuals contending for the prestigious "Garner" award; the judging process involves two distinct panels, one for film and television commercials and the other for print commercials. The final phase of judging occurs at the festival itself, where participants witness the announcement of shortlisted segments, contributing to the event's vibrant atmosphere.

To ensure fairness, each jury member must abstain from voting for their own work. Additionally, the jury members are provided dedicated judging time to thoroughly examine the submissions. In the film and television category, the judging process narrows down 400 entries in the first round and 200 entries in the second round, leading to the discussion and determination of the gold, silver, and bronze lions.

Akin to the prestigious Palme d'Or in the Cannes Film Awards, the festival introduced the Golden Palm award exclusively for film and advertising production companies. The criteria for these awards are based on the performance of each production company's work in the competition, with the Grand Prize earning 10 points, the Golden Lion receiving 7 points, the Silver Lion obtaining 5 points, the Bronze Lion acquiring 3 points, and the selected work garnering 1 point.

In 1993, the festival introduced the Best Performing Agency of the Year Award, recognizing the highest-scoring agency in both print and film commercials. Similar to the

previous awards, the Grand Prize holds 10 points, the Gold Lion earns 7 points, the Silver Lion receives 5 points, the Bronze Lion is granted 3 points, and the finalist gets 1 point.

As result, the Cannes Advertising Festival stands as a beacon of excellence and innovation in the advertising industry. Its historical origins, global recognition, and comprehensive approach make it a significant influence for advertising teaching. By showcasing award-winning campaigns and emphasizing the importance of creativity, cultural understanding, and fair evaluation, the festival encourages students to aspire to greatness in their advertising endeavors. Moreover, the event's emphasis on networking, collaboration, and continuous learning underscores the need for aspiring professionals to cultivate a diverse skill set to succeed in the dynamic advertising landscape. As advertising teaching draws inspiration from the Cannes Advertising Festival, it equips students with the knowledge and mindset to excel in the ever-evolving and competitive world of advertising.

The Clio Awards hold an unparalleled reputation as the most esteemed and prestigious international advertising awards within the global advertising industry. Originating in the United States in 1959, the awards were established with the vision of honoring the most brilliant minds in advertising while fostering inspiration and recognition for the dynamic and influential art forms prevalent in modern culture. With an impressive reach, the Clio Awards attract nearly 18,500 entries from 65 countries, making it one of the largest and most far-reaching international accolades. The awards are renowned for assembling a top-tier judging panel that scrutinizes creative work in advertising and design across various mediums, including television, print, outdoor, broadcast, content and contact, integrated campaigns, creative media, the Internet, design, and student work.

Beyond celebrating creative excellence, the Clio Awards actively engage with the global advertising and design community through annual conferences, festivals, publications, newsletters, and the worldwide showcase of award-winning work, solidifying its role as a pivotal force in the industry.

In conclusion, incorporating the Clio Awards into advertising teaching education holds immense significance as it offers students and aspiring advertising professionals' valuable insights into the world of creative excellence and industry best practices. By examining award-winning campaigns and understanding the meticulous judging process employed by the Clio Awards, students can cultivate a deeper appreciation for creativity, innovation, and effective communication in advertising. Additionally, exposure to diverse advertising mediums and the global scope of entries allows learners to develop cross-cultural awareness and adaptability, essential skills in today's interconnected world. As an esteemed institution promoting excellence in advertising and design, the Clio Awards serve as an invaluable resource for advertising educators to inspire, motivate, and shape the future creative minds of the industry.

The One Show Advertising Awards, initiated and hosted by the One Club in 1975, stands as a pinnacle of excellence in the advertising industry. Renowned for its elite judging panel comprising international creative directors, the award holds an authoritative status in recognizing exceptional creativity in advertising design and copywriting, bestowing the highest honor upon advertising professionals. The coveted One Show Golden Pencil has become the ultimate aspiration in the careers of advertising creatives, symbolizing their lifelong pursuit of excellence and serving as an inspiration to professionals worldwide.

A groundbreaking initiative of the One Club was to shift the focus of advertising awards from mere visuals and copy to creativity as the primary criterion. This visionary approach quickly elevated the One Show from a local Best of New York award to a national Best of the Nation accolade and eventually to an esteemed Best of the World recognition. As its reputation expanded, the One Show ventured into education by creating its education division in 1994, introducing the annual Best of the Best student show. This forward-looking approach made the One Show unique as the only prestigious advertising award to concentrate on under-graduate collegiate talent, reflecting its commitment to nurturing the industry's future leaders.

The One Show's commitment to innovation and progress is evident in its inclusion of online interactive categories as early as 1996. These categories gained significant traction and eventually evolved into independent advertising awards. In 1998, the Advertising Age recognized the One Show Interactive Awards as the best interactive advertising awards of all time solidifying the award's influence and its relevance in the digital era.

Presently, the One Show Awards are organized into three distinct categories: The One Show, which encompasses print, radio, and television advertising; One Show Interactive, focusing on interactive advertising; and One Show Design, emphasizing design excellence. Additionally, the One Show features specific awards for Short Films, RX Medical Advertising, and the College Competition, further reflecting its commitment to recognizing and celebrating diverse creative talents. The One Show Advertising Awards' continued evolution, dedication to creativity, and focus on nurturing future talent make it

an indispensable influence in advertising education, providing invaluable inspiration and aspiration for the advertising professionals of tomorrow.

As a result, the One Show Advertising Awards exemplify the epitome of creativity and excellence in the advertising industry. Its prestigious Golden Pencil and international reputation have made it the ultimate aspiration for advertising creatives, inspiring lifelong pursuit of remarkable achievements. Moreover, the award's commitment to creativity and innovation has transformed advertising awards and paved the way for recognition of diverse talents, including interactive advertising and design. For advertising education, the One Show serves as a beacon of inspiration and sets a standard for aspiring professionals to strive for excellence in their creative endeavors. By studying award-winning campaigns and understanding the visionary approach of the One Show, students can develop the skills, vision, and mindset required to thrive in a constantly evolving and competitive advertising landscape.

The London International Advertising Awards, commonly known as LIA Awards, is an esteemed annual event that takes place in London, usually around the month of November. It was established in 1985 and has since become one of the most recognized and respected awards in the advertising industry worldwide.

One of the key aspects that sets LIA Awards apart is its international appeal. Each year, it attracts submissions from nearly 100 countries and regions, making it a truly global competition. With over 10,000 entries in recent years, it showcases a diverse range of creative works from various cultures and perspectives.

Winners of the LIA Awards receive a distinctive bronze statue, which has become a symbol of creative excellence in advertising. The statue features a surrealistic human form

with wings spread out, symbolizing the desire to break free from conventional boundaries and soar to new creative heights.

In addition to individual category awards, the competition also presents grand prizes for each medium. The Chairman of the Awards, who is chosen from among the previous winners, holds a pivotal role in determining the final winner by casting a single deciding vote. This unique approach adds an element of prestige and significance to the overall competition.

What makes the LIA Awards truly stand out is its comprehensive categorization. In addition to the traditional media of print, film, and broadcast, it also recognizes outstanding achievements in design and packaging, as well as technical production. This approach reflects the awards' emphasis on all aspects of the creative process, from conceptualization to execution, and encourages innovation and excellence across the advertising industry.

As a result of its rigorous judging process and global reach, the LIA Awards have earned a reputation as a prestigious platform for recognizing and celebrating creativity in advertising. Winning an LIA Award is considered a significant achievement for advertising professionals and agencies, with the accolade often becoming a point of pride and validation for their creative endeavors.

In conclusion, the London International Advertising Awards (LIA Awards) serves as a pivotal influence on advertising education by showcasing the highest standards of creativity and innovation in the global advertising industry. With its international appeal, diverse submissions, and prestigious bronze statue awards, the LIA Awards offer valuable inspiration and aspiration for students and aspiring advertising professionals. The recognition of various mediums, including design, packaging, and technical production,

reflects the award's commitment to fostering excellence across all aspects of the creative process. As advertising educators incorporate the LIA Awards' best practices and exemplary works into their curriculum, they can instill in students a deep appreciation for creative excellence and encourage them to strive for greatness in their advertising careers.

The Mobius Awards holds a prominent position among the world's most esteemed advertising accolades, with its headquarters based in Chicago. It Established in 1971, drawing entries from across the globe, the Mobius Awards attract thousands of submissions from dozens of countries each year, encompassing a wide spectrum of advertising agencies, from multinational giants to regional players. The judging process takes place annually in Chicago, starting on October 1th and concluding around mid-December, leading to the highly anticipated awards ceremony in February, garnering attention from the global advertising community. Notably, the winning entries are showcased worldwide, allowing the industry to view and analyze these exemplars of creative excellence.

The Mobius Awards' inclusivity is evident in its broad range of entry categories, spanning radio and film ads, print ads, including outdoor and print media such as advertisings, newspapers, and magazines, direct mail campaigns, brochures, packaging design, and a dedicated series for internet advertising. Additionally, the awards recognize small-cost production categories for TV commercials, ensuring that the competition encompasses diverse forms of advertising.

The judging process of the Mobius Awards reflects a meticulous and thorough approach to selecting the best entries. Held in Chicago, the judges, predominantly renowned creatives from the United States and Canada, meticulously study and evaluate

the submissions. Prior to the jury's involvement, input is gathered from representatives across various sectors, including the art world, media, and businesses, to incorporate consumer opinions. This inclusive process ensures that the judging panel represents diverse perspectives and tastes. Each entry undergoes a detailed study by individual judges, followed by a final review in the Chicago conference room, where the judges engage in thoughtful discussions, particularly appreciating the nuances of work from various regions and cultures. The emphasis on fairness and careful consideration provides a level playing field for advertisers from all corners of the world to compete on the global stage.

In advertising education, the Mobius Awards serve as an inspiring platform, demonstrating the epitome of creativity and innovation. As advertising educators' study and analyze award-winning campaigns, they can impart valuable insights and best practices to aspiring advertising professionals, encouraging them to aim for excellence and push the boundaries of creativity in their future careers.

In conclusion, the Mobius Awards represent a significant influence on advertising education, showcasing the highest standards of creativity and ingenuity in the global advertising industry. With its diverse range of entries from around the world and a meticulous judging process led by renowned creatives, the Mobius Awards serve as an invaluable source of inspiration and learning for students and aspiring advertising professionals. As educators' study and analyzing the winning entries can impart essential lessons in creativity, effective communication, and understanding diverse cultural perspectives. The inclusive and fair platform provided by the Mobius Awards encourages students to embrace innovation and strive for excellence in their advertising endeavors, preparing them to meet the evolving challenges of the industry with confidence.

The New York Advertising Awards originated in 1957 as a global competition focused on non-broadcast media, gradually gaining a renowned reputation in the advertising industry and education across the United States. Over the years, this Awards expanded its categories to include television and film commercials, radio advertising, design, photography, and graphics, embracing advancements in technology and scientific developments. Additionally, specialized awards were introduced to recognize exceptional achievements in healthcare advertising and advertising marketing effectiveness. Today, the competition attracts over 15,000 entries from more than 60 countries, with a comprehensive judging process involving global creative directors from top international advertising groups. The final judging takes place in New York, where the Grand Prize, Gold, Silver, Bronze, and Finalist awards are decided. The winners' work gains widespread recognition through leading publications like Advertising Age, and all finalists' work is published in an annual advertising yearbook.

The New York International Advertising Awards has expanded its reach beyond industry professionals, establishing the NYAF International Student Awards in 2007 to honor young creative talents. Judged by a panel of global creative directors, the competition acknowledges the "creative minds of tomorrow," awarding outstanding students with Gold, Silver, Bronze, and Finalist awards. The Awards ceremony, known as the Global Awards Ceremony and Creative Summit, serves as a prestigious event held in New York, where creative professionals and enthusiasts from around the world come together to celebrate the most exceptional works in advertising. The recognition garnered through these Awards not only celebrates excellence in the advertising industry but also serves as a source of inspiration and learning for advertising education.

In conclusion, the New York Advertising Awards serve as a vital source of inspiration and learning for advertising education. With its longstanding reputation, global reach, and comprehensive categories, the Awards provide a platform for aspiring advertising professionals and students to showcase their creativity and innovative ideas on an international stage. The recognition and exposure gained through these prestigious Awards encourage students to push the boundaries of creativity, embrace technological advancements, and understand diverse cultural perspectives, all essential skills in the ever-evolving advertising industry. As educators incorporate the winning works and best practices from the New York Advertising Awards into their curriculum, they empower their students to excel in the competitive world of advertising and shape the future of creative excellence.

The Times Advertising Award, organized by China Times, is Taiwan's pioneering advertising design competition launched in 1978 to celebrate the 10,000th issue of the newspaper. It aimed to elevate the status of commercial advertising, promote appreciation for high-quality advertising among readers, and encourage the industry to create exceptional works. Initially, the competition focused on printed entries, and a readers' poll was conducted concurrently. Since 1994, each edition of the Awards has featured a theme reflecting the spirit and ideas it advocates. The competition now includes various categories such as the Times Chinese Advertising Awards, the Times Asia-Pacific Ad Awards, the Times Golden Calf Ad Awards, and the Golden Finger Online Ad Awards.

The Times Advertising Awards have garnered significant recognition, inviting accomplished advertisers from different Asia-Pacific countries and regions to serve as judges, with the jury headed by top international creative experts. With a strong presence

of over a thousand entries from dozens of countries in the Asia-Pacific region, the Awards have established themselves as one of the region's oldest and most influential advertising accolades, marking it a significant event in the Asia-Pacific advertising industry.

As a result, the Times Advertising Awards play a pivotal role in advertising education, exemplifying the highest standards of creativity and excellence in the advertising industry. As one of Taiwan's pioneering design competitions centered on advertising, it provides a valuable platform for students and aspiring advertising professionals to showcase their talents and innovative ideas. The Awards' emphasis on promoting appreciation for high-quality advertising and encouraging the creation of exceptional works serves as an inspiration for the next generation of advertising professionals. By studying the winning entries and themes of the Times Advertising Awards, advertising educators can impart essential insights into the ever-evolving landscape of the Asia-Pacific advertising industry, nurturing the creativity and skills needed for success in this competitive field.

The "Long Xi" Global Advertising Awards, hailed as the "Oscars" of Chinese advertising, holds a unique distinction as the only Chinese advertising award recognized by the international advertising community. Founded in February 1999 by four prominent Chinese creatives from Hong Kong, Taiwan, and Singapore, the Long Xi Global Chinese Advertising Awards emerged as a groundbreaking international competition dominated by Chinese creatives. Encompassing the Chinese advertising markets in mainland China, Hong Kong, Taiwan, Singapore, Malaysia, and North America.

The award aims to elevate the overall standard of Chinese advertising, foster international development, and promote the essence of "Long Xi" Chinese originality,

inspiring greater interest and engagement in the creative advertising industry. With a rich history spanning nearly a decade and over 2,500 winning entries to date, the Long Xi Global Advertising Awards have left a lasting impact on the Chinese advertising landscape, conducting its celebrated ceremonies in various cities and regions, including Hong Kong, Singapore, Taipei, Shanghai, Kuala Lumpur, and more.

In conclusion, the Long Xi Global Advertising Awards serves as a significant influence on advertising education, setting a benchmark for Chinese creatives and fostering a culture of excellence in the industry. As the only Chinese advertising award recognized internationally, it provides a platform for aspiring advertising professionals to showcase their talents and creativity on a global stage. The award's emphasis on promoting Chinese originality and encouraging international development in Chinese advertising inspires students and educators to embrace innovation, cultural uniqueness, and a global perspective in their advertising endeavors. By studying the winning entries and the impact of “Long Xi” on the Chinese advertising landscape, advertising education can instill in students the values of creativity, authenticity, and international collaboration, preparing them to excel in the dynamic and competitive world of advertising.

Although these prestigious international advertising competitions provide valuable benchmarks for creativity, their accessibility and alignment with Chinese education and cultural contexts need further discussion to fully realize their pedagogical value.

In terms of accessibility, global competitions such as the Cannes Lions International Festival of Creativity, the Clio Awards, and The One Show present significant barriers for Chinese students due to language limitations, geographical distance, and high participation costs. This is particularly challenging for students from institutions

in smaller cities or those with limited international engagement. However, the award-winning print advertisements from these competitions predominantly focus on brand communication, involving the extraction of product-oriented concepts, creative expressions, and the application of visual techniques. These aspects render the winning entries highly suitable as teaching cases in advertising education. By integrating these exemplary works into classroom instruction, educators can guide students to systematically study strategic planning, creative ideation, design articulation, and visual language, thereby enhancing both theoretical understanding and practical skills. With publicly available resources such as case libraries, portfolios, and evaluation criteria provided by the competition organizers, through blended learning, students can engage in case analysis, project simulations, and creative replications, enabling them to grasp the creative logic and expressive techniques of world-class advertisements without direct participation, thus achieving practical accessibility in teaching.

Regarding alignment with Chinese education and cultural background, the Longxi Global Chinese Advertising Awards and the Times Advertising Awards are inherently rooted in Chinese and broader Chinese-speaking cultural contexts. These competitions emphasize creative expression within the Chinese language and cultural identity, offering students relatable experiences in terms of linguistic habits, cultural symbols, and aesthetic preferences. Such alignment facilitates students' abilities to reinterpret and creatively translate indigenous cultural elements. Unlike Western competitions that often prioritize individualism, radical innovation, and provocative expression, Chinese advertising education traditionally values collectivism, social harmony, and respect for tradition. Therefore, when introducing international award cases, educators should contextualize

them within Chinese societal values and cultural sensibilities, guiding students to adapt global creative strategies into localized approaches that resonate with domestic audiences.

To sum up, while direct participation in these international competitions may remain challenging for Chinese students due to limitations in capabilities and resources, leveraging the wealth of high-quality print advertising cases from these events—combined with thoughtful adaptation to Chinese cultural characteristics and educational paradigms—ensures both educational accessibility and cultural alignment. This approach not only broadens students' global perspectives and creative competencies but also equips them with the ability to craft advertising strategies and designs that are both globally informed and locally resonant. Such integration fortifies the development of creative professionals in China who possess distinctive advantages in both domestic and international advertising landscapes.

2.4.2 Domestic Advertising Competitions

This section first introduces the background, organizing institutions, participants, distinctive features, and educational significance of representative domestic advertising competitions, as presented in Table 2.4 below. It then further analyzes the accessibility of these competitions for advertising design classroom teaching and their consistency with the Chinese educational and cultural context, thereby uncovering their pedagogical value.

Table 2.4: Domestic Advertising Competitions

Competition Name	Competition Date	Organizers	Object of competition	Notes
National Advertising Art Design competition for college students	May 15 to June 15 every year	China Association of Higher Education	All types of institutions of higher education in China are open to full-time college and graduate students.	Inclusion in the "National Ranking of General University Subject Competitions
(NCDA) National College Digital Art & Design Awards	December - June of the following year	Ministry of Industry and Information Technology Talent Exchange Center	Graduate students, undergraduate students, specialist students and professional teachers in general universities are eligible to participate.	Inclusion in the "National Ranking of General University Subject Competitions
Milan Design Week China Design Exhibition	October - March 12 of the following year	China Education Association for International Exchange, China Association of Higher Education	(1) Undergraduate graduate students: Doctoral and master's students, undergraduates and advanced students who are enrolled in school or graduated within five years. (2) Senior high school students group. (3) College teachers group: college teachers and appointed industry instructors, part-time teachers, etc. (4) Professional designers.	Inclusion in the "National Ranking of General University Subject Competitions
Cross-Strait Emerging Design Competition-Hua Chan Award	July to February of the following year	China Association of Higher Education, China Zhongshan Cultural Exchange Association, Beijing Gehua Culture Development Group Co.	Cross-strait (as well as Hong Kong and Macao) designers and university teachers and students under 45 years of age.	Inclusion in the "National Ranking of General University Subject Competitions

Table 2.4 continued

<p>China creative challenges contest</p>	<p>September to June of the following year</p>	<p>China Electronic Video Industry Association National Research Association of Computer Basic Education in Higher Education Institutions China Good Ideas and National Digital Art and Design Competition Organizing Committee</p>	<p>Student unit: current students. Teacher unit: current teachers.</p>	<p>Inclusion in the "National Ranking of General University Subject Competitions</p>
<p>Times Young Creative Awards</p>	<p>March 15th to May 27th of the following year</p>	<p>Times Media Group</p>	<p>Graduate students, undergraduate students, college students, high school students and others with student certification status from educational institutions worldwide are eligible to participate.</p>	<p>Inclusion in the list of the edition of the National Index of Arts Competitions for Undergraduates of General Universities</p>
<p>Academy Award of Advertising Festival of Chinese College students"AD Campus"</p>	<p>Twice a year (includes spring and fall tournaments)</p>	<p>China Advertising Association</p>	<p>Students of college, higher vocational, undergraduate, master's and doctoral programs nationwide. Foreign students studying in China and Chinese students studying abroad, as well as students from Hong Kong, Macau, Taiwan, Asia, Europe and America are also accepted to participate.</p>	<p>Inclusion in the list of the edition of the National Index of Arts Competitions for Undergraduates of General Universities</p>

Table 2.4 continued

<p>National University & Middle School Student Marine Culture Design Contest</p>	<p>June 20 to October 10 every year</p>	<p>Publicity and Education Center of the Ministry of Natural Resources Ocean University of China, etc.</p>	<p>Postgraduate, undergraduate and specialist students (including Hong Kong, Macao and Taiwan), and secondary school students (including Hong Kong, Macao and Taiwan) are eligible to participate.</p>	<p>Inclusion in the list of the edition of the National Index of Arts Competitions for Undergraduates of General Universities</p>
<p>Oriental Star Design Awards</p>	<p>January 6 - July 10 every year</p>	<p>Oriental Star Design Awards Organizing Committee</p>	<p>Full-time students and teachers of higher education institutions and vocational colleges at home and abroad, practitioners in the art and design industry, professional art and design institutions, art and freelance designers, etc. are eligible to participate</p>	<p>Inclusion in the list of the edition of the National Index of Arts Competitions for Undergraduates of General Universities</p>
<p>Platinum Originality International University Student Graphic Design Competition</p>	<p>Oct 09 - Dec 09 every year</p>	<p>China Academy of Art and Zhejiang Artists Association</p>	<p>Graduate students, undergraduates, college students, junior college students and advanced students enrolled in design programs in full-time colleges and universities worldwide, adult education institutions and advanced students in higher education.</p>	<p>Inclusion in the list of the edition of the National Index of Arts Competitions for Undergraduates of General Universities</p>
<p>Kan Tai-Keung Design Award Worldwide Chinese Design Competition</p>	<p>July 25 to October 23 every year</p>	<p>Shantou University</p>	<p>Global Chinese University Students</p>	<p>Inclusion in the list of the edition of the National Index of Arts Competitions for Undergraduates of General Universities</p>

Table 2.4 continued

Shandong Province "College Creative Cup" Advertising Competition	March 12-April 30 every year	Shandong Administration for Market Regulation The Education Department of Shandong Provincial	Current students and faculty	
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National Advertising Art Design Competition for College Students. The competition held since 2005 has been a resounding success over 14 sessions, attracting participation from 1,679 local colleges and universities, with over one million students submitting their works. Its primary objective is to promote education reform, foster wisdom, enhance skills, improve overall quality, and instill moral values among students. Through this platform, the competition has effectively facilitated practical teaching reform by promoting practical learning, teaching methodologies, research, and moral education. It has successfully gathered exceptional young minds, inspiring their creativity, nurturing their innovative thinking, and honing their problem-solving abilities. Moreover, the competition showcases the talents and self-worth of the new generation of college students, bolstering their self-confidence and encouraging personal growth.

This nationwide competition for liberal arts in colleges and universities has gained wide recognition and participation. With diverse categories such as, including print, video, animation, interactive, broadcasting, planning, copywriting, marketing, creativity, and public welfare; the competition covers a vast range of institutions, engaging a substantial number of teachers and students. The competition's high standard of works and its profound impact have made it highly esteemed among college educators and have

generated significant social influence. By integrating social resources and linking universities with enterprises and industries, the competition effectively serves teaching reform and bridges the gap between academia and real marketing projects. It fosters a collaborative environment that enhances students' practical skills while incorporating corporate culture into contemporary college curricula, reinforcing the concept of collaborative education and encouraging innovation and entrepreneurship among students.

As a result, colleges and universities advertising competition has emerged as a transformative force in advertising education. Over the years, it has offered a dynamic platform for students to unleash their creativity, problem-solving skills, and innovative thinking, bridging the gap between theoretical knowledge and real-world marketing projects. By integrating practical learning, research, and industry collaboration, the competition equips students with valuable skills, nurtures their self-confidence, and prepares them to excel in the ever-evolving advertising landscape. As an influential event with a large social impact and high regard among educators and students, this competition exemplifies the vital role advertising education plays in shaping the next generation of advertising professionals.

National College Digital Art and Design Competition (NCDA) is a prestigious national college competition sponsored by the Talent Exchange Center of the Ministry of Industry and Information Technology, endorsed by the China Association of Higher Education, and supported by the "Learning Power" learning platform. Recognized as an officially recognized competition in the "National Ranking of General University Subject Competitions" and "National Teaching Competition Program for Teachers in General Universities" by the China Association of Higher Education of the Ministry of Education,

(NCDA) has been held annually for the last ten consecutive years. With participation from over one million college students representing 1,500 universities, including a significant proportion of renowned design colleges and top universities, the competition encompasses various tracks such as metaverse + design, future design, national trend - non-foreign heritage design, visual communication design, animation and video design, and others.

(NCDA) upholds the ethos of "design for the people, training future designers," emphasizing the fusion of art and technology, academic and public welfare aspects, and advocating sustainable, green, and low-carbon design. The competition encourages students to engage in innovative design that serves society with professional knowledge, promotes international vision, fosters teamwork spirit, and prepares students and candidate to become the main designers of the future. The competition's dedication to red culture inheritance(Red culture is an advanced culture with Chinese characteristics, which was created by the Chinese Communists, advanced elements and the people during the Revolutionary War) and support for rural revitalization have garnered praise and recognition from authoritative media outlets, including the "Learning Power" learning platform and United Nations (UN) agencies.

In conclusion, the Future Designer - National College Digital Art and Design Competition (NCDA) stands as a significant platform for advertising education, fostering the growth of future designers in China. With its recognition as an officially endorsed competition in the "National Ranking of General University Subject Competitions" and "National Teaching Competition Program for Teachers in General Universities" by the China Association of Higher Education, NCDA has become a prestigious event attracting participation from over a million college students across various tracks in digital art and

design. The competition's emphasis on art and technology, sustainability, and social welfare projects not only cultivates students' creative and technical skills but also encourages them to serve society with their design expertise. Through NCDA, advertising education can empower the next generation of designers to embrace innovation, global perspectives, and social responsibility, preparing them to thrive in the dynamic landscape of advertising and design.

The Milan Design - Week China Design Exhibition (Milan Exhibition) serves as an international platform for cultural and artistic exchange, showcasing and disseminating contemporary Chinese art and design styles. Jointly sponsored and hosted by the China Education Association for International Exchange and the China Association of Higher Education, the event aims to foster global attention to Chinese design and facilitate international exchange and learning among art disciplines. Through six successful editions, the competition has received over 105,000 works from teachers and students of nearly 800 Chinese universities, exhibiting more than 1,200 outstanding pieces in Milan. In recognition of its significance and impact, the Milan Exhibition has been included in the "List of Competition Items in the National Ranking of General University Subject Competitions" for three consecutive years, highlighting its pivotal role in promoting education innovation and discipline development in art and design higher education in China.

As a government and university - supported exhibition and exchange project, the Milan Exhibition acts as a driving force for design innovation in colleges and universities. Its high-quality content and exchange formats enhance the talent cultivation system of higher education in art and design, fostering education innovation and interdisciplinary

development. With a vision to promote education through competition and connect education, competition, and exhibition, the organizing committee plays a crucial role in nurturing creativity and facilitating the progress of higher art education both within China and on the global stage.

In conclusion, the Milan Design Week - China Design Exhibition (Milan Exhibition) holds significant potential to influence advertising education in China. As a prominent international platform for showcasing contemporary Chinese art and design, the exhibition offers a unique opportunity for advertising students and educators to gain exposure to cutting-edge creative concepts and styles. By facilitating international exchange and learning among art disciplines, the exhibition encourages students to explore innovative approaches in advertising design, fostering a culture of creativity and excellence in the field. Moreover, the inclusion of the Milan Exhibition in the "List of Competition Items in the National Ranking of General University Subject Competitions" demonstrates its recognition as a valuable event for promoting education innovation and discipline development, solidifying its role in shaping the future of advertising education in China.

Cross-Strait Emerging Design Competition-Hua Chan Award, organized by the China Association of Higher Education and other institutions, aims to discover and promote young designers from both sides of the Taiwan Strait and the Hong Kong and Macao regions. This competition targets designers under the age of 45 and university students and faculty, emphasizing innovation, fashion, and practicality as evaluation criteria to select the most innovative and potential young design talents.

The "Hua Chan Award" showcases the latest achievements in design education talent cultivation in higher education, enhancing the quality of design talent training in

universities. The competition fosters a fertile ground for design innovation and entrepreneurship, concentrating on the Chinese approach to nurturing art and design innovation and entrepreneurship talents under new development concepts. It establishes a platform for international art and design innovation and entrepreneurship competitions, driving design to empower the development of new productive forces.

The competition includes five categories: visual communication design, digital multimedia design, product design, arts and crafts, and theme-oriented design. Since its inception in 2014, the "Huacai Award" has received enthusiastic responses from universities across the Taiwan Strait and the Hong Kong and Macao regions, becoming a bridge for young people to enhance mutual understanding, draw closer in spirit, and realize entrepreneurial dreams, making "Chinese Good Design" renowned worldwide.

In summary, the "Hua Chan Award" has significantly elevated the standard of advertising design education by stimulating student creativity and innovation, integrating theory and practice, improving educational quality, expanding horizons and exchanges, enhancing competitive awareness and career planning, aligning education with industry, and encouraging interdisciplinary collaboration, thereby cultivating a large number of talented individuals with both innovative capabilities and practical experience for the industry.

The China Creative Challenges Contest (3C Contest) holds significant importance in the reform of university education and the cultivation of innovative talents. Sponsored by the China Video Industry Association and the China Creative Challenges Contest Organization Committee, the competition has been a recurring event since 2007, attracting over 2,000 prestigious domestic institutions and garnering substantial participation. With

digital art as its core focus, the 3C Contest stands as China's pioneering comprehensive event in art design, digital media, and digital technology, commanding authority, wide influence, and numerous participating institutions.

The competition plays a vital role in fostering seamless collaboration between industry, academia, and research, providing a pipeline of fresh talent for emerging and sunrise industries. With expert judges from the Ministry of Education's relevant professional education committee and renowned universities, as well as special academic and supervision committees ensuring fairness and impartiality, the 3C Contest encourages originality and innovative thinking, showcasing the latest advancements in digital art and technology. As an embodiment of the national vision for the digital economy and creative industries, the competition drives the transformation of intellectual property from higher education institutions and promotes elite talents and excellent works in China's creative realm. Serving as a benchmark and wind vane in the field of art and creativity, the 3C Contest leads the discipline development of colleges and universities, elevates teaching standards, and aligns with industry standards, thus contributing to the growth of the digital creative industry and its integration with academia.

In conclusion, the China Creative Challenges Contest (3C Contest) stands as a pivotal platform that holds the potential to significantly impact advertising education in China. With its focus on digital art, design, and technology, the competition fosters innovation, stimulates creative thinking, and showcases cutting-edge achievements in the field. By providing an authoritative event that attracts participation from prestigious domestic institutions and aligns with industry standards, the 3C Contest effectively bridges the gap between academia and emerging industries, nurturing a new generation of

advertising professionals equipped with the latest concepts and skills in digital media art and design. As a benchmark in the field of creativity, this competition serves as an essential wind vane, guiding the development of art and advertising disciplines in colleges and universities, and contributing to the advancement of China's digital creative industry.

The Times Young Creative Awards, established in 1992 with the motto "a newborn calf is not afraid of a tiger," holds a prominent position as the highest honor for young creatives in the advertising industry, earning the nickname the "Oscar" of the field. The competition aims to foster and nurture the creative elite of the future by providing a platform for young creators to showcase their talent and enhancing the creative level of advertising newcomers. It has become a significant campus event, drawing participation from prestigious universities across mainland China, Taiwan, Hong Kong, Macau, Singapore, Malaysia, North America, France, and other regions. With over 10 million participants from renowned institutions, the Times Young Creative Awards serves as a bridge between academia and industry, facilitating students' transition into the professional world and contributing a pool of skilled talents to the advertising industry.

As a public service creative competition, the Times Young Creative Awards has yielded numerous creative elites who have successfully entered related industries, some even ascending to leadership positions. The award's prestige and low winning rate have solidified its reputation as the most esteemed accolade in the advertising world, making it a supreme honor for students and faculty in advertising and communication-related disciplines. Recognized as an essential competition item within the National Ranking of Subject Competitions in General Universities, the Times Young Creative Awards plays a crucial role in educational teaching reform and the cultivation of innovative talents in

colleges and universities, providing valuable reference information for universities to improve their talent cultivation quality and assess the effectiveness of innovative talent development.

In conclusion, the Times Young Creative Awards serves as a prestigious and transformative platform for advertising education, nurturing the creative talents of the future and bridging the gap between academia and industry. With its rigorous standards and high level of creativity, this esteemed competition has become the pinnacle of recognition for young creatives in the advertising industry, akin to the "Oscar" of the field. The competition's long-standing reputation and authority have not only shaped the image of the best brand award in the minds of Chinese advertisers but have also inspired students and faculty in advertising and communication-related disciplines to strive for excellence. As winners and participants continue to enter related industries and ascend to leadership positions, the Times Young Creative Awards stands as a vital force in fostering innovation, creativity, and skill development among the next generation of advertising professionals.

The Academy Award of Advertising Festival of Chinese College Students, known as "AD Campus" is a prestigious national professional award in the advertising industry for college students. With the support and recognition of the central government, it has evolved over 23 years to become a significant platform for college students across the country to showcase their creativity and talents in advertising, marketing, communication, art, design, new media, and animation. The competition has a wide influence, attracting participation from students in mainland China, as well as regions like Hong Kong, Macau, and Taiwan, and has even extended its brand and influence internationally. "AD Campus" has successfully engaged more than 1.5 million students and teachers directly, receiving

over 400,000 creative works from students annually, making it a crucial way for the industry to identify talents, for enterprises to obtain fresh ideas, and for brands to explore rejuvenation.

To foster creativity and innovation among college students and cultivate young creative talents, "AD Campus" offers substantial prizes, including a grand prize of 50,000 RMB and a planning grand prize of 30,000 RMB (jointly won by tutors and creative students), which stands as the highest prize amount among various advertising and art awards in universities. The competition also facilitates internships and direct employment opportunities for outstanding creative students in the industry and enterprises, providing them with valuable pathways to career development. The "AD Campus Creative Lecture Hall" further enriches the experience by inviting renowned lecturers and advertising professionals to deliver online and offline creative classes, engaging with students from universities across China through face-to-face interactions and online live courses. The organizing committee maintains high standards by inviting industry leaders, experienced advertising professionals, and advertising masters to judge, share their creative experiences, and set market-oriented questions, ensuring a high level of education and practical learning for the participants.

In summary, "AD Campus" stands as a nationally recognized and esteemed platform for advertising education, empowering college students to demonstrate their creativity, learn from industry leaders, and gain valuable real-world experiences. It has become a significant catalyst for talent discovery, fostering industry-academia collaboration, and creating opportunities for young creatives to thrive in the competitive advertising landscape.

The National University & Middle School Student Marine Culture Design Contest was initiated in 2012 to promote marine culture and creativity. Co-organized by the Publicity and Education Center of the Ministry of Natural Resources and Ocean University of China, and later joined by other private and government organizations, the competition is the world's only public welfare design event with a focus on marine culture. With themes like "Beautiful Ocean," "Intelligent Ocean," and "Ecological Ocean," has successfully completed ten sessions, attracting participation from over 1,600 universities and 320 secondary schools across China. The contest aims to foster marine knowledge among students, cultivate their innovation and practical skills, and raise awareness and concern for the ocean in society.

The award-winning works from the competition have been exhibited in numerous universities across China and showcased at the World Ocean Conference in Washington, D.C., receiving praise from officials of participating countries and gaining international recognition. Through this initiative, the contest seeks to instill a sense of responsibility and care for the ocean, inspiring a positive impact both locally and globally.

In conclusion, the National University & Middle School Student Marine Culture Design Contest is a significant initiative that not only fosters creativity and innovation among students but also raises awareness about marine culture and environmental conservation. By engaging students from universities and secondary schools across China in designing for marine-related themes, this competition serves as a valuable platform for promoting marine knowledge as well as instilling a sense of responsibility for ocean protection. As the world faces increasing environmental challenges, such educational efforts are crucial in cultivating a new generation of socially conscious designers and

communicators who can use their skills to create impactful advertising campaigns that advocate for sustainable practices and environmental stewardship.

The Oriental Star Design Awards is a collaborative innovation platform that responds to the national strategic layout of integrating industry and education. Guided by various government documents and initiatives, the competition aims to stimulate art design and interdisciplinary talent, promote the integration of education and industry, and improve the quality and abilities of designers. With a focus on social benefits, the competition seeks to build an innovation chain that combines learning, competition, training, and production, making design a driving force for industrial change and economic development.

Approved by the International Center for Economic and Technical Cooperation of the Ministry of Industry and Information Technology, the competition has attracted participation from numerous art and design institutions from both China and abroad. Over the years, it has garnered wide attention and praise, becoming an influential event in the designer industries and society. As it strengthens its implementation mechanisms through the Eastern Creative Star Industry and Education Alliance, the competition aims to foster collaboration and innovation between government, enterprises, and schools, leading to the transformation of design achievements, empowerment for enterprises, and promotion of design industrialization.

The Oriental Star Design Awards has become a significant platform for promoting industry-education integration and fostering creative talent in the field of design. By bringing together institutions, enterprises, and government agencies, the competition strives to drive innovation and contribute to the economic development of the country.

In conclusion, The Oriental Star Design Awards serves as a vital platform for fostering innovation and creativity in the field of design, aligning with the goals of promoting industry-education integration and cultivating talented individuals in the advertising and creative sectors. As the competition attracts participation from prestigious art and design institutions worldwide, it plays a crucial role in enhancing the comprehensive quality and abilities of designers, ensuring they are equipped to meet the demands of the ever-evolving advertising industry. By encouraging collaboration between government, enterprises, and educational institutions, this competition contributes to the advancement of design industrialization and empowers students to become future leaders in the advertising world.

The Platinum Originality International University Student Graphic Design Competition, organized by China Academy of Art and Zhejiang Artists Association, has a rich history of 22 years, dedicated to promoting design education and fostering design exchange among students from institutions worldwide. Recognized as one of the most authoritative design competitions for college students, it provides a platform for aspiring young designers to showcase their passion, talent, professionalism, and innovative concepts in contemporary design. With a rigorous and standardized selection process, the competition attracts numerous entries each session, and distinguished graphic designers, experts, and professors serve as judges to uphold its high standards of excellence.

In conclusion, The Platinum Originality International University Student Graphic Design Competition plays a crucial role in promoting design education and fostering the growth of young designers. By providing a platform for students from various institutions worldwide to showcase their creativity and innovative concepts, the competition

encourages a spirit of excellence and professionalism in the field of graphic design. As aspiring designers participate with enthusiasm and fearlessness, their contributions not only enrich the design community but also inspire the next generation of creative minds. This valuable exchange of ideas and talent nurtures the development of advertising education, emphasizing the significance of design in effective communication and marketing strategies.

World-wide Chinese Design Competition. The "KAN Tai-keung Design Award" founded by Mr. KAN Tai-keung in 1999, has evolved into a prestigious art and design competition for young Chinese students. In its mission provide a platform for showcasing creativity and enhancing professional vision, the competition expanded to include Chinese university students worldwide in 2005, renamed as the "World- wide Chinese Design Competition" Emphasizing social responsibility, the competition focuses on nurturing the next generation of Chinese design practitioners, encouraging them to explore design ethics, cultural heritage, and self-confidence rooted in their rich history.

Throughout its existence, the competition has been a driving force for innovation and self-reflection in design. Serving as a platform for young Chinese design enthusiasts to communicate, learn, and grow, it fosters creativity, talent development, and improved design skills. Moreover, it instills a deep connection to Chinese culture and heritage, inspiring the future leaders of Chinese design to honor the essence of their cultural origins.

In conclusion, The KAN Tai-keung Design Award, with its commitment to nurturing young Chinese design talents and promoting cultural heritage, aligns with the essence of advertising education. As an important representative of Chinese design, Mr. KAN Tai-keung emphasizes the significance of design ethics, cultural self-confidence, and

rooted knowledge in shaping the future of design practitioners. In the realm of advertising education, these values are equally vital in creating impactful and culturally resonant campaigns that connect with audiences on a profound level. The competition serves as a prime example of how design and creativity can be harnessed to inspire and guide the next generation of advertising professionals in embracing their cultural roots and crafting messages that resonate with the world.

The "College Creative Cup" Advertising Competition in Shandong Province is a prestigious and well-established event that has been running for twelve years. It serves as a professional and authoritative platform for advertising and art design students and teachers in the province to showcase their creative talents and design abilities. The winning advertisements demonstrate strong originality and design excellence, offering valuable insights into the current state of advertising design creativity in Shandong Province. Co-organized by the Shandong Administration for Market Regulation and the Education Department of Shandong Province, the 12th edition of the competition saw the active participation of 2,738 teachers and students from 113 colleges and universities, resulting in the recognition of 10 gold awards, 20 silver awards, 30 bronze awards, and 95 excellent awards, further highlighting the importance and impact of the competition in nurturing creative design talent in the region.

The "College Creative Cup" Advertising Competition plays a pivotal role in fostering creativity and design innovation among students in Shandong Province, and it serves as a valuable platform for the advertising industry to discover emerging talents and track the progress of design trends in the region.

In conclusion, the "College Creative Cup" Advertising Competition in Shandong Province has proven to be a significant and influential event, fostering creativity and design innovation among students in the region. As a well-established and authoritative platform, it not only provides an opportunity for students to showcase their creative talents and design abilities but also serves as a vital link between the advertising industry and emerging talents. The competition's emphasis on originality and design excellence reflects the high standards required in the field of advertising design. Participating students gain valuable experience and exposure, and the industry benefits from discovering fresh perspectives and tracking the latest design trends. The "College Creative Cup" plays a pivotal role in nurturing the next generation of advertising professionals, contributing to the advancement and growth of advertising education and creativity in Shandong Province.

Domestic advertising and design competitions demonstrate significant value for advertising design education in China, particularly in terms of their accessibility and alignment with the educational and cultural context. Compared to international competitions, domestic contests present clear advantages in accessibility. Competitions such as the National Advertising Art Design Competition for College Students, the Academy Award of Advertising Festival of Chinese College Students (AD Campus), the Times Young Creative Awards, and the Hua Chan Award target a wide range of participants, including undergraduates, postgraduates, vocational students, and even high school students and teachers. This comprehensive coverage lowers the threshold for participation and ensures that students across different levels can engage according to their abilities and expertise. The inclusion of these competitions in the National Ranking of General University Subject Competitions and the National Teaching Competition Program

institutionalizes their role in higher education, turning them into formal components of curriculum development and talent evaluation rather than mere extracurricular activities.

Furthermore, these competitions closely follow industry trends and technological advancements, covering themes such as digital art, metaverse design, non-heritage cultural creativity, and social innovation. Competitions like NCDA and the China Creative Challenges Contest are designed to connect education with emerging industries, especially in digital media and technology, directly addressing current gaps in classroom teaching materials and practical projects. Regional contests such as the Shandong Province “College Creative Cup” offer opportunities for integrating local industry needs and cultural characteristics into student projects, enhancing the practicality and immediate applicability of classroom learning. The accessible nature of these contests, both in terms of participation and relevance, enables teachers to incorporate competition themes and cases directly into teaching modules, allowing students to engage in case analysis, project simulation, and creative replication based on award-winning works.

In terms of cultural consistency, domestic competitions are deeply embedded within the Chinese cultural context and societal needs, making them inherently aligned with the goals of national education. Competitions such as the Longxi Global Chinese Advertising Awards and the KAN Tai-keung Design Award emphasize Chinese originality, cultural heritage, and design ethics, fostering students’ abilities to integrate traditional cultural symbols and narratives into modern advertising and design expressions. This focus nurtures students' cultural confidence and enhances their capacity for localized creative thinking, which is crucial for addressing the domestic market while also cultivating global perspectives.

Additionally, many competitions incorporate themes of social responsibility and public welfare. The National University & Middle School Student Marine Culture Design Contest, for instance, focuses on marine conservation and ecological awareness, embedding values of environmental stewardship within creative education. Such initiatives resonate with the educational emphasis on cultivating socially responsible citizens and align well with the growing emphasis on public service advertising and sustainability in professional practice.

The teaching philosophy reflected in these competitions also aligns with the Chinese educational emphasis on the unity of knowledge and action. The integration of competitions into teaching practices fosters experiential learning, project-based education, and the combination of theoretical instruction with hands-on application. This not only enhances students' creative and technical abilities but also bridges the gap between academic knowledge and industry requirements. Moreover, the language, aesthetic styles, and symbolic systems employed in domestic competitions are closely aligned with Chinese communication habits and audience expectations, facilitating students' understanding of effective message delivery in their cultural context.

Through incorporating competition cases and projects into coursework, students are encouraged to explore strategic planning, creative execution, and cultural interpretation in their works. The engagement with these competitions promotes a comprehensive educational experience where students develop market-oriented design solutions while strengthening their cultural identity. In turn, this educational approach prepares students to contribute effectively to both local and global advertising landscapes, equipped with practical skills, cultural sensitivity, and social awareness.

To sum up, domestic advertising and design competitions serve as a crucial resource in advertising education in China by offering accessible, culturally resonant, and practically applicable learning opportunities. Their integration into classroom teaching not only enhances the educational process but also supports the cultivation of creative talents who are both globally competitive and deeply rooted in Chinese cultural values.

2.5 Teaching in Advertising Competition

The importance of advertising design competitions in advertising education is increasingly prominent, with more and more research focusing on their impact on students' professional skills, creative abilities, and practical capabilities. Here is the following aspects: improving professional skills, cultivating innovative abilities, enhancing practical capabilities, promoting educational reform, and applying technological tools.

Firstly, advertising competitions significantly enhance students' professional skills. Marra et al (1997) conducted a survey on the American Advertising Federation National Student Advertising Competition (AAF NSAC), and the results showed that the competition provides valuable practical opportunities for students and significantly enhances their professional skills and employability. Empirical research by Zhou et al (2012) also confirms the effectiveness of competitions in advertising professional practice teaching. Additionally, Wang (2018) points out that through the reform of teaching modes in advertising design courses on the platform of the National College Students Advertising Art Competition, students' professional skills can be effectively improved. Furthermore, Zhou (2024) effectively improved students' professional skills through the project-based teaching practice of competition and training combined with design discipline competitions.

Zhang et al (2015) emphasize the importance of competitions in practical teaching, stating that they contribute to enhancing students' practical operational abilities.

Secondly, competitions play a crucial role in fostering students' innovative abilities. Parker (2000) emphasizes the importance of teamwork and innovative thinking in competitions, stating that competitions are an effective way to cultivate students' innovative abilities. Pang (2017) provides a detailed analysis of the five functions of discipline competitions in fostering creative abilities among advertising students, proposing approaches to cultivating students' creative abilities through curriculum systems and creative activity platforms. Li (2020) investigates the feasibility of integrating discipline competitions into advertising classroom teaching under the context of innovation education, highlighting the promoting effect of competitions on students' innovative thinking. Additionally, Su (2020) proposes a "three-convergence" innovative talent cultivation model based on discipline competitions, suggesting that competitions contribute to the effective development of innovative talents. Ma (2021) integrates competition projects into the curriculum system of visual communication design, establishing a project-based teaching model that significantly enhances students' comprehensive abilities and practical skills.

Furthermore, advertising competitions have been proven to enhance students' practical capabilities. Hu (2014) studied the application of the "learning through competition" teaching model in advertising design courses, indicating that competitions effectively compensate for the shortcomings of traditional teaching methods and significantly improve students' professional abilities. Li and Feng (2014), through the combination of project-based teaching and discipline competitions, promote educational

reform in advertising and significantly enhance students' practical capabilities. Lu (2022) believes that the integration of advertising competition and advertising professional practice teaching will help enhance students' practical ability. Qiu (2022) discussed the promotion effect of advertising competition on students' practical ability by organizing students to participate in the Daguang competition. Han (2021) explored the talent training mode of combining curriculum with competition, which improved students' practical ability and promoted the stepped development of professional construction.

Fourthly, advertising competitions not only enhance students' various abilities but also drive the innovation of advertising education. Zhang and Chen (2020) proposed the practice and exploration of implementing "learning through competition" in the advertising profession, improving the quality of advertising talent cultivation through innovative teaching concepts and methods. Ding and Liu (2022) discussed the application of industry and education integration in advertising education, promoting the reform and development of advertising education through the National College Student Advertising Art Competition. Han (2023) proposed the driving role of competitions in the transformation and upgrading of the advertising profession, exploring the integration of the practice teaching system in advertising education with innovation and entrepreneurship training. Additionally, Wu (2022) researched the path of competition teaching in independent colleges' advertising programs, proposing specific methods to incorporate competitions into the curriculum system, optimize teaching content, and improve teaching effectiveness. Wu (2023) further explored the function of advertising competitions as part of the teaching ecosystem, promoting students' professional growth and teaching reform through competitions.

Lastly, technology plays a crucial role in modern advertising education. Sabrina Habib (2015) delved into the key role of technology in advertising education. She pointed out that the technological revolution has significantly changed the way advertising is created, making students more reliant on advanced technological tools. This not only promotes innovation but also strengthens teamwork skills. Additionally, Huang (2019) focused on the practical application of interactive teaching throughout the advertising curriculum. He believes that through the integration of theory and practice, students' professional skills and practical abilities can be effectively enhanced. Su (2021) further studied the hybrid teaching design of advertising design and production courses, significantly improving teaching effectiveness by integrating online and offline teaching modes. Lastly, under the guidance of the OBE (Outcome-Based Education) concept, Wang (2021) significantly promotes the development of students' innovative and practical abilities through the innovative integration of teaching and competition in the National College Student Advertising Art Competition.

Overall, advertising design competitions play a crucial role in enhancing students' professional skills, innovative abilities, and practical capabilities. These competitions not only compensate for the limitations of traditional teaching methods but also promote innovation and reform in teaching approaches through various means. The introduction of competition activities facilitates collaboration between universities and businesses, significantly improving the quality of advertising talent cultivation. These studies provide valuable theoretical support and practical experience for the future reform and development of advertising education.

2.6 Theoretical Basis integration in Advertising Competition Teaching

2.6.1 Bloom's Taxonomy of Educational Objectives

A Revision of Bloom's Taxonomy of Educational Objectives was developed to update the original Bloom's Taxonomy system to better suit modern educational practices and developments in cognitive psychology research. The original Bloom's Taxonomy, proposed in 1956, included six levels in the cognitive domain: knowledge , comprehension, application, analysis, synthesis, and evaluation.

However, over time and with deeper educational research, it was recognized that this classification system had some shortcomings. Therefore, in 2001, Anderson and Krathwohl, among others, revised the taxonomy, replacing "synthesizing" with "creating" to better reflect learners' creative abilities in cognitive activities (Anderson, & Krathwohl, et al , 2001). As a result, the revised version divides the cognitive process into six main categories: remembering, understanding, applying, analyzing, evaluating, and creating. This revision made the Bloom's Taxonomy system more comprehensive and applicable to contemporary educational practices, aiding in guiding instructional design and assessing learning outcomes.

The categorization of cognitive processes into six main categories, including remembering, understanding, applying, analyzing, evaluating, and creating, provides a comprehensive framework for understanding how learners engage with and process information.

Remembering: This category involves the ability to recall previously learned information. Learners demonstrate remembering by retrieving facts, terms, concepts, or procedures from memory without necessarily understanding their meaning or significance.

Understanding: Understanding goes beyond mere recall and involves the ability to comprehend the meaning of information. Learners in this category can explain ideas or concepts in their own words, interpret data, summarize information, and demonstrate comprehension through examples or illustrations.

Applying: Applying refers to the ability to use learned information in new situations or contexts. Learners demonstrate application by using procedures, methods, concepts, or principles learned in one context to solve problems or address challenges in different contexts.

Analyzing: Analyzing involves breaking down complex information into its component parts to understand its organizational structure or relationships. Learners in this category can identify patterns, connections, or cause-and-effect relationships within information and distinguish between relevant and irrelevant details.

Evaluating: Evaluating involves making judgments about the quality, value, or effectiveness of information, arguments, or solutions. Learners in this category can assess the strengths and weaknesses of ideas, arguments, or strategies based on specific criteria or standards.

Creating: Creating is the highest level of cognitive processing and involves generating new ideas, products, or solutions that are original or innovative. Learners in this category can combine existing knowledge, skills, or concepts in novel ways to produce something new or solve complex problems.

The following table 2.5 is adapted and organized from the table in the book by Anderson & Krathwohl et al. (2001), including classifications, definitions, and synonyms, which can help us achieve a better understanding.

Utilizing this theory enables the student learning process to be segmented into stages, evolving from simple to complex, from "Learning to know" to "Learning to do," and ultimately to "Learning to be."

Table 2.5: The Six Categories of Bloom's Cognitive Process Theory

Category	Definition	Synonyms
Remember	Extracting relevant knowledge from long-term memory.	Recognizing Identifying Recalling Retrieving
Understand	Constructing meaning from instructional information communicated through verbal, written, and visual forms of communication.	Interpreting Clarifying Paraphrasing Representing Translating Exemplifying Illustrating Instantiating Classifying Subsuming Summarizing Generazing Inferring Concluding Extrapolating Interpolating Predicing Comparing Contrasting Mapping Matching Constructing models

Table 2.5 continued

<p style="text-align: center;">Apply</p>	<p>Executing or implementing procedures within a given context.</p>	<p>Executing Carrying out Implementing Using</p>
<p style="text-align: center;">Analyze</p>	<p>Breaking down material into its constituent parts, determining the relationships between the parts, and understanding the relationships between the parts and the overall structure or overarching purpose.</p>	<p>Differentiating Discriminating Distinguishing Focusing Selecting Organizing Finding coherence Integrating Outlining Parsing Structuring Attributing Deconstructing</p>
<p style="text-align: center;">Evaluate</p>	<p>Making judgments based on criteria and standards.</p>	<p>Checking Coordinating Detecting Monitoring Testing Critiquing Judging</p>
<p style="text-align: center;">Create</p>	<p>Integrating elements into a coherent whole or functional unity; reorganizing elements into new models or structures.</p>	<p>Generating Hypothesizing Planning Designing Producing Constructing</p>

Overall, the six categories provide educators with a structured approach to designing learning experiences that target different levels of cognitive engagement and development. Through the definition, a clear understanding of the cognitive process can be obtained, and the specific categories can provide precise vocabulary for formulating specific teaching objectives.

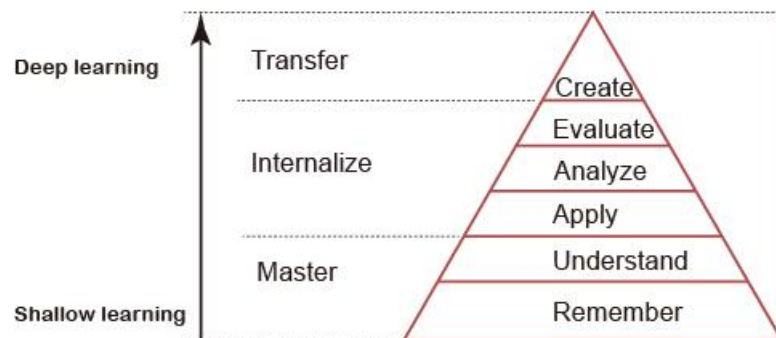


Figure 2.1: Content of Bloom's Taxonomy of Educational Objectives

"In teaching, objectives are particularly important because teaching is a purposeful rational act. Teaching is purposeful because teachers always teach for a certain purpose, fundamentally to help students learn. Teaching is a rational act because teachers teach what they believe is worth teaching to students" (Anderson et al., 2001).

From Figure 2.1, it can be seen that Bloom's Taxonomy of Educational Objectives categorizes educational objectives into six levels based on cognitive complexity, ranging from lower-order cognition to higher-order cognition, namely: remember, understand, apply, analyze, evaluate, and create. According to the principles of learning, this article divides it into three levels from low to high. It is consistent with the three stages of the instructional activities mentioned in Figure 5.2. In instructional activities, mastery of instructional objectives is achieved through the cognitive processes of Remembering and

Understanding, constituting the foundational level for students. Conversely, the levels of Apply, Analyze, and Evaluate foster the internalization of knowledge and skills, representing a comparatively higher tier of learning. Finally, the pinnacle of learning attainment is realized through the process of Creating, which facilitates the transfer of learning, thus constituting the highest echelon of cognitive engagement. This taxonomy aims to assist teachers in clarifying learning objectives and designing instructional activities and assessment methods accordingly, in order to facilitate the development of students' diverse cognitive abilities.

2.6.2 Blended Learning Theory

Liu et al (2024) stated that blended Learning Theory integrates the strengths of traditional face-to-face teaching and online learning by combining different learning modes and resources to create a more flexible and personalized learning experience for students. As can be seen from Table 2.6, the advantages of online and offline can only be combined to make learning more advantageous.

Table 2.6: Blended Learning Format

Blended Learning Theory	
Online	Offline
Online platforms, information technology tools, adaptive learning resources, and real-time feedback.	Classroom, personalized tutoring, and group discussions.

Blended Learning Theory has several key characteristics:

Firstly, blended learning offers an integrated learning environment that merges traditional face-to-face teaching with online learning. Students are able to participate in real-time interactions in the classroom and access learning materials via online platforms.

This comprehensive learning environment offers students more flexible learning opportunities, allowing them to customize their learning based on their needs and interests.

Secondly, blended learning makes personalized learning possible. Considering students' individual differences and learning styles, the online learning environment can provide adaptive learning resources and immediate feedback, while face-to-face teaching offers personalized guidance and group discussions to meet diverse student needs.

In addition, the integration of technology enriches the learning experience. Blended learning stresses the incorporation of technology into teaching to improve learning outcomes and student engagement. Teachers are able to utilize a variety of digital tools and resources to aid content delivery and student interaction, fostering a more interactive and engaging learning experience.

Lastly, blended learning promotes active learning. Lastly, blended learning promotes active learning. Through online learning activities and face-to-face discussions and problem-solving sessions, students can engage more deeply in their learning, boosting their motivation and outcomes.

In conclusion, the theory of blended learning provides new possibilities for education through its features of integration, personalization, technological integration, and active learning. It combines traditional teaching methods with modern technology to offer students a more flexible, diverse, and effective learning experience, better meeting their needs and goals.

2.6.3 Constructivist Learning Theory

Constructivist learning theory is an educational framework that highlights how learners actively build their own understanding and knowledge through experience,

reflection, and social interaction. In contrast to traditional models of knowledge transmission, where knowledge is passively passed from teacher to student, constructivism asserts that learners actively build their understanding of the world by combining new information with their existing knowledge and experiences (Rojprasert et al., 2020). An in-depth examination of these four elements contributes to a deeper understanding of constructivist learning theory. The subsequent four key characteristics of constructivist learning theory are:

The first aspect is contextuality. Contextuality means the specific environment and social background in which learning occurs. According to constructivist theory, learners are not separate from their environment but interact with and are affected by it. Context may encompass physical, social, and cultural settings. Learners acquire information, experiences, and viewpoints from their context and integrate these elements into their cognitive frameworks. Context not only offers the background and framework for learning but also creates opportunities for knowledge exploration, practice, and application.

The next aspect is collaboration. Collaboration refers to the cooperative interaction between learners or between learners and teachers. According to constructivist theory, learning is a social activity where learners share knowledge, viewpoints, and experiences, work together to solve problems, explore new areas, inspire one another, and provide feedback. Collaboration not only promotes communication and understanding among learners but also improves their problem-solving and teamwork abilities, while contributing to the establishment of learning and practice communities that provide support and encouragement for their members.

Following that, there is a conversation: Conversation involves learners and teachers engaging in dialogue and communication. It serves as a crucial means for constructing

knowledge, allowing learners to express their thoughts, perspectives, and questions; exchange ideas and solutions; and receive feedback and suggestions from others. Conversation stimulates cognitive processes, aids comprehension, and constructs meaning by enhancing critical thinking abilities and language expression skills of learners. It can occur within classrooms through teacher-facilitated group discussions or on digital platforms like social media or online forums.

Lastly, there is the creation of meaning. Meaning construction entails active learner involvement in interpreting and attributing significance through interaction with the external environment. Learners do not passively acquire information but rather integrate new knowledge and experiences with existing cognitive structures through engagement and reflection to form personal understandings and meanings. The process of making meaning emphasizes the individuality of learning where each learner assigns unique meanings to knowledge based on their background, experiences, interests; thus making learning a personalized journey. Furthermore, it highlights the continuous nature of learning as well as its depth since learners consistently integrate new understandings into their cognitive structures forming increasingly profound insights.

In summary, contextuality, collaboration, conversation, and meaning construction serve as the four fundamental elements of constructivist learning theory playing vital roles in both teaching practices and learning processes. They guide teaching practices while aiding in designing effective instructional strategies that facilitate deep enduring understanding while fostering creative thinking, collaboration, and self-directed learning abilities.

2.6.4 The Relationship Between the Three Theories

Bloom's Taxonomy of Educational Objectives equips educators with distinct

educational goals, empowering them to create customized pathways for learning in blended instructional settings that foster the advancement of students at various cognitive stages. Blended Learning Theory presents an array of instructional approaches and materials, affording learners a greater degree of flexibility and enrichment throughout their educational journey. Educators have the ability to incorporate Bloom's taxonomy into their teaching practices by choosing appropriate methods and resources tailored to specific academic aims and individual student requirements. Constructivist Learning Theory underscores the importance of learners actively constructing knowledge through social interactions—an approach that seamlessly integrates within blended instructional contexts. By engaging in collaborative projects, discussions, as well as hands-on tasks, students participate in effective communication while working together towards shared understanding.

Therefore, these three theories can be integrated in teaching practice to collectively foster students' comprehensive development and deep learning.

In summary, this literature review has provided a comprehensive overview of current pedagogical approaches in advertising education, including project-based learning, blended learning, and studio-based instruction. These methods reflect a growing emphasis on student-centered, practice-oriented teaching that aims to foster creativity, critical thinking, and real-world application. Furthermore, the integration of advertising competitions as experiential learning platforms demonstrates a promising direction in aligning classroom instruction with industry standards.

However, despite the valuable theoretical insights offered by existing studies, there remains a noticeable gap in the literature regarding the systematic exploration of competition-based teaching as a distinct pedagogical model. Specifically, few studies have

critically examined how advertising design competitions can be embedded within curriculum frameworks to enhance learning outcomes in a structured and sustainable manner. The lack of empirical evidence and conceptual clarity in this area highlights the need for further research that bridges theoretical models with practical implementation.

This gap underscores the importance of investigating how competition-based teaching can be effectively integrated into advertising education to support both students' creative development and educators' instructional design. Addressing this issue will contribute to the advancement of pedagogical theory and offer actionable strategies for improving advertising education in the digital and industry-driven era.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

This chapter delineates the research methodology adopted for three research objectives. It includes the justifications for the research method selected, and the tools used in the various techniques for data collection, and methods for data analysis . Additionally, the procedures for using these tools and methods in this study as well as the methods for gathering these data are to be covered.

3.2 Research Objectives

The study aims to develop student's innovative ability in practice and teachers' teaching ability through advertising design competition. To achieve this aim, the study is structured around the following research objectives:

The first objective is to identify the current method of teaching advertising class. This objective is pursued through a comprehensive review of relevant literature, which serves to identify prevailing instructional approaches and to reveal gaps in existing research and pedagogical practice.

The second objective is to analyse the benefit of using advertising competition in teaching advertising class. This objective is addressed through the analysis of data collected via student questionnaires and in-depth teacher interviews. The findings aim to demonstrate the pedagogical value and positive impact of advertising competitions on students' learning outcomes and overall educational effectiveness.

The third objective is to develop the method of teaching advertising class through

competition. Drawing on Bloom's taxonomy of educational objectives, constructivist learning theory, and blended learning theory, the proposed model is designed to foster students' innovation and enhance teachers' instructional capabilities. To evaluate its effectiveness, the study employs a comparative case study approach, contrasting the outcomes of an experimental group that adopted the new model with those of a control group following traditional instructional methods. The results aim to validate the superiority of the competition-based teaching model over conventional approaches.

3.3 Research Methods

In accordance with the research objectives, the rationale for the chosen research method is provided. A mixed-methods approach involves the collection and analysis of both quantitative and qualitative data within a research project. This approach addresses the limitations of using a single method and offers more robust and comprehensive research findings. Creswell (2018) characterizes a hybrid approach as a research method that integrates the collection and analysis of both qualitative and quantitative data within a single study. This approach emphasizes the simultaneous or continuous collection of data and encompasses data gathered at various stages throughout the research process. Qualitative research aims to uncover the underlying features of phenomena by employing natural inquiry methods to gain an inductive understanding of human experiences in diverse contexts.

Quantitative research addresses the question of "what is" by utilizing numerical data to describe phenomena, based on extensive sampling statistics. This approach aims to facilitate prediction and control. It is characterized by its accuracy, depth, generalizability, and objectivity.

Qualitative methods encompass various techniques and tools, including researcher observation, participatory observation, ethnography, case studies, photography, face-to-face interviews, think-aloud protocols, and verbatim transcription (Creswell, 2019).

According to the three research objectives, this study determines the research methods to be used so as to make the research more appropriate and the research process more reasonable and logical.

The first objective is to identify the current method of teaching advertising class. This objective uses a qualitative research approach, which is explained in detail below :

A qualitative approach was selected for the first research objective. Because this type of inquiry aims to explore complex educational phenomena in depth, rather than to measure predefined variables. Advertising education involves diverse pedagogical practices that are often influenced by cultural, institutional, and professional contexts. These complexities are best understood through interpretive and conceptual analysis rather than numerical measurement.

Furthermore, the objective does not involve direct empirical data collection from participants, but instead relies on synthesizing insights from prior studies, policy documents, and theoretical literature. Qualitative methods are well-suited for this purpose, as they allow for thematic coding, content analysis, and the identification of conceptual patterns across sources.

Therefore, this study conducts a comprehensive investigation through a qualitative research approach by synthesizing theoretical and empirical literature related to advertising education, advertising teaching models, advertising competitions, and pedagogical

practices. This approach supports the development of a critical understanding of existing teaching methods and strategies, highlights their limitations, and identifies gaps that justify the formulation of a new competition-based teaching model.

As Taylor et al. (2015) notes, qualitative research is appropriate when the research seeks to understand the meaning and structure of a problem through contextual interpretation. In this study, it enables a rich, theory-informed examination of current pedagogical trends, forming a foundation for the subsequent empirical phases of the research.

The second objective is to analyse the benefit of using advertising competition in teaching advertising class. This objective uses a mixed research approach, which is explained in detail below :

This study adopts a Sequential Explanatory Design, one of the core typologies of mixed methods research as identified by Creswell and Plano Clark (2018). This design involves two distinct phases: a quantitative phase followed by a qualitative phase. The primary purpose of this approach is to use qualitative findings to explain or elaborate on the statistical results obtained in the initial quantitative phase.

Specifically, in the first stage, a quantitative research method—questionnaire survey—was adopted to gain a broader and more accurate understanding of students' perceptions regarding the impact of the Shandong Advertising Competition on advertising education. This provides measurable, generalizable trends across a broad student sample. The second phase involves semi-structured interviews with advertising design teachers, aimed at providing contextualized insights and in-depth understanding of pedagogical

practices, instructional challenges, and implementation strategies related to competition-based teaching.

The Sequential Explanatory Design is particularly well-suited for this study because it allows the researcher to first identify broad patterns through quantitative measures and then explore the underlying mechanisms or meanings through qualitative inquiry. This layered approach enhances the overall depth and validity of the findings, enabling a comprehensive understanding of the benefits brought to students and teachers within the context of advertising competition teaching.

As noted by Creswell and Plano Clark (2018), such a design is most appropriate when the research problem requires both generalizable results and rich explanatory detail, which aligns with the objective of this study.

The third objective is to develop the method of teaching advertising class through competition. This objective uses a mixed research approach, which is explained in detail below :

To achieve the third research objective. This study adopted a mixed-methods research design, combining both qualitative and quantitative approaches. This design was chosen to enable a comprehensive evaluation of the instructional model's development and classroom application.

The qualitative component was employed through classroom observation, aimed at capturing student engagement, teaching methods and learning outcomes, throughout different stages of the C-M I T model. Observational data were analyzed thematically to provide rich, contextual insights that complemented the numerical findings.

Simultaneously, a quantitative component involved the use of student satisfaction questionnaires, which designed for both experimental and control groups at the end of the course. This allowed for statistical comparison of students' perceptions regarding satisfaction.

This mixed-methods strategy ensured methodological triangulation and enhanced the study's internal validity by enabling multiple perspectives on the model's effectiveness.

The following table outlines the entire process of this research, encompassing five phases (Table 3.1). In the first phase, the introduction includes the problem statement, identifying the research questions and objectives. The second phase, a comprehensive literature review was conducted to examine the current landscape of advertising education, advertising teaching models, advertising design competitions and so forth to find the significance and value of this research. This stage helped to identify the limitations and gaps in existing instructional methods, thereby establishing the theoretical and contextual foundation for this study. The third phase is the methodology, which explains the means by which this research aims to achieve its objectives. The fourth stage analyses the benefit of using advertising competition in teaching advertising class through student questionnaires and teacher interviews. The final stage of the study focused on developing a competition-based instructional method through the design and application of the C-M I T model. A comparative class study was conducted to evaluate its effectiveness in enhancing student learning and teaching quality. Based on the findings, the study presented a comprehensive discussion, highlighted key contributions, and proposed directions for future research.

Table 3.1: Research Process

Phase one	Phase Two	Phase Three	Phase Four	Phase Five
Problem Statement	Literature Review	Methodology	Data Analysis	Research outcomes and discussion
<p>Research questions</p> <p>Objectives</p>	<p>Discussion of previous literature about current method of teaching advertising class.</p>	<p>Study approach, tools of collecting data, data analysis method.</p>	<p>Through questionnaires to students and interviews with teachers to analyse the benefit of using advertising competition in teaching advertising class.</p>	<p>Develop the method of teaching advertising class through competition.</p> <p>Through class case comparative study, evaluate the effectiveness of the C-M I T model in enhancing learning and teaching.</p> <p>Discussion conclusion</p> <p>Future Research</p>

3.4 Research Sample

3.4.1 Selection of Respondents

A non-probability purposive sampling to select student respondents who had relevant experience with advertising design competitions. This method ensured that participants possessed the specific background needed to address the research objectives effectively. A total of 397 undergraduate students from eight private colleges and universities in Shandong were selected as the subjects of the questionnaire, and all of them had taken the course of graphic advertising design. The eight undergraduate private institutions are Qilu Institute of Technology, Yantai Nanshan University, Shandong Yingcai University, Weifang Institute of Technology, Qingdao Binhai University, Qingdao City University, Yantai Institute of Science and Technology, Qingdao Hengxing University.

3.4.2 Selection of Interview Teachers

Table 3.2: In-depth Interview Advertising Teacher Basic Information

Code	Gender	Age	Professional Position	Teaching School
I-T1	Male	36	Associate Professor	Qilu Institute of Technology
I-T2	Male	37	Lecturer	Yantai Nanshan University
I-T3	Female	37	Associate Professor	Shandong Yingcai University
I-T4	Female	33	Lecturer	Weifang Institute of Technology
I-T5	Female	44	Associate Professor	Qingdao Binhai University
I-T6	Female	33	Lecturer	Qingdao City University
I-T7	Female	30	Lecturer	Yantai Institute of Science and Technology
I-T8	Male	31	Lecturer	Qingdao Hengxing University

A non-probability purposive sampling method was used to select advertising teachers from eight private colleges and universities in Shandong Province. These teachers were chosen based on their experience with competition-based teaching of advertising design, ensuring meaningful insights aligned with the study's focus (Above Table 3.2).

In this study, eight teachers who have taught the course of advertising were selected from colleges and universities offering print advertising in Shandong Province. All of those teachers had contact with the advertising design industries. Including educators with rich teaching experience and expertise, as well as outstanding young teachers.

Those candidates-teacher, all have their own unique views on the advertising competition and its influence, providing rich information for this study. The interview of

teachers in this study are mainly semi-structured interviews, including the attitude of the advertising competition, the understanding of the influence of the advertising competition, and advice of the advertising competition. Each teacher was interviewed about 20 minutes. Due to the impact of the epidemic, the interview was conducted by online video interview.

3.4.3 Selection of Sample Classes

A non-probability purposive sampling was used to select one experimental and one control class from the same college. The two classes were chosen to represent different teaching approaches—competition-based & traditional—to allow a focused comparison of learning outcomes. To evaluate the pedagogical effectiveness of the C-M I T teaching model in advertising design class, this study adopted a case-based comparative research design. Specifically, two cohorts of undergraduate students majoring in advertising design at Weifang Institute of Technology were selected as sample classes.

The experimental group consisted of 43 students from Class 1 of the 2022 cohort, where the C-M I T model was fully implemented throughout the course. In contrast, the control group included 50 students from Class 2 of the 2021 cohort, who were taught using traditional instructional methods. This selection of Sample Classes was made to ensure contextual consistency while enabling a meaningful comparison between innovative and conventional teaching approaches. Both groups had comparable academic backgrounds, course content, and institutional settings, allowing for valid assessment of the C-M I T model's impact on student learning outcomes.

3.5 Data Collection Tools

Diab (2015) underscores that data collection is a crucial phase in the research process. It ensures that researchers gather relevant data in a systematic and scientific

manner. The study employs various tools, including observation, questionnaires, interviews, and tests. The choice of tools is tailored to the study's nature, subject, methodology, and objectives.

Based on the above, this study used appropriate tools to collect information following research methods.

3.5.1 First Objective

The first objective is to identify the current method of teaching advertising class.

It is addressed through a document-based qualitative approach. Specifically, this objective is achieved by conducting an extensive literature review. The sources include journal articles, books, government policies, and other relevant literature to advertising education, instructional strategies, and competition-based pedagogy. The collected documents are selected based on relevance, academic credibility, and their contribution to understanding the current landscape and challenges of advertising design instruction in China.

This literature-driven method enable the identification of existing teaching models, pedagogical gaps, and theoretical frameworks that inform the need for a new integrated teaching model.

3.5.2 Second Objective

The second objective is to analyse the benefit of using advertising competition in teaching advertising class.

To address this research objective, this study employs multiple data collection tools aligned with the mixed-methods sequential explanatory design. Specifically, quantitative data will be collected using a structured questionnaire administered to students, while qualitative data will be gathered through semi-structured interviews with advertising design teachers.

First is Student Questionnaire (Quantitative Tool): The questionnaire will be designed to measure students' perceptions of how advertising design competitions influence their creativity, practical skills, learning motivation, and problem-solving ability. The instrument was adapted from Wu Xia's research, which focused on advertising design competition education, and was modified to suit the context of advertising competition-based teaching. To establish the content validity of the questionnaire, two experts were invited to review the questionnaire (Wu, 2016). These reviewers assessed the clarity, relevance, and representativeness of each item with the study's constructs. Based on their feedback, modifications were made to enhance the alignment of the items with the objective. And it was pre-tested on a group of 35 non-sample students to ensure clarity and reliability. The final questionnaire consisted of 25 items. Cronbach Alpha for internal consistency reliability in the pilot test was 0.737, It indicates that the questionnaire has good internal consistency. Cronbach Alpha $\alpha \geq 0.70$ are widely regarded as acceptable for instrument reliability in research (Nunnally & Bernstein, 1994).

The student questionnaire of "Survey Questionnaire for the Influence of Advertising Competition on College Students". It adopts the combination of open-question, single choice and multiple choice. It includes the contact of students in the advertising competition, Understanding the influence of advertising competition, and their recognition

of the specific way of the advertising competition. Based on the impact of advertising design competitions on university students, a closed-ended questionnaire was designed (see Appendix A). The questionnaire is divided into two types of questions: [questions 1-17 are single choice]; [questions 18-25 are multiple choice].

The questionnaire was distributed via the internet platform "Questionnaire Star" , generating a QR code or URL link for access. The student sample was selected by distributing the questionnaire to students who completed the advertising design course in the Class of 2021. The questionnaire was distributed with the help of interviews with teachers from seven other universities in October 2022. At the same time, the researchers sent a questionnaire to the class of 2021 at the Weifang Institute of Technology that had studied advertising design.

This approach ensured a more targeted distribution, resulting in higher quality responses. Below is an explanation of the characteristics of the "Questionnaire Star" platform.

"Questionnaire Star" is a Chinese online survey and data collection tool provider founded in 2006. It is a widely used online questionnaire survey platform for collecting data, conducting market research, academic research and social surveys. Here are the process of using the "Questionnaire Star" platform for this study:

Users can create and custom questionnaire on the "Questionnaire Star" , including various types of questions, such as single choice, multiple choice, fill in the blank, score questions, etc. These questions can be designed for survey purposes to collect specific data.

After completing the questionnaire, users can choose various distribution methods, such as generating a questionnaire link, sharing a QR code, or embedding the questionnaire into a webpage, to disseminate the questionnaire to the target students.

After the questionnaire is published, participants can access and submit their responses by clicking on the link or scanning the QR code. "Wenjuanxing" automatically gathers and stores the participants' response data.

Furthermore, "Wenjuanxing" offers real-time data analysis, enabling users to view the gathered data at any time, generate statistical data and charts, to gain a better understanding of the survey outcomes.

From the above introduction, it can be said, that "Questionnaire Star" is a powerful and easy to use data collection and analysis tool. Therefore, the researcher intends to use "Questionnaire Star" for data collection in the designed questionnaire, which will provide convenience and feasibility for this study.

Second is teacher interview guide (Qualitative Tool): To complement the quantitative data and provide interpretive depth, a semi-structured interview guide was developed for eight advertising design teachers with experience in implementing competition-based teaching practices in Shandong Province. The researcher designed an "Interview Guide for the Influence of Advertising Design Competition on Teachers' Instruction" for this study. The guide contains two parts: Part One is about the basic information of the teachers, and Part Two is about the teaching situation of advertising design competitions. The interview questions explored areas such as teaching methods, curriculum integration, perceived benefits and challenges of advertising competitions, and reflections on student outcomes. Each interview lasted approximately 20 minutes to ensure

the information obtained was in-depth. The interview process involved recording the conversations via telephone, and with the respondents' consent, converting the recordings into text using a mobile app for thematic analysis.

To ensure content appropriateness and alignment with the research objective, the semi-structured interview guide was reviewed by two experts (The same as above student questionnaire). The experts examined the clarity, relevance, and sequencing of the interview questions. Minor adjustments were made based on their feedback to improve the wording and thematic coherence of the interview guide.

Because of the influence of the spread of COVID-19 and the geographical distance of the interviewees during the study, the researchers used telephone interviews to collect receipts. Telephone interviews are a common method of gathering information and obtaining data, especially for remote surveys and research. The entire process is divided into two parts in this study: the preparation before the interview and the interview process. Here is the following steps:

Clarify the research purpose and required data of telephone interview. Make sure understand the questions to be answered and the type of information to be collected. Identify target group of respondents and obtain their contact information by appropriate means. Ensure that respondents meet the specific criteria of the study subjects. Prepare an interview guide that lists questions to ask and topics for the interview. Make sure the question is clear and clear, and avoid sidesteps or leading questions. Consult with interviewees and arrange a suitable time for telephone interviews. Make sure both parties are well prepared for the interview.

During the interview, introduce yourself and the purpose of the research, explain the anonymity of the interview to the interviewees, and ask their consent to agree to record on the phone. During the phone interview, note the respondents' responses and important points. Use telephone for recording. Respondents are encouraged to provide detailed and open responses, avoiding leading questions or pre-defined answers. During the interview, listen and be respectful. Avoid interrupting interviewees and fully respect their opinions and perspectives. At the end of the interview, thank the interviewee for their participation.

In order to Analysis of Advantages and Disadvantages about Interviews on Teaching and Learning Processes. According to the requirements of the second research objective, this study requires the content from the third and fourth questions of above teacher interview guide: Question three: Can you introduce the process of teaching advertising design courses? Question four: Can you introduce the learning process of your advertising design course students? Therefore, interviews are needed as the data collection tool for this part.

The combination of these tools allowed the study to capture both measurable trends in student experiences and rich insights into teaching strategies, providing a robust data foundation for teaching model development and validation.

3.5.3 Third Objective

The third objective is to develop the method of teaching advertising class through competition.

To accomplish the third objective, the researcher selected the Advertising Design course for Class 1 of 2022 and Class 2 of 2021 . Data collection tools utilized included observation, documentation, and surveys questionnaires.

Observation: Saleh et al. (2001) identified observation as a tool for data collection. It is a technique used to gather information from research subjects. Observation involves the direct examination and recording of behaviors, activities, or phenomena related to the research subjects. Researchers conduct observations in natural or controlled environments to gain a deeper understanding of the actual circumstances and context of these phenomena (Marshall & Rossman, 2016).

In the researcher's teaching of the advertising design competition course, classroom observations were conducted to record both student performance in the advertising design competition and the teaching methods employed by the instructor. These observations aimed to assess the impact of advertising design competitions on students' learning outcomes.

Documentation: Documents serve as a source for data collection. According to Ledin & Machin (2018), relevant data can be gathered from various sources, including documents, archival records, interviews, direct observations, and physical artifacts. Cohen et al. (2018) stated that documentation as existing written, electronic, or other forms of records. This can encompass books, journal articles, reports, policy papers, archival materials, and similar documents.

During the advertising design competition teaching process, the researcher evaluated learning outcomes through visual forms such as students' assignments, sketches of their competition entries, and their final artworks. These visual documents were used to

assess the effectiveness of student learning. After the course concluded, the certificates of achievement that students received from participating in the advertising design competition were also crucial documents. Analyzing these certificates can provide insights into the impact of the advertising design competition on students' learning outcomes.

Survey Questionnaire: To evaluate the effectiveness of the C-M I T teaching model, this study adopted a case comparison study approach involving an experimental group and a control group. The experimental group received instruction based on the C-M I T model, which integrates competition-based teaching strategies, while the control group was taught through traditional methods without the use of competitions. In order to assess the learning and teaching effectiveness in both groups, two corresponding survey questionnaires were developed as primary data collection instruments.

Although the two questionnaires were tailored to reflect the specific teaching contexts of each group, both instruments were designed with a consistent structure to ensure comparability. Each questionnaire was composed of items organized under six core dimensions: Objectives, Course Content, Methods, Integration, Process , Guidance.

Both questionnaires were administered online using the platform “Questionnaire Star”. The instruments were distributed via QR codes and web links, ensuring accessibility and anonymity. The collected data served as a key basis for comparing students’ satisfaction under the two instructional models, thereby contributing to the overall evaluation of the C-M I T teaching model’s effectiveness.

3.6 Data Analysis Methods

In accordance with the preceding data collection tools, a detailed explanation of the data analysis methods utilized for each objective was provided to accomplish three objectives of this study.

3.6.1 First Objective

The first objective is to identify the current method of teaching advertising class.

To address the first research objective: To identify the current method of teaching advertising class, this study employed a documentary analysis approach. The analysis was grounded in a systematic review and synthesis of relevant literature on advertising education, advertising teaching models, advertising design competitions and so forth.

The data for this stage consisted of scholarly articles, policy reports, and case studies retrieved from academic databases such as CNKI, Google scholar, and Scopus and so forth. focusing primarily on publications. Content analysis is applied to examine the theoretical foundations, pedagogical characteristics, and implementation challenges of various teaching models. This analytical process enabled the researcher to identify trends, limitations, and research gaps in current advertising teaching practices.

3.6.2 Second Objective

Descriptive Analysis: As noted by Hair et al (2014), descriptive analysis is a research methodology employed to summarize and present data in a coherent and comprehensible manner. It encompasses organizing, tabulating, and describing data to discern patterns, trends, and attributes.

Survey questionnaire for the influence of advertising competition on college Students, it is understanding the influence of the level of participation in advertising competitions, students' motivations for participating, the process of completing their works, and their attitudes towards the advertising competitions, and competition problems, which is suitable for descriptive analysis method.

Thematic Analysis: Braun & Clarke (2006) state that thematic analysis is extensively employed in qualitative research for identifying, analyzing, and reporting themes in the data. However, it frequently extends beyond this to elucidate different facets of the research subject.

Table 3.3: Steps of Thematic Analysis

Steps	Description of process
1. Familiarizing self with the data	Transcribing data; reading and rereading the data and noting ideas
2. Generating initial codes	Coding for interesting features of the data, systematically across the data set
3. Searching for themes	Reviewing codes and beginning to collate these into potential themes across the data set
4. Reviewing themes, checking whether the data supports the themes	Checking whether the data supports the themes i.e. at the level of the coded extracts and across the data set; generating an initial map of themes
5. Defining and naming themes	Refining the thematic map in relation to specific themes and how these link to tell a story; generating clear definition and names of themes
6. Writing the analysis	Selecting vivid extracts to illustrate themes; analyzing these in relation to the research questions

The study follows the steps above Table 3.3 to analyze the information extracted from the interview with teachers on the influence of advertising design competition.

In order to Analysis of Advantages and Disadvantages about Interviews on Teaching and Learning Processes. According to the requirements of the second research objective, the researcher employed Thematic Analysis. The interview questions are derived from the teacher interview guide of Objective 2: "Can you introduce the process of teaching advertising design courses?" and "Can you introduce the learning process of your advertising design course students?" were tabulated (see Chapter 4, Table 4.3). Through repeated readings of the interview transcripts, key themes were extracted to identify the main issues and needs in teaching.

3.6.3 Third Objective

Content analysis: According to Krippendorff (2018), content analysis is a systematic research method for analyzing texts or other types of data to uncover patterns, themes, and meanings. It is applicable across a range of disciplines and fields, such as social sciences, communication studies, and educational research.

Content analysis is a robust analytical approach that systematically uncovers themes of feedback and recommendations in teaching observation records, student assignments, and creative advertising works. By employing scientific methods and systematic analysis, it offers valuable insights for enhancing teaching and refining competition models.

Descriptive analysis: By summarizing and interpreting the core features of data, aims to provide an in-depth understanding of the data. This method is particularly suited for

revealing the overall situation and trends in survey results. Therefore, descriptive analysis is highly suitable for assessing students' satisfaction with the advertising design competition teaching process through questionnaires after the completion of an advertising design course. By analyzing the survey data, the effectiveness of the advertising design competition teaching process can be evaluated.

Comparative Analysis: To evaluate the effectiveness of the C-MIT teaching model, this study adopted a comparative analysis method situated within a quasi-experimental framework. Specifically, the analysis focused on comparing two cohorts of students enrolled in the advertising design course: the experimental group, consisting of students from Class 1 of the 2022 cohort, who were taught using the C-M I T model with competition-based instruction; and the control group, consisting of students from Class 2 of the 2021 cohort, who received traditional instruction without the integration of advertising design competitions.

The comparative analysis was conducted across four key dimensions relevant to teaching and learning effectiveness. These included aspects related to student engagement, teaching methods, learning outcomes, and student satisfaction. By systematically comparing students' responses across these dimensions, the study aimed to assess whether the C-M I T model led to enhanced educational outcomes relative to traditional teaching methods.

comparative analysis is especially suitable for examining the impact of pedagogical innovations in real-world classroom contexts. It provides a structured means to identify patterns, differences, and potential causal inferences between groups exposed to different educational (Cohen, Manion, & Morrison, 2018). In this study, comparative analysis

served as an essential strategy for generating empirical evidence on the educational value and applicability of the C-M I T teaching model in advertising design education.

In sum, this chapter articulates a rigorous and coherent research methodology that strategically integrates qualitative and quantitative techniques in response to the study's three core objectives. The first objective is to identify the current method of teaching advertising class. It is addressed through a qualitative documentary analysis of scholarly literature and policy texts. The second objective is to analyse the benefit of using advertising competition in teaching advertising class. It is explored via a mixed-methods approach, comprising student questionnaires and teacher interviews. The third objective is to develop the method of teaching advertising class through competition. It is fulfilled through a comparative case study design that includes both classroom observation and survey analysis of experimental and control groups.

Each methodological component is carefully aligned with specific research questions, ensuring internal validity and enabling the triangulation of findings. By providing a detailed account of research methods, data collection Tools, and Methods, this chapter lays a robust foundation.

CHAPTER 4

DATA ANALYSIS

4.1 Introduction

This chapter presents the research findings and analysis based on the second and third research objectives. The second objective is to analyse the benefit of using advertising competition in teaching advertising class. This is achieved through a dual-perspective analysis of quantitative data from student questionnaires and qualitative data from teacher interviews, enabling a comprehensive understanding of how competitions influence students' motivation, creativity, teamwork, and practical competencies, as well as how educators perceive their pedagogical value.

4.2 Data Analysis of Questionnaire

This study's primary goal is to investigate how college students feel about and perceive advertising design competitions.

Analysis and Statistics of Descriptive Data. 397 college students in all took part in this survey. 369 of them are valid questionnaires. Eight private universities in Shandong Province; such as, Yantai Nanshan University, Qilu Institute of Technology, Qingdao City University, Weifang Institute of Technology, Qingdao Binhai University, Yantai Institute of Science and Technology, and Qingdao Hengxing University; which are the source of these college students. A demographic profile of college students is shown in (Figure 4.1) , 28% were male and 72% were female.

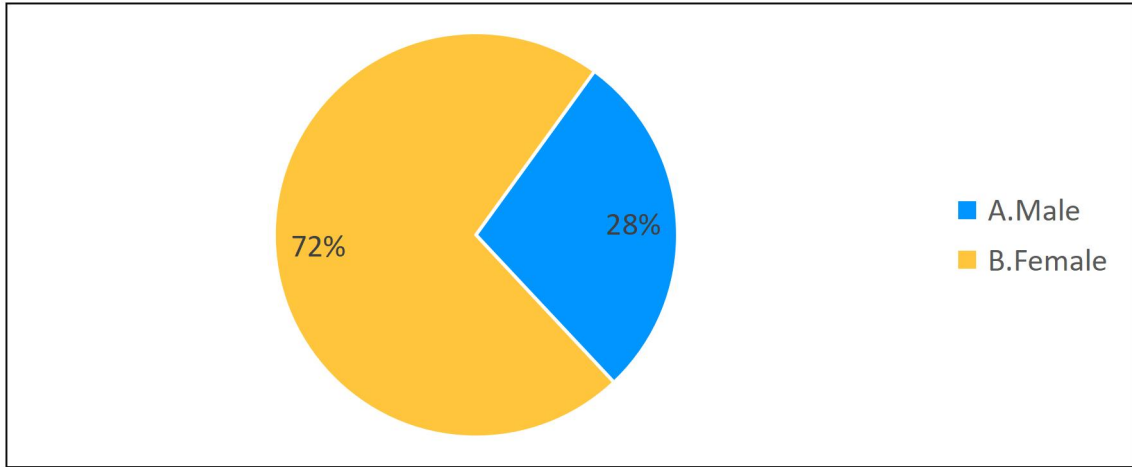


Figure 4.1: Demographic Profile of College Students

4.2.1 Motivation of Advertising Competitions on Students

According to a survey conducted among 369 college students, the following factors contributed to the results: a) personal interest (15%), b) teacher course requirements (42%), c) extra credit and employment (11%), d) exercising oneself (29%), e) for bonus (1%), f) and student participation (2%). (Figure 4.2)

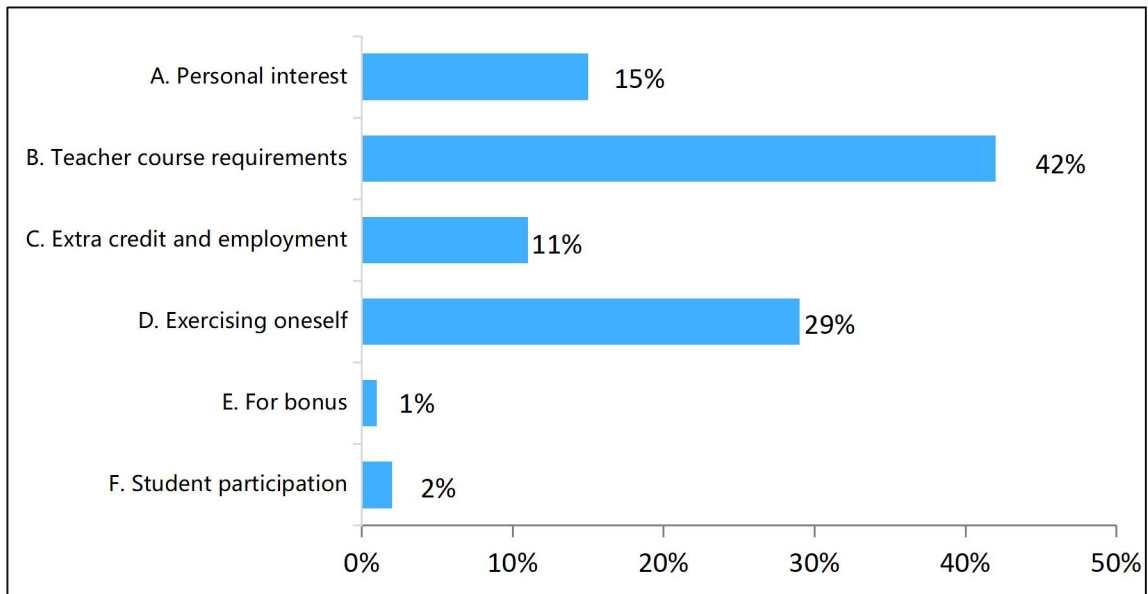


Figure 4.2: Reasons for Participating in The Competition

As seen in Figure 4.2, the majority of students (42%) entered the advertising design competition in order to fulfil the teacher's course requirement. This indicates two things: first, the teacher values and acknowledges the competition; second, the teacher recognises the competition's beneficial effects on the students. Besides, students want to participate in this exercise competition, because there are not many opportunities for actual practice and competition within the college as evidenced by the high percentage of: "To Exercise Yourself" questions (29%) on the survey.

Simultaneously, it is observed that certain students engaged in the advertising design competition due to personal interests. Despite being a relatively small percentage of the student number, these group of students demonstrated the strongest initiative to participate and had a greater chance of winning the main prize. On the other hand, some other students participate in this advertising design competition in order to receive bonus points, acquired possible job, or win the prize money; however, the combined participation of all three groups accounts for only 14% of the total, indicating that students are not required to finish the task or win the prize.

Conversely, the total number and proportion of students driven by extrinsic incentives, such as: bonus money, job opportunities, and extra academic credit, is comparatively low at 14%. This implies that although a portion of students may be influenced by these factors, these are not the main factors influencing students to participate in advertising design competitions.

As a result, the analysis demonstrates a variety of reasons on why college students participate in advertising design competitions. With this data, educators such as teacher and lecturers can better customise their syllabus strategies to boost student participation

and optimise the advantages of these competitions for their student's personal knowledge and skill development.

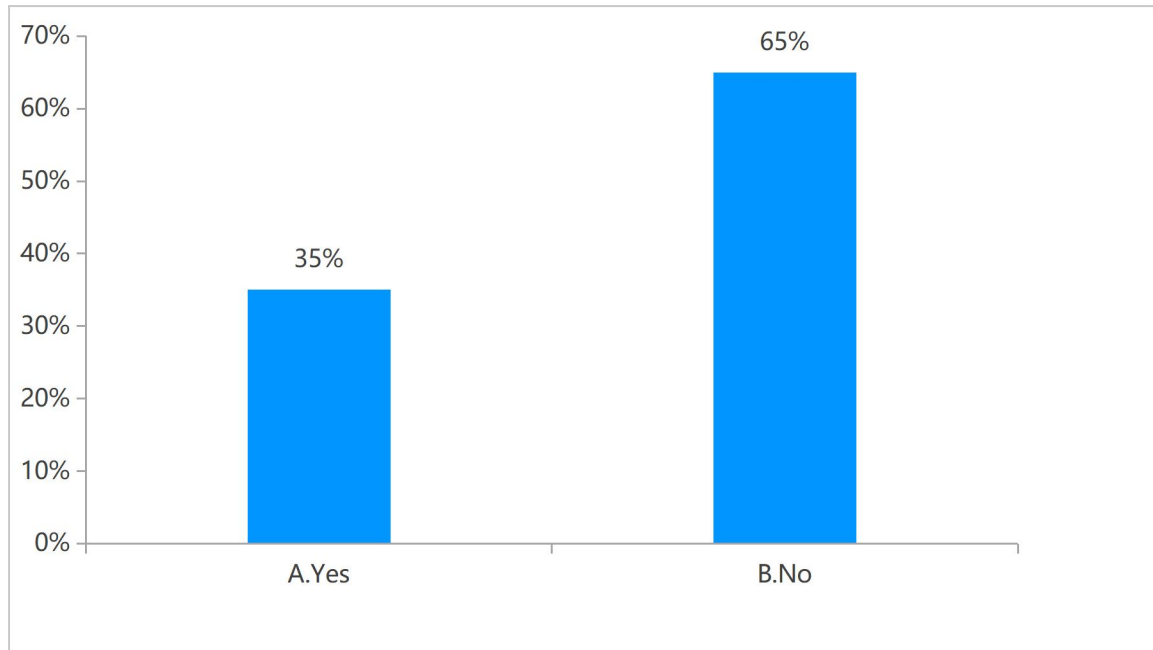


Figure 4.3: Whether you Have Won Awards in Advertising Competitions

65% of students who responded to the questionnaire about their experience winning prizes in advertising design competitions stated they had never won an award, while only 35% of students said they had. The distinct distribution of responses was revealed by this result. As seen in Figure 4.3 Students, who made up 65% of the respondents, were by far the majority who said they had never won any prizes in the advertising design competition. This result clarified the general pattern in which a significant percentage of students enter such competitions without receiving any recognition or awards.

Out of the total students, 35% said they had actually won prizes for advertising design competition. For their efforts, a small percentage of participants have received recognition, and possibly even received other rewards.

A significant portion of students clearly did not obtain the place first in advertising design competitions, as evidenced by the data shown in Figure 4.3. An important question rise about, on how it might affect participants' motivations; are shown by this pattern.

However, the data collected does not provide detailed information regarding the experiences of the 65% of students who never won an award. It remains unclear whether these students had multiple attempts in competitions, or received any form of commendation or feedback. Such information is essential to comprehensively understand the depth of student engagement and the qualitative benefits they might have gained despite not securing awards. Future studies should incorporate follow-up questions to capture these nuanced experiences, which could offer further insights into the motivational impact of non-award participation.

Students may feel that their chances of winning are slim as a result of the high percentage of non-award-winning participants, which could affect their incentive to compete. It is important to understand that students who believe there is little chance of success may become less enthusiastic and engaged. It's important to remember, though, that participation and motivation is not exclusively based on winning; exposure, skill development, and personal growth can all have a immense impact on how happy participants are.

This knowledge can be used by institutions, teachers, and competition organisers to take preventative action. Students' focus can be redirected from the outcome to the process by highlighting the wider advantages of participation, such as skill development and portfolio enhancement, which go beyond winning awards.

The analysis's conclusion emphasises the necessity of a comprehensive strategy for encouraging students' enthusiasm and participation in advertising design competitions. Even though the data shows that the majority of participants do not receive awards, it is still important to create an atmosphere that highlights the importance of participation regardless of the result, as this will ensure that everyone has a positive and fulfilling experience.

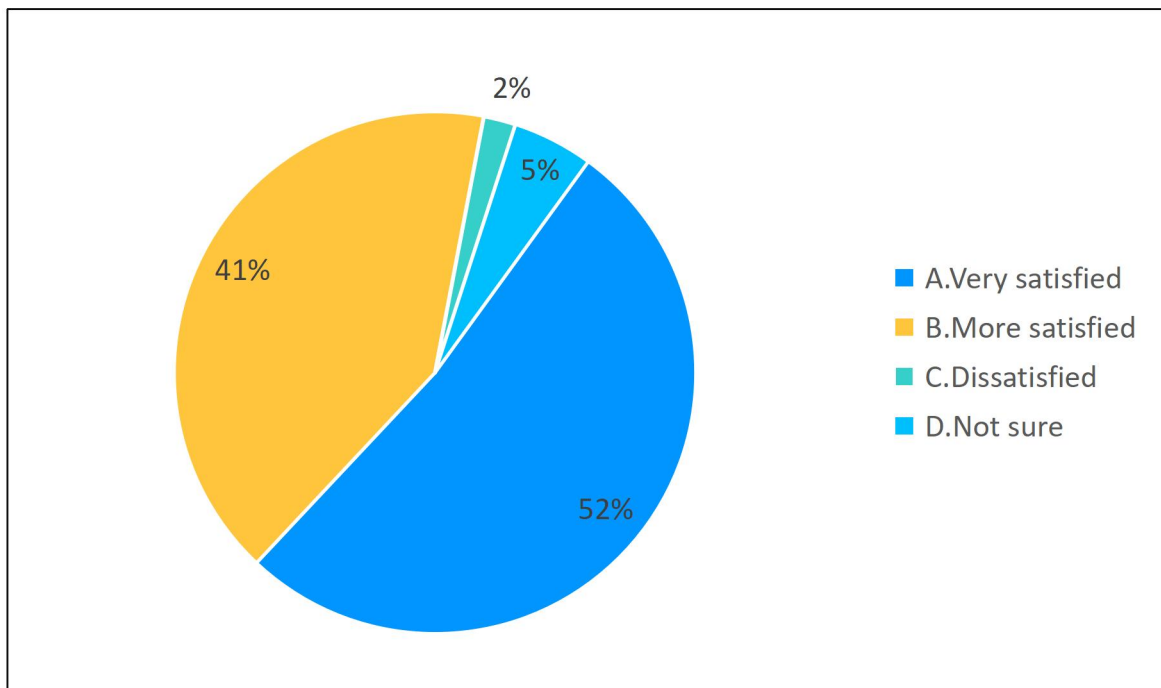


Figure 4.4: Fairness of Competition Judging and Awarding

Based on the data gathered, the distribution of answers to the questionnaire "Are you satisfied with the fairness of judging and awarding" was as follows:

Over half (52%) of the students expressed very satisfaction with the impartiality of the judging and awarding process. And 41% expressed more satisfaction. Merely 2% of students expressed dissatisfaction. A further 5% of students expressed uncertainty (Fig. 4.4)

52% of the students who responded indicated that they were very satisfied with the fairness of the judging and awarding process. This is a significant majority of students. This finding implies that a sizable percentage of competitors believe that the competition's assessment procedures is to be fair and reasonable.

Furthermore, a sizable portion of students—41%—said they were more satisfied happy the impartiality of the selection and awarding procedure. This degree of satisfaction highlights the favourable opinion of the competition's honesty and openness.

Just 2% of students expressed dissatisfaction with the fairness of the awarding and judging procedures. This minority group voiced worries regarding possible biases or shortcomings in the assessment processes.

A further group of students, making up 5%, acknowledged that they were unclear about their position on the fairness of making decisions and bestowing awards. This can be an indication of unclear or inadequate knowledge of the assessment procedure.

The analysis shows a positive trend in students' views of the impartiality of judging and awarding in advertising design competitions, based on the data shown in Figure 4.4. A sizable majority of participants are represented by the combined percentages of those who are very satisfied and satisfied, indicating a positive opinion of the competition's integrity.

Students' active participation in these competitions may benefit from this favourable perception. Participants are more likely to participate enthusiastically and devote time and energy to their submissions when they feel that their efforts will be fairly and openly evaluated. Ensuring that the evaluation process is fair can inspire students to aim for greatness and enhance their overall satisfaction.

The analysis concludes by showing that most students believe the process of judging and awarding is fair, which is a driving force behind their active participation in advertising design competitions. It is imperative to attend to the concerns raised by the minority of unsatisfied students and to ensure that those who remain uncertain are informed about the evaluation criteria and procedure. This strategy will help make the competition even more welcoming and enjoyable for every competitor.

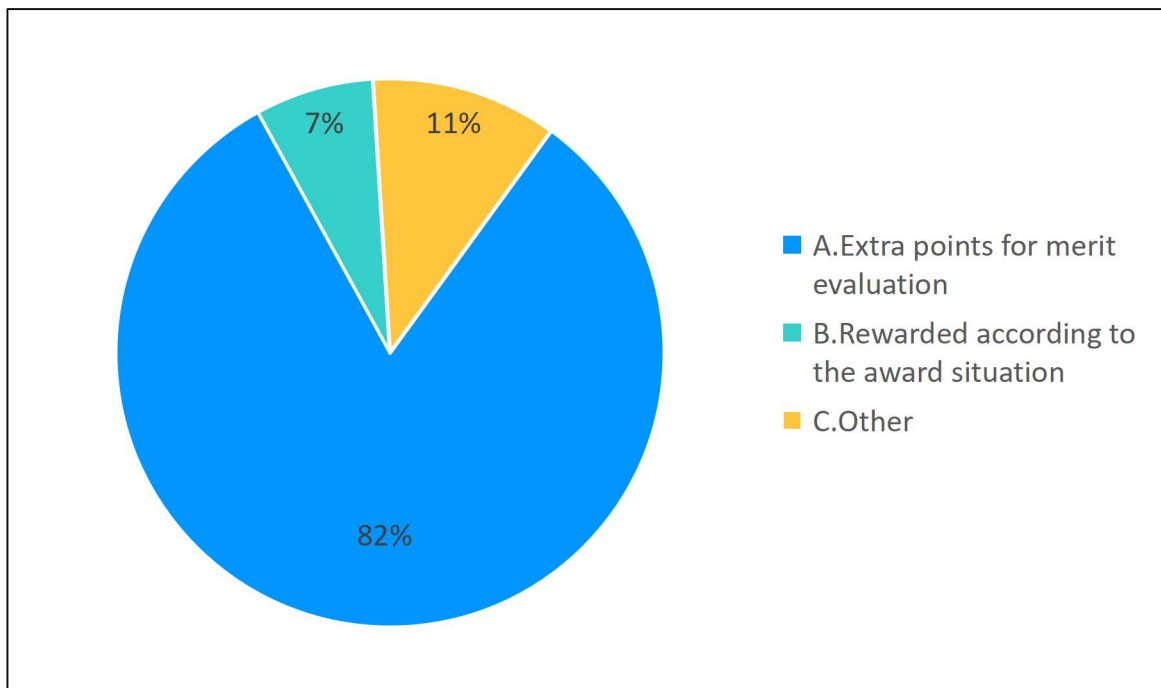


Figure 4.5: Awards for Competition Winning Students

Furthermore, according to survey results regarding "Rewards for competition winners in your school" 82% of students responded in favour of "Extra points for merit evaluation," with 11% selecting "Others." Just 7% were "Rewarded according to the award situation." (Fig. 4.5)

The vast majority of students who responded to the survey (82%) stated that the main strategy used by their school to encourage participation and award competition

winners is the addition of bonus points to the merit evaluation system. This result implies that the school gives a lot of weight to including competition results in the evaluation process for academic credit.

Eleven percent of students, or a minority, selected "Other." This category suggests that, although not specifically mentioned in the survey options, there may be different or unconventional methods used in their school to recognise competition winners.

7% of the students who responded to the survey fell into the "Rewarded According to Award Situation" response category. This percentage shows that a comparatively smaller portion of schools base their awards on the participants' level of achievement or award.

According to the information in Figure 4.5, schools primarily use "Extra Points for Merit Evaluation" as a means of encouraging students to compete and rewarding the top performers. This strategy shows that schools see academic accomplishments as important components of students' overall educational development and links competitions with them.

The frequency of the "Other" category raises the possibility that some schools employ special, situation-specific techniques that weren't addressed in the survey options to encourage and reward competition participants. Scholarships, award ceremonies, or other incentives targeted at promoting student involvement and honouring their achievements are a few examples of these alternate strategies.

Even though the category labelled "Rewarded According to Award Situation" received a lower percentage, it nonetheless includes a sizable number of schools that

directly tie rewards to competition success. This strategy adjusts the rewards to reflect the different levels of achievement.

The analysis concludes by highlighting how crucial the "Extra Points for Merit Evaluation" strategy is from the standpoint of the school in encouraging students to compete. The overall objective of promoting students' holistic development is in line with the incorporation of competition achievements into the academic evaluation system. Furthermore, acknowledging the existence of substitute methods and incentives highlights the necessity of adaptability in meeting the various motives and goals of students.

In conclusion, the analysis emphasises how diverse the reasons are for college students to enter advertising design competitions. Award-winning and extrinsic rewards are important, but so are personal interests, skill development, and peer and educator recognition. These are major factors that drive their engagement. The manners the school handles rewards and the students' sense of justice also have an effect on their motivation. Regardless of the outcome, educators and organisers should strive to strike a balance between these motivations, place an emphasis on intrinsic growth, and create an inclusive environment that inspires participation.

4.2.2 Attitude and Evaluation of Advertising Competitions on Students

The degree of satisfaction with the experience and the extent to which the competition has influenced the students can be ascertained by their attitudes and assessments of the advertising design competition. After asking the following questions in a questionnaire survey, the author received the details that follow.

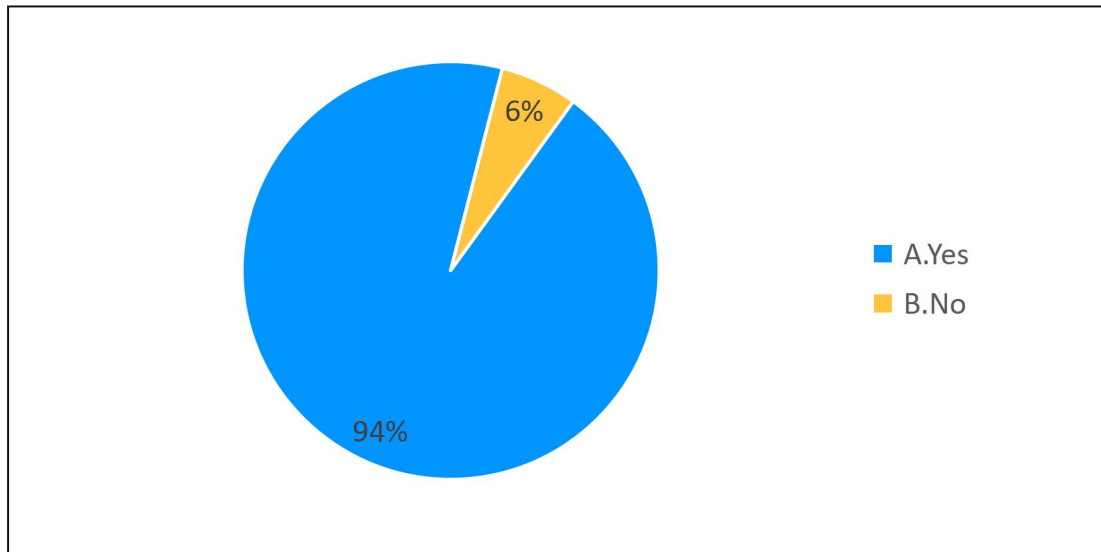


Figure 4.6: Combination of Competition and Classroom Teaching

The results of the survey asking students if they agreed or disagreed with the combination of competition and classroom instruction showed that 94% of them did. The distribution of responses, as unearthed from the respondents' data, was as follows: As seen in Figure 4.6 With respect to the integration of competition and classroom instruction, a sizable majority of students—94% of the respondents—expressed agreement. This result indicates that the notion that competitions are advantageous and improve the educational experience when implemented in an academic setting is strongly supported.

Less than half of the students, or 6%, said they disagreed with the way competition and classroom instruction go together. According to this minority viewpoint, some participants may feel that combining competitions with conventional classroom instruction presents difficulties or disadvantages.

It is clear from the data in Figure 4.6 that most students have a favourable opinion of the combination of classroom instruction and competition. The overwhelming majority

of students who concur highlight how important it is thought to include real-world problems and practical experiences, like competitions, in the classroom.

The comparatively small percentage of students who disagree suggests that, although a small portion expresses reservations, their worries may be about perceived time constraints, potential stress, or how to strike a balance between traditional learning methods and competitions. By addressing these worries and outlining the integration's justification, we may be able to allay fears and promote a wider consensus.

The analysis concludes by highlighting the widespread acceptance among students of the combination of classroom instruction and competition. Educators must embrace this optimistic outlook because it can inform curriculum development and execution, promoting a comprehensive learning environment that skillfully blends academic content with practical application through competitions.

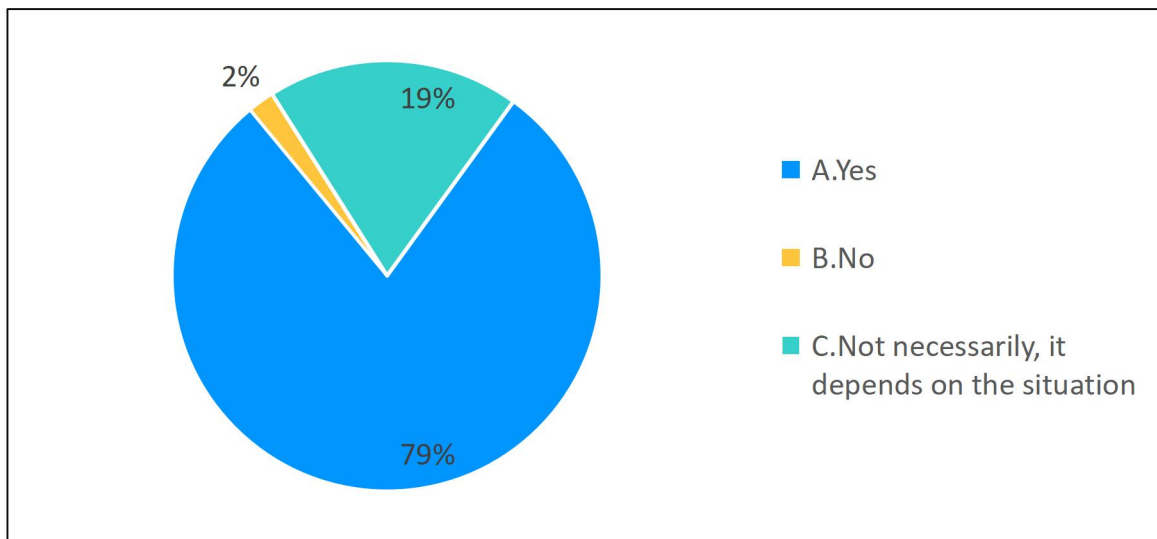


Figure 4.7: Participation in Advertising Competitions

Among the 369 students polled, 79% indicated they would consider taking part in an advertising competition again, compared to just 2% who said they would never

participate in one again and 19% who were unsure (see Figure 4.7, "Would you still consider participating in advertising competitions"). The distribution of responses from the 369 respondents' data was as follows:

Seventy-nine percent of the students who responded to the survey indicated that they would be open to taking part in more advertising competitions in the future. This outcome emphasises a favourable attitude towards the contests, indicating that students understand the worth and advantages of participating in them.

A relatively small percentage of students (2%) said they would never enter an advertising competition again. Although only 2% of respondents indicated that they would not participate in competitions again, this proportion, albeit minimal, represents a sharp negative signal within the sample. It suggests a potential disjunction between competition evaluation criteria, time commitments, and feedback mechanisms when compared to educational expectations. Rather than being dismissed as individual anomalies, such responses should be regarded as critical indicators of systemic deficiencies—highlighting possible "tipping points" where the competition framework fails to align with pedagogical objectives.

A further group of students, making up 19% of the sample, acknowledged that they were uncertain about their future involvement in advertising competitions. However, the 19% of respondents who expressed uncertainty about future participation represent a significant proportion within the sample, forming a "grey area" of hesitancy. This reflects students' lingering concerns regarding the fairness of competition evaluation, the value of the awards, and their own competencies. Such ambivalence signals an underlying anxiety that, if unaddressed, may lead to a shift from uncertainty to disengagement, potentially

undermining overall participation rates. To mitigate this risk, competition organizers should implement pre-competition guidance, mentorship programs, and resource support to lower psychological barriers and foster greater confidence and readiness among hesitant participants.

The analysis indicates that students have a generally positive inclination to participate in future advertising competitions, based on the data shown in Figure 4.7. The significant portion of students who are eager to participate in these competitions suggests once more the perceived value of these occasions, which provide chances for skill improvement, personal development, and the application of classroom knowledge in practical settings.

The small percentage of participants who expressed a desire to not participate again highlights the significance of comprehending the unique issues or difficulties this group faces. If these issues are resolved, more students might have a better competition experience in the future.

There may be a need for improved communication regarding the advantages and prospects linked with upcoming competitions, as evidenced by the noteworthy percentage of students who are uncertain about their future participation. Teachers and the competition organisers could offer more details to clear up any confusion and highlight the benefits of continuing to participate.

The analysis concludes by highlighting college students' generally positive attitudes towards taking part in advertising competitions in the future. This readiness highlights the opportunity for teachers and event planners to capitalise on this zeal, solve issues, and design meaningful competition experiences that advance students' learning.

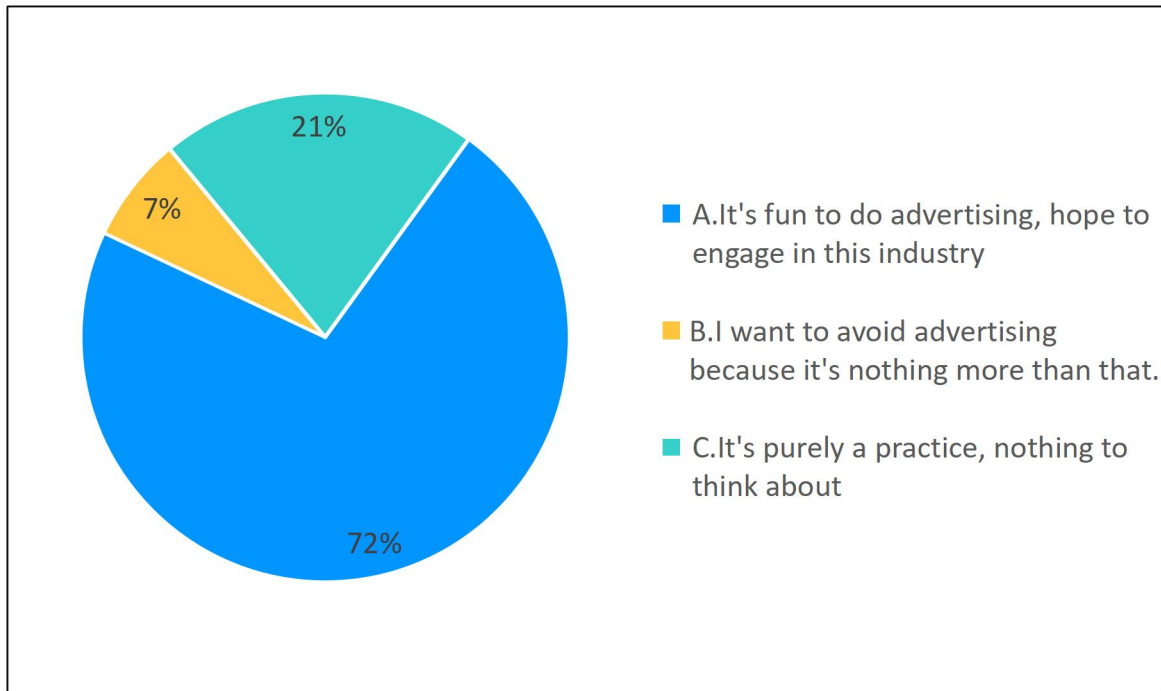


Figure 4.8: Reflections After the Competition

72% of the 369 respondents to the "Your post-competition thoughts" questionnaire stated, "It's fun to do advertising and I hope to work in this industry," while the remaining respondents stated, "It's purely a practice, nothing to think about." This circumstance explains 21%. Merely 7% of the students responded, "I want to avoid advertising because it's nothing more than that." Based on the responses from 369 participants, the distribution shown in Figure 4.8 is as follows:

Seventy-Two percent of the respondents said they had a good time participating in advertising competitions and that it encouraged them to think about getting a job in the field. This result indicates a favourable opinion of the competition as well as the possible career opportunities it offers.

A significant percentage of participants (21%) saw the competition only as a useful exercise, deriving no deeper meaning from it. According to this viewpoint, some students participated in the competition mainly for the experience and skill development it provided.

The 7% of college students who responded with “I want to avoid advertising because it’s nothing more than that” in Figure 4.8 present a significant insight into the attitudinal consequences of participating in advertising competitions. This statement reflects a negative or dismissive perception of advertising, suggesting that these students have developed a sense of disillusionment with the field. Their experience in the competition may have reinforced a view of advertising as purely commercial, formulaic, or lacking in meaningful creativity and social value. Such a reaction points to a critical gap between the expectations students hold when entering the field and the realities they encounter during competition experiences, where creativity is often constrained by client demands, strict briefs, and commercial priorities. This perception is important for educators and competition organizers to address, as it signals the risk of alienating students from the profession. Efforts should be made to provide critical reflections, ethical discussions, and examples of socially impactful advertising within both competitions and curricula, to help students perceive advertising not just as a commercial tool, but as a platform for creativity, communication, and cultural engagement.

It is clear from the data in Figure 4.8 that the vast majority of students feel good about themselves as a result of taking part in the advertising competition.

The competition plays a vital role in sparking career interests and creating enthusiasm, as evidenced by the noteworthy percentage of students who find the experience enjoyable and hope to work in the industry.

The educational value of such events is reinforced by the presence of students who see the competition as a hands-on exercise. This subgroup views the chance to improve one's skills and apply them as important lessons learned from competing.

The comparatively lower number of students who wanted to stay away from the advertising industry demonstrates the range of opinions among those involved. It is imperative to recognise that students' post-competition emotions can be significantly influenced by their personal preferences, aspirations, and perceptions.

The analysis concludes by highlighting the majority of students' positive attitudes regarding the competition. In addition to providing a platform for skill development, the competition may also serve as an inspiration for career goals. To effectively engage and meet the diverse needs of students, competition organisers can better tailor their approaches by acknowledging and addressing the varying attitudes and perceptions among participants.

4.2.3 Studies of Advertising Competitions on Students

In the question "Do you think the advertising competition you participated in is beneficial to improve the practical application of professional knowledge" The responses from the total of 369 participants revealed the following distribution (Figure 4.9)

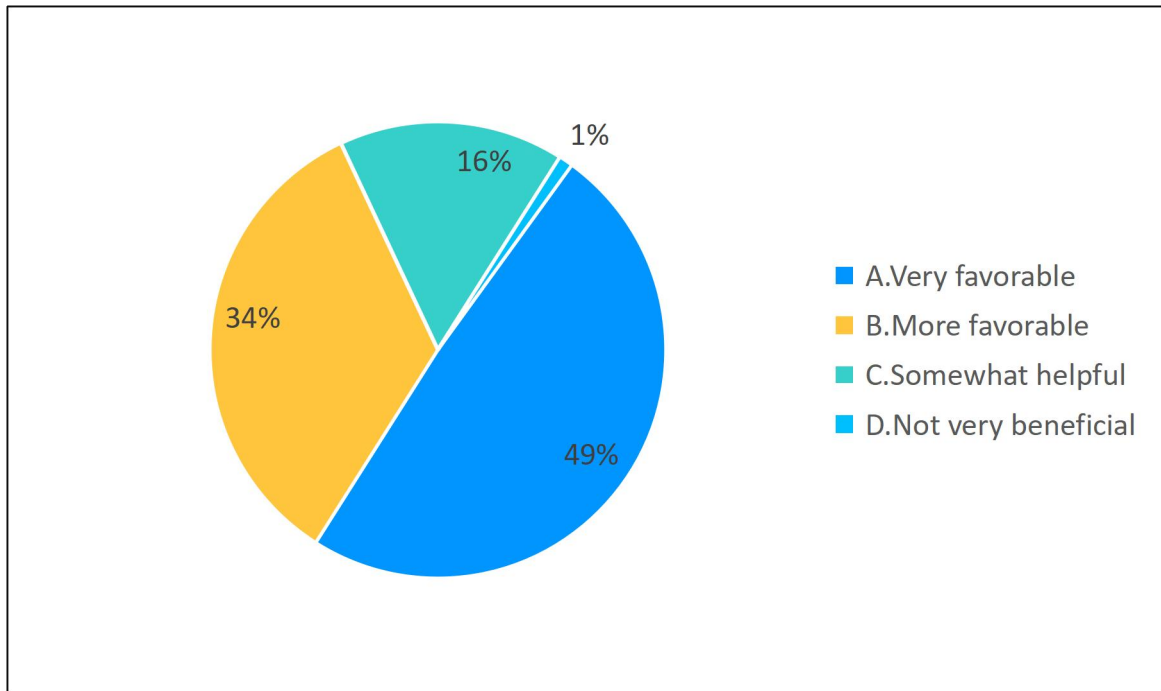


Figure 4.9: Impact of the Ability to Apply Professional Knowledge

49% of respondents, a sizable portion of the total, said they thought the advertising competition improved their ability to apply their professional knowledge in real-world situations. This outcome shows that the competition had a significant positive impact on their comprehension and practical skills.

A noteworthy proportion of participants (34%) indicated that they thought the competition would help them apply their professional knowledge more practically. Though not quite as much as the "Very Favourable" group, this group does recognise the competition's beneficial effects.

However, 1% of students thought that participating in the competition would be not very beneficial. This restricted response might be ascribed to particular personal perceptions or experiences.

While advertising competitions can serve as a powerful experiential learning tool, their effectiveness is not uniform across all students. Figure 4.9 reveals that less than half of the participants rated their experience of the advertising competition as ‘very favorable,’ reflecting a strong connection between the competition tasks and real-world professional contexts. This suggests that, for a significant portion of students, the competition effectively bridged classroom learning with industry-relevant skills and enhanced their learning experience. However, the data also indicate that 1% even expressed a ‘less favorable’ perception. This disparity highlights the contextual factors—such as varying levels of prior experience, resource accessibility, and teacher guidance—that may have reduced the perceived relevance of the competition to their professional knowledge development.

This underscores the need for targeted instructional strategies to maximize the pedagogical benefits of competition-based teaching. Future implementations should ensure that all students have equitable access to resources and mentorship, while also embedding structured reflection sessions to help participants connect competition tasks with broader course learning outcomes. By addressing these disparities, educators can better harness the full potential of advertising competitions as a tool for integrated learning and teaching in degree-level advertising course.

As shown by the pie chart (Figure 4.10), 89% of the 369 students who responded to the survey selected the option "Improve the professional level and promote your study." In this context, professional level refers specifically to the acquisition and application of industry-relevant skills, including creative problem-solving, and technical proficiency in design tools.

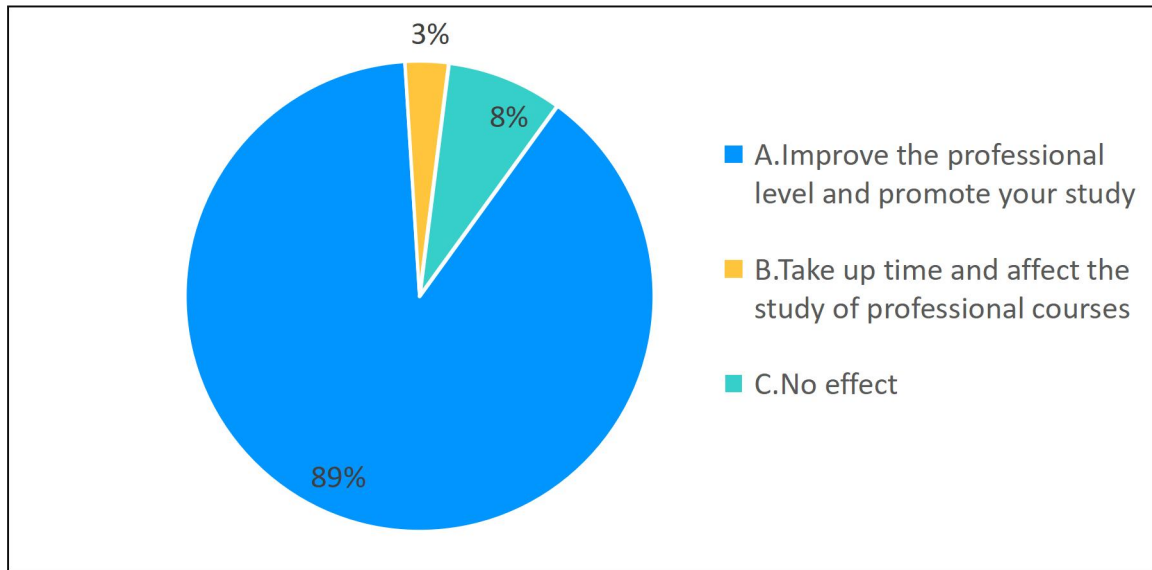


Figure 4.10: Professional Impact of The Competition

This option was chosen by a sizable majority of participants, or 89% of all respondents. This result indicates that a considerable proportion of students believe that advertising competitions directly benefit their academic endeavours and help them develop their professional skills.

It is clear from the data analysis that a resounding majority of students recognise the beneficial impact that advertising competitions have had on their academic and professional development.

As a result, the analysis concludes that students express a positive opinion about the beneficial effects of advertising competitions on their academic careers. The competition contributes to enhancing professional skills by immersing students in industry-relevant tasks that simulate real workplace conditions, such as responding to client briefs, meeting strict deadlines, and adhering to professional presentation standards. These activities cultivate transferable competencies including creative problem-solving, strategic thinking, teamwork, and technical proficiency with design software. At the same time, the

integration of competition projects into academic coursework promotes deeper engagement with theoretical concepts, encourages independent research, and strengthens critical analysis skills. By bridging classroom learning with authentic industry practices, the competition serves as both a practical training ground and an academic enrichment platform, enabling students to develop holistically in preparation for professional careers.

As shown in chart (Figure 4.11), "What have you done to prepare for the competition", the collected data reveals the following distribution of responses:

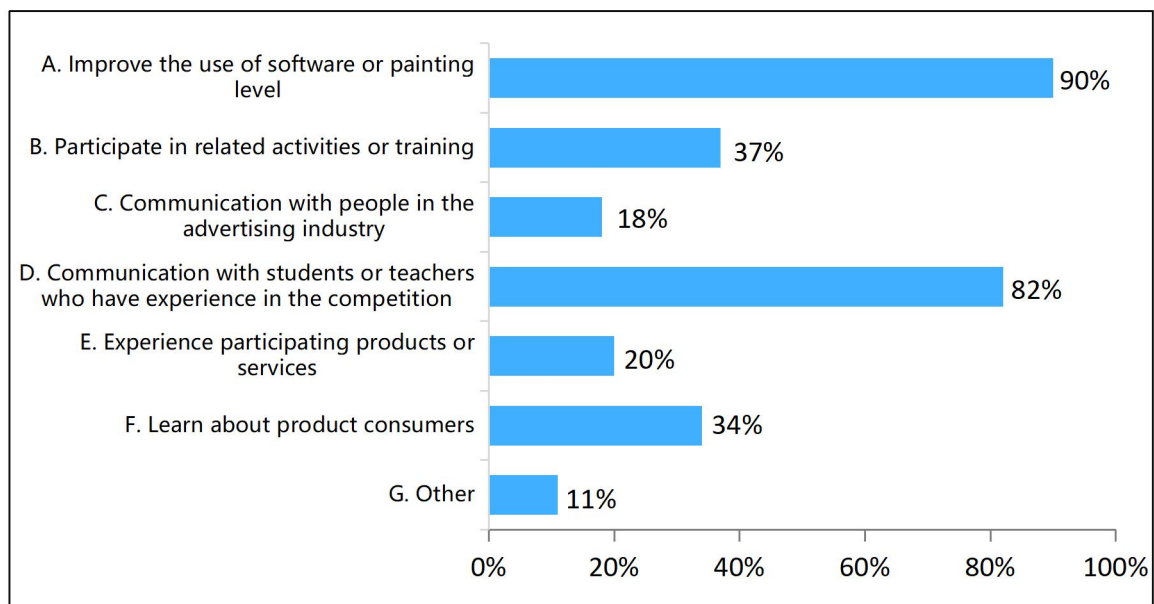


Figure 4.11: Advertising Competition Preparation

A significant proportion of participants, making up 90% of all respondents, stated that they improved their software or drawing abilities in advance of the competition. The importance of technical proficiency in competing successfully in advertising design competitions is highlighted by this finding.

A noteworthy proportion of participants, 82%, reported that they had discussions and sought guidance from teachers or students who had previously competed. This result

emphasises the importance of group learning and knowledge sharing from individuals with pertinent insights.

It is clear from the data analysis that a sizable percentage of the students who took part actively worked to improve their competition readiness.

Students who concentrated on honing their drawing or software skills were more likely to understand the technical requirements of advertising design competitions.

This proactive strategy fits with the competition's goal of developing practical skills to carry out successful designs.

The high proportion of participants who spoke with more seasoned people—such as instructors or other students—shows how important peer-to-peer learning and mentoring are. These exchanges not only offer direction but also create a cooperative atmosphere that can enhance participants' viewpoints and approaches.

The analysis concludes by highlighting the proactive steps students took to get ready for competitions in advertising design.

The focus on honing skills and asking mentors or more seasoned peers for advice demonstrates a commitment to success and an understanding of the importance of both technical expertise and shared insights in boosting one's competition experience.

Based on the questionnaire survey that Figure 4.12 administered to 369 students, the information gathered indicates the subsequent patterns:

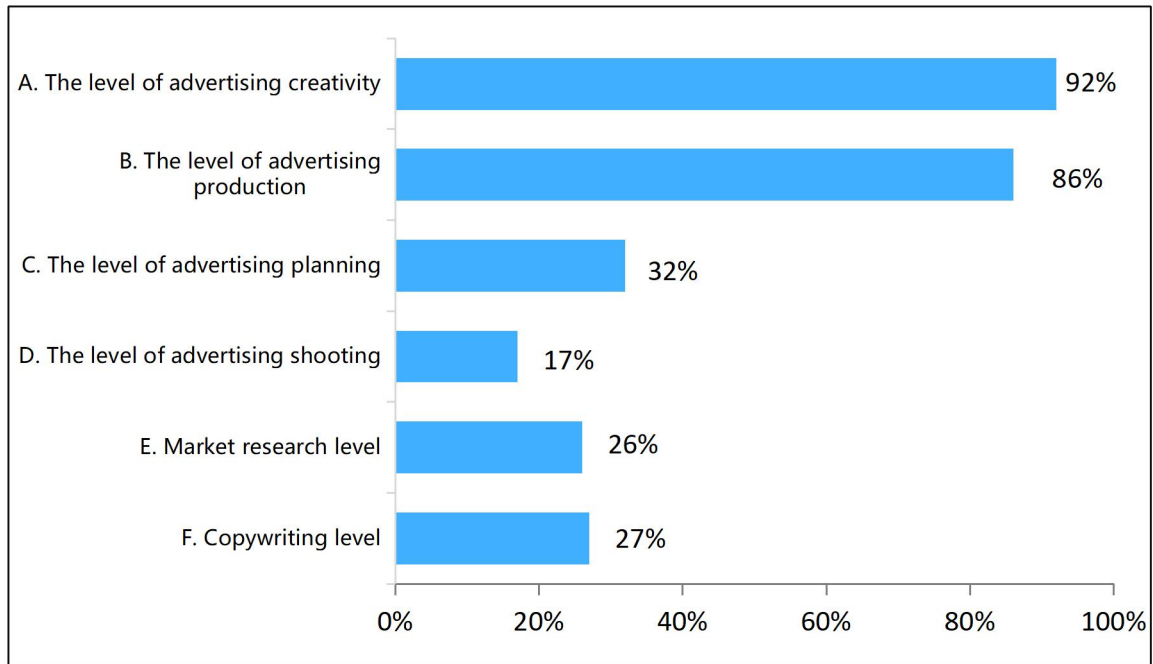


Figure 4.12: Mastery Skills Level

With regard to their "creativity level," the vast majority of respondents—92% of all participants—said they had seen the biggest improvement. This result emphasises the competition's contribution to the development of creative problem-solving abilities and innovative thinking.

Eighty-six percent of participants, a noteworthy percentage, reported a significant improvement in their Advertising production level; This implies that the competition helped them improve their practice ability in their creating works.

According to the analysis, participants felt that "advertising planning," "copywriting," and "market research" had improved to comparatively similar degrees. According to the data, respondents' perceptions of how the competition affected these areas did not differ noticeably from one another.

It is clear from the data analysis that participants felt that competing in advertising competitions had the greatest positive impact on their "creativity level" and "production level."

The noteworthy proportion of contestants who stated that their "creativity level" had increased indicates that the competition successfully fosters original thought, brainstorming, and concept exploration. This is consistent with the inventive and dynamic character of advertising design.

The significant proportion of participants who reported an increase in their "production level" highlights the competition's focus on real-world application. This outcome suggests that the participants acquired significant expertise in converting their imaginative ideas into concrete products.

The comparable advancements in "advertising planning," "copywriting," and "market research" demonstrate how comprehensive advertising competitions are, exposing contestants to a variety of advertising-related topics.

The analysis concludes by highlighting the beneficial effects of the competition on participants' academic development, especially in terms of boosting their production and creative abilities. These results highlight the importance of advertising contests in developing a broad skill set that corresponds with the requirements of the advertising sector.

The distribution of responses to the question "Did you find your own shortcomings through participating in the advertising competition?" in Figure 4.13 of the questionnaire is shown by the data collected.

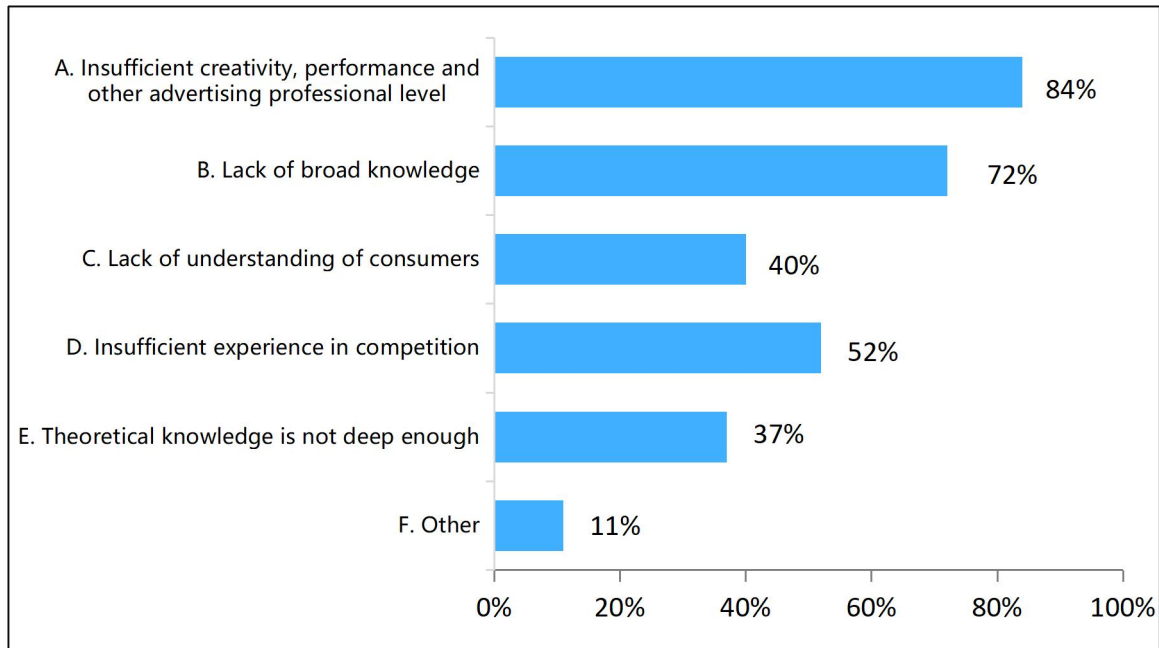


Figure 4.13: Self-existing Shortcomings After Participating in The Competition

The vast majority of participants, 84% of all respondents, admitted to having deficiencies in performance, creativity, and other professional advertising skills. This finding implies that participants are conscious of the areas in which they still need to develop in order to succeed in the cutthroat field of advertising design.

A significant proportion of participants, comprising 72%, acknowledged their deficiency in comprehensive understanding. This result emphasises the realisation that effective advertising design necessitates a broad comprehension of numerous topics outside of design itself.

52% of participants, a sizeable fraction, cited their lack of competitive experience as a weakness. This suggests that competitors understand the importance of experience in honing their abilities and tactics for upcoming contests.

Forty percent of students admitted that they were not very good at understanding consumers. This realisation emphasises the value of consumer-centric strategies in successful advertising and points out a direction in which students can still improve.

Significantly more participants (37%) acknowledged that their theoretical knowledge was insufficiently in-depth. This implies a desire to strengthen their theoretical background in order to enhance their practical abilities.

It is clear from the data analysis that participants' participation in advertising competitions allowed them to identify a variety of shortcomings.

The vast majority of participants who admitted to lacking in performance, creativity, and other professional skills related to advertising show that they are aware of the diverse skill set needed to succeed in the field of advertising design. This comprehension is in line with the practical requirements of the industry as well as the judges' assessment procedure.

Participants' proactive approach to self-improvement is highlighted by their acknowledgment of other areas, such as theoretical knowledge, consumer understanding, competition experience, and broad knowledge. This acknowledgment shows a dedication to lifelong learning and the comprehensive development of abilities beyond design.

In conclusion, the analysis highlights the valuable self-awareness that participants gain through advertising competitions. By acknowledging their shortcomings and actively seeking improvement, participants display a positive attitude towards enhancing their skills and knowledge. This signifies the positive impact of advertising competitions on students' academic growth and their preparedness for the dynamic advertising industry.

4.2.4 Perception and awareness of Advertising Competitions on Students

In Figure 4.14, in response to the multiple-choice question "The impact of winning the award to you ", the collected data reveals the following distribution of responses:

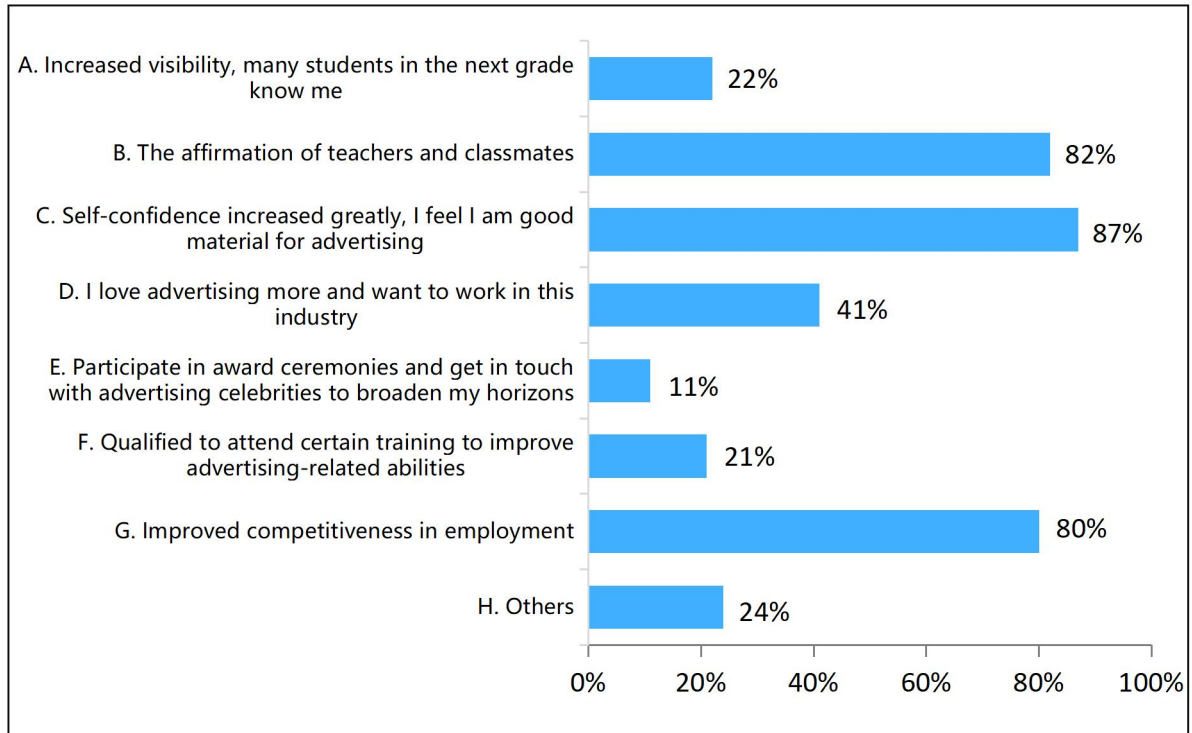


Figure 4.14: The impact of The Award

This option was chosen by 87% of all respondents. This result indicates that participants' perceptions of their own abilities and self-confidence are greatly increased upon receiving an award, potentially paving the way for careers in advertising.

82% of participants, said they appreciated the affirmation and recognition they got from classmates and teachers. This emphasises how crucial outside approval and support are to one's own development.

Of the participants, 80% acknowledged the effect that winning awards had on their employability. This is another noteworthy percentage. This implies that the industry values competition accomplishments, giving competitors a stronger advantage in the job market.

41% of students claimed that receiving an award increased their enthusiasm for advertising and their desire to work in the field. This result demonstrates a positive change in the participants' interests and career goals.

The data analysis that has been presented makes it clear that winning prizes in advertising competitions changes participants' attitudes and perceptions.

The prominence of the option "Self-Confidence Increased Greatly" indicates that participants report feeling much more confident after winning awards. Their entire career path may be significantly impacted by this increased self-belief.

The smaller percentages corresponding to the other options imply that participants might place less importance on specific elements, like training or award ceremonies, in favour of the above-mentioned, more direct and palpable effects.

In conclusion, the analysis underscores the profound impact that winning awards in advertising competitions can have on participants. This impact extends beyond personal confidence to include recognition from peers and mentors, increased employability, and a shift in career aspirations. These findings reflect the multifaceted and positive influence of competition success on participants' perceptions and professional trajectories.

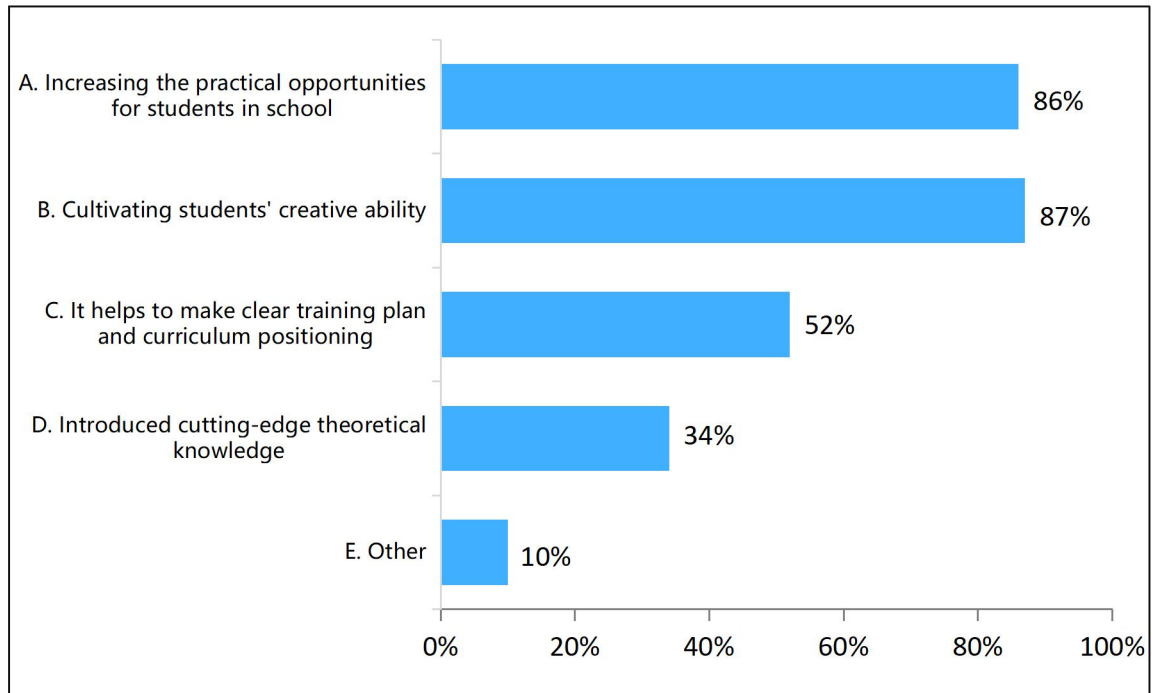


Figure 4.15: The Impact of The Competition on Advertising Education

The results of the multiple-choice survey titled "What do you think is the impact of participating in advertising competitions on advertising education" are displayed in the above chart (Figure 4.15). The distribution of responses is as follows, according to the data gathered:

The vast majority of participants—87% of all respondents—said that competing in advertising contests has helped them develop their creative skills. This result emphasises how useful and applied advertising design is, as well as how important it is to the industry.

86% of participants, a sizable portion of the total, stated that participating in advertising competitions expands opportunities for real-world experience in the classroom. This emphasises the competition's function as a medium that connects classroom theory to real-world application.

52% of participants acknowledged that taking part in advertising competitions helps with having a clear training plan and orientation to the course. This shows that the goals and design of courses are informed by the real-world context that competitions offer.

Students who agreed that advertising competitions introduce cutting-edge theoretical knowledge made up 34% of the sample. This suggests that some contests use innovative lectures and interpretations of strategy sheets to include current knowledge and insights. It is clear from the data analysis that competing in advertising contests provides students with a variety of educational advantages.

The emphasis on "Cultivated Students' Creative Ability" draws attention to the essential part that creativity plays in the creation of advertisements. Participant creativity is fostered by the competition experience, which is essential for creating attention-grabbing commercials that captivate viewers.

The acknowledgment of "Increased Practical Opportunities for Students" highlights the importance of competition as a way to apply knowledge in the real world. The capacity for students to create and present their work in a classroom setting enhances their educational experiences. The acknowledgment of "Introduction of Cutting-Edge Theoretical Knowledge" demonstrates that certain contests provide a forum for students to obtain the most recent business insights, enhancing thorough comprehension of the subject.

The analysis concludes by highlighting the profound effects that competing in advertising contests can have on students' educational experiences. The findings show that competitions are good tools for fostering creativity, improving real-world opportunities, guiding curriculum development, and keeping abreast of industry developments. These

results demonstrate how advertising competitions are changing and becoming more valuable in the context of advertising education.

4.2.5 Personal development of Advertising Competitions on Students

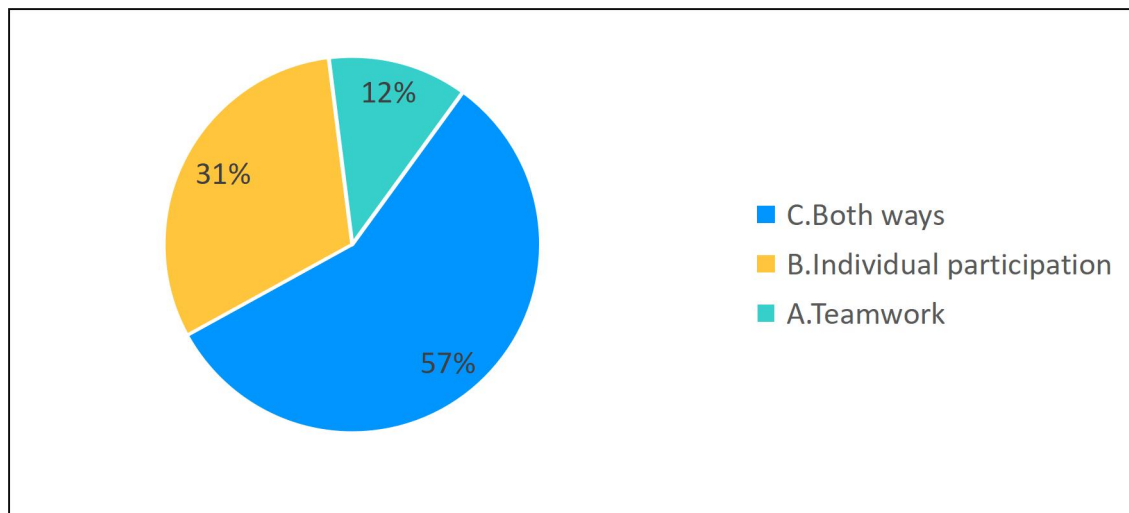


Figure 4.16: Creation of Works Completion Method

Based on the data gathered, Figure 4.16 shows that of the 369 students who answered the questionnaire, the responses were distributed as follows:

57% of the respondents, or the majority of participants, said they decided to use both individual and team participation to finish their work. This result implies that students understand the importance of using a variety of strategies to improve their knowledge and abilities.

31% of participants, a sizable portion of the total, chose to participate alone. This choice emphasises the need for self-directed learning and skill improvement.

A noteworthy proportion of students (12%) opted to complete their assignments in groups. This decision is a reflection of the understanding that cooperative efforts can foster collaborative qualities and teamwork abilities.

It is clear from the data analysis that participants in advertising competitions have a variety of preferences when it comes to how they like to finish their works.

The significant proportion of students who selected both team and individual participation demonstrates the understanding of the advantages of both strategies. This selection suggests that the user is aware of the complex aspects of skill development, which include both individual and group learning.

The significant proportion of students who favoured solo engagement indicates a respect for the independence and targeted skill development that this mode provides. This selection implies that students understand the need of honing their skills on their own.

The fact that there are students who choose to work in teams highlights the recognition of the value of teamwork in the workplace. This selection implies that students actively look for chances to develop their cooperative abilities while pursuing common objectives.

The analysis concludes by highlighting the diverse preferences of students regarding the methods they choose to finish their work in advertising competitions. The students' varied selections demonstrate their flexibility and openness to participating in a range of learning opportunities, as well as their understanding of the benefits of both individual and collaborative learning styles.

This data demonstrates how students approach their participation in a thorough and balanced manner, emphasising the development of holistic skills through both independent and collaborative efforts.

Regarding the Figure 4.17, "What is your biggest gain from participating in the competition" the information gathered indicates the distribution of answers as follows:

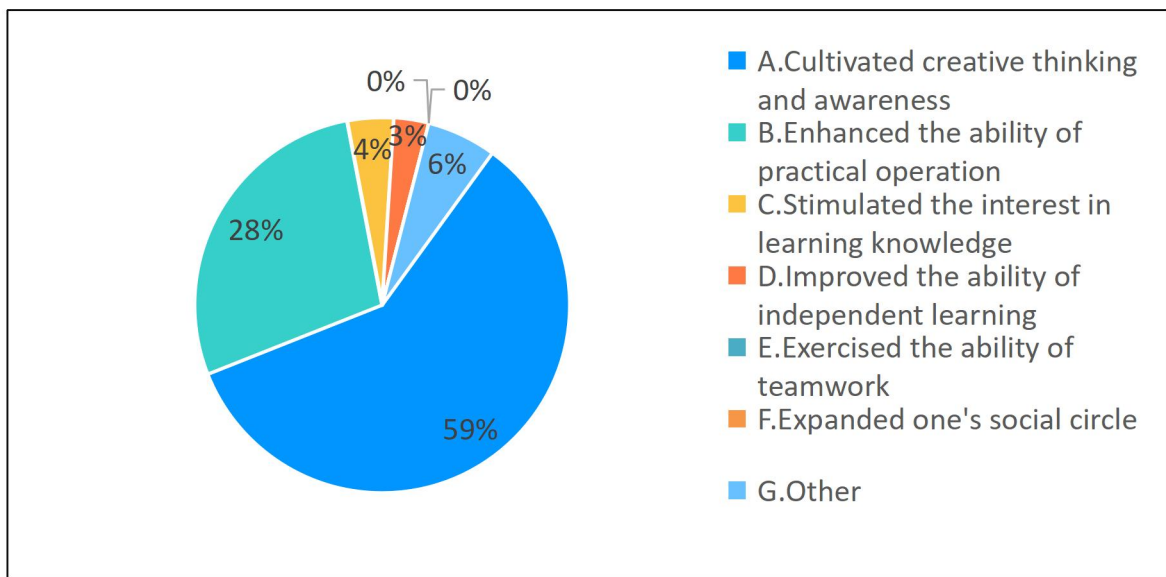


Figure 4.17: Advertising Competition Harvest

The majority of participants, 59% of all respondents, stated that their greatest benefit from participation has been the development of creative thinking and awareness. This result shows that students understand the value of creativity in advertising and how participating in contests fosters uniqueness.

A noteworthy proportion of participants, amounting to 28%, expressed that their participation in competitions has enhanced their practical operation skills. This acknowledgment highlights how skills learned in a competitive environment can be applied in real-world situations.

Other aspects of gains received smaller percentages of responses, according to the analysis. These less popular choices highlight even more how advertising competitions have a significant positive effect on participants' skill development and personal development.

It is clear from the data analysis that students benefit in a variety of ways from competing in advertising contests.

The importance of "Cultivated Creative Thinking and Awareness" illustrates how crucial creativity and originality are to the advertising industry. Students' increased understanding of the value of creativity demonstrates the competition's ability to develop skills that meet industry standards.

The competition's practical implications are highlighted by the recognition of "Strengthened Ability of Practical Operation". The competition fills in a critical skill application gap by giving students the chance to turn innovative ideas into practical executions.

The fact that other gains have smaller percentages implies that, although there are many benefits acknowledged, the development of creative thinking and the improvement of practical skills have the greatest effects.

The analysis concludes by highlighting the various advantages that students have when they compete in advertising. These advantages include the enhancement of practical skills and the growth of creative thinking. The significant influence these improvements had on students' perspectives and skill sets emphasises the importance of advertising

competitions in promoting overall development and equipping participants for lucrative careers in the industry.

The majority of advertising contests allow competitors to enter as a team or individually; teams typically consist of two to five members. The data gathered for the multiple-choice question "You think the result of teamwork is" (Figure 4.18) shows the distribution of responses as follows:

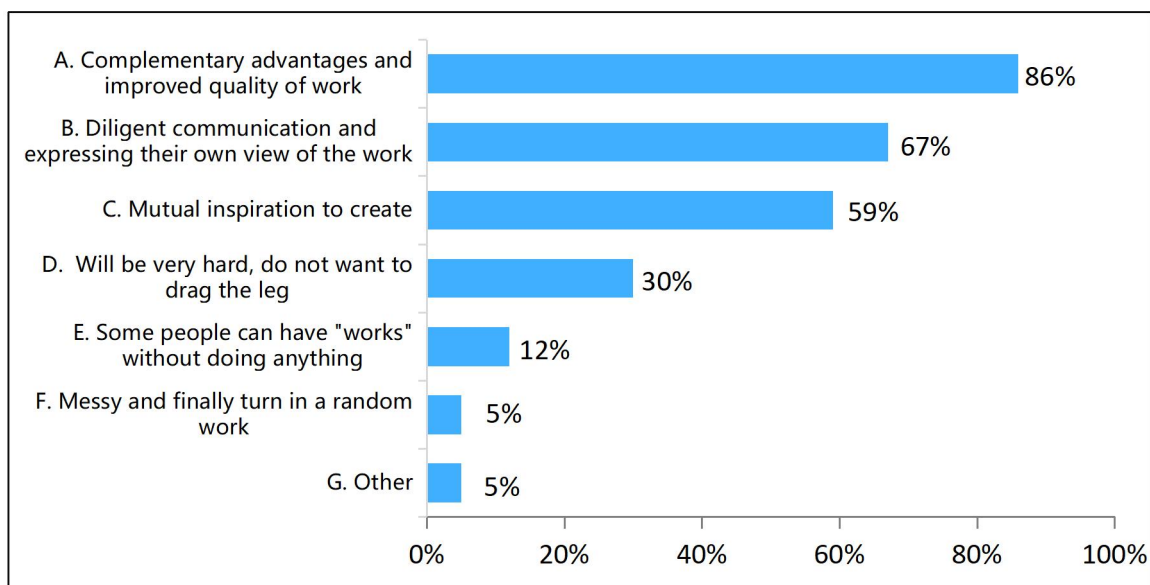


Figure 4.18: The Result of Teamwork

Most participants (86% of the total respondents) thought that when people work together, their strengths can complement each other's, which improves the quality of the work produced. This result emphasises how teamwork is valued in the pursuit of higher standards.

Sixty-seven percent of participants acknowledged that teamwork encourages thorough communication and the expression of different points of view. This

acknowledgement highlights the role that excellent team communication can play in fostering creativity.

A noteworthy proportion of students (59%) believed that collaboration inspires creativity in team members, leading to a more thorough evaluation of produced works. This acknowledgment demonstrates the synergy that can result from brainstorming together.

A sizable fraction of participants (30%) recognised the difficulty of working in a team, specifically the problem of certain people contributing very little or nothing at all. This observation highlights possible constraints in guaranteeing equitable involvement among teams.

Just 5% of students acknowledged that they did not put in their best effort when working in a group. This admission implies that some people might think there isn't much drive or interest in group projects.

It's clear from the data analysis that students have different ideas about what happens when they work as a team in advertising competitions.

The fact that teamwork is widely acknowledged to have advantages such as communication, enhanced creativity, and complementary strengths highlights the positive effects that cooperative efforts have on competition results. These benefits demonstrate how collaboration can result in well-rounded, excellent work. The recognition of difficulties, such as a lack of effort or contribution, shows that teamwork isn't always easy and can occasionally run into problems that need to be fixed.

The analysis concludes by highlighting the complex nature of collaboration in advertising contests. Students understand that although there are benefits, like improving work quality and stimulating creativity, there are drawbacks as well. The information demonstrates the difficulties of cooperative endeavours and the significance of skillfully handling the dynamics of teamwork. The general consensus emphasises how important collaboration abilities are to students' success and future employment.

The distribution of responses to the multiple-choice question "Participation in the advertising competition on which of your personal ability have significantly improved" is revealed by the data collected, as depicted in the chart (Figure 4.19).

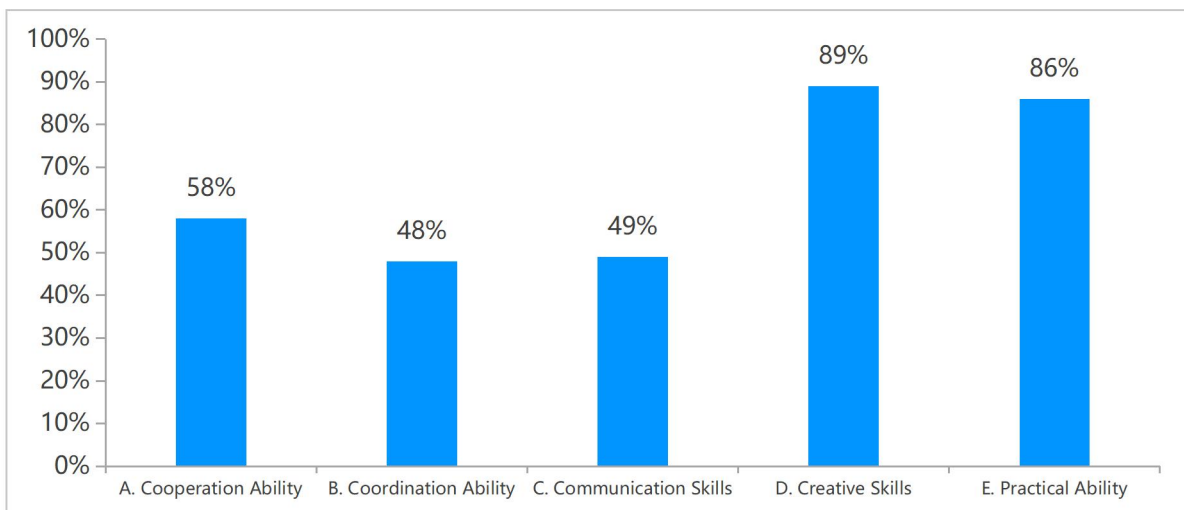


Figure 4.19: Personal Capacity Enhancement

By far the greatest percentage of participants—89% of all respondents—said that their participation greatly increased their capacity for creativity. This result emphasises how creative thinking and originality should be encouraged in the field of advertising design.

Eighty-six percent of the participants acknowledged that their practical ability had improved. This implies that participants developed their practical knowledge and skill in converting original concepts into tangible works.

A significant proportion of students (58%) ascribed the improvement in their cooperation skills to their involvement in advertising contests. This acknowledgment highlights how cooperative the competition process is.

A considerable percentage of students (49%) thought that competing had improved their communication skills. This shows that participants improved their capacity to communicate ideas clearly and work well in a team.

Notably, 48% of participants acknowledged an improvement in their coordination skills. This highlights the ability to oversee various facets of the competition process and enhance team cohesiveness.

The data analysis that has been presented makes it clear that students who compete in advertising contests develop a variety of personal skills.

Given the importance of creativity in advertising design, "Improved Creativity Skills" is a prominent theme. The competitive environment fosters creative thinking in participants, highlighting the importance of uniqueness in the business.

The awarding of "Enhanced Practical Skills" highlights the concrete effects that the competition has on the practical skills of its participants. This acknowledgment shows that students acquire expertise in putting creative concepts into practice and converting academic knowledge into real-world applications.

The recognition of "Enhanced Cooperation Ability" emphasises how important cooperation is when there is competition. The competition's focus on teamwork encourages the growth of successful collaboration abilities, which are essential in the workplace.

The findings show that students give communication and coordination some thought, which recognises the existence of a broad skill set necessary for competing successfully in advertising contests.

4.2.6 The Negative Impact of Advertising Competitions on Students

Students must first grasp the fundamentals of advertising design, which is typically accomplished in class through lectures from the teacher.

The purpose of the questionnaire survey was to find out what the participants thought were the shortcomings of the current curriculum structure and teaching strategies. According to the data gathered, the responses were distributed as follows (Figure 4.20):

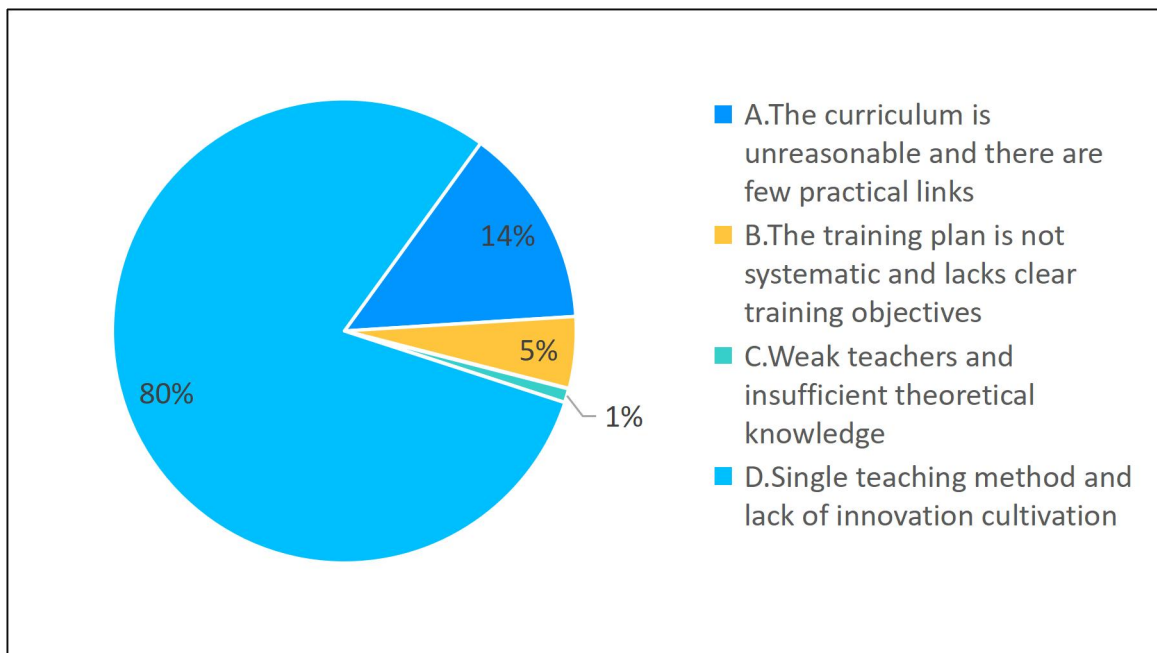


Figure 4.20: The Most Important Problems of Advertising Education

The majority of participants (80% of the total respondents) stated that they believe there is a deficiency in the teaching methods because they are unique and don't place enough emphasis on fostering innovation. This result points to the need for more engaging and varied teaching strategies that encourage original thought.

A noteworthy proportion of students (14%) voiced dissatisfaction with the curriculum's design, pointing to perceived unreasonableness and a lack of practical connections. This observation implies that students want a curriculum that is balanced between its theoretical and practical components and more closely aligned with real-world applications.

A proportion of students (5%) pointed out that one of the shortcomings in their educational experience was the lack of a structured training programme and specific goals.

A smaller portion of students (1%) cited the issue of weak teachers and insufficient theoretical knowledge as an area of concern. While this percentage is relatively low, it still highlights a potential factor that impacts the overall learning experience.

Based on the data analysis presented, it is evident that participants identify various challenges within the current teaching methods and curriculum structure.

The prominence of "Single Teaching Method and Lack of Innovation Cultivation" underscores the need for dynamic and innovative teaching approaches that encourage creativity and originality. This outcome indicates that participants seek methods that promote active engagement and foster critical thinking.

The realisation that there is a "Unreasonable Curriculum and Fewer Practical Links" underscores the need for a well-rounded curriculum that successfully connects

abstract ideas to real-world applications. Students look for curricula that will equip them with skills relevant to advertising competitions and ready them for real-world situations.

The fact that "Lack of Systematic Training Plan and Clear Objectives" is acknowledged emphasises how crucial structured learning experiences are. Students want a curriculum that provides a clear understanding of the goals and a path for developing their skills.

The fact that "Weak Teachers and Insufficient Theoretical Knowledge" has a lower percentage suggests that, although some students find this to be concerning, it may not be as widespread as the other issues noted.

In conclusion, the analysis underscores the multifaceted challenges that students perceive in the current teaching methods and curriculum structure. These challenges encompass teaching methods, curriculum design, clarity of objectives, and faculty expertise. The data underscores the need for a comprehensive approach that integrates innovative teaching methods, balanced curricular content, systematic training plans, and clear learning objectives. Addressing these challenges can enhance students' preparation for advertising competitions and equip them with well-rounded skills for the advertising industry.

Questions in the research survey were also created to find out what the involved students believed to be the main advertising events' drawbacks or weaknesses. (Fig. 4.21)

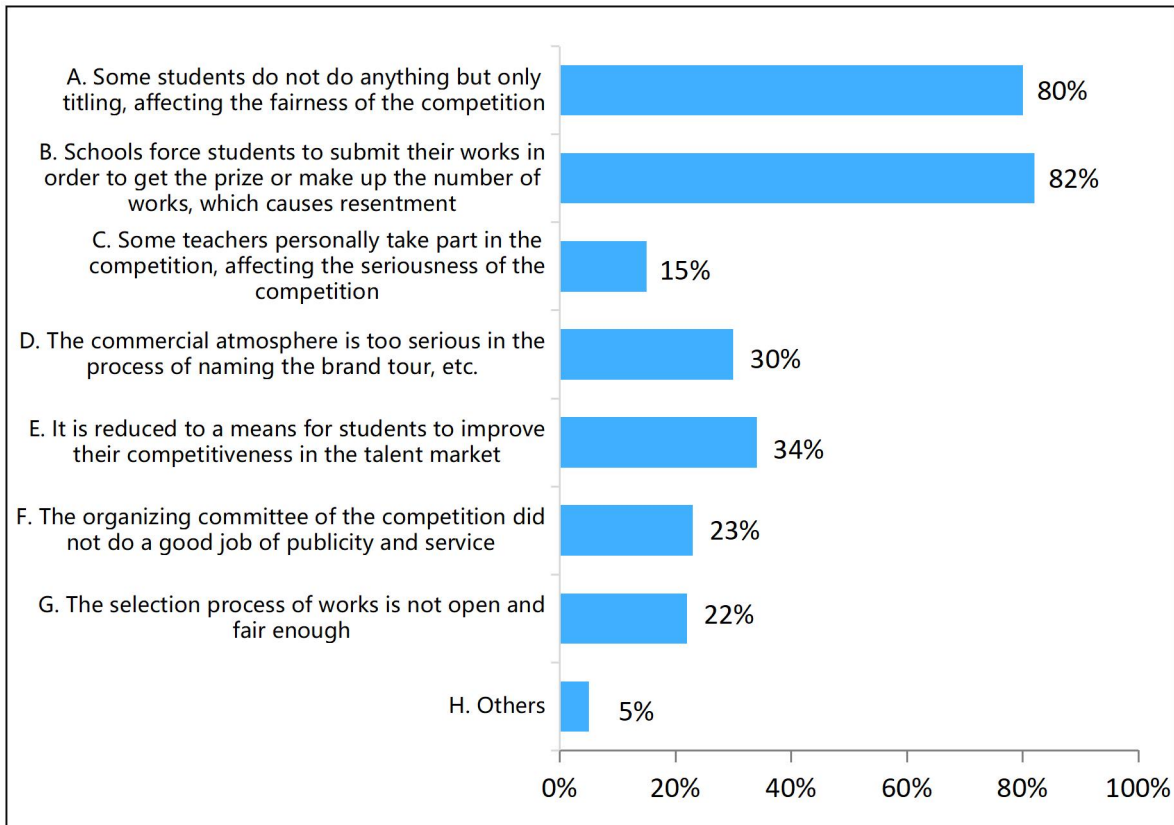


Figure 4.21: Advertising Competition Events

The purpose of the questionnaire survey was to find out what participants thought were the drawbacks or dangers related to significant advertising events. The distribution of responses is as follows, according to the data gathered:

The majority of participants, 82% of all respondents, brought up the problem of students becoming resentful due to pressure from their schools to turn in work for prizes or to meet participation requirements. The detrimental effects of outside pressures on students' motivation and creative output are highlighted by this finding.

Another significant percentage of students (80%) expressed concern about the phenomenon of some students contributing minimally, which undermines the fairness of

the competition. This observation highlights the challenges that arise when participation becomes obligatory.

A considerable percentage of students (34%) pointed out the possible drawback of big advertising events being viewed as a way to improve students' employability only. This acknowledgment highlights the possibility that the initial creative and educational intentions could be obscured.

A sizable portion of students (30%) expressed worry that big advertising events might take on a commercial vibe, especially when it comes to events like brand-naming tours. This observation emphasises how crucial it is to keep a balance between commercial concerns and educational goals.

Notably, 23% of participants said they were unhappy with the publicity and service efforts made by the organising committee. This result implies that students' impressions and experiences may be influenced by how well the event's communications and logistics are executed.

A lesser but significant percentage of students (22%) expressed worries regarding the impartiality and openness of the selection procedure. This finding emphasises how important it is to make sure the evaluation process is fair.

It is clear from the data analysis that participants point out a variety of difficulties and shortfalls related to significant advertising events.

The significance of "Forced Submission of Works, Resulting in Resentment" draws attention to the detrimental effects that outside pressures have on students' motivation and

artistic production. This result emphasises how crucial it is to provide intrinsic motivation for involvement.

The acknowledgement of "Some Students Only Titling, Affecting Competition Fairness" highlights the difficulties caused by required participation and low involvement, which lead to unequal contributions and questions about competition fairness.

Potential pitfalls like "Reduced to Improving Competitiveness in Talent Market" are acknowledged, indicating the need to strike a balance between the events' educational and creative goals and one's larger career goals.

The existence of worries about "Inadequate Publicity and Service" and "Serious Commercial Atmosphere" highlights how diverse students' expectations and experiences are during significant advertising events.

In conclusion, the analysis underscores the diverse challenges and concerns that participants associate with major advertising events. These concerns encompass external pressures, competition fairness, career-oriented perceptions, atmosphere, and logistical aspects. Addressing these concerns can contribute to fostering a positive and supportive environment for students participating in major advertising events, enhancing their creative experiences and learning outcomes.

4.2.7 Emphasis on Advertising Competitions of College

The following four questions were designed in the questionnaire in order to find out how well the school organizes students' participation in advertising competitions.

Third Question : Does your school organize students to participate in advertising competitions

A. From time to time B. Sometimes C. Occasionally D. Never.

Fourth Question : What is the main way you get the information of advertising competition

- A. Notification from college or teacher
- B. Introduction by classmates and seniors
- C. Advertising
- D. Network platform

Fifth Question: Does the teacher at your school guide students' entries

A. From time to time B. Sometimes C. Occasionally D. Never

Sixth Question: Does your school use the winning case of advertising competition as the content of lectures

A. From time to time B. Sometimes C. Occasionally D. Never

The information in below Table 4.1 is intended to draw attention to participant opinions regarding different facets of the school's support and organisation of advertising contests. The distribution of responses is as follows, according to the data presented:

A sizable portion of participants—72% of all respondents—provided favourable feedback about the school's initiatives to get students involved in advertising competitions

on a regular basis. This result demonstrates the institution's dedication to encouraging student participation in these kinds of activities.

Ninety-five percent of students said they found out about advertising competitions through notifications from their instructors or colleges. This result emphasises how successful the school's communication channels were.

Notably, 83% of students said they frequently participate in advertising competitions. This implies that students are taking the initiative to take part in these activities.

Of the participants, a sizable percentage (56%) thought that cases that won advertising competitions were incorporated into the lecture material. This acknowledgement highlights the potential educational value that winning entries from competitions have as real-world examples.

Table 4.1: School Organization Advertising Competition

Question Number	A	B	C	D
Third Question	72%	19%	9%	0
Fourth Question	95%	3%	1%	0
Fifth Question	83%	14%	3%	0
Sixth Question	56%	35%	9%	0

A lower proportion of students (14%) said they occasionally compete in advertising competitions. This result suggests that not all students participate in these activities on a regular basis.

Notably, 35% of students thought that winning cases were occasionally used as lecture material. This implies that there might be space for competition victories to be more consistently incorporated into instructional materials.

It is clear from the data analysis that participants value the school's efforts to encourage student participation in advertising competitions.

The prominence of "School Organises Students to Participate" highlights participants' favourable impression of the school's proactive approach to promoting students' participation in advertising competitions. This result is a testament to the school's dedication to giving students worthwhile chances for personal development.

The acknowledgment of "Received Information Through College/Teacher Notifications" demonstrates how successful the school's communication channels are in informing students about impending advertising competitions.

The fact that "Regular Participation in Competitions" is acknowledged shows how eager a large percentage of students are to participate in these activities on a regular basis. This result indicates that students are actively seeking out opportunities to improve their knowledge and abilities through hands-on learning.

While a sizable portion of participants recognise that competition victories are incorporated into lecture material, the "Use of Winning Cases as Lecture Content" observations suggest that this component could be strengthened further to maximise the educational impact.

The analysis concludes by highlighting how positively students view the school's efforts to plan and sponsor advertising competitions. The information emphasises regular

participation, good communication, and incorporating competition results into the classroom. According to the findings, it is important to keep up and improve these initiatives in order to give students access to comprehensive educational opportunities that connect theory and practice.

In conclusion, the section analyses the results from two angles. First, it presents a summary of seven themes derived from college students' survey questionnaire responses. The school's emphasis on competitions, motivation, attitude and evaluation, academic impact, perception and cognition, impact on personal development, and negative effects are some of these themes. First, the research findings show the various reasons why students enter advertising design competitions, giving educators and organisers useful information to modify their approach. Second, it highlights how widely students accept the inclusion of competition in the classroom, indicating the necessity for teachers to direct curriculum design in order to integrate theoretical knowledge with real-world application. Moreover, it emphasises the widely acknowledged beneficial impact that advertising competitions have on students' ability to apply professional knowledge in real-world settings. It is also mentioned that participants in advertising competitions experience significant benefits from winning awards, such as increased self-confidence and favourable effects on career development. Furthermore, students display a range of preferences for personal development strategies in advertising competitions, demonstrating their focus on developing holistic skill sets. Additionally, students have a positive attitude regarding the way that schools organise and support advertising competitions, which suggests that these efforts should be strengthened going forward to guarantee benefits to students. It also highlights the different issues that students have with the current curricular frameworks

and teaching strategies, highlighting the necessity for all-encompassing solutions to these issues.

4.3 Data Analysis of Interview

To further explore the pedagogical value and instructional experiences associated with competition-based teaching in advertising design, this study conducted semi-structured interviews with eight teachers from private universities in Shandong Province. These educators were purposively selected based on their teaching roles in graphic advertising design courses and their direct experience in integrating design competitions into classroom instruction. Their practical insights offer a valuable supplement to the quantitative data presented earlier and contribute to a deeper understanding of how competition-oriented pedagogy is perceived and implemented in real-world educational settings.

As shown in Table 4.2, the selected participants represented diverse academic ranks and years of teaching experience, enabling a multifaceted understanding of instructional practices. All interviewees had experience either organizing or guiding students in advertising design competitions, and were therefore able to reflect critically on the benefits and challenges of such pedagogical approaches.

To protect participant anonymity and comply with research ethics, each teacher's identity has been anonymized. During the coding and content analysis process, interviewee names were replaced with alphabetical codes (e.g., T1, T2, etc.), which are also reflected in Table 4.2. This anonymization ensured that the analysis could be presented transparently while safeguarding the privacy of all participants.

The interviews explored a range of topics, including teaching strategies and approaches, student engagement and motivation, student-centered learning, industry relevance and skill enhancement, teacher development and influence. Thematic analysis was used to identify recurring patterns and meaningful insights across the transcripts, forming the basis for the findings presented in the subsequent sections.

The following subsections present the results of this thematic analysis, highlighting the key insights derived from the participants' narratives and how they inform the understanding of competition-integrated teaching in advertising design class.

Table 4.2: In-depth Interview Advertising Teacher Basic Information

Teacher Code	Gender	Age	Professional Position	Teaching College
I-T1	Male	36	Associate Professor	Qilu Institute of Technology
I-T2	Male	37	Lecturer	Yantai Nanshan University
I-T3	Female	37	Associate Professor	Shandong Yingcai University
I-T4	Female	33	Lecturer	Weifang Institute of Technology
I-T5	Female	44	Associate Professor	Qingdao Binhai University
I-T6	Female	33	Lecturer	Qingdao City University
I-T7	Female	30	Lecturer	Yantai Institute of Science and Technology
I-T8	Male	31	Lecturer	Qingdao Hengxing University

4.3.1 Teaching Strategies and Approaches

This theme centres on the tactics and approaches teachers use when instructing students. It places a strong emphasis on how teaching strategies must change to keep up with the rapidly evolving field of education. Competitions for advertising design can spur changes in pedagogy. They have the power to motivate teachers to use more creative and practically applicable teaching strategies. The necessity of getting students ready for these contests may force educators to embrace contemporary teaching methods that place an emphasis on problem-solving, creativity, and the development of practical skills.

The following are excerpts of the main points of view from teacher interviews on this theme. Essentially, all interviewees demonstrated that it is possible to incorporate advertising design competition into teaching with their own advertising teaching practice and modify the teaching method.

"Competition to promote learning, to introduce competition into the classroom teaching, we basically use this teaching method called project-based teaching." (I-T5)

"An advertising competition typically has a predetermined theme, so early stage teachers must have a thorough understanding of the proposition beforehand. "Middle stage teachers must guide students through the process with consistency and produce summaries that correspond with the competition at the end."(I-T4)

I have been teaching advertising design for a long time, so based on some of my own teaching, this design competition was added to the advertising design course. First, there is the assignment of design tasks and the interpretation of the proposition strategy sheet. The creation of slogans and advertising copy comes in second."In order to foster

students' creative thinking and practical skills, incorporate some new design concepts and design trends into the upcoming classroom teaching." (I-T2)

"Since 2016, I have made an effort to encourage a few students to compete. The national college digital art and design awards and our national advertising art design competition for college students were subsequently, presumably starting in the 2019 academic year, progressively incorporated into the curriculum. From the individual students to the entire class, and then implement this kind of project-based learning competition proposal, the students will, in other words, participate in the competition."(I-T)

"If the competition is entailed in the print advertisement, then we must first understand the theme of this year's competition and give the students to analyse it first," the teacher may explain.(I-T3)

"In actuality, it is the teacher's work after class that matters most; you want your students to win awards. Students included. His time in class is insufficient. As a result, we communicate more after class on WeChat. via phone calls, after which he continuously examines his creations and points out any issues that arise. After that, allow the work to sublimate before adding more details. It's possible that the creative portion of communication takes place mostly in class, while the software-level communication occurs outside of it, encompassing the final product's presentation effects and specifics. "(I-T6)

"Yes, I will use a project-based teaching approach in the classroom to adjust to the competition environment and help students finish the competition tasks in the allotted time."By evaluating and choosing important projects for in-depth discussion, I incorporate competition projects into my classroom instruction. I offer thorough justifications, examining the stylistic traits of winning submissions from earlier competition iterations.

This helps students come up with creative designs based on the tastes and features of clients. In the end, I assist students in finishing their creative projects." (I-T7)

In general, project-based learning, teacher supervision, and after-class support have been prioritised in classroom practices to improve student success in competitive environments as a result of the incorporation of competition into teaching methods.

4.3.2 Student Engagement and Motivation

The idea is to boost student motivation and engagement by taking part in advertising design competitions. Students are encouraged to apply their skills because these competitions present real-world challenges. Success gives them more self-assurance and empowers them by allowing them to demonstrate their skills on a bigger stage.

Seven of the eight teachers who participated in interviews said they thought incorporating advertising competitions into the classroom could increase students' excitement and engagement. One teacher, however, offered a different perspective, claiming that because students believe the competition involves difficult tasks, they are less inclined to participate. The key points of view from teacher interviews on this theme are summarised in the passages that follow.

Dealing with the competition project process is another issue, as is encouraging student labour division and teamwork. "The students' attitude will be more proactive and the results will be better."(I-T5)

"This enthusiasm is not only included in the competition but also in the autonomy of learning," the teacher says. "Students correspond to the case again according to the

knowledge point of the teacher, analyse the case again, and increase the understanding and mastery of the knowledge point."(I-T4)

"For students, it is more attractive and can enhance students' interest and sense of achievement because this actual project is a real problem."(I-T2)

"Through the preparation of practice projects for the competition, the students were able to increase their opportunities. There is a lot of enthusiasm and familiarity with the proposal project's production process at the same time." (I-T1)

"Some teachers send their students to compete on a global scale. Students gain additional benefits as a result of receiving rewards based on their performance. Because they see their accomplishments in various National Ministry of Education and Shandong Provincial Department of Education competitions as an endorsement of themselves, students will create more works in the future. Then through the classroom to promote their subsequent learning motivation, this award rate is also gradually increased." (I-T3)

"Strengthen students' awareness of participation and encourage students to take prizes as the purpose. Before major competitions, commercial projects can be tried, such as enterprise competitions with bonuses. Once there is a bonus income, students can be stimulated very directly."(I-T7)

"Students can have some positive influence on their learning from the positive degree of winning the competition. It promotes each other and students will have more and more interest in learning."(I-T8)

Additionally, "because sometimes there are many competition events, one is to pay more time, the other is that his links are more complicated. And then the students are not

very willing to participate, this could be a problem."(I-T6)

All things considered, student engagement and motivation can greatly benefit from competitions; however, in order to guarantee student success, task complexity and time commitment must be carefully considered.

4.3.3 Student-Centered Learning

The main idea of the essay is the relationship between student-centered learning philosophies and advertising design competitions. Students take ownership of their projects and apply their theoretical knowledge to practical assignments. This method places a strong emphasis on helping students become engaged, independent thinkers by encouraging their creativity and critical thinking.

The majority of educators have enthusiastically endorsed this theme, arguing that students assume a leadership role in advertising contests. Their ability to independently plan, select, and carry out advertising strategies helps them develop their capacity for self-directed learning and problem-solving. On the other hand, another educator maintains a different perspective, pointing out that some students might be lazy and unwilling to use their imaginations when creating. The key points of view from teacher interviews on this theme are summarised in the passages that follow.

"So, teaching at this time, is from the student learning aspect, is based on case analysis." (I-T5)

"First of all, the use of cases allows students to analyse the cases according to the existing knowledge..."(I-T4)

"Mind map creation is the next important training area after the design tasks are clear. Deciding how to visually represent their thought processes is the next important area of focus, which is graphic design." (I-T2)

"The first step is topic selection. Students listen to the teacher's brief explanation of each proposition, then use their own skills and interests to select one out of several that the general advertising competition has to offer."(I-T1)

"I believe that this era has really changed, because the original is to rely on us to talk, and now tell them to check and see more, they will pass many platforms, WeChat apps, and some other websites links," the speaker said. "In terms of students' knowledge, I think their vision is still relatively wide, and their ability to search for materials is also very powerful." (I-T3)

"It will also allow students to divergent their thinking and improve their creativity, which is no longer the previous kind, that is, all theoretical indoctrination, but more inclined to the process of doing and practice."(I-T8)

Still, "some students today tend to be lazy, unwilling to produce tangible results, considering it laborious, and reluctant to engage in extensive thinking during creative processes." (I-T7)

In general, there is a mutually beneficial relationship between student-centered learning and advertising design competitions. Individual student needs are given top priority in student-centered learning, which promotes independence and critical thinking. Including competitions gives theoretical concepts a practical, real-world application while also promoting active participation. Competitions push students to use their knowledge in

novel ways, which is in line with the student-centered concepts of empowerment and personalised learning.

4.3.4 Industry Relevance and Skill Enhancement

The concept centres on how advertising design contests help close the knowledge gap between business and academia. Students improve their skills by producing designs that adhere to industry standards. Contests encourage practical learning and guarantee that graduates are prepared for the workforce.

According to the teachers who participated in the theme-related interviews, advertising competitions give participants a priceless chance to put their theoretical knowledge to use in real-world situations, closing the knowledge gap between higher education and business practice. Through practical projects that emulate actual advertising campaigns, participants gain an in-depth comprehension of market trends, consumer behaviour, and industry standards. The key points of view from teacher interviews on this theme are summarised in the passages that follow.

"Because this is a real project, students can get exercise in the actual project, rather than we use virtual propositions..."(I-T5)

"more people can stand on the shoulders of the giants of the predecessors to see what new design ideas, design methods, and so on are in the design world." "It is not possible to work behind closed doors in the design process, the information is relatively blocked."(I-T4)

"If this kind of advertising competition can be directly introduced into our classroom teaching, it will be the simplest and most effective way for students to contact

and understand the market." "A careful preparation and practice has been made to improve students' innovative and creative thinking and hands-on ability in the creation process..."(I-T2)

"Then, these competitions' proposition programmes, which combine market demand with employment, have a relatively high configuration. Examples of these competitions are the national college digital art and design awards and our national advertising art design competition for college students, both of which have proposals derived from actual businesses. Reflects the needs of the business enterprise, followed by this demand, meaning that the student will be employed in the future to meet this market demand. The student is familiar with both the process and the market demand. They can then clear their own path for future development in the process. That is, what kind of designer am I suitable for, or am I suitable to be a designer at all? Focusing more on the whole issue, which part of the project process? Well, in this way, the students' creative and practical abilities will be greatly enhanced."(I-T1)

"After winning the prize, students will see their work posted on the official homepage platform, where they can compare it with that of their peers from other schools. In actuality, he benefits from this as well. Thus, having this real-world experience helps them in their career once they join the workforce." (I-T3)

"I think that by leveraging competitions to motivate learning, we can incorporate feedback from competitions into classroom instruction in addition to reinforcing the material being taught in the classroom." Through the incorporation of elements beyond design, like copywriting, market research, and surveys, this integration enables the teaching content to align more closely with market realities. (I-T7)

"Because the theoretical knowledge may only be in books, but the competition topic is different every year, the market demand is different, students will follow the competition topic in time to have a better understanding of the market demand, which is also very good."(I-T8)

All things considered, the incorporation of advertising competitions into the educational process serves to both validate classroom instruction and guarantee that students possess the abilities and information needed to be successful in the field.

4.3.5 Teacher Development and Influence

The focus of the theme is on how educators can better assist and mentor their students as they compete in advertising design. Teachers who take on this challenge hone their mentoring roles and modify their teaching methods in order to provide students with better guidance. Their teaching strategies are enhanced by this experience, which also positively affects the learning paths of the students.

Based on the teacher interviews conducted for this topic, it is evident that all teachers have a strong commitment to self-improvement in order to better serve the needs of society and students. The key points of view from teacher interviews on this theme are summarised in the passages that follow.

"Teachers' thinking is further than that of students, so teachers need to constantly learn and enrich themselves." "We also need to keep pace with The Times and keep pace with the development of The Times in order to improve the quality of teaching." "Because he does this topic every year, his thinking will be more clear, and he will explain and guide the students according to the style of the previous years."

"These aspects are also a factor in our winning more awards."(I-T5)

"It requires teachers in the early stage to have a relevant understanding of the proposition in advance and have a clear idea of it." "In the process of guiding students in the middle stage, they need to make steady progress and make corresponding summaries at the end of the competition."(I-T4)

"Teachers will find some deficiencies in the usual teaching process, and then update and supplement some teaching content and improve some teaching methods..." "Introduce some new design concepts and design trends into the future classroom teaching to stimulate students' innovative thinking and practical skills."(I-T2)

"Educators need to continuously enhance their own abilities, as well as their organisational abilities and design vision. This is the right approach to take and a more effective way to handle the teaching process. (I-T1)

"I think the goal of integrating competition and education is to always improve the teacher's point of view. In this sense, the teacher's development is extremely important. (I-T3)

"Right now, we encourage a select group of students to take part in the competition. Not so much in favour of swarming. (I-T6)

"Therefore, it encourages students to prioritise the quality of their creative work by including grading criteria at various stages." (I-T7)

"Adjust their own class of all a state and the class of these theoretical knowledge of the key difficulties, will also timely adjust the class to explain the theoretical system of these contents of the proportion." (I-T8)

In conclusion, an examination of the data from teacher interviews shows that advertising design competitions have a major impact on five educational themes: industry relevance and skill enhancement, student-centered learning, teaching strategies, student engagement and motivation, and teacher development and influence.

First off, when it comes to teaching strategies and approaches, competitions spur innovation in the classroom by motivating teachers to use more cutting-edge and practically applicable techniques. Instructors modify their tactics to get students ready for contests; they place more of an emphasis on project-based learning, mentoring, and after-class support to improve student performance.

Second, competing in advertising design contests greatly increases student motivation and engagement. These contests provide students with practical challenges that encourage them to put their skills to use, build their confidence, and showcase their talents on a bigger stage. Even though the majority of educators think that competitions increase student engagement and excitement, factors like task complexity and time commitment must be carefully considered.

Thirdly, the mutually beneficial relationship between student-centered learning philosophies and competitions is emphasised by their integration. Competitions give theoretical concepts a practical, real-world application while also promoting active participation. This promotes independence, critical thinking, and autonomy in line with the student-centered concepts of personalised learning and empowerment.

Furthermore, it is critical to use advertising design competitions to bridge the gap between academia and industry. By requiring students to produce designs that meet industry standards, these contests improve their abilities and guarantee that graduates are prepared for the workforce. Instructors recognise that competitions offer priceless chances to apply theoretical knowledge to real-world situations, bringing the curriculum closer to the realities of the market.

Finally, incorporating competitions into education greatly improves teacher development and influence. In order to meet the needs of both students and society, teachers must continually refine their roles as mentors, adjust their strategies, and better themselves. This enriches instruction and has a positive impact on students' learning pathways.

Through the comparison of student questionnaire data and teacher interviews, it is found that using advertising design competitions in advertising teaching class has significant benefits. Students generally hold positive attitudes toward these competitions, acknowledging their contribution to enhancing creativity, practical skills, and career readiness, as well as fostering self-awareness and teamwork capabilities. These perceptions align closely with those of the interviewed teachers, who unanimously indicated that the integration of competitions has prompted the adoption of more effective, project-based teaching strategies that strengthen student motivation and classroom engagement while promoting continuous instructional refinement.

Teachers emphasized that advertising competitions not only enhance the real-world relevance and industry alignment of curricular content but also necessitate adjustments in teaching content, evaluation mechanisms, and mentoring approaches to better support

students' creative practices. Simultaneously, students demonstrated proactive engagement by improving their technical skills, seeking peer and faculty support, and reflecting on their performance, even in the absence of awards. The mutual reinforcement between teacher support and institutional facilitation has elevated competitions beyond mere extracurricular activities, transforming them into meaningful pedagogical tools that deepen content delivery and enable personalized learning trajectories.

Overall, the findings indicate that advertising design competitions foster a dynamic and reciprocal interaction among student learning, instructional practices, and institutional structures. This mode of integrating competition into the classroom substantiates the efficacy and necessity of learning through competition. It not only invigorates the educational process with greater relevance and applicability but also provides empirical grounding and developmental direction for reform and innovation in higher advertising education.

4.4 Analysis of Advantages and Disadvantages about Interviews

It can be seen from Table 4.3 (Teacher Interviews about the Process of Teaching and Learning) and Table 4.4 (Key Stages of the Teaching and Learning Process) below. This study first summarizes the key stages in the teaching and learning processes from interviews with eight educators. Its aim is to delineate focal aspects of pedagogy and learning, and to ascertain the merits of integrating advertising competitions into the instructional framework. Subsequently, an analysis reveals challenges encountered in the pedagogical and learning processes, thereby prompting the proposal of a more cogent model for integrating advertising competitions into pedagogy.

Table 4.3: Teacher Interviews about the Process of Teaching and Learning

Teacher Code	Process of Teaching	Process of Learning
I-T1	<p>Well ok, generally when we're doing this assignment in this advertising design course, we'll combine it with the proposition project. According to this project design procedure and methodology, then we will firstly make a planning for it. Then assign the content and cycle of each phase of this proposition of the competition project, for example, this I list the various types of propositions of the competition. And then, to develop a project content, this project content includes a lot of links. The length of each session, these are at the beginning of your planning and allocation, and then go on to complete each stage of the project tasks. And evaluate the students' completion of each stage. Quality control, then this link is actually more important, is that first you have to organize the students in this session, each student his situation is not the same, then you have to according to the student's a response. Then make an appropriate adjustment, at the same time, each link you want to urge students to follow the link task time nodes to complete the corresponding content, which is also a very important part of the project system teaching. It is this link to grasp a good, later students will be able to complete the work on time according to the progress of the content, and finally, and then according to the different learning , and then carry out a quality control. Such as for some students, his own design vision, he will be limited, because the previous see less things, it will limit their own imagination. At the same time, they will be hesitant to choose the topic. At this</p>	<p>The first is to choose the topic, general advertising competition will have a number of propositions to choose from, students listen to but after the teacher's brief explanation of each proposition combined with their own abilities and interests, to determine the selected proposition; second is the research, around the selected proposition requirements, mind mapping, expanding the imagination, list key words, and select key words with a common link to the composition of the phrases; The third is the organization of materials, according to the key phrases to retrieve materials, which include specific design elements, successful advertising design works, and the key phrases with a certain degree of relevance. The fourth step to complete the first draft, the first three links generally prohibit students from making drawings, after the completion of the third step, the teacher will organize the class to swap positions to view other students' selection, research and collection of materials, to continue , after five or six swaps of learning, the students can be good at their own way of using their own familiar design language to carry out the first draft of the project of the advertising proposition design. The fifth step of optimization,</p>

Table 4.3 continued

	<p>time, the role of the teacher comes into play, he needs to be based on the different learning conditions of each student. Then each stage of the completion of the project is different, to summarize the common problems to propose solutions. At the same time, you have to encourage students to design, and can provide him with a higher vision and more possibilities for the project. It's to help him to learn by example and then to be able to have more choices, and that's basically the way I teach.</p>	<p>after the completion of the first draft, the teacher continues to organize students to carry out five or six times of transposition learning, after which students should listen to the teacher's summary of the commonality and individuality of the problem, and put forward the optimization of their own first draft of the program, this optimization link will be based on the course cycle for many cycles until the completion of the final program.</p>
<p>I-T2</p>	<p>Well, from some of my own teaching, I have been teaching advertising design for a long time, well, when I introduced this design competition into this advertising design course. Firstly, there is the interpretation of the proposition strategy sheet and the issuance of design tasks. The advertising strategy plays a guiding and constant reminder role in client proposals, reminding relevant clients and departments that everyone's thinking needs to be on the same path, especially regarding the criteria for judging advertising creativity. The strategy is paramount and serves as the cornerstone of advertising creativity. Secondly, creative thinking is cultivated based on the proposition, involving the establishment of mind maps. The creation of mind maps enables students to comprehensively and systematically describe and analyze the issues they are considering. It aids in profound and creative thinking about the researched problems, facilitating the identification of key factors or key links to problem resolution. Every time the advertising design competition takes place, each company first releases its own strategy sheet. We specifically analyze the content and procedures outlined in this</p>	<p>Due to the emphasis on key training aspects in the advertising design teaching process, the focus of students' classroom learning lies in mastering several pivotal stages. Once the design tasks are clarified, the subsequent key training area is the establishment of mind maps. This poses a challenging issue for students as translating creative ideas into reality is the most difficult aspect. Students need to explore various associative thinking patterns to ensure that their thought processes are novel, creative, and capable of highlighting the theme of the advertisement.</p> <p>The next crucial focus is the graphic design phase, determining how to visually present their thought processes. In the initial stages, students may struggle to initiate graphic design, uncertain about which elements to select or which graphic forms align with the overall requirements of advertising design. This step involves continuous exploration and adjustments for improvement.</p>

Table 4.3 continued

<p>strategy sheet, guiding the entire class to collectively study it. Our initial focus is to thoroughly understand and comprehend the strategy sheet. Subsequently, based on this understanding, we issue design tasks and proceed with the thematic design accordingly. Secondly, creative thinking is cultivated based on the proposition, involving the establishment of mind maps. The creation of mind maps enables students to comprehensively and systematically describe and analyze the issues they are considering. It aids in profound and creative thinking about the researched problems, facilitating the identification of key factors or key links to problem resolution. Subsequently, the corresponding graphic design is developed. Based on the theme and creativity of the advertising design, appropriate graphic forms are chosen, such as illustrative graphic expression, geometric graphic design, or photographic image presentation. The success of graphic design directly impacts the clarity and accuracy of information dissemination in the design. Lastly, there is the writing of advertising copy and slogans. The title of the advertisement is a concise summary of the main body and information of the advertisement, which must be vivid and concentrated for people to understand the main focus of the advertisement upon seeing it. Slogans should capture the essence succinctly, facilitating repetition, memorization, and dissemination. Advertising copy must be clear, simple, easy to read, and in line with current trends.</p>	
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Table 4.3 continued

<p>I-T3</p>	<p>The teaching process is probably like this, if the competition involved in the print advertisement, then we must first understand the theme of this year's competition, and give the students to analyze it first. Take a look at the works of the past students, so that the students first have confidence in themselves, think that I can, for the teacher's ability to teach is also a recognition, and then take them to get started, and then begin to tell the theoretical knowledge of the print advertising, the theoretical knowledge we all know, then start from the history of advertising, and then start from the visual elements of advertising. In the course of this presentation, the most important thing is this graphic element. Then this graphic element is taught after. To combine the contest, you must know which contest you participate in. Then you must take all the topics of last year, and even the topics of previous years, including this competition to see the overall level, including a popular way now, the teacher is taught on the one hand, the students through the after-class time, and then promote the effect of the class. Through the understanding of the competition in the early stage, So the entire central part involves the teacher lecturing and interacting with the students. students will pass the theoretical knowledge taught by the teacher, and then combine the works of the current competition. After the initial understanding is the practice, the practice is still from the proposition strategy list to consider, and then combined with the proposition strategy list, to get familiar with this year's topic selection mainly from which intervention, where the advertising appeal point. How to combine the graphics, how to combine your theme to do this work. And then</p>	<p>In terms of students' knowledge, I think their vision is still relatively wide, and their ability to search for materials is also very powerful, I think that this era has really changed, because the original is to rely on us to talk , and now tell them to check and see more, they will pass many platforms, wechat apps, and some websites. Often go to search after they see the natural vision is high, do the work is different. So this student learning process, the hard work must be done well, there are some things it requires talent, but there are some things it requires effort. When participated in the competition, it was an individual competition, because, initially, when two students worked together, it was a way of slacking off. The proverb puts it well: "One monk has water to drink, two monks carry water to drink, but three monks are left with no water to drink."When a person feels that achieving or winning something is solely their own accomplishment, their motivation is high. It's just that there's always a sense that working together with others is not as effective.</p>
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Table 4.3 continued

	<p>finally after the formation of this process. So the teacher helped them integrate and improve. This comes down to presentation. Some students may choose to use the computer to operate, or use the form of hand painting, or use the ipad to draw, or the form of composite materials. In the end, according to the requirements of the integration, and finally output the works.</p>	
I-T4	<p>In terms of the teaching process, the following steps are usually used. First of all, the use of cases allows students to analyze the cases according to the existing knowledge, and in this process, we can generally grasp the degree of students' mastery of relevant content; Secondly, the teacher explains the knowledge points according to the cases, and the students have a good grasp of the points, while the students generally do not understand the key points. Thirdly, students correspond to the case again according to the knowledge point of the teacher, analyze the case again, and increase the understanding and mastery of the knowledge point; Then, according to the knowledge point, the students combined with the proposition given by the teacher, carry on the corresponding knowledge point creation practice; Finally, the teacher comments and guides the exercises, and the students further modify.</p>	<p>As far as the learning process is concerned, the following steps are usually adopted. First of all, before the class to understand the knowledge of the next class in advance, a general review of relevant materials, browsing is sufficient.; Secondly, analyze the teacher's case studies in class, which can be carried out in the way of group discussion. Thirdly, carefully listen to the teacher's explanation of the key knowledge points in the case; Then, according to the teacher's explanation, the case in class is analyzed again to increase the mastery of knowledge points; Finally, according to the cases and knowledge points, create the theme given by the teacher and discuss the details with the teacher</p>
I-T5	<p>As for the course teaching process, it should be said that our teaching methods have also changed. We used to teach theory first. Because no matter what kind of course, to the stage of higher education, you have to explain the theoretical knowledge first, We're going to talk about a subsection theory, and we're going to train on that subsection theory, which is what we used to do , but later, we found that this teaching method</p>	<p>The process of student learning, now we are basically in the student learning we assigned a lot of cases. Just give a lot of homework. For students, homework may mean strengthening student training, which is indeed a kind of improvement, but now we have changed some teaching methods, because the current students are</p>

Table 4.3 continued

<p>I-T5</p>	<p>is still a little unable to keep pace with The Times. We switched to a different method, for example, flat structure class. We have now changed to flat structure, color structure and stereo-structure, and changed to the three major components. So in the course of teaching, all of these courses are to explain our advertising design cases. For example, to do a gathering exercise, is to take all the cases of our advertising works. The technique used in this case may be the gathering and dispersing exercise to be learned in flat construction, and it will be extracted to let you see how this thing is done. That is to say, maybe our basic courses have also been integrated into all other professional courses, or our professional courses have also been integrated into the basic in advance. This may be more convenient for students to understand. What about the present teaching process? Our advertising design course is not just about advertising design. In the course of advertising design, if I use words to do an exercise, it may be very orderly. I'll incorporate some architectural stuff. It means that we are now more open to advertising design courses. Integrate into other marginal disciplines, cross-disciplinary things will be more. It broadens the students' horizons. But for both students and teachers, the pressure on teachers to teach will be greater. There is also more knowledge for students to master, so maybe the pressure will be increased for both parties, and of course, the effect is very good.</p>	<p>also very different from the former students, these students, it seems that they are not as hard-working as the former students, but they are better at rational analysis, that is, they think more. So our teaching at this time, is from the student learning aspect, is based on case analysis. Case analysis is to first use cases to trigger students' discussion, let students' ideas into this, and then choose the direction of the topic. Leaving more time for students also allows them to be more involved, to discuss, to express. Because our major will also need to communicate with Party A in the future, your expression ability and communication ability are also very important. So, in the past, just let the students do the design, relying on the work to speak, this method is outdated. What do we still focus on? You have to be thoughtful. You have depth. You have to express it. Now there is mainly this change.</p>
<p>I-T6</p>	<p>Just like I said, our school is divided into two parts, one is theory class and the other is design class. Moving on to the design phase, students are initially tasked with researching the brand, understanding its target audience. Then, they proceed to choose the advertising</p>	<p>Well, in fact, most of our advertising design courses are held in the second semester of sophomore year to the first semester of junior year, but there may be more courses held during this period, and then the students</p>

Table 4.3 continued

	<p>copy and come up with creative ideas. Subsequently, they create sketches and present their proposals. The teacher plays a crucial role in selecting and guiding the students through this process, providing them with opportunities for improvement. Our school places a strong emphasis on practical experience, and the teacher often serves as a significant guide in the learning journey.</p>	<p>are also in the senior year. This is actually part of their very early course, which is more about familiarity with a piece of software, and then a creative part. In fact, in advertising design courses, creativity is the most important, and sometimes the picture may be very simple. However, it is more for students to conduct research and discuss plans in the early stage. So I think the process of learning is also a process of creative thinking. Because we don't advocate doing this competition in class now, most of them are done after class.</p>
<p>I-T7</p>	<p>Well, in fact, most of our advertising design courses are held in the second semester of sophomore year to the first semester of junior year, but there may be more courses held during this period, and then the students are also in the senior year. This is actually part of their very early course, which is more about familiarity with a piece of software, and then a creative part. In fact, in advertising design courses, creativity is the most important, and sometimes the picture may be very simple. However, it is more for students to conduct research and discuss plans in the early stage. So I think the process of learning is also a process of creative thinking. Because we don't advocate doing this competition in class now, most of them are done after class.</p>	<p>Some students are not particularly fond of incorporating competitions into classroom teaching content because of the tight schedule and heavy workload. Moreover, the teacher's need for individual assessments of students' design proposals makes it more practical. This involves incorporating a significant amount of designing and production work for many students. Overall, some students nowadays tend to be lazy, reluctant to engage in extensive thinking during creative processes, and are unwilling to produce tangible results, considering it laborious. This is especially true during the revision phase, where some students either neglect to implement the feedback provided by the teacher or believe that submitting the assignment exempts them from further</p>

Table 4.3 continued

		<p>revisions. Therefore, I include grading criteria at various stages to encourage students to prioritize the quality of their creative work.</p>
<p>I-T8</p>	<p>The teaching process places a greater emphasis on interaction with students. During the explanation of theoretical knowledge, I typically integrate the latest outstanding advertising cases and various advertising competitions. Throughout this process, I reference excellent examples and provide explanations to the students. Additionally, during the teaching process, I encourage students to broaden their thinking and enhance their creativity. The approach has shifted away from the traditional method of solely imparting theoretical knowledge and leans more towards an experiential and practical process.</p>	<p>The student learning process primarily begins with acquiring some theoretical knowledge, but these aspects may not occupy too much time. The main focus is on creative techniques and expressive methods. As for the key part, in the process of learning, students will also do some small exercises, that is to say, do some creative graphics, some creative ways of divergence, after finishing, they may finally have to summarize the work that is to say the advertising competition. Small exercises, such as creating graphic ideas, are also part of the process, preparing students for the creation of advertisements for competitions. The connection between theory and practice is facilitated through participation in advertising design competitions, which serves to concentrate and showcase students' learning outcomes. Additionally, these competitions are updated annually, ensuring a timely adaptation to market demands. Therefore, participating in subject competitions is considered quite important for a thorough understanding of market requirements.</p>

Table 4.4: Key Stages of the Teaching and Learning Process

Teacher Code	Sum Up Key Stages of the Teaching Process	Sum Up Key Stages of the Learning Process
I-T1	<ul style="list-style-type: none"> * Planning and Allocation Stage * Project Task Completion Stage * Quality Control Stage * Problem Solving and Individual <li style="padding-left: 20px;">* Design Encouragement Stage * Learning Outcome Presentation * Summary Stage 	<ul style="list-style-type: none"> * Topic Selection Stage * Research Stage * Material Organization Stage * First Draft Completion Stage * Optimization Stage
I-T2	<ul style="list-style-type: none"> * Interpretation of Proposition Strategy * Document and Task Design Release * Nurturing Creative Thinking * Establishment of Mind Maps * Development of Graphic Design * Writing Ad Copy and Slogans 	<ul style="list-style-type: none"> * Clear Design Task Definition * Establishment of Mind Maps * Graphic Design Phase
I-T3	<ul style="list-style-type: none"> * Theme Understanding and Confidence Building * Explanation of Theoretical Knowledge of Print Advertising * Understanding of Competitions and Interactive Learning * Practical Application of Operational Skills and Proposition Strategies * Integration of Works and Selection of Presentation Formats 	<ul style="list-style-type: none"> * Extensive Research and Knowledge Acquisition * Personal Learning and Effort * Independent Participation and Individual Responsibility
I-T4	<ul style="list-style-type: none"> * Case Analysis * Knowledge Explanation * Application of Knowledge Points * Creative Practice * Feedback and Guidance 	<ul style="list-style-type: none"> * Pre-class Preparation * Classroom Analysis and Discussion * Listening to Teacher's Explanation * Reinforcement of Knowledge Points * Creation and Discussion

Table 4.4 continued

I-T5	<ul style="list-style-type: none"> * Combination of Theory and Practice * Case-based Teaching * Interdisciplinary Integration 	<ul style="list-style-type: none"> * Stimulating Discussion through Case Analysis * Determining the Direction of Topic Selection * Participation in Discussions and Cultivation of Expressive Skills * Emphasis on Depth of Thought and Expressive Ability
I-T6	<ul style="list-style-type: none"> * Theory Class Stage * Design Stage 	<ul style="list-style-type: none"> * Improving Software Proficiency * Nurturing Creativity * Research and Proposal Discussions * Practical Exercises Outside of Class
I-T7	<ul style="list-style-type: none"> * Competition Project Analysis * Key Project Explanation * Creative Design Guidance * Design Process Guidance and Completion 	<ul style="list-style-type: none"> * Classroom Learning Stage * Design Proposal Creation Stage * Teacher-Student Interactive Feedback Stage * Work Revision and Improvement Stage
I-T8	<ul style="list-style-type: none"> * Explanation of Theoretical Knowledge * Case Studies and Student Involvement 	<ul style="list-style-type: none"> * Learning Theoretical Knowledge * Practical Exercises * Preparation for Competitions

From the perspective of the key stages in the teaching process (Table 4.4), teachers have employed various teaching methods and strategies to assist students in learning advertising design courses. The teaching process mainly includes stages such as theoretical knowledge explanation, practical exercises, case analysis, and creation of advertising

design competition entries. Among these, three teachers (I-T1, I-T2, I-T7) incorporate practical teaching methods through advertising competition projects during class, while five teachers divide the class into theoretical and practical teaching parts, including advertising competition projects. The results indicate that integrating advertising design competitions into teaching is feasible.

From the perspective of the key stages in the learning process, students in advertising design courses primarily enhance their design abilities and creative expression through the acquisition of theoretical knowledge, practical exercises, and participation in advertising design competitions. In the classrooms of three teachers (I-T1, I-T2, I-T7), students predominantly focus on learning through advertising competition projects, emphasizing the gradual mastery of design skills through practical application. In contrast, in the classrooms of the remaining five teachers, students prioritize a combination of theory and advertising competition, facilitating a better understanding of market demands and the application of acquired knowledge. Overall, integrating advertising design competitions into teaching proves to be effective.

However, we also observe shortcomings in the teaching and learning process. Firstly, there is a lack of connection between theory and practice. As mentioned earlier, some teachers prioritize practical aspects, neglecting the learning of theoretical knowledge. Without theoretical learning, students may lack understanding of background knowledge and basic principles, resulting in a lack of systematic and in-depth engagement in practical activities. Practical endeavors without theoretical underpinning are prone to falling into empiricism, solely emphasizing accumulation of experience while neglecting theoretical guidance and reflection. This may confine students to existing patterns of thought and experience, hindering innovation and breakthroughs. Particularly in the

context of complex issues such as advertising design competitions, theoretical knowledge is necessary for analysis and resolution. Therefore, it is essential to incorporate theoretical knowledge into the teaching process. Without theoretical learning, students may lack understanding of background knowledge and basic principles, resulting in a lack of systematic and in-depth engagement in practical activities. Practical endeavors without theoretical underpinning are prone to falling into empiricism, solely emphasizing accumulation of experience while neglecting theoretical guidance and reflection. This may confine students to existing patterns of thought and experience, hindering innovation and breakthroughs. Particularly in the context of complex issues such as advertising design competitions, theoretical knowledge is necessary for analysis and resolution. Therefore, it is essential to incorporate theoretical knowledge into the teaching process.

Furthermore, there is a lack of emphasis on utilizing information technology for teaching and learning. Through the critical stages of teaching and learning, it is evident that teachers do not emphasize the use of information technology in classroom instruction adequately. In the context of Internet Plus education, online platforms are increasingly influential in teaching. For instance, utilizing QQ¹ groups as auxiliary tools for education and teaching. Educators can organize students through creating QQ groups to facilitate online discussions, exchange learning experiences, and share learning resources. This approach promotes interaction and collaboration among students, enhances learning efficiency, and provides educators with a convenient platform for course management,

¹ QQ is a free Internet-based instant messaging software, similar to WhatsApp. It offers a variety of features such as message exchange, file transfer, group discussions, and resource sharing.

material dissemination, and communication with students. Additionally, it allows for accessing online learning resources anytime via the Internet, ensuring timely updates to classroom content.

Finally, there is room for improvement in teachers' evaluation of student learning. Through critical stages of teaching and learning, it is apparent that teachers do not address learning assessment, which is crucial for students' motivation, attitude towards the course, and the attainment of educational objectives. Therefore, enhancing teachers' evaluation of student learning is of paramount importance. This not only aids students in better understanding their learning progress, fostering increased motivation and efficiency but also provides teachers with effective feedback to refine teaching methods and strategies. Additionally, it cultivates self-management and self-assessment skills. Consequently, establishing an effective student assessment mechanism is essential for advancing continual improvement in teaching and facilitating comprehensive student development.

In conclusion, This chapter fulfills the second research objective by examining students' and teachers' perceptions of competition-integrated advertising design. Drawing from questionnaires and in-depth interviews, the findings suggest that benefits of using advertising design competitions for student motivation, creativity, Studies, practical ability and Personal Development. Teachers also indicate that it is benefits for Teaching Strategies and Approaches , Student Engagement and Motivation , Student-Centered Learning , Industry Relevance and Skill Enhancement , Teacher Development and Influence.

However, several limitations were also observed. First, a disconnect between theory and practice was noted; some teachers emphasized hands-on work while neglecting

theoretical grounding. This weakened students' conceptual understanding and reduced the depth of their reflective practice. Second, the integration of digital tools and information technology remained insufficient. Despite the growing relevance of online platforms, few teachers leveraged tools like online platforms to facilitate communication, collaboration, and resource sharing. Third, there was a general lack of robust student assessment mechanisms. Without structured feedback systems, both student learning progress and instructional effectiveness remained inadequately tracked.

Advertising design competitions offer significant pedagogical value and benefits but remain underdeveloped in practice. The instructional approaches vary, and no standardized model currently exists. To address these challenges and guide future practice, the researcher has drawn on extensive teaching experience to develop a systematic teaching model, which will be introduced and elaborated in Chapter 5.

CHAPTER 5

RESEARCH OUTCOMES AND DISCUSSIONS

5.1 Introduction

This chapter responds to the third research objective: to develop the method of teaching advertising class through competition. Based on the findings from the literature review and empirical evidence regarding the value of advertising design competitions, this chapter presents the construction, classroom application, and empirical evaluation of the C-M I T teaching model. Designed to address the limitations of traditional advertising education, the model integrates advertising competition as the teaching context and guiding strategy, and organizes instruction into three progressive stages: Master, Internalize, and Transfer. The model aims to enhance students' creativity, practical abilities by linking theory to authentic design practice.

The chapter begins with a discussion of the theoretical foundations underpinning the model, including Bloom's taxonomy, constructivist learning theory, and blended learning. It then explains how the model was applied to classroom teaching through a structured series of instructional activities aligned with the three-stage learning process. To assess the effectiveness of the C-M I T model, Case comparative studies were adopted, including the experimental group and the control group. The experimental group (2022 Class 1) was taught using the C-M I T model, while the control group (2021 Class 2) followed traditional teaching methods. Comparative data were collected through classroom observations — focusing on student engagement, teaching methods, and learning

outcomes — and through student satisfaction questionnaire, which captured learners’ perceptions of the teaching process.

Through this integration of model development and controlled empirical validation, the chapter not only fulfills the third research objective but also provides theoretical and practical support for the adoption of competition-based instructional strategies in advertising design education. The findings offer insight into how a structured, multi-phase teaching model can bridge the gap between educational theory, creative pedagogy, and professional practice.

5.2 Developing A Model of C-M I T Three-level of Learning and Teaching

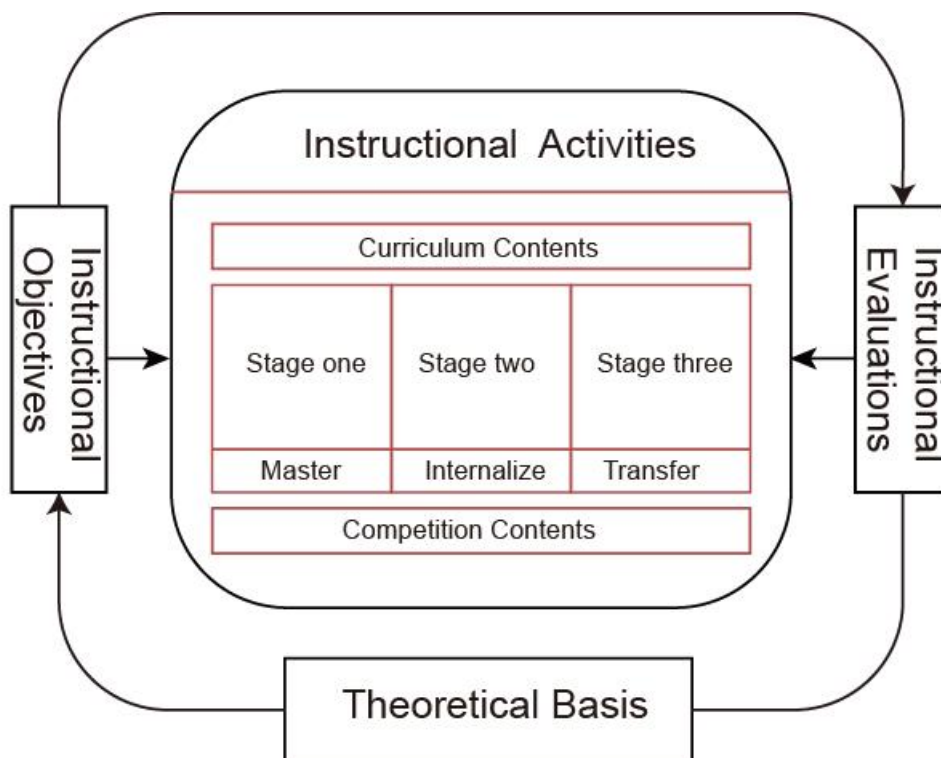


Figure 5.1 : C-M I T Model

This section develops a conceptual framework outlining how advertising competitions can be integrated into advertising course instruction. The framework clarifies the

relationships and interactions among key elements such as theoretical basis, instructional objectives, instructional activities, and instructional evaluation, offering a theoretical foundation for the creation of teaching methodologies.

5.2.1 Theoretical Basis as the Foundation for Teaching Model Development

Base on Figure 5.1 C-M I T mode. The development of the advertising competition-based of C-M I T model is not an isolated endeavor. On the contrary, it represents a systematic innovation grounded in the integration of multiple educational theories. This model is primarily supported by three theoretical frameworks: Bloom's Taxonomy of Educational Objectives, Blended Learning Theory, and Constructivist Learning Theory—each offering theoretical underpinnings from different dimensions in terms of instructional goals, teaching processes, and pedagogical approaches.

Firstly, Bloom's Taxonomy of Educational Objectives categorizes learning goals into six cognitive levels: remembering, understanding, applying, analyzing, evaluating, and creating (Anderson & Krathwohl, 2001). In this teaching model, the three instructional stages—"acquisition, internalization, and transfer"—correspond closely to the progressive cognitive path described in Bloom's hierarchical framework. In the acquisition stage, students learn basic theoretical knowledge; in the internalization stage, they deepen their understanding and form structured cognition; and in the transfer stage, they apply and innovate upon that knowledge within the context of real advertising competitions. This progression illustrates the upward spiral from lower-order to higher-order thinking skills.

Secondly, Blended Learning Theory emphasizes combining the flexibility of online learning with the interactivity of face-to-face instruction to enhance both learning outcomes and student autonomy (Kottara, C., Asonitou, S., et al., 2025). Within this model,

conventional course content is organically integrated with advertising competition projects, creating a parallel online-offline learning environment. For instance, during the acquisition phase, students build foundational knowledge through online micro-lectures and reading materials. In the internalization and transfer stages, offline activities such as computer lab sessions and hands-on competition tasks provide opportunities for interactive practice and deep comprehension—thus supporting a student-centered, multi-modal learning path.

Finally, Constructivist Learning Theory posits that learners construct knowledge through exploration and practice in authentic contexts, rather than through passive reception (Li, 2024). In the advertising competition teaching model, students are not merely recipients of information; they are constructors of meaning and creators of real-world projects. Through participation in authentic competition tasks, students must address practical problems, collaborate with peers, and engage in creative thinking. This hands-on process exemplifies the situated and social characteristics of constructivist learning, highlighting the importance of "learning by doing" and "learning through creation."

This teaching model is theoretically grounded in three core educational paradigms: goal-oriented learning, diversified learning pathways, and cognitive knowledge construction. These theoretical integrations provide a solid foundation for the subsequent design of teaching content, the structuring of instructional stages, and the evaluation of learning outcomes. More importantly, they also establish the model's transferability and practical feasibility in broader educational settings.

5.2.2 Instructional Structure Design: Three-Stage Progressive

Base on Figure 5.1 C-M I T model. This teaching model is systematically structured around a three-stage progressive framework—Master, Internalize, and Transfer—which reflects a hierarchical cognitive development pathway, advancing from surface-level

understanding to deep knowledge construction and practical application. The structure is not only logically coherent and conducive to organizing instructional activities and assessment tasks, but also embodies the core principles of Bloom's Taxonomy, the developmental mechanisms of Constructivist Learning Theory, and the adaptive sequencing strategies of Blended Learning Theory.

In the first stage, "Master", instruction focuses on the understanding and memorization of foundational knowledge and basic skills. This stage corresponds to the "Remembering" and "Understanding" levels of Bloom's taxonomy. Through online courses, textbook readings, theoretical explanations, and case studies of award-winning advertising works, students gradually establish a fundamental knowledge system in advertising design. Instruction during this phase emphasizes systematic and standardized learning, laying a solid cognitive foundation for deeper engagement in subsequent stages. To support this, blended learning strategies are applied—such as online material collection and discussion forum interactions—creating a closed-loop between input (knowledge acquisition) and output (knowledge comprehension).

Moving into the second stage, "Internalize", the instructional emphasis shifts to deepening comprehension and integrating knowledge into applicable contexts. This phase aligns with Bloom's mid-level cognitive processes—"Apply," "Analyze," and "Evaluate". Under teacher guidance, students are required to transfer previously acquired knowledge into specific contexts and engage in activities such as case analysis, group discussions, and scenario-based practice. According to constructivist theory, learners construct meaning through interaction with tasks, peers, and environments. Therefore, collaborative learning and co-constructed tasks are central to this stage, fostering students' critical thinking, teamwork, and software skills. Here, the instructor assumes the role of a facilitator,

encouraging students to engage in inquiry-based learning using award-winning works as a foundation, thereby actively constructing their own knowledge networks.

The third stage, "Transfer", represents the culmination and elevation of the teaching structure. The focus is on applying knowledge acquired and internalized in the previous stages to real-world tasks within advertising competitions. This phase corresponds to the highest level of Bloom's taxonomy—"Create"—and embodies the situated and socially constructed learning emphasized in constructivist theory. Students are presented with authentic advertising briefs and are required to engage in all aspects of campaign development—including concept ideation, strategic planning, copywriting, and visual execution—resulting in deliverables with practical communication value. During this phase, instructors design a comprehensive assessment system that combines formative evaluation (process performance) and summative evaluation (final outcomes) to ensure effective knowledge transfer and creative application through task-driven learning.

Importantly, the three instructional stages are not rigidly separated, but are interconnected through a spiral progression. For example, certain internalization activities may be introduced at the end of the Master stage, while early planning for the Transfer phase may occur during Internalize. This dynamic progression reflects the flexibility of blended learning pathways and enables students to build integrated competencies through diverse instructional resources and authentic learning contexts. Moreover, assessment outcomes at each stage provide feedback for subsequent instructional adjustments, forming a closed feedback loop that aligns teaching objectives with responsive pedagogy.

The three-stage instructional framework of Master–Internalize–Transfer offers a coherent and scalable core pathway that integrates curriculum content with competition-based learning. Grounded in sound theoretical foundations and centered on the progressive

development of student competencies, this structure systematically guides learners from knowledge acquisition to practical application. It not only ensures instructional effectiveness but also presents a transferable model and replicable paradigm for promoting competition-oriented teaching practices in advertising design courses at the university level.

5.2.3 Organic Fusion of Curriculum and Competition

Refer to Figure 5.1 one of the core advantages of the advertising competition-based teaching model lies in the deep integration of curriculum content with competition content. This integration is not a simple juxtaposition of instructional materials and competition tasks, but rather a systematic alignment underpinned by theoretical frameworks, creating a dual-track content system that ensures both the coherence of disciplinary knowledge and the authenticity and challenge of learning activities. The design philosophy aligns closely with Blended Learning Theory's emphasis on task-driven content organization and reflects the Constructivist principle of situated and practice-oriented learning.

Within this model, the curriculum content primarily covers foundational modules such as advertising design theory, market research, and creative thinking methods. These modules form the initial cognitive scaffolding for student development and constitute the essential knowledge system in advertising education, fulfilling the instructional function of the "Master" stage. While traditional course delivery tends to be teacher-centered and emphasizes structure and standardization, in this model, curriculum content is presented through micro-lectures, online modules, and case analysis, retaining theoretical depth while enhancing flexibility and learner autonomy. This reflects the blended learning principle of coordinated self-construction and teacher-guided instruction (Cao, 2024).

By contrast, competition content is driven by real-world project briefs, focusing on how students apply the knowledge acquired from coursework to solve practical problems.

These briefs often originate from real brand communication needs, are tightly linked to market conditions, and feature high levels of uncertainty and complexity. For example, in national competitions such as the National College Student Advertising Art Competition or the Academy Award of the China College Advertising Festival, many briefs are issued by enterprises, requiring students to complete the full process from strategic concept development to creative execution. Through engagement with these tasks, students shift from passive “course listeners” to active “project creators,” exercising creative thinking and expression in authentic contexts, thereby activating and reconstructing their knowledge.

The integration of curriculum content and competition content. Firstly, alignment of learning objectives. On one hand, curriculum content ensures systematic mastery of professional theories; on the other hand, competition content facilitates the transfer of theoretical knowledge into practical contexts. This trajectory mirrors Bloom’s cognitive development from “Understanding” to “Applying” and ultimately “Creating.” Secondly, synchronization of teaching activities. Instructors align instructional units with competition timelines. For instance, the first instructional stage introduces basic advertising theories alongside analysis tasks on award-winning works; the second stage focuses on case-based practice combined with group collaboration; the third stage involves competition-specific ideation and production. This "curriculum–competition parallelism" enhances goal orientation and task engagement, increasing student motivation and involvement. Moreover, dual-Track evaluation mechanism. Traditional course assessments often rely on final projects, whereas this model links course evaluation directly with competition outcomes. For example, classroom assignments may serve as initial drafts for competition entries; in-class group discussions and presentations act as checkpoints for competition phases; and the final product’s quality and competition results constitute core performance

indicators. This integrated assessment system ensures that both formative and summative evaluations are grounded in authentic performance contexts. Finally, transformation of the teacher's role: Teachers are no longer merely transmitters of knowledge, but also act as learning facilitators, project mentors, and performance evaluators. In guiding students through competition tasks, instructors must adapt content delivery dynamically, stimulate creative ideation, and provide iterative design feedback. This process compels teachers to continually update their pedagogical methods and professional expertise, thereby enhancing their instructional adaptability and capacity for educational research.

This teaching model achieves a high degree of integration between curriculum and competition content, effectively addressing the traditional gap between theory and practice in advertising education. It constructs a task-oriented content ecosystem that promotes deep knowledge construction and comprehensive skills development. Moreover, the model offers a practical and motivating framework for instructional content integration, providing a valuable paradigm for advancing advertising design education in higher education institutions.

5.2.4 Alignment of Objectives and Evaluation: A Closed-Loop System

Refer to Figure 5.1 A scientifically sound and effective teaching model must achieve full alignment from the formulation of instructional objectives to the organization of learning activities and the implementation of assessment, thereby establishing a self-contained, closed-loop instructional system. The advertising competition-based teaching model is designed and implemented according to this logic. Its core features include a goal-oriented framework, a diverse evaluation system, and a dynamic feedback mechanism, which together form an internally coherent and logically closed structure. This closed-loop design not only ensures the achievement of instructional objectives but also provides

students with a clear direction for learning and a tangible sense of progress.

To begin with, in terms of learning objective design, this model draws on Bloom's Taxonomy of Educational Objectives to classify cognitive goals into hierarchical levels, thus constructing a multidimensional and operationally feasible objective system. In the "Master" stage, the objectives focus on "Remember" and "Understand," emphasizing mastery of fundamental theories in advertising communication and methods of creative thinking. In the "Internalize" stage, objectives rise to the levels of "Apply" "Analyze" and "Evaluate" requiring students to use design software to conduct visual analyses of award-winning cases. In the "Transfer" stage, objectives advance further to the "Create" level, where students are expected to independently complete advertising works with real application value, present their proposals, and conduct self-evaluation. Such hierarchical goal setting reflects the progressive nature of cognitive development and provides precise guidance for both content design and activity planning.

Second, in instructional activity design, all teaching tasks are systematically organized around the hierarchical objectives described above. In the Master stage, the focus is on theoretical instruction and case analysis, emphasizing knowledge input and basic skill training. The Internalize stage promotes collaborative learning and inquiry-based tasks, encouraging students to develop proficiency, identify problems, and construct meaning. The Transfer stage centers on competition tasks, pushing students to achieve real-world application and creative output. While each stage features relatively independent activities, they are logically connected through a coherent goal progression, achieving full coverage from theoretical learning to practical implementation. Notably, the instructor's role evolves across stages—from lecturer, to facilitator, and finally to collaborator.

Crucially, the assessment system provides continuous feedback and regulation

throughout the teaching process. Traditional advertising education often relies on final project evaluations, which fail to capture students' developmental progress. In contrast, this model adopts a combination of formative and summative assessments to construct a comprehensive and multidimensional evaluation framework. For example, in the Master stage, student understanding is assessed through quizzes, in-class questioning, and short exercises. In the Internalize stage, group discussions and case-based project analyses are used to evaluate students' analytical and technical abilities. In the Transfer stage, evaluation is based on the quality of competition entries, the strength of campaign presentations, and teamwork performance.

In addition, assessment in this model is not limited to student performance; it also serves as a tool for evaluating the teaching process itself, providing critical feedback for instructional reflection and improvement. Assessment results at each stage can be used to diagnose instructional effectiveness, identify blind spots, and make timely adjustments. For instance, if students show weak analytical skills in the Internalize stage, the instructor might introduce more guided case walkthroughs and critical thinking scaffolds. If project quality in the Transfer stage does not meet expectations, more simulation-based exercises and feedback sessions may be arranged in advance. This “instruction–learning–assessment” integrated feedback loop exemplifies the formative and generative nature of educational assessment.

The advertising competition-based teaching model establishes a logically coherent and structurally rigorous closed-loop mechanism among instructional objectives, learning activities, and evaluation. This mechanism not only aligns with the systemic perspective of contemporary instructional design, but also exemplifies the concrete application of educational theory in teaching practice. The model provides a scientific, flexible, and

operational framework for full-process instructional management in advertising design education, thereby contributing to the continuous improvement of teaching quality and the holistic enhancement of students' competencies.

5.3 How to Use the C-M I T Model in Advertising Design Class

To enhance the instructional effectiveness of advertising design courses and to facilitate the efficient implementation of the C-M I T model (Competition–Master–Internalize–Transfer) by teachers, this section provides a detailed exposition of the model's practical application within the teaching process.

To begin with, the C-M I T model is fundamentally centered on instructional activities. Within the context of advertising design education, this model is implemented through six core instructional components: teaching objectives, instructional content, teaching methods, teacher activities, student activities, and assessment. These components are closely interconnected and mutually supportive, forming a dynamic, cyclical system characterized by continuous feedback and adaptation. Such a structure enables instructors to gain a comprehensive understanding of the overall instructional framework, effectively allocate teaching resources, and enhance both the systematic coherence and practical execution of the curriculum.

Secondly, the C-M I T model clearly delineates three progressive instructional phases: Master, Internalize, and Transfer. In practical implementation, each phase incorporates the six core instructional elements outlined earlier. During the Cognition phase, instruction is guided by a well-defined knowledge framework. Teachers are expected to systematically deliver key disciplinary content in advertising design and facilitate knowledge construction, enabling students to establish a foundational understanding of the subject. In the Master phase, the instructional focus shifts toward students' comprehension and reflective

engagement with the acquired knowledge. Through activities such as creative discussions, group-based inquiry, and case analysis, students are encouraged to internalize and reorganize knowledge independently, developing personalized interpretations. Upon entering the Transfer phase, the emphasis transitions to knowledge application and contextual adaptation. By engaging students in design tasks, real-world competition briefs, and practice-oriented scenarios, this phase fosters the flexible application of learned concepts to novel problem-solving contexts, thereby achieving the pedagogical leap from “knowing” to “doing.”

Furthermore, in terms of instructional content design, the C-M I T model emphasizes the effective integration of curriculum content with advertising design competitions. Instructors are encouraged to prioritize the use of classic award-winning cases from prestigious international advertising competitions—such as the Cannes Lions International Festival of Creativity, The One Show, and D&AD Awards—as core materials for theoretical instruction and case analysis. This approach enhances both the practical relevance and contemporary significance of the teaching content. Simultaneously, students may be guided to participate in authoritative domestic competitions, including the National College Student Advertising Art Competition, the China College Advertising Festival Academy Awards, and the Times Golden Calf Award. These platforms provide authentic practice environments where students can engage with real-world briefs and professional standards. On the theoretical side, blended learning approaches can be adopted through micro-lecture resources, MOOC platforms, and discipline-specific textbooks, ensuring both the academic rigor of subject knowledge and the flexibility and personalization of learning experiences.

Subsequently, in the design of teaching methods and instructional activities, the C-M I

T model emphasizes a progressive transformation of the teacher's role—from that of a traditional "knowledge transmitter" to a "learning facilitator" and ultimately a "collaborative participant." In the early stage of instruction, teachers are responsible for constructing a clear knowledge framework; in the intermediate stage, they stimulate student thinking through guided inquiry and scaffolded dialogue; and in the final stage, they work alongside students to complete project-based tasks, thereby enhancing classroom interactivity and student engagement. Correspondingly, the role of students evolves from passive recipients of information to active designers and problem solvers. Throughout the learning process, students are encouraged to adopt diverse, student-centered learning strategies such as problem-based learning (PBL), project-based learning, and the task-based approach. These methods support students in progressively transitioning from conceptual understanding to practical application, promoting deep learning and creative autonomy across the different instructional phases.

Finally, in terms of the assessment mechanism, the C-M I T model advocates for evaluation to be embedded throughout the entire instructional process, emphasizing the organic integration of formative and summative assessment. Formative assessment encompasses dimensions such as classroom participation, interim assignments, and group collaboration. Its primary function is to monitor students' ongoing learning progress, provide timely feedback, and support instructional adjustments. Summative assessment, by contrast, focuses on end-of-term deliverables, including final project presentations, campaign reports, and competition outcomes, serving as a measure of the overall attainment of the instructional objectives. Throughout the entire teaching cycle, instructors are expected to act as designers, implementers, and feedback providers of the assessment system. They must establish a set of diversified and quantifiable assessment criteria that

align with the learning goals of each stage. This ensures that teaching evaluation remains both scientifically grounded and pedagogically fair, thereby promoting transparency, accountability, and continuous improvement in advertising design education.

In conclusion, the above explanation of the application of the C-M I T model in advertising design courses not only promotes the systematization of instructional structure and the diversification of teaching strategies, but also provides a clear and theoretically grounded framework for the subsequent detailed design and implementation of advertising design curricula. This model serves as both a pedagogical guide and a practical reference, supporting educators in aligning teaching objectives with student competencies and in fostering a more effective, interactive, and outcome-oriented learning environment.

5.4 Specific Content of the C-M I T Model For Advertising Design Class

The instruction of advertising competitions revolves around the requirements of instructional objectives, and is divided into three stages from shallow learning to deep learning in instructional activities. The first stage is the basic stage of teaching activities, through teachers' teaching and students' learning, to achieve the mastery of knowledge. The second stage is the deepening stage of instructional activities, where through the teaching by the teacher and the learning by the students, the deep integration of practical skills and knowledge is achieved. The third stage is the sublimation stage of instructional activities, where through the teaching by the teacher and the learning by the students, the students' creative level is enhanced. Below, we will focus on the content of each stage of instructional activities.

5.4.1 Stage One - Master

This section provides a detailed analysis of the content of the first stage of teaching

activities, focusing on the theme for “The Way of thinking Advertising Design”. It includes six aspects of content: Instructional Objectives, Instructional Content, Instructional Methods, Teacher Activities, Student Activities, and Instructional Assessment (Table 5.1, Table 5.2).

The instructional objectives clearly outline what students will learn through the learning process, with each part having specific instructional objectives. The instructional content revolves around a combination of competition content and knowledge content, with the competition content primarily based on advertising competition cases.

The instructional methods center around student-centered learning, with teacher-led strategies. The teaching activities are diverse and varied, with student activities designed to keep them actively engaged in the learning process. Finally, instructional assessment is conducted to evaluate the effectiveness of instruction, ensuring that students can achieve the instructional objectives.

During the integration of advertising competition cases into the classroom, guide students to think independently and combine their own experiences to truly engage them in exploring why these works won awards, thereby achieving deep learning.

Table 5.1: Instruction Activities in Stage One (Part One)

Stage One		
The Way of thinking Advertising Design		
Instructional Objectives	Instructional Content	Instructional methods
Based on case studies of award-winning advertisements, identify and Interpret the characteristics of effective advertising. Further represent the standards for defining effective advertising. Finally, explain establishment of an advanced advertising perspective . (Remembering and Understanding)	Understanding of effective advertising	"Case study method" "Discussion method" "Inquiry-based method"
Through case studies, explain the concept of creative thinking in advertising, and illustrate award-winning advertisement examples to compare and understand the classification of creative thinking in advertising. Use examples to illustrate the genres of creative thinking in advertising. (Remembering and Understanding)	Creative thinking in advertising and its genres	"Case study method" "Discussion method" "Inquiry-based method"
Exemplify award-winning advertisement examples to interpret advertising creative methods, enabling recognizing and explaining of each creative approach through study. (Remembering and Understanding)	Advertising creative methods	"Case study method" "Discussion method" "Inquiry-based method"
Exemplify award-winning advertisement examples to interpret the use of color and text in advertising creativity, master relevant knowledge through study. (Remembering and Understanding)	Color and copy in advertising creativity	"Case study method" "Discussion method" "Inquiry-based method"

Table 5.2: Instruction Activities in Stage One (Part Two)

Stage One		
The Way of thinking Advertising Design		
Teacher activities	Student activities	Instructional assessment
In the classroom, instructional teaching involves the use of computers, teaching television screens, and other devices. Teachers utilize PowerPoint presentations to explain award-winning advertising competition cases. They upload learning resources via QQ course groups. Teachers organize students into small groups to conduct exploratory tasks on specific topics. Students gather relevant information through online resource searches and then engage in discussions and sharing within their respective groups.	Listening to the teacher's explanations, taking notes on key points, participating in classroom interactions, conducting exploratory learning based on the theme by researching award-winning advertisements online, and engaging in group discussions and sharing based on personal experiences.	Participating in classroom discussions, asking questions during class, and demonstrating active engagement can earn you bonus points on the attendance roster.
In the classroom, instructional teaching involves the use of computers, teaching television screens, and other devices. Teachers utilize PowerPoint presentations to explain knowledge about advertising creative thinking and genres using case studies. They upload learning resources via QQ course groups. Teachers organize students to conduct exploratory tasks on specific topics, requiring them to gather relevant information through online resource searches. Subsequently, students engage in group discussions and sharing. Finally, the teacher concludes the session with a summary.	Listening to the teacher's explanations, taking notes on key points, participating in classroom interactions, studying online knowledge through QQ course groups, conducting exploratory learning based on the theme by researching award-winning advertisements online, engaging in group discussions and sharing based on personal experiences, and completing assignments.	Participating in classroom discussions, asking questions during class, and demonstrating active engagement can earn you bonus points on the attendance roster. Additionally, completing assignments diligently is also important.
In the classroom, instructional teaching involves the use of computers, teaching television screens, and other devices. Teachers	Listening to the teacher's explanations, taking notes on key points, participating in classroom interactions,	Participating in classroom discussions, asking questions during

Table 5.2 continued

<p>utilize PowerPoint presentations to explain knowledge about advertising creative methods using case studies. They upload learning resources via QQ course groups. Teachers organize students to conduct exploratory tasks on specific topics, requiring them to gather relevant information through online resource searches. Subsequently, students engage in group discussions and sharing. Finally, the teacher concludes the session with a summary.</p>	<p>studying online knowledge through QQ course groups, conducting exploratory learning based on the theme by researching award-winning advertisements online, and engaging in group discussions and sharing based on personal experiences.</p>	<p>class, and demonstrating active engagement can earn you bonus points on the attendance roster.</p>
<p>In the classroom, instructional teaching involves the use of computers, teaching television screens, and other devices. Teachers utilize PowerPoint presentations to explain knowledge about the use of color and text in advertising creativity, using case studies. They upload</p>	<p>Listening to the teacher's explanations, taking notes on key points, participating in classroom interactions, studying online knowledge through QQ course groups, conducting</p>	<p>Participating in classroom discussions, asking questions during class, and demonstrating active engagement</p>

5.4.2 Stage Two - Internalize

This section provides a detailed analysis of the content of the second stage of teaching activities, focusing on the theme for “ The Way of Deconstructing Advertising Design”. It includes six aspects of content: Instructional Objectives, Instructional Content, Instructional Methods, Teacher Activities, Student Activities, and Instructional Assessment (Table 5.3, Table 5.4).

This stage revolves around the teaching theme "The Way of Deconstructing Advertising Design" and the six aspects of content form a systematic approach. Each part is closely interconnected, aiming to facilitate the deepening stage of teaching. The focus is on training students to apply, analyze, and evaluate knowledge effectively, ultimately

aiming to internalize the concepts and skills taught.

The inquiry-based teaching method enables students to take a broader view, question assumptions, establish connections independently, and satisfy their curiosity, thus cultivating problem-solving abilities. project-based teaching makes knowledge easier to remember. It improves students' problem-solving and cooperation skills, while also boosting their enthusiasm. This approach encourages students to engage more actively in the learning process (Martinez & McGrath, 2014).

Table 5.3: Instruction Activities in Stage Two (Part One)

Stage Two		
The Way of Deconstructing Advertising Design		
Instructional Objectives	Instructional Content	Instructional methods
Students are able to analyze the graphics, copywriting, and color usage of the advertisements for the Besunyen brand project based on advertising strategy sheets and apply their learned knowledge. They can also identify the strengths and weaknesses of award-winning works. Through learning, they enhance their relevant skills and knowledge. (Apply, Analyze, and Evaluate)	Besunyen Brand Proposition Advertising Project	"Discussion method" "Inquiry-based method" Project-Based Learning Heuristic Teaching
Students are able to analyze the graphics, copywriting, and color usage of the advertisements for the Copico brand project based on advertising strategy sheets and apply their learned knowledge. They can also identify the strengths and weaknesses of award-winning works. Through learning, they enhance their relevant skills and knowledge. (Apply, Analyze, and Evaluate)	Copico Brand Proposition Advertising Project	"Discussion method" "Inquiry-based method" Project-Based Learning Heuristic Teaching

Table 5.4: Instruction Activities in Stage Two (Part Two)

Stage Two		
The Way of Deconstructing Advertising Design		
Teacher activities	Student activities	Instructional assessment
<p>Utilize computers and teaching TV screens in the classroom for instruction.</p> <p>Display the strategy sheet of the Besunyen brand project and guide students to analyze its contents.</p> <p>Guide students through the use of their learned knowledge via PowerPoint presentations to analyze the graphical creative methods, copywriting, color, and other elements in award-winning advertising works.</p> <p>Demonstrate the actual production process using Illustrator software.</p> <p>Guide students to evaluate the strengths and weaknesses of award-winning advertising works.</p> <p>Assign relevant project exercises.</p>	<p>Listen to the teacher explain the content of the Besunyen brand proposition project strategy sheet.</p> <p>Participate in interactive analysis of the content of the Besunyen brand proposition project strategy sheet.</p> <p>Watch the teacher's actual demonstration of the production process.</p> <p>Participate in group discussions for work evaluation and feedback.</p> <p>Search the official website of advertising competitions on laptops, select the projects assigned by the teacher, and complete relevant project exercises.</p>	<p>Classroom Participation Performance;</p> <p>Project Exercises;</p> <p>Assignment Evaluation</p>
<p>1. Utilize computers and teaching TV screens in the classroom for instruction.</p> <p>2. Display the strategy sheet of the Copico brand proposition project and guide students to analyze its contents.</p> <p>3. Guide students through the use of their learned knowledge via PowerPoint presentations to analyze the graphical creative methods, copywriting, color, and other elements in award-winning</p>	<p>Listen to the teacher explain the content of the Copico brand project strategy sheet.</p> <p>Participate in interactive analysis of the content of the Copico brand project strategy sheet.</p> <p>Watch the teacher's actual demonstration of the production process.</p> <p>Participate in group</p>	<p>Classroom Participation Performance;</p> <p>Project Exercises;</p> <p>Assignment Evaluation</p>

Table 5.4 continued

<p>advertising works.</p> <p>4. Demonstrate the actual production process using Illustrator software.</p> <p>5. Guide students to evaluate the strengths and weaknesses of award-winning advertising works.</p> <p>6. Assign relevant project exercises.</p>	<p>discussions for work evaluation and feedback.</p> <p>Search the official website of advertising competitions on laptops, select the projects assigned by the teacher, and complete relevant project exercises.</p>	
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5.4.3 Stage Three - Transfer

This section provides a detailed analysis of the content of the Third stage of teaching activities, focusing on the theme for “The Way of Creating Advertising Design”. It includes six aspects of content: Instructional Objectives, Instructional Content, Instructional Methods, Teacher Activities, Student Activities, and Instructional Assessment.(Table 5.5, Table 5.6).

This stage revolves around the teaching theme "The Way of Creating Advertising Design" and the six aspects of content form a systematic approach. Each part is closely interconnected, aiming to facilitate the sublimation stage of teaching.The main focus is on training the effectiveness of advertising competition teaching activities in stimulating students' creativity. This involves how these teaching activities help students overcome challenges in creativity and execution, as well as how teachers can facilitate students' creative expression and design realization, ultimately aiming to transfer the concepts and skills taught.

Table 5.5: Instruction Activities in Stage Three (Part One)

Stage Three		
The Way of Creating Advertising Design		
Instructional Objectives	Instructional Content	Instructional methods
Able to extract keywords based on advertising competition topics (Create)	Extract keywords based on strategy sheets	Task-driven teaching method Discussion method Cooperative learning teaching method
Creating mind maps based on keywords from advertising competition topics. (Create)	Mind mapping	Task-driven teaching method Discussion method Cooperative learning teaching method
Students can translate design concepts into sketch proposals, providing initial ideas for advertising design. (Create)	Sketch	Task-driven teaching method Discussion method Cooperative learning teaching method
Students can collaborate to complete the storyboard of an advertisement, including composition, text, color, and other elements. (Create)	Storyboard	Task-driven teaching method Discussion method Cooperative learning teaching method
Students can complete the actual production and presentation of an advertisement based on the storyboard. (Create)	Execution attempt	Task-driven teaching method Discussion method Cooperative learning teaching method
Students can collaborate to finalize the advertisement design and present and share the final artwork. (Create)	Final presentation	Task-driven teaching method Discussion method Cooperative learning teaching method

Table 5.6: Instruction Activities in Stage Three (Part Two)

Stage Three		
The Way of Creating Advertising Design		
Teacher activities	Student activities	Instructional assessment
<p>1. Guide students in extracting key points and steps from project strategy sheets.</p> <p>2. Provide creative inspiration for students to independently extract keywords.</p>	<p>1. Students learn the teacher's approach to extracting keywords.</p> <p>2. Use computers to search official website of advertising competitions, and discuss within groups to determine keywords .</p>	<p>Classroom Participation Performance;</p> <p>Topic Keyword Extraction Quality Evaluation</p>
<p>1. Guide students in creating key points and steps for mind mapping based on the keywords extracted from the previous step.</p> <p>2. Provide creative inspiration for students to independently create mind maps based on advertising competition topics.</p>	<p>1. Students learn key points and steps from the teacher for creating mind maps.</p> <p>2. Use a computer browser to search for inspiration.</p> <p>3. Sketch ideas on paper.</p> <p>4. Discuss within the group to finalize the mind map.</p>	<p>Classroom Participation Performance;</p> <p>Topic Keyword Extraction Quality Evaluation</p>
<p>1. Guide students in reflecting on and planning key points and steps for sketching proposals.</p> <p>2. Provide creative inspiration for students to independently conceive sketch proposals.</p>	<p>1. Develop specific steps and plans for sketch proposals based on task requirements.</p> <p>2. Create sketch proposals, continuously revise and refine them.</p> <p>3. Present the sketch proposals to peers and teachers, and receive evaluation and feedback.</p>	<p>Evaluation of works, assessment of sketch quality</p>
<p>1. Organize students into groups to collaborate and collectively create storyboards for advertising designs.</p>	<p>1. Collaborate within the group to divide tasks and complete different parts of</p>	<p>Team collaboration evaluation, assessment of work</p>

Table 5.6 continued

<p>2. Provide guidance and support to ensure the quality and effectiveness of the storyboards.</p>	<p>the storyboard. 2. Discuss and negotiate with group members to ensure consistency in storyboard style and content. 3. Collect storyboards from each group and provide mutual evaluation and feedback.</p>	<p>quality</p>
<p>1. Provide production tools and materials, and guide students in the actual production of advertising designs. 2. Encourage students to explore different creative ideas and techniques, experiencing the process of advertising design.</p>	<p>1. Carry out the actual production of the advertisement design based on the storyboard and guidance. 2. Experiment with different design methods and techniques, expressing personal creativity. 3. Showcase your advertisement design work and receive evaluations and feedback.</p>	<p>Evaluation of work completion</p>
<p>1. Organize student groups to integrate and present the final artwork. 2. Provide platforms and opportunities for students to showcase and share their work.</p>	<p>1. Collaborate within the group to complete the final artwork for the advertisement design. 2. Participate in presenting and sharing the final artwork, discussing design insights and experiences. 3. Receive feedback and evaluation from classmates and teachers to provide insights for future designs.</p>	<p>Evaluation of teamwork, evaluation of presentation of work</p>

5.5 Comparative Analysis between Experimental Group and Control Group

To assess the pedagogical value of the C-M I T model in advertising design class, this

study adopts case-based comparative research design. Specifically, Class 1 of the 2022 cohort in the Advertising Design at Weifang Institute of Technology (experimental group, n = 43) was selected for the implementation of the C-M I T model, while Class 2 of the 2021 cohort (control group, n = 50) served as the reference sample for traditional teaching methods. Both classes share a high degree of consistency in terms of disciplinary background, core curriculum structure, and instructional team, thereby ensuring the validity of the comparative analysis. The experimental group was exposed to the C-M I T model, which integrates competition-driven and student-centered approaches, whereas the control group continued with the conventional teacher-centered instructional paradigm. The comparison focuses on four key dimensions: student engagement, teaching methods, learning outcomes, and student satisfaction. Through this multidimensional evaluation, the study aims to empirically validate the effectiveness of the C-M I T model in enhancing learning and teaching in advertising design class.

5.5.1 Student Engagement

Table 5.7: Engagement Comparison between Experimental and Control Groups

Dimension	Experimental Group (2022 Class 1, C-M I T Model, n=43)	Control Group (2021 Class 2, Traditional Teaching, n=50)
Classroom Participation	Frequent presentations, discussions, competition tasks	Passive listening, note-taking, limited interaction
Learning Motivation	High interest and initiative	Low motivation, task completion-oriented
Online Interaction	Active sharing and communication via QQ learning groups	Limited online interaction, resource sharing
Group Collaboration	Frequent group work, discussions, collaborative creation	Rare group work, primarily individual assignments

Base on Table 5.7. The analysis of student engagement between the Experimental Group and the Control Group reveals significant differences that reflect the impact of the applied teaching model. In the Experimental Group, where the C-M I T model was implemented, student engagement reached notably higher levels compared to the Control Group, which adhered to traditional teaching practices. The Experimental Group's use of real competition scenarios, interactive classroom discussions, and collaborative project-based learning created a dynamic and immersive learning environment that encouraged active student participation and deeper learning.



Figure 5.2: Participating in Classroom Interactions



Figure 5.3: Students Share Their Creative Process

Classroom participation in the Experimental Group was significantly higher, with students engaging in frequent discussions, creative presentations, and hands-on competition tasks (Above Figure 5.2, Figure 5.3). This active involvement not only kept students motivated but also fostered a sense of ownership over their learning process. The competition-driven activities required students to continuously think critically, solve problems creatively, and collaborate effectively with their peers. As a result, students were more likely to express their ideas openly, challenge existing perspectives, and seek innovative solutions, which are crucial competencies in the advertising design field.

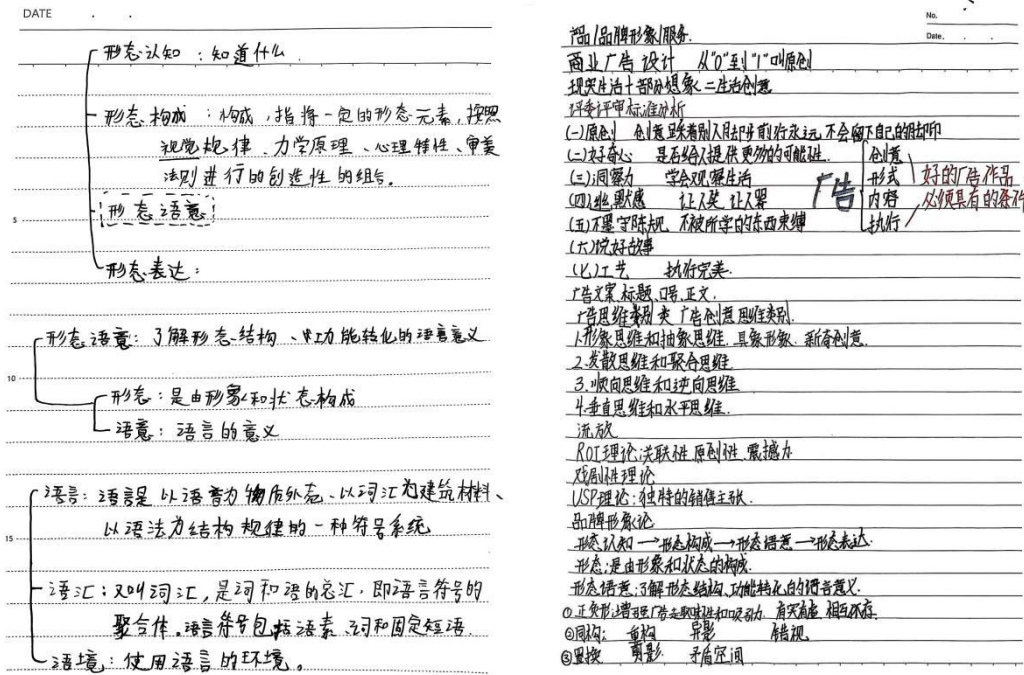


Figure 5.4: Control Group Students Class Notes

In contrast, the Control Group demonstrated lower engagement levels characterized by passive learning behaviors. The traditional lecture-based approach limited opportunities for interaction and creativity, resulting in students primarily focusing on note-taking and rote memorization (Above Figure 5.4). The lack of collaborative tasks and real-world

application diminished their enthusiasm and hindered the development of higher-order thinking skills. This passive engagement model often led to reduced motivation and limited knowledge retention, thereby weakening the overall learning experience.

The dimension of learning motivation revealed substantial disparities between the experimental and control groups, underscoring the impact of pedagogical models on students' intrinsic drive. In the experimental group, where the C-M I T model was employed, students consistently exhibited high levels of interest and initiative. The integration of real-world competition tasks and problem-based learning scenarios created an engaging and meaningful learning context, which significantly boosted students' intrinsic motivation. These elements encouraged learners to go beyond the requirements of the curriculum, fostering a proactive learning attitude marked by persistence, creativity, and a willingness to explore innovative solutions. Furthermore, the competition-oriented structure provided clear goals, immediate feedback, and a sense of achievement, all of which contributed to sustained motivational engagement.

In contrast, students in the control group, who were exposed to conventional lecture-based instruction, demonstrated relatively low motivation. Their learning behavior was primarily characterized by task completion and passive reception of knowledge, with limited personal investment in the learning process. The absence of interactive and authentic learning experiences diminished students' sense of purpose and reduced their enthusiasm for the subject matter. As a result, learners were less likely to demonstrate initiative or deep engagement, which negatively influenced their overall academic development and preparedness for real-world professional challenges in advertising design.

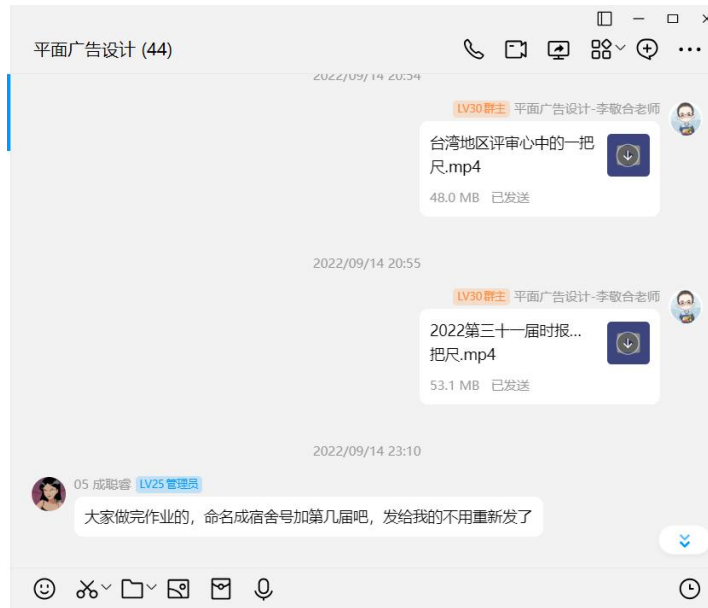


Figure 5.5: QQ Study Group Resources

The use of technology and online interaction further distinguished the two groups. In the Experimental Group, the integration of QQ learning groups and digital resources extended the learning space beyond the physical classroom (Above Figure 5.5). Students shared insights, discussed advertising trends, and collaborated on design challenges in real-time, thereby maintaining continuous engagement and fostering a collaborative community. The Control Group, however, exhibited minimal use of online platforms for learning enhancement, resulting in fewer opportunities for peer learning and resource accessibility.

Group collaboration was another area where the Experimental Group excelled. Students worked together on authentic advertising projects, which not only simulated industry practices but also developed essential teamwork and communication skills. These collaborative experiences mirrored real-world advertising agency environments, allowing students to practice negotiation, conflict resolution, and collective problem-solving—skills that are less emphasized in traditional individual-based assignments.

The C-M I T model in the Experimental Group successfully transformed the learning

environment into an active, collaborative, and student-centered space. By fostering increased classroom participation, enhancing learning motivation, leveraging digital tools for online interaction, and encouraging group collaboration, the model significantly improved student engagement. The Control Group, limited by traditional didactic methods, exhibited lower levels of participation and enthusiasm, highlighting the necessity of pedagogical innovation in advertising education. These findings suggest that embedding competition and real-world challenges within the curriculum is a highly effective strategy for promoting meaningful engagement and preparing students for the dynamic demands of the advertising industry.

5.5.2 Teaching Methods

Table 5.8: Teaching Methods Comparison

Dimension	Experimental Group (2022 Class 1, C-M I T Model, n=43)	Control Group (2021 Class 2, Traditional Teaching, n=50)
Instructional Design	theory + case studies + competitions + projects	theoretical lectures + simulated assignments
Teaching Resources	PPT, large screen, QQ resource sharing	Limited to PPT presentations
Teaching Interaction	Emphasis on teacher-student and peer interaction, collaborative exploration	One-way teaching, minimal interaction
Practical Activities	Real competition-driven projects + software application practice	Simulated exercises without real competition experience

Base on Table 5.8. A detailed analysis of the teaching methods adopted by the Experimental Group and the Control Group reveals profound pedagogical contrasts that directly influence students' learning experiences and outcomes. The Experimental Group, guided by the C-M I T model, utilized a multi-dimensional instructional strategy

combining theoretical knowledge with real-world practice through case studies, competition-driven projects, and collaborative learning. This integrative approach significantly enriched the teaching environment, creating multiple entry points for student engagement and fostering higher-order cognitive development.

Instructional design in the Experimental Group emphasized diversity and flexibility. Rather than confining learning to textbook knowledge, the C-M I T model encouraged students to actively apply concepts through authentic advertising scenarios, real competition briefs, and hands-on creative projects. Theoretical concepts were contextualized through actual industry cases, allowing students to understand the relevance of their learning and enhancing knowledge retention. By contrast, the Control Group adhered to a single-track method of theoretical lectures combined with simulated assignments. This static approach limited students' exposure to practical applications and failed to stimulate the critical thinking essential for creative disciplines.



Figure 5.6: Large-screen Assignment Reviews

The availability and use of teaching resources further differentiated the two groups. The Experimental Group leveraged modern multimedia resources, including visual presentations, design software tutorials, and online communication tools (Above Figure

5.6). The use of QQ learning groups for continuous resource sharing, discussion, and feedback significantly expanded the learning environment, promoting self-directed learning and resourcefulness. In contrast, the Control Group relied heavily on static PPT slides and lacked dynamic, interactive learning tools, which narrowed the scope of knowledge delivery and reduced engagement.



Figure 5.7: Share Their Perspectives After Group Inquiries

Interaction during teaching sessions emerged as another key differentiator. In the Experimental Group, researcher adopted facilitative roles, encouraging student-led discussions, peer feedback, and collaborative problem-solving (Above Figure 5.7) . Students were positioned as co-creators of knowledge, actively participating in the design process and classroom discourse. However, the Control Group maintained a traditional one-way transmission model where students primarily listened and took notes. Limited questioning and minimal peer-to-peer interaction restricted the development of critical thinking and social learning.

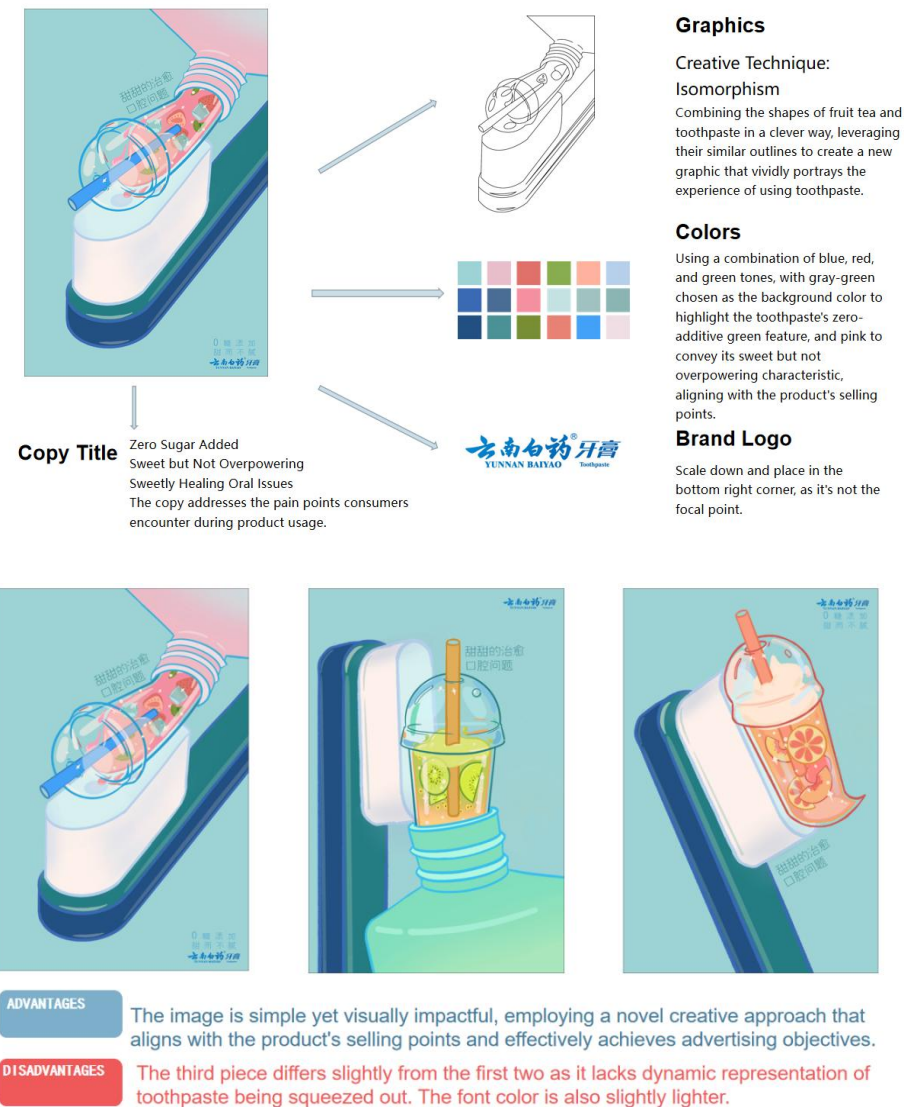


Figure 5.8: The Way of Deconstructing Advertising Design Assignment

Practical activities played a central role in the Experimental Group's methodology. Students engaged in real-world competition tasks (China College Student Advertising Art Festival College Awards) that required the application of both technical skills and strategic thinking (Above Figure 5.8). Through these activities, students developed professional competencies such as concept development, campaign planning, and client-centered design solutions. The Control Group's reliance on simulated exercises without authentic competitive contexts resulted in lower levels of practical skill development and industry

readiness.

In conclusion, the Experimental Group's adoption of the C-M I T model transformed the advertising design course into a dynamic, interactive, and competition practice-oriented classroom. By diversifying instructional design, enriching teaching resources, fostering continuous interaction, and integrating authentic projects, this approach significantly enhanced teaching effectiveness and student learning outcomes. Conversely, the Control Group's adherence to traditional methods limited both the depth and breadth of learning, underscoring the urgent need for pedagogical innovation in advertising teaching.

5.5.3 Learning Outcomes

Table 5.9: Learning Outcomes Comparison

Dimension	Experimental Group (2022 Class 1, C-M I T Model, n=43)	Control Group (2021 Class 2, Traditional Teaching, n=50)
Theoretical Understanding	Deep understanding through case analysis and discussions	Surface-level knowledge, primarily memorization
Creative Thinking	Innovation driven by competition tasks and diverse project work	Repetitive assignments, limited creativity
Practical Skills	Multiple real-world exercises, comprehensive technical proficiency	Basic software use, minimal hands-on project experience
Competition Achievement	1 Silver Award, 3 Excellence Awards, 8 Finalist recognitions	No participation or awards in real competitions

Base on Table 5.9. A thorough comparison of learning outcomes between the Experimental Group and the Control Group illustrates the profound impact of instructional design on students' knowledge and practical development. The Experimental Group, through the implementation of the C-M I T model, achieved significantly higher

performance levels across theoretical mastery, creative thinking, practical skills, and competition success.



Figure 5.9: Combining Award-winning Case Studies with Theoretical Knowledge

In terms of theoretical understanding, the Experimental Group exhibited a much deeper comprehension of advertising principles and design theories . This was largely due to the integration of Advertising award-winning cases analysis, real proposition advertising competition, and critical discussions embedded within the curriculum (Above Figure 5.9). Instead of rote memorization, students engaged in applying theoretical knowledge to solve authentic design problems, which enhanced cognitive retention and analytical thinking. In contrast, the Control Group’s learning primarily relied on traditional lectures and textbook content, leading to shallow understanding and limited knowledge transfer to practice.



Figure 5.10: Control Group's Assignment

Creative thinking emerged as another major differentiator. The Experimental Group's continuous exposure to real advertising briefs, coupled with competition-based assignments, stimulated their ability to generate original ideas and innovative design solutions. The necessity to meet competition standards required students to move beyond conventional responses and explore diverse creative strategies. On the other hand, the Control Group's assignments lacked complexity and variety, often resulting in repetitive design solutions and minimal creative expression (Above Figure 5.10).



Figure 5.11: Control Group's Assignment

Practical skills development in the Experimental Group was significantly enhanced through repeated application of design software, teamwork on competition projects, and iterative feedback processes. Students became proficient not only in technical execution but also in conceptualization, branding, and client-oriented communication—skills directly aligned with industry expectations (Below Figure 5.12). Conversely, the Control Group's practical exposure was limited to basic software operations without meaningful application scenarios, which restricted students' ability to translate theoretical knowledge into real-world contexts (Above Figure 5.11).



Figure 5.12: Experimental Group Works Creative Process

Table 5.10: Experimental Group Awards Received in Advertising Competitions

No.	Name	Title of the Work	Category of the Work	Supervising Teacher	Award Level
1	Ji Weixin	"Punk Summer: Light and Healthy Living"	Print advertisement	Li Jinghe Zhuang Yuan	Silver Award
2	Liu Qinran, Xia Rongsheng Wang Yanfei, Bu Ruoxiang	"Three-Holed Legacy: Fulfilling Dreams in This Life"	Print advertisement	Li Jinghe Zhuang Yuan	Excellent Award
3	Liang Kaili, Wang Xiaomeng Han Limeng, Zhao Wenzhen	"Don't Be Sad, Yunnan Baiyao's Healing Power"	Print advertisement	Li Jinghe Zhuang Yuan	Excellent Award
4	Wang Xiaomeng, Liang Kaili Han Limeng, Zhao Wenzhen	"Healing Good Moods"	Print advertisement	Li Jinghe Zhuang Yuan	Excellent Award
5	Liang Kaili, Zhao Wenzhen HanLimeng, Wang Xiaomeng	"Repair Rather Than Damage"	Print advertisement	Li Jinghe Zhuang Yuan	Finalist Award
6	Cheng Congrui, Li Ying Wang Hongyan, Zhang Jingmin	"Indulge in Gourmet Delights"	Print advertisement	Li Jinghe Zhuang Yuan	Finalist Award
7	Li Ying, Wang Hongyan Zhang Jingmin, Cheng Congrui	"Jiangzhong Changbei"	Print advertisement	Li Jinghe Zhuang Yuan	Finalist Award
8	Wang Hongyan, Zhang Jingmin Cheng Congrui, Li Ying	"Eliminating Worries"	Print advertisement	Li Jinghe Zhuang Yuan	Finalist Award

Table 5.10 continued

9	Zhang Jianwei, Fan Zhicheng Fang Shuo, Liu Mengfei	"Elf Series: Delicate Tea"	Print advertisement	Li Jinghe Zhuang Yuan	Finalist Award
10	Fan Zhicheng, Liu Mengfei Zhang Jianwei	"The Beauty of Grace"	Print advertisement	Li Jinghe Zhuang Yuan	Finalist Award
11	Wang Xiaofei	"Peak and Technology"	Print advertisement	Li Jinghe Zhuang Yuan	Finalist Award
12	Li Xiaorui	"Endless Companionship, Always Online"	Print advertisement	Li Jinghe Zhuang Yuan	Finalist Award

Competition outcomes provided concrete evidence of the Experimental Group's superior learning achievements. Many students from this group secured prestigious awards in the 2022 China College Student Advertising Art Festival College Awards, which not only validated their creative and technical capabilities but also enhanced their professional confidence and employability (Table 5.10 above). The Control Group, with no competition participation, lacked such external validation and opportunities for experiential learning.

In conclusion, the C-M I T model in the Experimental Group successfully bridged the gap between theory and practice, enabling students to develop comprehensive learning outcomes that encompass knowledge, creativity, and practical competence. By contrast, the Control Group's traditional instructional methods led to limited study growth and restricted professional readiness. These findings underscore the need for continuous curriculum innovation in advertising design teaching to better prepare students for the complex and evolving demands of the creative industries.

5.5.4 Student Satisfaction

After the completion of the advertising design course, this study conducted a satisfaction survey to evaluate the differences in teaching effectiveness between the C-M I T model (Experimental Group) and the traditional teaching model (Control Group). The Experimental Group, comprising Class 1 of the 2022 cohort (n = 43), responded to the Questionnaire Satisfaction about Process of Learning and Teaching in Advertising Design Competition, while the Control Group, consisting of Class 2 of the 2021 cohort (n = 50), completed the Questionnaire Satisfaction about Process of Learning and Teaching in Advertising Design. The statistical results of the collected questionnaire data are presented in Table 5.11.

Table 5.11: Student Satisfaction Comparison

Satisfaction	Experimental Group (2022 Class 1, C-M I T Model, n=43)				Control Group (2021 Class 2, Traditional Teaching, n=50)			
Objectives	95%	Very Satisfied	Satisfied	+ 5%	20%	Very Satisfied	Satisfied	+ 50% Basically Satisfied
Course Content	95%	Very Satisfied	Satisfied	+ 5%	18%	Very Satisfied	Satisfied	+ 52% Basically Satisfied
Methods	93%	Very Satisfied	Satisfied	+ 7%	14%	Very Satisfied	Satisfied	+ 56% Basically Satisfied + 10% Dissatisfied
Integration	93%	Very Satisfied	Satisfied	+ 7%	12%	Very Satisfied	Satisfied	+ 56% Basically Satisfied
Process	91%	Very Satisfied	Satisfied	+ 9%	20%	Very Satisfied	Satisfied	+ 60% Basically Satisfied
Guidance	95%	Very Satisfied	Satisfied	+ 5%	20%	Very Satisfied	Satisfied	+ 50% Basically Satisfied + 10% Dissatisfied

Base on Table 5.11. The comparative analysis of student satisfaction between the Experimental Group and the Control Group reveals significant differences across all measured satisfaction dimensions. The data clearly indicate that the implementation of the C-M I T model significantly enhanced student satisfaction, while the traditional teaching approach led to lower levels of perceived satisfaction.

In the dimension of learning objectives, 95% of students in the Experimental Group reported being “Very Satisfied” and 5% “Satisfied” reflecting an positive perception of the course’s clarity and relevance (Below Figure 5.13). In contrast, only 20% of students in the Control Group expressed being “Very Satisfied” while 50% were”Satisfied” and 30% remained Basically Satisfied (Below Figure 5.14) . This suggests that the innovative instructional design of the Experimental Group, which combined theory with real competition projects, made learning objectives more tangible, actionable, and meaningful to students.

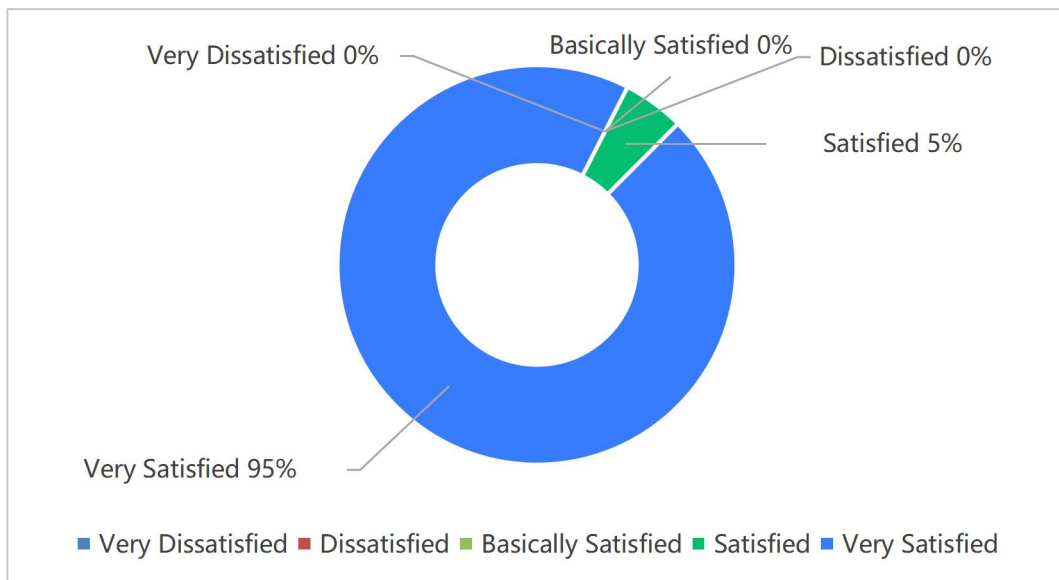


Figure 5.13: Experimental Group Satisfaction with Competition Teaching Objectives

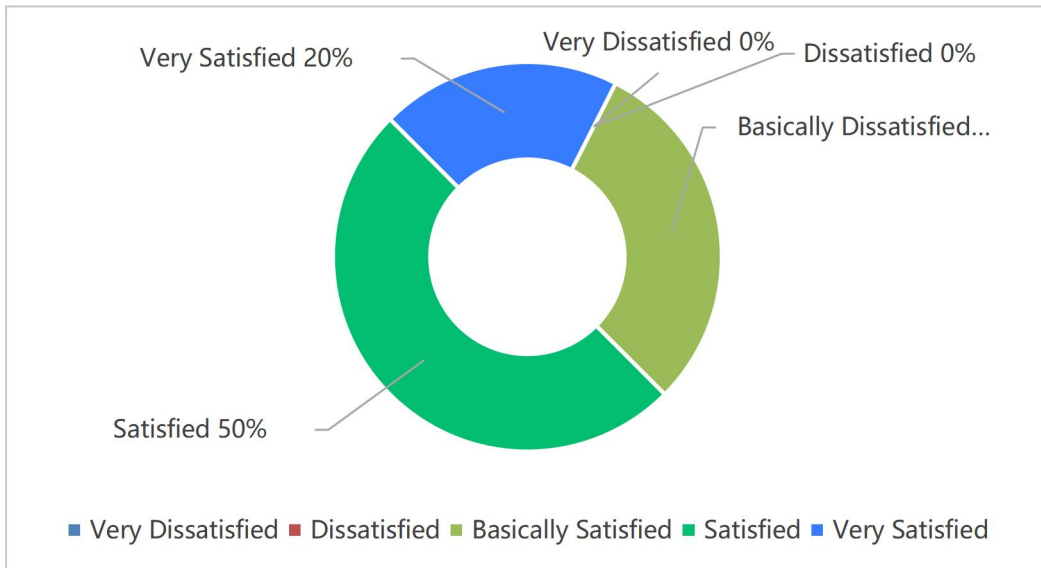


Figure 5.14: Control Group Satisfaction with Objectives

For satisfaction with content. The Experimental Group maintained 95% “Very Satisfied” rate, indicating high approval of the course’s richness, diversity, and alignment with real-world advertising practices (Below Figure 5.15). In contrast, only 18% of Control Group students were “Very Satisfied” with more than half (52%) selecting “Satisfied” and 30% remaining Basically Satisfied (Below Figure 5.16). This reflects that the traditional content delivery lacked relevance and failed to inspire deep learning or creativity.

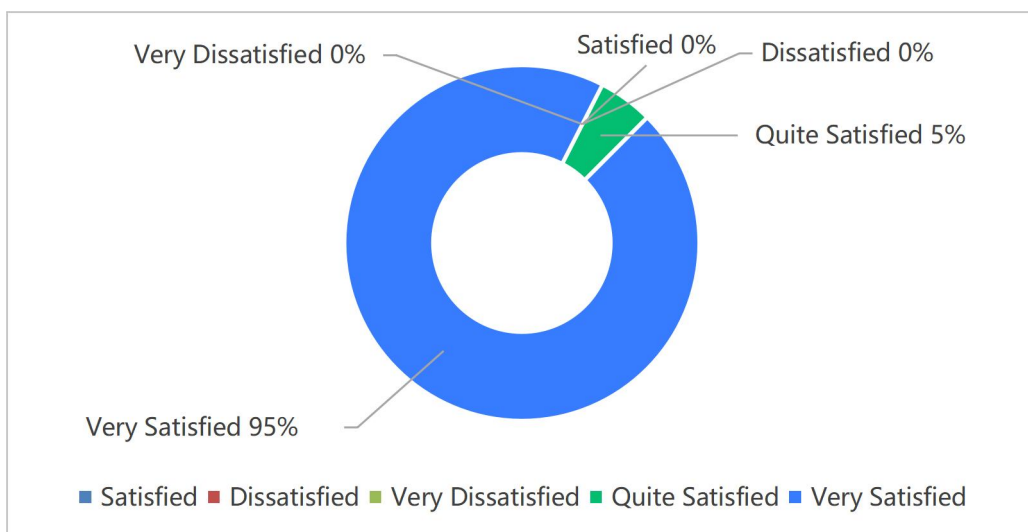


Figure 5.15: Experimental Group Satisfaction with Teaching Content

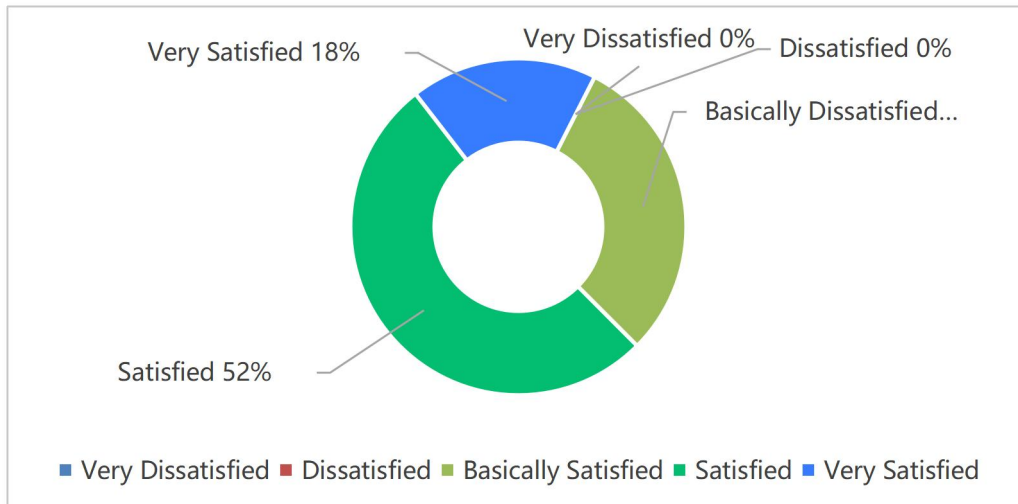


Figure 5.16: Control Group Satisfaction with Teaching Content

The dimension of teaching methods further highlights the gap. In the Experimental Group, 93% of students were “Very Satisfied” with the diverse and interactive teaching methods, which included case studies, teamwork, and competition tasks (Below Figure 5.17). However, in the Control Group, only 14% reported being “Very Satisfied” with 56% “Satisfied” 20% “Basically Satisfied” and 10% “Dissatisfied” (Below Figure 5.18). The absence of interactive learning opportunities in the traditional approach contributed to these lower satisfaction levels.

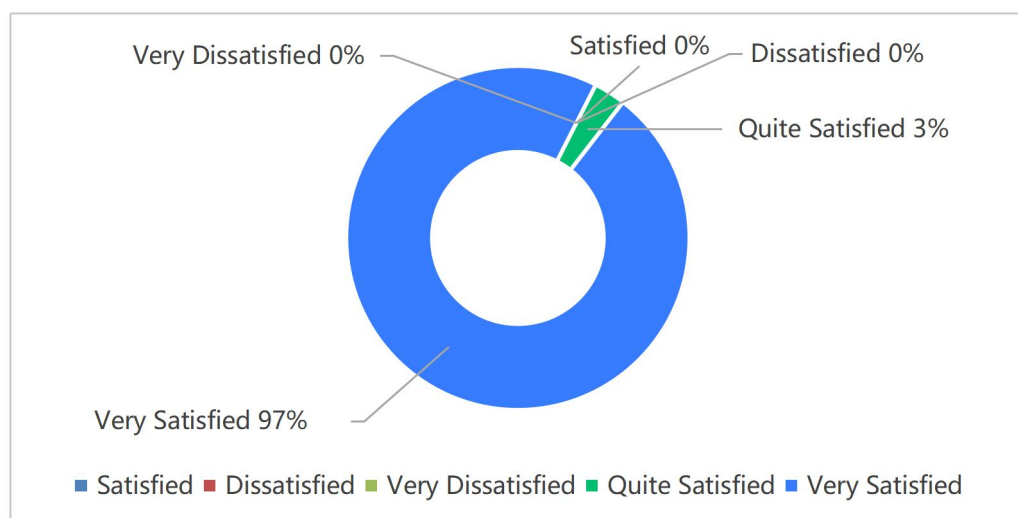


Figure 5.17: Experimental Group Satisfaction with Teaching Methods

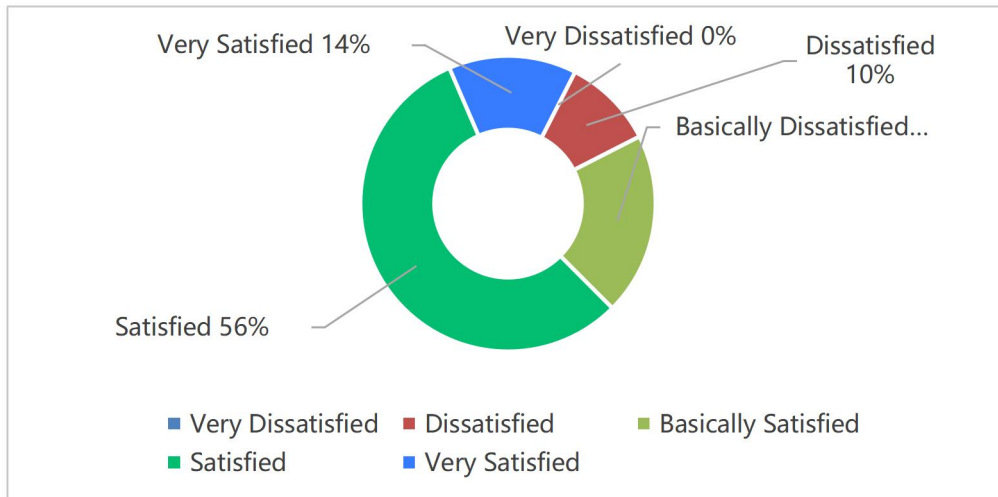


Figure 5.18: Control Group Satisfaction with Teaching Methods

The integration of competition into the curriculum is one of the most striking differences. In the Experimental Group, 93% of students were “Very Satisfied” with the integration of real advertising competitions, which not only enhanced motivation but also provided valuable industry exposure (Below Figure 5.19). Conversely, in the Control Group, only 12% were “Very Satisfied” ”Satisfied” were 56% and 32% of students were Basically Satisfied (Below Figure 5.20). This reflects the motivational impact of authentic learning experiences that the traditional group lacked.

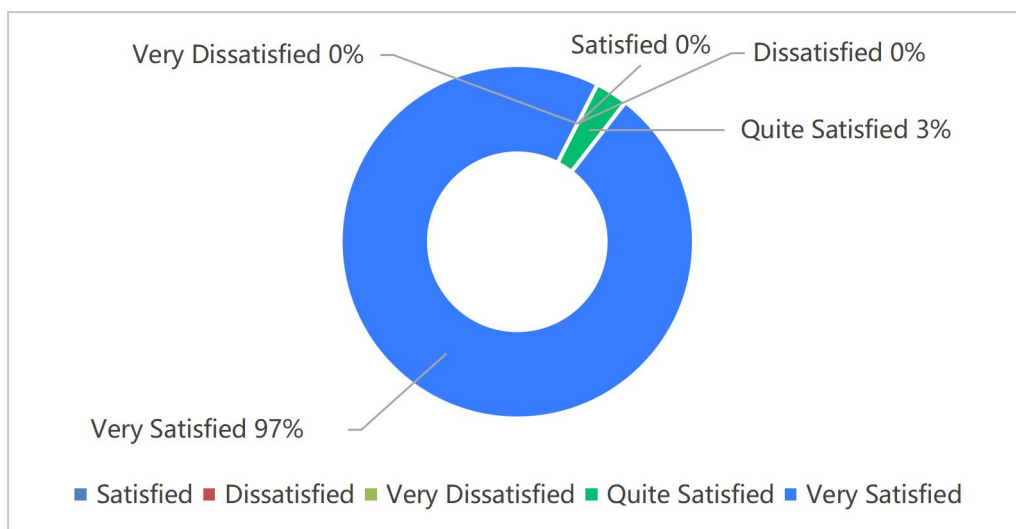


Figure 5.19: Experimental Group Satisfaction with Integrated Competition

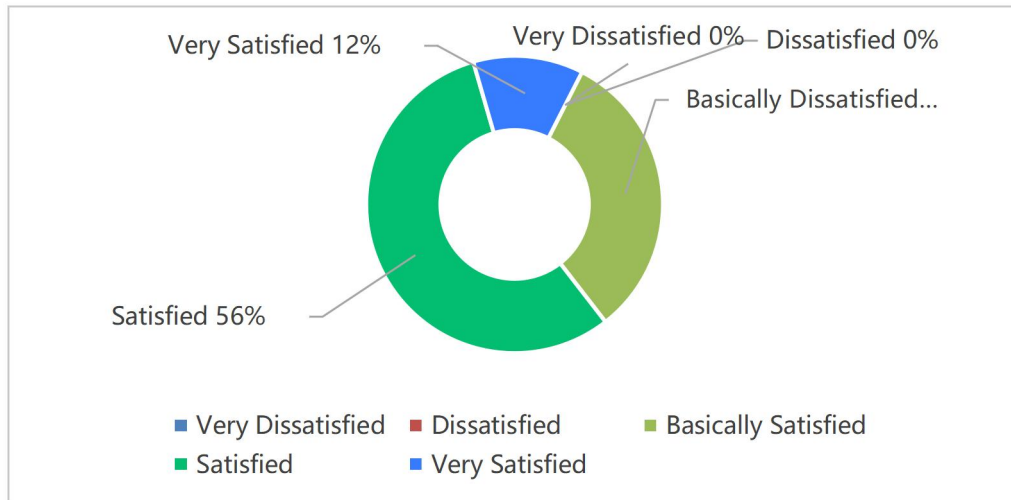


Figure 5.20: Control Group Satisfaction with Integrated Virtual Proposition

Regarding the teaching process, 91% of students in the Experimental Group were “Very Satisfied” and 9% were “Satisfied” demonstrating a strong approval of the structured, interactive, and engaging class environment fostered by the C-M I T model (Below Figure 5.21). In contrast, in the Control Group, only 20% of students reported being “Very Satisfied” while 60% were “Satisfied” and 20% remained Basically Satisfied (Below Figure 5.22). It suggests that the traditional teaching approach lacked dynamism and student-centered engagement necessary to achieve deeper learning and enthusiasm.

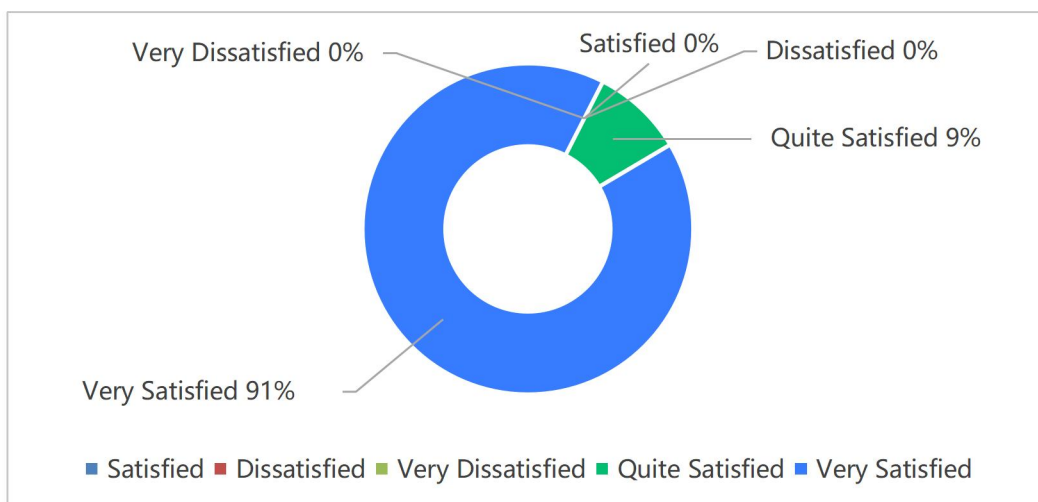


Figure 5.21: Experimental Group Satisfaction with Teaching Process

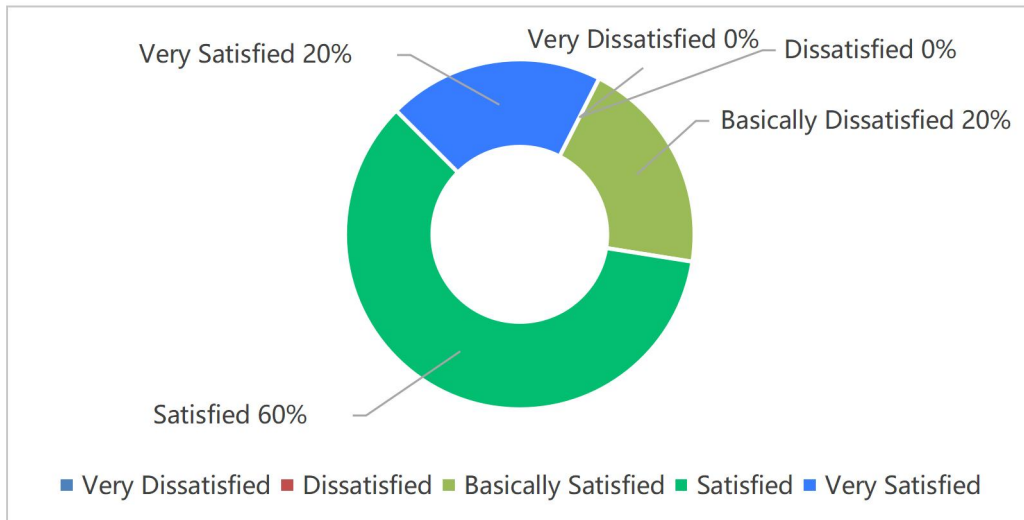


Figure 5.22: Control Group Satisfaction with Teaching Process

Finally, the dimension of guidance and support saw the Experimental Group achieving 95% “Very Satisfied” and 5% “Satisfied” reflecting the effectiveness of personalized coaching, timely feedback, and accessible communication channels (Below Figure 5.23). In the Control Group, the lower figures — 20% “Very Satisfied” 50% “Satisfied” 20% Basically Satisfied , and 10% dissatisfied (Below Figure 5.24)—indicate a weaker perception of support, likely due to limited teacher-student interaction and lack of continuous mentorship.

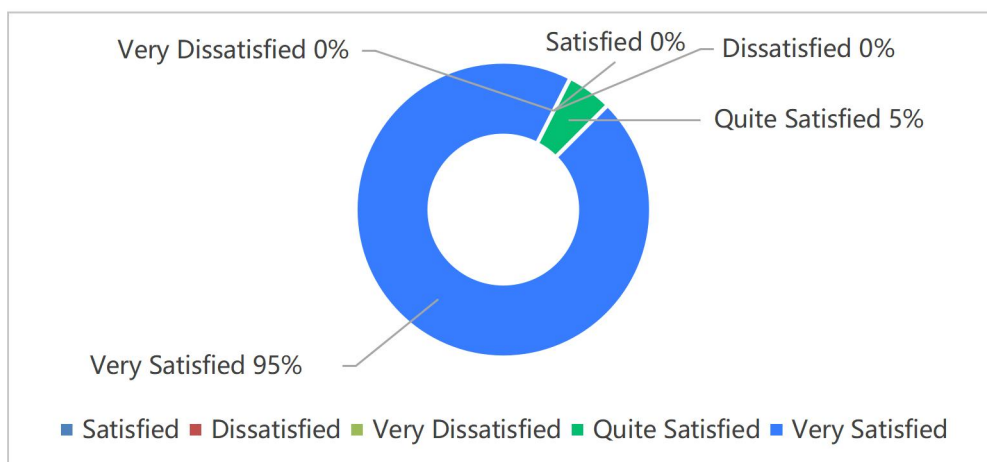


Figure 5.23: Experimental Group Satisfaction with Competition Guidance

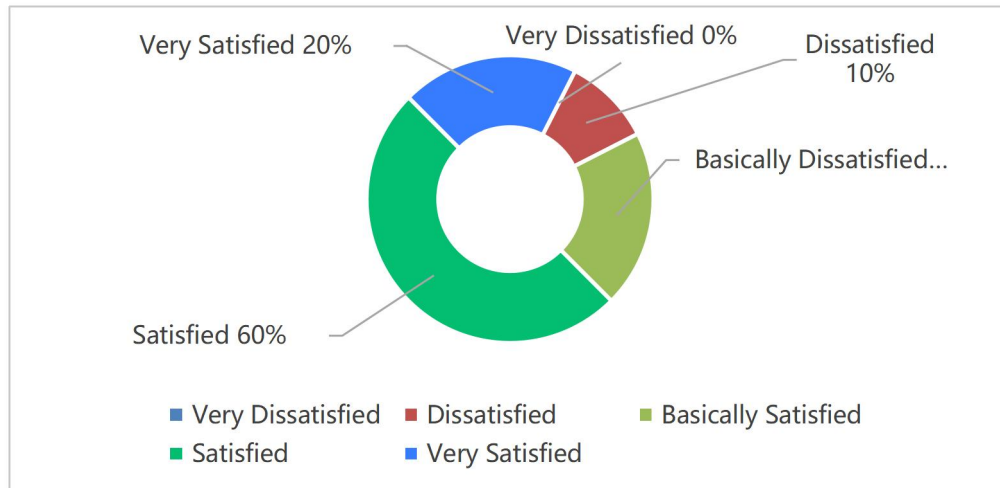


Figure 5.24: Control Group Satisfaction with Teaching Guidance

The Experimental Group's application of the C-M I T model not only enhanced instructional quality but also significantly improved student satisfaction across all key dimensions. By fostering an engaging, interactive, and practice-driven learning experience, the C-M I T model addressed both knowledge and feelings dimensions of learning, resulting in higher motivation, stronger commitment, and a more meaningful teaching experience. Conversely, the Control Group's reliance on traditional methods limited student engagement and satisfaction, reinforcing the need for innovative pedagogical approaches in advertising design.

5.6 Discussion and Conclusion

This study developed and implemented the C-M I T teaching model in response to the limitations of traditional advertising education, aiming to promote a more integrated, student-centered, and practice-based approach through the use of advertising design competitions. The model is composed of three progressive instructional phases—Master, Internalize, and Transfer—while adopting competition not as a teaching stage, but as the overarching strategy and learning context. This pedagogical design was grounded in

Bloom's taxonomy of educational objectives, blended learning theory and constructivist learning theory, ensuring both theoretical rigor and classroom feasibility.

The findings from classroom observations and student satisfaction surveys provide strong evidence of the model's instructional value. Students in the experimental group, who engaged with the C-M I T model, demonstrated significantly higher levels of classroom engagement, autonomy, creativity, and confidence compared to those in the control group. Teaching practices in the experimental classes also shifted from instructor-centered lecturing to student-driven, task-oriented learning, fostering deeper interaction and reflection.

From a theoretical perspective, the model contributes to the literature by operationalizing Bloom's taxonomy of educational objectives, blended learning theory and constructivist learning theory in a competition-based format. It connects abstract knowledge acquisition with real-world design challenges and facilitates cognitive and skill development through authentic, multi-stage learning experiences. Furthermore, it provides a rare empirical demonstration of how advertising competition can be embedded as a structured, instructional process rather than a supplemental or extracurricular activity.

However, the study also identified several limitations. The implementation of the model requires significant preparation and flexibility from instructors, including the ability to design multi-phase instructional plans and provide individualized feedback. Students with weaker foundations or less confidence may initially struggle in open-ended, high-pressure competition scenarios. Institutional factors, such as limited access to external competitions or lack of interdisciplinary support, can also hinder model scalability. These issues point to the need for institutional investment, faculty development, and scaffolding strategies to ensure broader and more equitable application of the model.

5.7 Contribution and Implications

The use of advertising design competitions in advertising education has notably improved students' creativity and practical skills, while also offering valuable experiences and insights for the exploration of innovative teaching methodologies. This research performed a thorough and systematic analysis of the benefit of using advertising competition in teaching advertising class, developed the C-M I T model for the teaching and learning processes associated with these competitions, and evaluated the effectiveness of this model in the teaching process. This study reveals significant theoretical and practical contributions and offers relevant insights.

5.7.1 Theoretical Contribution and Implications

This study contributes to the theoretical development of advertising and design education in several important ways. First, it introduces the C-M I T model, a structured pedagogical framework that redefines competition not merely as an extracurricular tool, but as a purposeful instructional strategy and learning environment. This reframing contributes to the limited body of literature that treats competition as a formal, process-based instructional approach.

Second, the model synthesizes and applies Bloom's taxonomy, constructivist learning theory, and blended learning approaches, offering a cohesive framework that supports multi-dimensional learning—cognitive, practical, and creative. The three-stage structure—Master, Internalize, and Transfer—translates these theories into actionable teaching sequences, advancing how abstract theoretical models can be implemented in practice-driven disciplines such as advertising design.

Third, the study provides empirical validation of this model through a quasi-

experimental design, thereby enriching theoretical discussions with measurable classroom outcomes. By comparing student engagement, Teaching Methods, learning outcomes, and satisfaction across experimental and control groups, this research grounds theoretical innovation in practical evidence, offering a model that is both theoretically robust and contextually relevant.

5.7.2 Practical Contribution and Implications

Practically, this study addresses the pressing need for innovative teaching models in Chinese advertising education, particularly within the context of reforms emphasizing creativity, interdisciplinary integration, and applied learning. The C-M I T model provides a replicable, adaptable teaching strategy that teachers can use this model, integrating real-world competitions into formal curriculum delivery.

For teachers, the model offers a clear instructional roadmap that supports active learning, reflective thinking, and creative application. It encourages teachers to act as facilitators, guiding students through meaningful tasks with industry relevance. The model also supports differentiated instruction, making it possible to tailor learning activities to diverse student needs and abilities.

For colleges, the model contributes to education policy alignment, particularly in the context of China's "New Liberal Arts" initiatives. It offers a practical method for linking academic programs with professional standards, helping bridge the gap between classroom learning and industry demands. Furthermore, it aligns with trends in talent training, entrepreneurship education, and creative industry development.

For students, the model enhances their practical competencies, motivation, and confidence. It offers structured opportunities for teamwork, competition, self-expression,

and real-world application—skills that are essential in the increasingly dynamic advertising and creative industries. The process also allows students to build portfolios, gain external validation, and better prepare for post-graduation challenges.

5.8 Future Research

Looking ahead, several directions emerge for extending the research on the C-M I T teaching model, particularly in relation to its long-term impact, disciplinary adaptability, and educational inclusiveness.

First, while the present study focuses on the short-term effectiveness of the model within classroom settings, future research should investigate the long-term influence of the C-M I T model on graduates' creative performance in professional environments. Such longitudinal studies could involve tracking students' career development, project innovation ability, or feedback from industry professionals, offering deeper insights into how competition-based learning influences real-world competencies and employability.

Second, further exploration is needed to assess the adaptability of the C-M I T model across other design-related disciplines, such as product design, visual communication, digital media, animation, and architecture. While the model was originally constructed for advertising education, its structured learning phases—Master, Internalize, and Transfer—are conceptually transferable and could potentially enhance learning in a wide range of creative and practice-based fields. Comparative case studies could be conducted to evaluate the model's flexibility, scalability, and required modifications in diverse disciplinary or institutional contexts.

Third, it is important to examine how the C-M I T model can be optimized to support inclusive and equitable learning environments. Competition-based teaching may benefit

highly motivated students but pose challenges for those with lower confidence, weaker prior preparation, or limited access to external resources. Future studies should focus on designing scaffolded strategies and support mechanisms to ensure that all learners, regardless of background, can meaningfully engage with the model. Investigations into differentiated instruction, team formation practices, and emotional support within competitive contexts will be essential to make the model more inclusive.

In sum, by examining its long-term impact, interdisciplinary adaptability, and inclusive potential, future research can further refine the C-M I T model and enhance its relevance to both educational scholarship and creative practice. These directions will not only strengthen the empirical foundation of the model but also contribute to broader reforms in creative education aimed at cultivating innovative, reflective, and industry-ready graduates.

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APPENDICES

Appendix A



Survey Questionnaire for the Influence of Advertising Competition on College Students

Dear students:

Hello! Thank you very much for your participation in this survey, which is a questionnaire about the impact of advertising competitions on college students, please read the stem and answer the questions carefully. This survey will only be used for statistical purposes for my research, never for any commercial use, I promise to keep your information confidential, thank you very much for your cooperation.

The questionnaire is divided into two types of questions: [1-17 questions are single choice]; [18-25 questions are multiple choice]

* 1. Your gender is

- A.Male
- B.Female

* 2.What do you think is the most important problem of current advertising education

- A.The curriculum is unreasonable and there are few practical links
- B.The training plan is not systematic and lacks clear training objectives
- C.Weak teachers and insufficient theoretical knowledge
- D.Single teaching method and lack of innovation cultivation

* 3.Does your school organize students to participate in advertising competitions

- A.From time to time
- B.Sometimes
- C.Occasionally
- D.Never

* 4. What is the main way for you to get information about advertising competitions

- A. College or teacher notification
- B. Introduction by classmates and seniors
- C. Advertising
- D. Network platform

* 5. Does the teacher in your school guide the students' entries

- A. From time to time
- B. Sometimes
- C. Occasionally
- D. Never

* 6. Does your school use the award-winning case of advertising competition as the content of lectures

- A. From time to time
- B. Sometimes
- C. Occasionally
- D. Never

* 7. The most important reason for you to participate in the advertising competition

- A. Personal interest
- B. Teacher course requirements
- C. For extra credit and employment
- D. To exercise yourself
- E. For bonus
- F. Students all participate

* 8. Have you ever won awards in advertising competitions

- A. Yes
- B. No

* 9. Do you think the advertising competition you participated in is beneficial to improve the practical application of professional knowledge

- A. Very favorable
- B. More favorable
- C. Somewhat helpful
- D. Not very beneficial

* 10. Are you satisfied with the fairness of the competition judging and awarding

- A. Very satisfied
- B. More satisfied
- C. Dissatisfied
- D. Not sure

* 11. Rewards for competition winners in your school

- A. Extra points for merit evaluation
- B. Rewarded according to the award situation
- C. Other

* 12. Whether your work is done individually or in teamwork

- A. Teamwork
- B. Individual participation
- C. Both ways

* 13. What is the impact of participating in the advertising competition on your studies

- A. Improve the professional level and promote your study
- B. Take up time and affect the study of professional courses
- C. No effect

* 14. What is your biggest gain from participating in the competition

- A. Cultivated creative thinking and awareness
- B. Enhanced the ability of practical operation
- C. Stimulated the interest in learning knowledge
- D. Improved the ability of independent learning
- E. Exercised the ability of teamwork
- F. Expanded one's social circle
- G. Other

* 15. Do you agree with the way of combining the competition and classroom teaching

- A. Yes
- B. No

* 16. Would you still consider participating in advertising competitions

- A. Yes
- B. No
- C. Not necessarily, it depends on the situation

* 17. Your post-competition thoughts

- A. It's fun to do advertising, hope to engage in this industry
- B. I want to avoid advertising because it's nothing more than that.
- C. It's purely a practice, nothing to think about

* 18. The impact of winning the award to you 【最少选择2项,已选择0项】

- A. Increased visibility, many students in the next grade know me
- B. The affirmation of teachers and classmates
- C. Self-confidence increased greatly, I feel I am good material for advertising
- D. I love advertising more and want to work in this industry
- E. Participate in award ceremonies and get in touch with advertising celebrities to broaden my horizons
- F. Qualified to attend certain training to improve advertising-related abilities
- G. Improved competitiveness in employment
- H. Others

* 19. You think the result of teamwork is 【最少选择2项,已选择0项】

- A. Complementary advantages and improved quality of work
- B. Diligent communication and expressing their own view of the work
- C. Mutual inspiration to create
- D. Will be very hard, do not want to drag the leg
- E. Some people can have "works" without doing anything
- F. Messy and finally turn in a random work
- G. Other

* 20. What have you done to prepare for the competition 【最少选择2项,已选择0项】

- A. Improve the use of software or painting level
- B. Participate in related activities or training
- C. Communication with people in the advertising industry
- D. Communication with students or teachers who have experience in the competition
- E. Experience participating products or services
- F. Learn about product consumers
- G. Other

* 21. Participation in advertising competitions has significantly improved your professional level of which **【最少选择2项,已选择0项】**

- A. The level of advertising creativity
- B. The level of advertising production
- C. The level of advertising planning
- D. The level of advertising shooting
- E. Market research level
- F. Copywriting level

* 22. Participation in the advertising competition on which of your personal skills have significantly improved **【最少选择2项,已选择0项】**

- A. Cooperation ability
- B. Coordination ability
- C. Communication ability
- D. Creative ability
- E. Practical ability

* 23. The shortcomings found in yourself through participating in the advertising competition **【最少选择2项,已选择0项】**

- A. Insufficient creativity, performance and other advertising professional level
- B. Lack of broad knowledge
- C. Lack of understanding of consumers
- D. Insufficient experience in competition
- E. Theoretical knowledge is not deep enough
- F. Other

* 24.What do you think is the impact of participating in advertising competitions on advertising education 【最少选择2项,已选择0项】

- A.Increasing the practical opportunities for students in school
- B.Cultivating students' creative ability
- C.It helps to make clear training plan and curriculum positioning
- D.Introduced cutting-edge theoretical knowledge
- E.Other

* 25.What do you think are the shortcomings or hidden dangers of the current major advertising events 【最少选择2项,已选择0项】

- A.Some students do not do anything but only titling, affecting the fairness of the competition
- B.Schools force students to submit their works in order to get the prize or make up the number of works, which causes resentment
- C.Some teachers personally take part in the competition, affecting the seriousness of the competition
- D.The commercial atmosphere is too serious in the process of naming the brand tour, etc.
- E.It is reduced to a means for students to improve their competitiveness in the talent market
- F.The organizing committee of the competition did not do a good job of publicity and service
- G.The selection process of works is not open and fair enough
- H.Others

提交

Appendix B

Interview Guide for the Influence of Advertising Design Competition on Teachers'

Instruction

Interviewer:

I. Basic information of teachers

1. Gender Age
2. Professional Position
3. Teaching College

II. Teaching situation of advertising design competition

1. Do you try to introduce advertising competitions into the classroom, and what is the effect?
2. In your opinion, what is the impact of advertising competition on teaching?
3. Can you introduce the process of teaching advertising design course?
4. Can you introduce the learning of students on process of your advertising design course ?
5. What else have you done after the advertising design course?
6. What other problems have you encountered in the process of integration of your competition teaching?
7. What are your better suggestions for teaching advertising design competition?

Appendix C



Questionnaire about Process of Learning and Teaching in Advertising Design Competition

Dear students:

Hello! To better understand the effectiveness of the graphic advertising design competition learning and teaching, a satisfaction survey questionnaire on the "Process of Learning and Teaching in Advertising Design Competition " will be conducted among students. Please answer the following questions truthfully to enhance the learning and teaching of advertising design

*** 1. Satisfaction with Advertisement Design Competition Learning and Teaching Objectives**

- Very Satisfied
- Satisfied
- Basically Satisfied
- Dissatisfied
- Very Dissatisfied

*** 2. Satisfaction with Advertising Design Competition Learning and Teaching Content**

- Very Satisfied
- Satisfied
- Basically Satisfied
- Dissatisfied
- Very Dissatisfied

*** 3. Satisfaction with Advertising Design Competition Learning and Teaching Methods**

- Very Satisfied
- Satisfied
- Basically Satisfied
- Dissatisfied

* 4. Satisfaction with the Integration of Advertisement Competition into Learning and Teaching

- Very Satisfied
- Satisfied
- Basically Satisfied
- Dissatisfied
- Very Dissatisfied

* 5. Satisfaction with Learning and Teaching Process in Advertising Design Competition

- Very Satisfied
- Satisfied
- Basically Satisfied
- Dissatisfied
- Very Dissatisfied

* 6. Satisfaction with Guidance for Advertising Design Competition

- Very Satisfied
- Satisfied
- Basically Satisfied
- Dissatisfied
- Very Dissatisfied

提交

Appendix D



Questionnaire about Process of Learning and Teaching in Advertising Design

Dear students:

Hello! To better understand the effectiveness of the graphic advertising design learning and teaching, a satisfaction survey questionnaire on the "Process of Learning and Teaching in Advertising Design " will be conducted among students. Please answer the following questions truthfully to enhance the learning and teaching of advertising design

*** 1. Satisfaction with Advertisement Design Learning and Teaching Objectives**

- Very Satisfied
- Satisfied
- Basically Satisfied
- Dissatisfied
- Very Dissatisfied

*** 2. Satisfaction with Advertising Design Learning and Teaching Content**

- Very Satisfied
- Satisfied
- Basically Satisfied
- Dissatisfied
- Very Dissatisfied

*** 3. Satisfaction with Advertising Design Learning and Teaching Methods**

- Very Satisfied
- Satisfied
- Basically Satisfied
- Dissatisfied

* 4. Satisfaction with the Integration of Advertisement Virtual proposition assignment into Learning and Teaching

- Very Satisfied
- Satisfied
- Basically Satisfied
- Dissatisfied
- Very Dissatisfied

* 5. Satisfaction with Learning and Teaching Process in Advertising Design

- Very Satisfied
- Satisfied
- Basically Satisfied
- Dissatisfied
- Very Dissatisfied

* 6. Satisfaction with Guidance for Advertising Design

- Very Satisfied
- Satisfied
- Basically Satisfied
- Dissatisfied
- Very Dissatisfied

提交