Social media feedback. A different look at Instagram as a collaborative learning tool

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ABSTRACT
This study pretends to characterize the comments of Instagram users to have an approval base from the conceptual and aesthetic point of view, to find out what effect has the feedback of this social network in the creation of creative concepts. We worked with the account "@distritovisual" where graphic pieces of bachelor’s students of Graphic Design in a private university in Guayaquil city where exhibited. A mixed approach with an exploratory-descriptive-causal scope was applied, an interview with an expert on the subject and the application of a rubric for the review and quantification of the comments of those who visited the profile, later these were analyzed by students for the respective conclusion in the decision making on the pedagogical relevance of Instagram as a tool of collaborative learning that involves didactic interaction empowering education through feedback.

Keywords: collaborative learning, digital communication, Instagram, feedback, didactic interaction, education, social media.

1 INTRODUCTION

The use of web 2.0 resources such as Instagram is allowing the construction of learning in non-formal media mediated using digital technologies, knowing that every day is increasing the number of university students who are called digital natives. It is proposes to use these tools that apart from being a common language for them, supposes a powerful instrument for the collaborative work with externals that allows to expand knowledge and perspectives not only at aesthetic level but also conceptual contributing from own experiences to the students.

A way of complementing student feedback is sought, that does not exist only one source of knowledge where the teacher is a figure of authority and opinion, it is an opportunity for the student to face the real field while still in the process of formation, and when referring to creative concepts the vision can be quite broad in terms of perceptions and perspectives ranging from aesthetic, functional, artistic,
conceptual, to transcendental, which will contribute to the holistic vision of the students and after the analysis made by them on the criteria presented in this social media, the opportunity to validate or reject this information to perfect the concept of the final product without neglecting the printing technique arises.

There are no conclusive studies regarding the educational level feedback that social media can cause; however, there are several studies that place them as learning facilitators, behavioral modifiers and as means of approval of graphics or photographs.

For example, we can cite the study carried out by Annunziata, Ariza & March (2017), to the political campaign 2015 of Mauricio Macri and María Eugenia Vidal, where through the use of social media a link of proximity with voters was achieved, as well as the one made by Mendoza et al.(2019), to a sample of 212 doctors that emphasize that the use of devices and social media have positive perceptions in facilitating learning and negative by generating stress; and finally that of Colliander and Marder (2018), which expose two photographic options obtaining as a result, more followers, recommendations and the increase of credibility in the photography catalogued with greater aesthetics.

1.1 SOCIAL MEDIA

The use of technological tools such as social medias have a great impact on the training of young people promoted their social uses (Caldevilla, 2010), they are spaces for interaction and learning, breaking the domination of established scientific discourses and knowledge.

Annunziata et al. (2017) affirm that the participatory potential of social media and their horizontal character constantly stands out, because the web 2.0 allows the audience to also become a content creator and consumers in prosumers, this ensures interaction and feedback at the same time, where social media become powerful tools for collaborative learning, linking strategies for appropriation of knowledge from everyday spaces to educational purposes, it is a priority to be flexible to the needs and challenges of an education that is changing for innovative purposes due to the increase of university students called digital natives (Prensky, 2013), there are various learning opportunities such as motivation, development of skills and creativity especially in teenagers (Arab & Díaz, 2015).

In addition to socializing and reconnecting with people who haven’t seen each other for a long time, it is confirms that networks are a powerful tool with high pedagogical and productive values that constitute a starting point for learning and expanding information on a variety of topics involving people with diverse perspectives and knowledge, this establishes a massive collaborative work opportunity and is only a click away.
**Main uses of social media.**

According to Del Moral (2005) determines the following uses:

- **Maintaining friendships:** This means staying in touch with friends, colleagues, or former co-workers.

- **New creation of friendships:** The people involved also relate to the second or third persons of their contacts, who can in turn interact and get to know each other.

- **Entertainment:** Rather than interacting and building relationships, there are users who explore user status updates to catch up on other people’s lives, this is the resource to observe what happens without being seen.

- **Internal management of business organizations:** Companies create social to streamline procedures, communications, conferences, reports or to be in contact with professionals in the sector, both at work and personal level.

**Millennials and social media.**

The need to attract a multitasking audience has created new formats to retain the attention of a viewer (Piscitelli 2009). For the new generations it is not a problem to relate to these new formats, nor to their codes, it is not something new because they were born and grew immersed in information technologies, they are called digital natives.

Millennials or Generation Y, are natives of a digital world who cannot conceive of living in a way other than hyper-connected, Arab & Díaz (2015) maintain that adolescent development associated with the construction of youth identity is given in the context of a new communication paradigm (cybercommunication), each teenager produces adaptive or maladaptive strategies in the management of social media that contribute positively or negatively to the construction of their identity, creating beneficial or harmful interpersonal or intrapersonal experiences depending on how the online communication is used, which will shape some personal aspects according to the feedback received, even there are those who, through image-based platforms such as Instagram increase their levels of happiness and satisfaction with life (Pittman & Reich, 2016).

**Social media as learning facilitators.**

The information contained in a virtual medium can be studied and analyzed by millions of users in the media, the content can be judged and complemented and not only be read and forgotten, so they claim, Imbernón, Silva & Guzmán (2011) that social media are tools for a more interactive and dynamic learning space. Margarita Cabrera, an expert in digital communication and professor at the Polytechnic University of Valencia, places social media as the space in which today’s young people move, so it is
much easier for them to assimilate content on these platforms for them, making the teaching-learning process more accessible and enjoyable, on the other hand, Hermann (2015) proposes a socio-critical reflection on the role of technology in education with emphasis on the construction of knowledge.

In a study conducted by Hermann, Apolo & Molano (2019) it was established that 80% of young media users have used social media for educational purposes, this shows that the use of digital technologies is not only promoting communication and entertainment, but also contributing to open, flexible, and decentralized education, incorporating invisible learning into their cognitive processes.

**Social media as new formats of political campaigns.**

The current generations are the new audiences that make up the electorates, and their formats and language must be considered by politicians who seek their trust and vote. Annunziata et al. (2017) refer to the effect of privacy achieved with social media between the producer of the content and the receiver, this increases especially with Instagram because its format tends to convey images as if they were seen with the eyes of leaders. It is evident that social media have a power that moves masses as in the case of political campaigns, which well directed have managed to persuade and cause changes in the behavior of voters by modifying their vote in many cases.

According to a study by Pew Internet & American Life Project in the 2008 US elections:

- One in five Internet users posted comments in online newspapers or blogs linked to the political debate.
- Eighty-three per cent of young users between the ages of 18 and 24 have a social media profile. Two-thirds of them took part in some discussion or engaged in some political activity through those media.
- One in three Internet users forwarded or shared policy information and content with other users.

The Obama campaign in 2008 was in a 2.0 space but also the strategy used was to involve their young readers in the process by making them members of their team or contributing funds to finance the campaign, this is where the real strategy was.

This, as many studies reveal the prevailing importance of the internet as a new context of communication in the face of traditional media that offer political information. The directionality of the traditional media has changed for a new proposal where there are spaces of intervention leaving behind those times where there was a unique and massive traditional message.

1.2 INSTAGRAM

"Instagram is a social media and application that allows many forms of participation by users, who can reflect through this network their ways of thinking, acting, skills, skills, among others" (González and
Aguaded, 2019, p.162), allows to upload photos and videos (Sheldon and Bryant, 2016), editing the photos with different filters to then be uploaded through the same network and shared with virtual friends who provide some feedback to publications, either with comments or by clicking on the "Like" button. It starts operating since October 2010, with applications for android and ios, generating photos and videos (15") with filters and with "3" for viralization.

Profiles of Instagram users.

According to the study Digital 2019 Global Digital Overview (January 2019) v01 conducted by the companies We are Social and Hootsuite, Instagram has more than 1 billion active users in a month, ranking as the fastest growing social media, where the most important age range is between 18 and 24 years, which constitutes the population to be studied. Sheldon & Bryant (2016) explain that these users use this network to monitor, document and learn about others and demonstrate their creativity, travel, and leisure activities.

Motivation for content generation.

The relationship of users in social media is horizontal allowing for equality in roles, where you can be sender (produce content) and receiver of information, what is known with the term prosumer "who creates goods, services or experiences and is simultaneously involved in the production and consumption of them" (Toffler, 1970). This term has existed for a long time and has become very strong with the proliferation of the internet, where Web 2.0 becomes a social industry (Ritzer, Dean, & Jurgenson, 2012).

Today, users maintain the two active roles of consumer and producer through blogs and social media where the habit of reading, feedback and content production coexists.

Validation and feedback from Instagram likes and comments.

The virtual feedback that young people receive is a relevant factor in the construction of their identities, offering enriching opportunities for their development which benefits this age group in various topics (Arab & Díaz, 2015).

There are studies that show that the "likes" within Instagram have influence on certain areas of the brain based on the feedback received by the individual with the "likes" given by their virtual peers (Sherman, Greenfield, Hernandez, & Dapretto, 2017).

In the research carried out by Colliander and Marder (2018), for the span of a week, two probabilities of photographs that corresponded to a fashion brand were used, one without greater aesthetics compared to the second option, as a result, it was obtained that the mostly elaborated images captured
more attention of the users, recommending to others to follow the account of Instagram and in turn increasing the credibility in the source.

The interactivity allows to manage huge amounts of information able to reach the whole planet thanks to the technological advance, this makes that there is exchange of information instantaneously, achieving feedback through "an extensive expression that in a series of communicational exchanges implies that the last message relates to previous messages relative to previous ones". (Rafaeli, 1988, p.16)

The advantages of this medium of generating behavioral changes through content and the speed with which this information arrives create new movements of opinion and even trends to consume a specific type of product, a user can share a text or chart on Instagram and countless young people interact and complement this information in a few seconds and as a result have likes and comments instantly.

2 OBJECTIVES

Based on this interest in enriching feedback in students, this research question arises: What effect does the feedback from Instagram users have on the creation of creative concepts that use graphic production?

The use of the social media Instagram proposes a call to understanding on the part of the student regarding the demanding market that faces, which seeks more than the mastery of some techniques, today the value of impactful messages and well-achieved concepts is given and through this study it will be shown that social media have more to offer than publish personal photographs and that they can be used as a means of growth in knowledge and enrich artistic and conceptual vision.

In the educational practice it will be used to know the valuation of graphic pieces from the users of this network from the communicational point of view making the student to be in the real world of a highly competitive market. It is considered a priority that the student faces the feedback through social media where there are countless profiles with graphic and creative knowledge that will contribute to their professional growth and in turn will work on the acceptance and openness to unconceived perspectives, achieving in them a change of attitude regarding the multiple variations that a graphic may undergo prior to its approval.

3 METHODOLOGY

An exploratory design was carried out through the review of literature related to the support that social media can provide to learning and a semi-structured interview was used to the expert in digital communication, Dr. Margarita Cabrera, focused on the effect of Instagram users' feedback on learning processes, which is the purpose of this research.

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For the conclusive stage, a non-participating observation was performed (from the @distritovisual account), adopting a digital ethnography (netnography) approach, which is an adaptation of ethnographic research techniques to the study of emerging cultures and communities through social networks, which allowed to collect, quantify and analyze information on comments that netizens left on the exhibits, this methodology allows the analysis of cyber-cultures, virtual communities and a wide range of consumer experiences developed through these means (Kozinets, 1998), including an epistemological background, an analytical framework and an evolving set of guidelines for analysis, observation, data analysis, ethical aspects, etc. (Kosinets, 2002).

For the quantitative analysis of the content of the selection of contributions made by outsiders to the graphs uploaded between November 19, 2019 and February 12, 2020, 5 students were taken as reference that make up the representative sample, they were chosen because they have more in-depth knowledge about the development of creative concepts and are always open to thoughtful listening for greater efficiency in their learning, this small group of students are the graphic artists who were posted on the "Visual District" account on Instagram, with a total of 403 comments among the 5 posts, it was decided to create an archive of the publications by taking screenshots of the graphics produced, and discriminating the comments by means of a rubric previously structured according to three criteria: message communication, transcendence and high aesthetics, the likes (favorites received) and shares (number of shares received) were downloaded.

Content is defined as Message Communication criteria: if the interprets the message to be communicated by the piece, as content with Transcendence criteria to: if there is an insight or identification of life that achieves the graphic in the user and finally as content with aesthetic criteria raised to: the beauty consciousness of each of the Internet users.

These criteria were previously consulted and validated by the 5 students who made up the sample and according to the judgments made by the expert in Digital Communication it was determined that they were coherent because they are not only creative pieces with obvious beauty, but it leads to transmit a message and achieve pieces that manage to move sensations and emotions in the spectators.

To this is added a conclusive causal design because students will receive and analyze these comments for the respective conclusion in the decision making that may or may not result in feedback for their learning, having the opportunity to refocus their graphs from comments received, the action to change or improve the graph depends on the decision and argumentation of the student at this stage. The content of the semi-structured interview was complementary to the elaboration of the discussion of this paper.
4 RESULTS

Using netnography, non-participating observation and descriptive analysis were performed on the 403 comments to the 5 posts of the graphs uploaded on Instagram to obtain the averages to the criteria previously chosen: message communication, transcendence, and high aesthetics.

<table>
<thead>
<tr>
<th>Graphic:</th>
<th>Likes</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female</td>
<td>52</td>
<td>86</td>
</tr>
</tbody>
</table>

Source: Own elaboration

**Table 1: Female Graphic**

**Figure 1: Female**


- **Message communication:** 60.4% of the comments to this graphic give the slightest rating in the rubric since they consider the message of much more weight than the simple name of the work. These users claim that this post contains many messages such as violence, confinement, repression, and mistreatment of women.

  "It is seen that in the work the author has distorted reality, blurring the mouth to the point of making a stain but it is still perceived that it is a mouth and the blue strokes next to the image of the woman imply that the person is feeling pain or oppression".

- **String agency**

- **Transcendence:** The identification is scarce in relation to this work since it indicates to be a delicate topic however certain comments were found such as:

  "I see and feel the pain of the woman who is silent and forgotten by society without justice and without support".

- **Ma. Angeles Mosquera - Advertising designer**

- **High aesthetics:** There is no reference to aesthetics as the main point, but comments were found mentioning color and form.
Table 2: Peace Graphic

<table>
<thead>
<tr>
<th>Graphic: Peace</th>
<th>Likes</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>56</td>
<td>89</td>
</tr>
</tbody>
</table>

Source: Own elaboration

Figure 2: Peace


**Message communication:** This criterion is primordial for most internet users, the name of the work matches the message, this is confirmed by 41.5% of the comments, it was also possible to evidence that a 16.8% feel dissatisfaction with the strokes that show much movement to represent peace, more identified with hurricane, storm or rough sea.

"Very abstract, for peace has much movement of the light blue color.... more like waves from the sea".

*Washington Maquilón - Graphic Design Engineer*

**Transcendence:** This graph achieved an insight in 15.7% of its visitors. Users found many different forms in the graphic, proper interpretation.

"Waves, sea, femininity, relaxation".

*Denisse Prieto. Community manager – Generamedios Agency.*

**High aesthetics:** There were emojis in the comments stating that the graphic is perfect. 5.6% consider it aesthetic.

"Enough to put it on my desktop wallpaper".

*Marco Leiva – Architect*

Table 3: Overwhelm graphic

<table>
<thead>
<tr>
<th>Graphic: Overwhelm</th>
<th>Likes</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>50</td>
<td>80</td>
</tr>
</tbody>
</table>

Source: Own elaboration
Figure 3: Overwhelm


**Message communication**: 41.25% of Internet users agree that the message is communicated correctly, they associate this graph with stress, suffering, overwhelm and restlessness.

"From my point of view this represents a person’s anxiety when it escalates to collapse...".

**Steeven Beltrán - Graduate in graphic design**

**Transcendence**: In this graph we found more comments that were linked to the insights with 18.75%. we also found the visualization of various forms that the author did not conceive in his creation.

"Uncertainty as the essence of life".

**Cristhian Tamayo - Marketing Engineer**

**High aesthetics**: Despite having a 6.25% with aesthetic valuation, it was possible to collect comments such as these:

"Elegance! This is my fav".

**The minimal living – Artist**

<table>
<thead>
<tr>
<th>Graphic:</th>
<th>Likes</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calm</td>
<td>45</td>
<td>71</td>
</tr>
</tbody>
</table>

**Table 4: Calm graphic**

*Source: Own elaboration.*
Message communication: Most determine that the message goes according with the graphic, this is confirmed by 45% of the comments, it is also necessary to mention that 29.5% feel dissatisfaction with the name Calm, since it does not respond to this work because something interrupts it, this is one of the most repeated comments by users, to represent this work was found terms such as: interruption, stress, ambiguity and disturbance.

"The movement of the image together with the chromatic used express tranquility".

Vía Herrera - Graphic designer

Transcendence: At this point it was validated with 5.6%.
"Feelings of calm but with a touch of stress".
Jahir Muñoz - Graduate in design, animation and digital art.

High aesthetics: Only 5.6% consider this graphic as aesthetic.
"The direction of the lines transmits movement to me, my eyes travel down and up. I find no calm".
Sabrina Miranda - Diploma in Art Direction.

<table>
<thead>
<tr>
<th>Graphic: Anxiety</th>
<th>Likes</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anxiety</td>
<td>46</td>
<td>78</td>
</tr>
</tbody>
</table>

**Message communication:** 53.8% of the comments to this graphic give the highest score, much of the comments place it as a post expressing anxiety, worry, disturbance and stress.

"It represents very well what is anxiety, the various thoughts that overwhelm you, torture you".

*Ericka Quezada - Marketing Engineer*

**Transcendence:** Many of the comments exposed some moment of anxiety in their lives and related it to this graph. They evaluated it at this point with 11.5%

"Very well represented, the people we spend day by day with anxiety, in my mind feels like this, I feel a disturbance of strong colors that blind".

*Ma. Angeles Mosquera - Advertising Designer*

**High aesthetics:** There is no reference to aesthetics as a main point, but comments making mention of color and balance were found. Many people were also found to find shapes in the middle of the graphs. The laws of gestalt apply once again.

"Aesthetically it seems to me that it is in a balance since it does not fall into the grotesque because there is so much presence of colors in a disordered way. I love it because in every corner I can imagine a different figure"

*Ma. José Miranda - Clinical psychologist*

5 CONCLUSIONS

After the corresponding analysis of the quantified information of the account "Visual District", four of five students corresponding to the sample of the subject Graphic Production Systems showed openness and total acceptance to the previously discriminated comments, discussed on an individual basis why the decisions corresponding to the three criteria were taken, and reached conclusions such as:
An artistic piece may have a number of different conceptions depending on who admires it but there will always be a common factor that the author wanted to transmit in his work, without losing the essence that is what awakens the thought in the observers.

Another important point to note is that they consider that since they are external to the institution where they study, they have more freedom to make criticisms without being influenced by previous work, which means that their perceptions and comments have an extra value.

The fifth student was dissatisfied when reacting unfavorably, it is highlighted that one of the main problems is the non-acceptance of the error, the thought that there is only one way is one of the main enemies of the student, there are many perspectives, in the case of visual communicators concepts and graphics must be sharpened as a form of functional expression.

In the interview with Dr. Margarita Cabrera, she argues that feedback to students through their ways of communicating is possible, and that Instagram is a powerful source where creativity can be found in all disciplines from all over the world, even exploring new artistic audiovisual formats, these works if the student has a critical spirit to be able to discern valuable and reliable information.

Finally, it should be noted that through feedback, students can be appropriately influenced by presenting important points of view with a perspective that is not only aesthetic but also conceptual, which leads them to a steady growth and not just to keep what they learned in class, indisputably if this management of "feedback" is carried out correctly there are noticeable benefits in the professional and personal growth of young people.
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