

una globalización digitalizada en la que no se tienen en cuenta más perspectivas.

En el apartado primero, la profesora Lynn Jamieson explora las transformaciones de la intimidad y el yo, y las autoras Eileen Green y Carrie Singleton analizan la perspectiva de género. En la segunda sección, Roger Burrows y David Beer estudian el carácter de los espacios virtuales de relación y proponen una nueva nomenclatura. Karen Evans se acerca a la definición del concepto de la comunidad que lleva a cabo su actividad en dichos espacios. El apartado de las estructuras está dedicado esencialmente a los aspectos económicos del proceso. El renovado concepto de red (*network*) estudiado por Jan A.G.M. van Dijk se entrelaza con la redefinición del capitalismo y las finanzas llevada a cabo por Juan Pablo Pardo-Guerra y Mike Savage.

El apartado dedicado a las mediaciones tiene a nuestro entender un valor especial, puesto que es el que establece el vínculo más claro con la tradición de los *media research*. Sin entrar en los detalles, los procesos de comunicación digital son los herederos (substitutos en muchos contextos) de aquellos flujos comunicativos vinculados a las tecnologías de la telecomunicación. No hablamos de las cualidades de la comunicación, ya que cambian en los espacios de comunicación en relación con los medios. No obstante, sigue existiendo un proceso muy complejo de intermediación entre los (ahora) *usuarios* de la comunicación y los acontecimientos. Stuart Allan y Donald Matheson trabajan la cuestión configuración de la opinión pública y Allison Cavanagh profundiza en la construcción de los imaginarios colectivos a través de la interacción en la red.

Finalmente, la sección de las prácticas centra el interés en otras grandes cuestiones. Neil Selwyn propone repensar la educación en la era digital. El trabajo de Joëlle Kivits desgrana las cuestiones clave en relación con las diferentes aproximaciones a la idea de enfermedad. Cabe destacar el esfuerzo hecho por parte de los editores en dar una coherencia de conjunto

a la publicación. En ocasiones, los libros con muchas aportaciones individuales tienden a perderse en los detalles particulares. En este sentido, debemos apuntar de nuevo el carácter totalizador de la obra, al que contribuyen también los capítulos de evaluación (contextualización) que hay al final de cada apartado.

**Germán Llorca Abad**

### **A vision of Advertising Creativity from Philosophy**

McStay, A. (2011). *Creativity and Advertising: Affect, Events and Process*. New York, NY: Routledge.

Professor McStay (Bangor University) offers a different way to theorize about advertising creativity. His book links advertising creativity and philosophy. He presents a novel approach to creativity through different authors (Deluze, Heidegger, Whitehead...). The book can be divided in three thematic blocs: one is about advertising creativity (chapters 2, 3 and 10), chapter 4 deeps into creativity, and finally the wider part of the text is rooted in philosophy and other disciplines, and their implications for advertising creativity (chapters 5 to 9). Finally, the conclusions give an overview to the contents discussed.

Chapter 2, *Strangely revealing*, orients the reader to the significance of creativity to advertising industry. After introducing the historical content of creativity, the author progresses through a phenomenological account of creativity (see Heidegger), from different practitioners' points of view. Creatives trust on their experiences to reach a "positive indeterminacy" (poetics) that is assembled to produce a desired effect of some sort. Modes of advertising (evoking and revealing) and diffe-

rent concepts as co-creation and engagement are introduced.

Chapter 3, *The poetics of advertising*, begins by assessing the nature of creative advertising, and describes under the umbrella of poetics the aesthetic properties of advertising media and models of audience engagement to avoid interruption. Differences between art and advertising are also exposed. He confronts the concept of “distillation of complexity” and a more recent pictorial conception of advertising, especially in the digital context where advertising might be better thought of as an event than a “fixed” text, where the role of target audiences in production is fundamental.

Chapter 4, *Playfull combinations*, addresses the broader concept of creativity. Based on Csíkszentmihályi (1997), creativity is considered as a new and valuable product for a group of people in a period of time. It also describes the traits of creative people, details of the historical meaning of creativity, and highlights *play* as a crucial developer of the modern concept. He also develops Hesmondhalgh's notion of “symbolic creator” (2006) and associates it with semiotics. Koestler's bisociation (1964) and Boden ideas (2004, 2010) of exploration and transformation are also explored, and related to advertising.

Chapter 5, *Sentational dimensions*, deals with creativity in relation to affect and sensation, and explores different areas as cognitive neuroscience, neuropsychology and psychology. It explores how to engage mind and body through affect, as a responsible “tool” that can be modulated by aesthetics (typography, photography...) and by aesthetic events that use the multisensory nature of image making. The goal is to “capture attention in a crowded environment, modulate so to engender unique sensations, and achieve a desired strategic outcome”. Events, *machinic* arrangements considered affective in nature, are seen as less mediated than contrived commercials.

Chapter 6, *Vivid living, excess and the market place*, develops a transgressive approach to

creativity. It is seen “as that disturbing and deconstructive force that prompts us to question dyadic notions”. Archetypes of transgressions are investigated in relation to advertising and the market place, through lens of folk culture, carnival... *Heterology* notion (Bataille, 2007) is studied as the opposition to make the same. This is often used by advertising corporations through humor (carnival), with the purpose to stand out. Advertising may be seen as a risk-taking creation of spectacles through participation in events with not beyond utility.

Chapter 7, *Creativity and the counter-enlightenment*, surveys the impact of different philosophers (late eighteenth and the early nineteenth centuries), on what we understand today as creativity. It is understood as “the capacity to create and fashion, within indeterminate environments, emotional and sensational understanding”. Qualitative knowledge, affect, unique experiences and creative engagement are used in opposition to scientific rationalism. Bill Bernbach is heir of this ideas: feeling, stirring people, imagination, talent, disavowal of academics, the role of science in creative advertising, dangers in playing safe, the centrality of the insights...

Chapter 8, *Embodying culture*, introduces the concept of biosemiotics. It explores the sign making (semiosis) of environment. In this sense, advertising based on events attempts to transform the perception of an environment through symbolism, sensation mapping, leading emotions, affection... Creativity is understood as the relationship between signification and its indeterminacy background. Creativity willfully transforms local relations for given ends. Meanings are created through relationships. Sign based advertising purpose is to be noticed and stand out from wider environmental stimuli. Consumers' participation is key in a creative act (more sensory, more sensational).

Chapter 9, *Concrescence and the unfashionably new*, does not address directly to advertising. It explores the Whitehead notion of con-

crecence —the capacity to bring something new and valuable—. Creativity shapes within malleable, not-fixed and indeterminate environments. It mobilizes new formations, organizations and events. Creative artefacts are not seen in a deterministic way (predictable), but in a scholastic one (unpredictable). In this moment, a bifurcation point appears, where creative logic arises to change the system or status quo remains.

In Chapter 10, *Excessive media*, advertising creativity and philosophy are put together. In nowadays advertising, traditional textual use of media as a way of representation seems to be in crisis. New media affordances can engage potential consumers. New advertising creativity is based on sites of engagement, sensations... The use of expertise in media and ecological simulation “employ media to generate a less mediated experience of a more

immediate nature”. In the event context, creativity is seen as the capacity to explore and disclose new potential from what might be appropriated as media. Creativity is on media (co-production, transmediation, participation...), not in media.

To sum up, McStay raises a very novel approach to think about advertising creativity from philosophy. His style is similar to Spanish Marina philosopher's book *Teoría de la inteligencia creadora* (2000). This book reminds to Daniel Solana's *Postpublicidad* (2010), but with a strong philosophical background. Advertising industry talks about *new* concepts (co-creation, engagement...) to be able to sell, but they may be found already in philosophy. Should future advertising creatives read more philosophy? This book might have the answer.

**David Roca**