

**Graphic Creativity**

Code: 103147  
ECTS Credits: 6

Degree	Type	Year	Semester
2501935 Advertising and Public Relations	OT	4	1

**Contact**

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**Use of Languages**

Principal working language: spanish (spa)  
Some groups entirely in English: No  
Some groups entirely in Catalan: Yes  
Some groups entirely in Spanish: Yes

**Prerequisites**

ERASMUS AND MOBILITY  
ERASMUS AND MOBILITY STUDENTS INTERESTED IN THIS SUBJECT,  
BY THE SPECIAL METHODOLOGY AND THE LIMITATION OF LABORATORY SPACES, WHICH CAN LIMIT  
THE COUPLE OF REGISTRATION WITH WAITING LIST,  
IT IS ESSENTIAL TO CONCERT AN INTERVIEW AT THE BEGINNING OF SEPTEMBER, OR IN ANY CASE  
ALWAYS BEFORE THE BEGINNING OF CLASSES,  
WITH PROFESSOR Leonor Balbuena to email: Leonor.Balbuena@uab.cat

WILL NOT BE TAKEN AFTER

**Objectives and Contextualisation**

GRAPHIC CREATIVITY is the ability to find creative solutions to problems posed by communication through graphic products.

The Graphic Creativity subject addresses the process of making graphic and visual advertising pieces from conceptualization to final art.

Branding will be the conceptual axis of the subject. Starting from the communication need of a brand, the activities of the course are proposed. A transversal knowledge between visual culture, creativity, communication and graphic design is proposed.

Objectives:

- Carry out real branding and graphic branding projects
- Research and identify elements of brand analysis and communication issues relevant to a client
- Experience techniques and methods of design and graphic communication
- Implement conceptual, communicative, and expressive aspects in a real project
- Defend a project professionally and with a graphic basis

**Competences**

- Demonstrate knowledge of photographic composition theories.

- Demonstrate knowledge of the structure and functions of the technological context that plays a role in the advertising communication process.
- Introduce changes in the methods and processes of the field of knowledge to provide innovative responses to the needs and demands of society.
- Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
- Students must be capable of collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.
- Take account of social, economic and environmental impacts when operating within one's own area of knowledge.
- Take sex- or gender-based inequalities into consideration when operating within one's own area of knowledge.
- Use one's imagination with flexibility, originality and ease.

## Learning Outcomes

1. Analyse a situation and identify its points for improvement.
2. Analyse the sex- or gender-based inequalities and the gender biases present in one's own area of knowledge.
3. Communicate using language that is not sexist or discriminatory.
4. Consider how gender stereotypes and roles impinge on the exercise of the profession.
5. Critically analyse the principles, values and procedures that govern the exercise of the profession.
6. Explain the explicit or implicit code of practice of one's own area of knowledge.
7. Identify situations in which a change or improvement is needed.
8. Identify the most significant features of the advertising photography tradition.
9. Identify the social, economic and environmental implications of academic and professional activities within one's own area of knowledge.
10. Propose new methods or well-founded alternative solutions.
11. Propose new ways to measure the success or failure of the implementation of innovative proposals or ideas.
12. Propose projects and actions that incorporate the gender perspective.
13. Propose viable projects and actions to boost social, economic and environmental benefits.
14. Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.
15. Students must be capable of collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
16. Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.
17. Use one's imagination with flexibility, originality and ease.
18. Use technological instruments for the composition and editing of graphic messages.
19. Use the framing, exposure and editing techniques characteristic of photography.
20. Weigh up the impact of any long- or short-term difficulty, harm or discrimination that could be caused to certain persons or groups by the actions or projects.
21. Weigh up the risks and opportunities of both one's own and other people's proposals for improvement.

## Content

BLOCK 01. Design and visual culture

Visual culture and communication

Analysis and trends

influencers. Referents of design and graphic communication

BLOCK 02. Branding and Graphic Brand  
 Brand Creativity  
 branding methodology  
 Conceptualization and storytelling  
 Exploration and proposals  
 digital ecosystem

BLOCK 03. Personal branding.  
 Find your story. Who are you?  
 methodologies

## Methodology

An active methodology based on projects will be applied, with an emphasis on learning by doing.

The proposal is to carry out different advertising projects at a corporate level, and from branding.

The working group will form an agency or study and will carry out the stipulated challenges in relation to the worked blocks.

PROJECT: The methodology follows the concept of Active Learning. Through the orientation of the teaching team and the initial planning of the face-to-face sessions, through the integrated modules of theory and practice, each team is in charge of developing a final activity or challenge (PROJECT: AGENCY PORTFOLIO (web)), in which the student will also have individual responsibilities. Active Learning also includes virtual materials and activities that help complement the process, such as didactic cards, reading materials, and analysis.

INDIVIDUAL PROJECT: The student will have the opportunity to carry out an individual graphic project.

TUTORING: The tutoring will be permanent, work will be based on continuous feedback and meetings to corroborate the progress of the students. The tutoring days will also be the days of pre-delivery and follow-up.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
THEORETICAL AND PRACTICAL SESSIONS	52.5	2.1	5, 2, 1, 17, 3, 6, 8, 9, 7, 21, 10, 11, 12, 13, 16, 14, 15, 18, 19, 4, 20
Type: Supervised			
TUTORING	7.5	0.3	17, 3, 12, 16, 14, 15, 4
Type: Autonomous			
INDIVIDUAL STUDY	82.5	3.3	5, 2, 1, 17, 3, 6, 8, 9, 7, 21, 10, 11, 12, 13, 16, 14, 15, 18, 19, 4, 20

## Assessment

The evaluation activities are:

- Activity 1. Catalog of trends, 10% of the final grade
- Activity 2. Redesign, 15% of the final grade
- Activity 3. Graphic brand. 360°, 30% of the final grade
- Activity 4. Personal branding, 20% of the final grade
- Activity 5. Digital memory Portfolio study, 15% of the final grade
- Activity 6. Tutorials, 10% of the final grade

In order to pass the subject, it is necessary to obtain a minimum grade of 5 in all activities.

#### Recovery

Students will have the right to retake the subject if they have been evaluated from the set of activities, the weight of which is a minimum of 2/3 of the total grade for the subject. To be able to appear for the recovery of the subject, it will be necessary to have obtained an average grade of 3.5. The activities that are excluded from the recovery process are: Activity 1 and 5.

#### Plagiarism

In the event that the student performs any irregularity that may lead to a significant variation of an evaluation act, this evaluation act will be graded with 0, regardless of the disciplinary process that could be instructed. In the event that several irregularities occur, in the acts of evaluation of the same subject, the final grade for this subject will be 0.

### Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Group (digital) / individual project report and portfolio creation (group)	75%	5.5	0.22	5, 2, 1, 17, 3, 6, 8, 9, 7, 21, 10, 11, 12, 13, 16, 14, 15, 18, 19, 4, 20
Practical sessions	15%	1.5	0.06	5, 1, 17, 9, 7, 21, 10, 11, 13, 16, 14, 15, 18, 19
Tutoring	10 %	0.5	0.02	5, 2, 1, 17, 3, 6, 9, 7, 21, 10, 11, 12, 13, 16, 14, 15, 4, 20

### Bibliography

#### Fundamental

Argüello, Jorge. Identidad e imagen corporativa [Jorge Argüello]. Santa Fe, Argentina: [El Cid Editor], 2011. Print.

Chaves, Norberto. Marca gráfica corporativa, institucional y de lugar / Norberto Chaves. Madrid: Experimenta, 2021. Print.

Costa, Joan (Costa Solà-Sagalés). La Imagen de marca: un fenómeno social / Joan Costa. Barcelona [etc: Paidós, 2004. Print.

Kopp, Rudinei. "Changeable graphic design to hypermodern brands/Design grafico cambiante para marcas hipermodernas." *Comunicação, Mídia e Consumo* 12.34 (2015): 124-. Print.

Wheeler, Alina. Diseño de marcas / Alina Wheeler. Quinta edición. Madrid: Ediciones Anaya Multimedia, 2018. Print.

#### Recommendable

Barker, Melissa S. et al. *Social Media Marketing: a Strategic Approach* / Melissa S. Barker, Donald I. Barker, Nicholas F. Bormann, Mary Lou Roberts, Debra Zahay. Second edition. Australia;: Cengage Learning, 2017. Print.

Gardetti, Miguel Ángel., and María Laura. Caruso. *Lujo Sostenible: Creación, Desarrollo y Valores de una Marca*. Ciudad Autónoma de Buenos Aires: LID Editorial, 2020. Print.

Landa, Robin., and Miguel A. Mourelle Saugar. *Diseño gráfico y publicidad: fundamentos y soluciones* / Robin Landa; [traductor Miguel Ángel Mourelle Saugar]. Madrid: Anaya Multimedia, 2011. Print.

Jijena Sánchez, Rosario. *Imagen profesional y corporativa como mejorarla, sostenerla o revertirla* / Rosario Jijena Sánchez. Buenos Aires, Argentina: Nobuko, 2011. Print.

*To be or not to be: el papel del diseño en la construcción de identidades*. Barcelona: Fundación Historia del Diseño, 2020. Print.

## **Software**

The software needed to develop the subject is: Affinity Photo, Publisher, Designer, or Adobe Photoshop, Illustrat