

Audiovisual Creativity

Code: 103148
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: catalan (cat)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: No

Prerequisites

In order to take this subject, students must have knowledge related to creative processes and audiovisual production. In the case of graduate students, they must have taken the following courses: Creativity in advertising; Creative Processes and Techniques; Written and Audiovisual Communication Languages; and Audiovisual Advertising Production.

Objectives and Contextualisation

The subject Creativity in Advertising and Public Relations, with a total of 24 compulsory ECTS and 30 optional ECTS, is developed practically throughout the entire Degree (from this link you can access the information that appears in the degree report <http://www.uab.es/Document/518/769/Memoria%20GRAU%20de%20Publicitat%20i%20relacions%20publiques>). This is a subject made up of nine subjects, the main objective being to provide students with the relevant tools so that they are able to apply creative processes in advertising and public relations for the development of advertising and public relations actions and campaigns.

In the specific case of Audiovisual Creativity, we will focus on advertising formats that require a creative use of sound and image, experimenting with the multiple narrative and expressive possibilities offered by sound and visual montage. It is for this reason that special attention will be paid to the creation of characters, the construction of environments, landscapes and perspectives, the treatment of time and audiovisual narrative, genres and formats not strictly advertising, and also aspects such as the architecture of the audiovisual rhythm, semantics and aesthetics of audiovisual montage, etc.

The course aims to serve students to train them in the innovative approach of audiovisual advertising, as well as in other emerging formats, and especially to determine which components of audiovisual language and which production techniques are the most appropriate according to the message and the platform on which it is intended to disseminate.

Competences

- Demonstrate knowledge of the narrative and expressive characteristics of a creative advertising message.
- Demonstrate knowledge of the narrative and expressive characteristics of audiovisual languages.

- 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 different theories and techniques in the graphic composition of texts.
- 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. Classify aesthetic theories and techniques that play a role in advertising's graphic design and art management.
4. Communicate using language that is not sexist or discriminatory.
5. Consider how gender stereotypes and roles impinge on the exercise of the profession.
6. Critically analyse the principles, values and procedures that govern the exercise of the profession.
7. Distinguish the fundamental principles of relational dialectics between repeatability and originality-innovation.
8. Explain the explicit or implicit code of practice of one's own area of knowledge.
9. Identify situations in which a change or improvement is needed.
10. Identify the fundamental principles of recognition and significant difference.
11. Identify the social, economic and environmental implications of academic and professional activities within one's own area of knowledge.
12. Propose new methods or well-founded alternative solutions.
13. Propose new ways to measure the success or failure of the implementation of innovative proposals or ideas.
14. Propose projects and actions that incorporate the gender perspective.
15. Propose viable projects and actions to boost social, economic and environmental benefits.
16. Recognise the basic principles of audiovisual performance before a microphone and camera.
17. 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.
18. 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.
19. Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.
20. Use one's imagination with flexibility, originality and ease.
21. Use technological instruments for the composition and editing of graphic messages.
22. 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.
23. Weigh up the risks and opportunities of both one's own and other people's proposals for improvement.

Content

Contents

- 1.- Audiovisual advertising formats: from traditional campaigns to new windows. Creative templates.
- 2.- Audiovisual advertising narrative: narrative approach, character construction, dialogues, etc.
- 3.- Architecture of time and space in the audiovisual advertising narrative. Rhythm.
- 4.- Sound images vs. visual images / sound identity vs. visual identity
- 5.- Creative use of phonesthetic expression. Sound syntax and locution applied to audiovisual advertising.
- 6.- New windows and new formats.

Methodology

Although it is a fundamentally practical subject, Audiovisual Creativity is based on theoretical contents that will be developed in some programmed theoretical sessions. Attendance will be compulsory.

The practices, in group, will be developed in the image and sound laboratories or outdoors, as appropriate. Attendance will also be compulsory. In the practical sessions, tasks of creation and planning of the advertising products to be produced during the course will be carried out, as well as the PP Meeting before the filming and, finally, the recording of the different advertising products.

The Virtual Campus will publish the detailed planning of themes and exercises to be developed, as well as the specific spaces where the different work sessions will take place.

Some of the practices may be modified due to the unforeseen events of COVID19 becoming individual in some cases.

The teacher has the possibility to vary some of the contents and practices in case of setbacks by COVID19, trying to facilitate the day to day of the students.

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			
Sound and audiovisual planning, production and editing	34.5	1.38	20, 16
Theoretical lessons	15	0.6	20, 16
Type: Supervised			
Mentoring	7.5	0.3	16
Type: Autonomous			
Preparation of internships, preparation of tests, etc.	85	3.4	20, 16

Assessment

CONTINUOUS EVALUATION

* The dates on which the different activities will be carried out will be communicated at the beginning of the course and will be published in a timely manner in the moodle classroom (virtual campus).

- ACTIVITIES:

1. TRUCHOS (20%)

In order to be evaluated for this activity it will be necessary to have attended 85% of sessions of each modality (theory and practice) during the period of the activity. Teamwork.

The activity will consist of the production of a piece to be presented to the Drac Novell awards in the categories "Audiovisual" and "Radio". The creative briefing, the creativity of the proposed idea and the quality of the audiovisual production will be valued.

2. ADVERTISING INNOVATION (IMAGE / SOUND) (30% / 30%)

In order to be evaluated for this activity it will be necessary to have attended 85% of the sessions of each modality (theory and practices) during which the creation, planning and production of sound and audiovisual innovation formats will be carried out. Teamwork.

The activity will consist of the elaboration of advertising materials that respond to criteria of innovation with respect to the formats and the treatment of the audiovisual languages. For the elaboration of these materials it will be necessary: to prepare creative briefing and to propose concept, to raise the campaign and the pieces determining its format and treatment, to do tasks of preproduction (PPM), production and post-production.

It will be essential (separate evaluations) that at least two pieces have been developed: one will focus on sound processing (30%) and the other on image processing (30%).

3. AUDIOVISUAL ADVERTISING PRODUCTION (20% -15% project + 5% public presentation)

Individually elaborated analysis work. The specific characteristics of the work will be discussed in class and will be made public in the moodle classroom (Virtual Campus). The work will consist of the description or analysis of a storytelling transmedia campaign, branded content, etc., or the description and analysis of an audiovisual advertising production company.

The work will be delivered in January and will be publicly presented.

REEVALUATION

In order to take part in the reevaluation activities, the student must have done at least 2/3 of the evaluation activities of the subject and must have reached a minimum grade of 3.5 in the evaluation activity that has been suspended.

1. ACTIVITY: AUDIOVISUAL ADVERTISING PRODUCTION

The re-evaluation will consist of the repetition of the work.

2. ACTIVITIES: TRUCHOS, ADVERTISING INNOVATION (IMAGE / SOUND)

The re-evaluation will consist of a synthesis work containing creative briefing, concept, formatting, pre-production and scripts of an advertising campaign.

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 evaluation acts of the same subject, the final grade for this subject will be 0.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
AD INNOVATION (SOUND)	30%	2	0.08	20, 3, 7, 10, 17, 18, 16, 21
ADVERTISING INNOVATION (IMAGE)	30%	2	0.08	20, 3, 7, 10, 12, 15, 17, 18, 16, 21
AUDIOVISUAL ADVERTISING PRODUCTION	20%	2	0.08	6, 2, 1, 8, 11, 9, 5, 22
TRUCHOS	20%	2	0.08	20, 4, 23, 13, 14, 19, 16, 21

Bibliography

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FERNÁNDEZ DíEZ, Federico; MARTÍNEZ ABADÍA, José (1999): *Manual básico de lenguaje y narrativa audiovisual*. Ed. Paidós. Barcelona.

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Gotham Writers' Workshop (2012): *Escribir ficción (Guías del escritor / Textos de referencia)*. Alba, Madrid.

GUBER, Peter (2011): *Storytelling para el éxito*. Ed. Urano. Barcelona.

LOIZATE, Maite (2015): *Storytelling transmedia. Factores que influyen en la participación activa del usuario en campañas publicitarias basadas en estrategias de storytelling transmedia*. Màster d'Estratègia i Creativitat Interactives. Universitat Autònoma de Barcelona.

MILERSON, Gerald. (2009): *Realización y producción en televisión*. Ed. IORTV.

MORALES, Fernando. (2013): *Montaje audiovisual. Teoría, técnica y métodos de control*. Ed. UOC, Barcelona.

MORENO, Isidro. (2003): *Narrativa audiovisual publicitaria*. Ed. Paidós Ibérica. Barcelona.

Neopublicitat (Trípodos: llenguatge-pensament-comunicació) (2011). Universitat Ramon Llull. Facultat de Ciències de la Comunicació.

PHILLIPS, A (2012): *A Creator's Guide to Transmedia Storytelling*. McGraw Hill.

RODRÍGUEZ BRAVO, Ángel.: *La dimensión sonora del lenguaje audiovisual*. Ed. Paidós, Barcelona, 1998.

SCOLARI, Carlos (2013): *Narrativas transmedia. Cuando todos los medios cuentan*. Deusto, Barcelona.

SALAS, Carlos(2017): *Storytelling. La escritura mágica*. Mirada Mágica SRL., Madrid.

OTHER TITLES:

ARCOS, Núria y PERONA, Juan José: "Modalidades, usos y presencia de la ficción como recurso creativo en la publicidad radiofónica". Revista Anàlisi, núm. 43 (2011). Enllaç:
<http://www.analisi.cat/ojs/index.php/analisi/article/view/n43-arcos-1-19/0>

BAÑOS, M.: *Las Palabras en la publicidad : el redactor publicitario y su papel en la comunicación publicitaria*. Ed. Laberinto. Madrid, 2009.

PÉREZ RUFIL , J. P.: "El ritmo del spot de televisión actual. Narrativa audiovisual y categorías temporales en el palmarés del Festival Cannes Lions 2007". En Revista Zer Vol. 14 - Núm. 27 (2009). Enllaç: <http://www.ehu.es/zer/hemeroteca/pdfs/zer27-05-perez.pdf>

PERONA, J.J.: "Formatos y estilos publicitarios en el prime-time radiofónico español: Infrautilización y sequía de ideas". Revista Zer, núm, 23 (2007). Enllaç: <http://www.ehu.es/zer/hemeroteca/pdfs/zer23-11-perona.pdf>

Software

Word / Pages / Open Office

Power Point / KeyNote / Canva