Creative Processes and Techniques

Code: 103142
ECTS Credits: 6

Degree	Type	Year	Semester
2501935 Advertising and Public Relations	OB	3	1

Contact

Name: Cecilia Pilar Luján Bellon

Email: patricia.lujan@uab.cat

Teaching groups languages

You can check it through this link. To consult the language you will need to enter the CODE of the subject. Please note that this information is provisional until 30 November 2023.

External teachers

Antonio Rodríguez Ríos

Carol Serra

Prerequisites

None

Objectives and Contextualisation

1. Provide a brief theoretical basis on what creativity is, its processes and techniques, the importance of nourishing oneself through references and knowledge of people and creative projects from a broad and multifaceted perspective.
2. Know and study the creative processes and techniques of ideation, in general, and advertising, in particular.
3. Practice various creative techniques in order to provide tools for the creation of great ideas and creative developments from an advertising point of view.
4. Learn to think in a disruptive way, to feed on references and referents through daily activities, experiment and share ideas.
5. Work as a team putting into practice the theoretical and practical knowledge of the subject.
6. Carry out a final project with a powerful idea capable of becoming a Revolution to which thousands of people join.
7. Apply the gender perspective in project research, in the search for creative and bibliographic references, as well as make use of an inclusive and non-sexist language.
8. Have fun and discover that we are all creative.

Competences

- Apply creative techniques in writing advertisements.
- Demonstrate knowledge of the narrative and expressive characteristics of a creative advertising message.
- 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 be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
- 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. Apply the strategic principles that determine a campaign to developing a creative briefing.
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. 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.
17. 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.
18. Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.
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

1. What is Creativity.
2. The Creative Process.
3. References
4. Creative Techniques
   635
   Mind Mapping
   Lateral thinking / Six Hats
   Brainstorming
   Sensanation
   Fantasy Grammar
   Lotus Flower
   DO IT
   Hall of fame
   SCAMPER

   And sessions on topics/books/authors that are not exactly creative techniques but help you think "out of the box".
   A Whack on the Side of the Head. How You Can Be More Creative
   Steal like an artist
   Fail it!
   Moodboard

Methodology

The calendar will be available on the first day of class. Students will find all information on the Virtual Campus: the description of the activities, teaching materials, and any necessary information for the proper follow-up of the subject.

Methodology

To the theoretical part on creative processes and techniques will be added:

- Practical exercises in group or individual.
- Viewing of campaigns, projects, products, content, talks, articles...
- Continuous search for surprising and interesting references that can inspire the group. IG Profile @inspirationalmagazine
- Individual work "My Creative Notebook".
- Final group work. Revolution Makers.
  We will create and "brand" a Revolution capable of being followed by thousands of people.

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			
Seminars and practices	37.5	1.5	3, 20, 4, 7, 8, 10, 11, 23, 14, 18, 17, 21
Theory sessions	15	0.6	2, 1, 3, 20, 4, 7, 10, 11, 9, 23, 12, 13, 14, 15, 19, 18, 16, 17, 21, 5, 22
Type: Supervised			
Tutorials	8	0.32	20
Type: Autonomous			
Exercises, practice, reading texts, watching campaigns and self-study.	84.5	3.38	6, 2, 1, 20, 4, 7, 8, 10, 11, 9, 23, 12, 14, 15, 18, 16, 17, 21, 5, 22

Assessment

1. Self-assessment -> 5%

Self-criticism is key when working with ideas.
No one knows better than you what you have done during the course.
Honestly evaluate your effort, your desire to work, the originality of your ideas, the tireless search for new references, the books you have read, your evolution... Everything that has made your creative muscle grow and stimulate your desire to find new creative paths throughout the year.
A 10, if not real, is not an option.

2. Realization of practices in class -> 20%

Practices in class and out of class are compulsory.

3. Individual practical work "My Creative Notebook" -> 35%

The idea books will be delivered on the appointed day and will be returned after 6 months of custody.

It will be valued:

- Constancy and daily work.
- The solutions to the practical exercises proposed in class.
- Own creative ideas.
- Creative thoughts and references.
- The use of the creative techniques learned.
- The visual expression of the content through images, mind maps, drawings, photographic clippings.
- And, in general, any original idea that contributes to the creative work being done on a daily basis. We hope that you have been fed with creativity every day and that you have searched for great ideas throughout the course.

4. Work and Final Presentation: Revolution Makers -> 40%

It will be valued:

- Originality, simplicity, organization and formal development.

- The oral presentation, in an understandable, entertaining, simple and clear and structured way of the work.
- The presentation of all the members of the group.
- The formal and final delivery of the campaign to launch a revolution likely to be followed by thousands of people.

Recovery

Students will be entitled to the revaluation of the subject. They should present a minimum of activities that equals two-thirds of the total grading.

Resubmit the corrected and improved practices and / or the Final Work that has not been approved.

"My Creative Notebook" activity is excluded from the recovery process as it is a project to be carried out on a daily basis.

Single assessment system

This subject doesn't provide for the single assessment system.

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
Classroom Practice	20%	1	0.04	6, 2, 1, 3, 20, 4, 7, 8, 10, 11, 9, 23, 12, 13, 14, 15, 19, 18, 16, 17, 21, 5, 22
Individual practical work "My Creative Notebook"	35%	1.5	0.06	2, 1, 20, 4, 10, 9, 14, 15, 19, 18, 16, 17, 5, 22
Self appraisal	5%	0.5	0.02	6, 2, 1, 20, 4, 11, 12, 13, 14, 15, 19, 5, 22
Work and Final Presentation: Revolution Makers	40%	2	0.08	6, 2, 1, 3, 20, 4, 7, 8, 10, 9, 23, 12, 13, 14, 15, 19, 18, 16, 17, 21, 5, 22

Bibliography

Mandatory readings

Pricken, M. (2009). Publicidad creativa. Ideas y técnicas de las mejores campañas internacionales. Barcelona: Gustavo Gili
Martín Barranco, M. (2021). Ni por favor ni por favora. Cómo hablar con lenguaje inclusivo sin que se note (demasiado). Catarata

Complementary readings

Aced, C. (2013). Relaciones públicas 2.0: Cómo gestionar la comunicación corporativa en el entorno digital. Barcelona: Editorial UOC

Adair, J. E. (2009). The Art of Creative Thinking: How to Be Innovative and Develop Great Ideas. Kogan Page

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Arden, P. (2008). Pienses lo que pienses piensa lo contrario. London: Maeva

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Goldberg, E. (2019). Creatividad: El cerebro humano en la era de la innovación. Barcelona: Crítica

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Harrison, G. P. (2013). Think: Why You Should Question Everything.New York: Prometheus

Herrera, E. y F. Iñurritegui, L. (2018). Historias que marcan Origen y significado de 50 marcas gráficas. Barcelona: Gustavo Gili

Holiday, R. (2019). El Ego es el enemigo. Ciudad de México: Paidós

Jardí, Enric. (2012). Pensar con imágenes. Barcelona: Gustavo Gili

Jenkins, H. y Ford, S. (2015). Cultura transmedia. La creación de contenido y valor en una cultura en red. Barcelona: Gedisa

Joannis, H. (1986). El Proceso de creación publicitaria. Planteamiento, concepción y realización de los mensajes. Bilbao: Deusto.

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Kaufman, J. C. (2016). Creativity 101. New York: Springer Publishing Company

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Software

No software required.