

| Degree | Type | Year |
|--|------|------|
| 2501935 Advertising and Public Relations | OB | 3 |

Contact

Name: Patricia Luján Bellon

Email: patricia.lujan@uab.cat

Teachers

Patricia Lazaro Pernias

Antonio Rodriguez Rios

Carolina Serra Folch

Teaching groups languages

You can view this information at the [end](#) of this document.

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.

Learning Outcomes

1. CM15 (Competence) Devising creative and persuasive messages that respond to the communication needs of advertising agencies without violating the democratic values or the fundamental rights of the public.
2. KM20 (Knowledge) List the stages and strategies of the creative process involved in the development of an advertising campaign, from conceptualisation and creative briefing to execution.
3. SM14 (Skill) Apply techniques that enhance the originality and flexibility of thought to generate creative ideas that respond to communication problems.

Content

1. What is Creativity.
2. The Creative Process.
3. References
4. Creative Techniques
 - 635
 - Mind Mapping
 - Lateral thinking / Six Hats
 - Brainstorming
 - Sensation
 - 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

Activities and Methodology

| Title | Hours | ECTS | Learning Outcomes |
|--|-------|------|-------------------|
| Type: Directed | | | |
| Seminars and practices | 37.5 | 1.5 | CM15, KM20, SM14 |
| Theory sessions | 15 | 0.6 | CM15, KM20, SM14 |
| Type: Supervised | | | |
| Tutorials | 8 | 0.32 | CM15, KM20, SM14 |
| Type: Autonomous | | | |
| Exercises, practice, reading texts, watching campaigns and self-study. | 84.5 | 3.38 | CM15, SM14 |

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.

Assessment

Continous Assessment Activities

| Title | Weighting | Hours | ECTS | Learning Outcomes |
|--|-----------|-------|------|-------------------|
| Classroom Practice | 20% | 1 | 0.04 | CM15, KM20, SM14 |
| Individual practical work "My Creative Notebook" | 35% | 1.5 | 0.06 | CM15, SM14 |
| Self appraisal | 5% | 0.5 | 0.02 | CM15, KM20, SM14 |
| Work and Final Presentation: Revolution Makers | 40% | 2 | 0.08 | CM15, KM20, SM14 |

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 have the right to recover the subject if they have been evaluated on the set of activities, the weight of which is a minimum of 2/3 of the total grade for the subject. The recoverable evaluation activities are: the work final and practices. The practices will be recovered with a theoretical-practical test. In the case of the work, it must be submitted corrected and improved.

The activity "My Creative Notebook" is excluded from the recovery process because it is a project to be carried out daily throughout the course.

Single assessment system

The single evaluation system for the subject is based on the following percentages:

A) 25% Theoretical-practical test. It must be approved (5 or more) to pass the subject (essential condition).

B) 40% Delivery of a final project: Revolution Makers

C) 35% Creative notebook

A (25%) + B (40%) + C (35%) = 100% FINAL GRADE FOR THE SUBJECT

Single assessment recovery

Students will have the right to recover the subject if they have been evaluated on the set of activities, the weight of which is a minimum of 2/3 of the total grade for the subject.

The single assessment activities that can be recovered are: the work and the theoretical-practical test.

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.

Bibliography

Mandatory readings

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

Álvarez Ruiz, A. (2017). La magia del planning. Cómo utilizar la planificación estratégica para potenciar la eficacia de la comunicación. Madrid: ESIC editorial

Andrews, M. (2016). Persuasión. 33 técnicas publicitarias de influencia psicológica. Barcelona: Gustavo Gili

Andrews, R. j. (2019). Info We Trust: How to Inspire the World With Data. New Jersey: John Wiley & Sons

Anthony, J. (2015). Be Creative. A Quick Guide to Developing Brilliant Ideas & Unlocking Your Creative Potential. Jay Anthony Writing

Arden, P. (2005). Usted puede ser lo bueno que quiera ser. London: Phaidon

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

Banet-Weiser, S. (2012). Authentic™: The Politics of Ambivalence in a Brand Culture. New York: New York University Press

Bernard, A. (2020). Theory of the Hashtag. Cambridge: Polity Press

Blackmore, S. (2000). La máquina de los memes. Barcelona: Paidós

Bogusky, A. y Winsor, J. (2009). Baked In. Creating products and businesses that market themselves. Chicago: Agate

Brown, T. (2019). Change by Design. How Design Thinking Transforms Organizations and Inspires Innovation. New York: HarperBusiness

Buzan, T. (2004). Cómo Crear Mapas Mentales. Barcelona: Urano

Catmull, E. (2014). Creatividad, S.A.: Cómo llevar la inspiración hasta el infinito y más allá. Barcelona: Conecta

D&AD. (2011). The Copy Book. How some of the best advertising writers in the world write their advertising. London: Taschen

D&AD. The Art Direction Book.

De Bono, E. (1998). El pensamiento lateral: Manual de creatividad. Barcelona: Paidós

De Bono, E. (2008). Seis sombreros para pensar. Barcelona: Paidós

De Bono, E. (2015). Serious Creativity: How to Be Creative Under Pressure and Turn Ideas Into Action. London: Vermillion

Fallon, P. y Senn, F. (2007). Exprime la idea. Madrid: LID

Farran Teixidó, E. (2016). Desde la trinchera: Manual de supervivencia en creatividad publicitaria. Barcelona: Editorial UOC

Fill, C., Hughes, G. y de Francesco, S. (2013). Advertising: Strategy, Creativity and Media. Pearson Education Limited

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

grupo autónomo a.f.r.i.k.a., BRUNZELS, S. y BLISSET, L. (2006). Cómo acabar con el mal: Manual de guerrilla de la comunicación. Virus

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.

Johnson, S. (2011). Where Good Ideas Come From. The Natural History of Innovation. Penguin

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

Kelley, T. y Kelley, D. (2013). Creative Confidence: Unleashing the Creative Potential Within Us All. New York: Crown

- Kelley, T. y Littman, J. (2010) Las diez caras de la innovación. Estrategias para una creatividad excelente. Madrid: Paidós
- Kelso, T. (2018). The Social Impact of Advertising: Confessions of an (Ex-)Advertising Man. Lanham: Rowman & Littlefield Publishers
- Kessels, E. (2016). ¡Qué desastre! Cómo convertir errores épicos en éxitos creativos. London: Phaidon Press
- Kleon, A. (2017). Roba como un artista. Un cuaderno para cleptómanos creativos. Barcelona: Gustavo Gili
- Kleon, A. (2019). Keep Going: 10 Ways to Stay Creative in Good Times and Bad. New York: Workman Publishing
- Krause, J. (2012). The Logo Brainstorm Book: A Comprehensive Guide for Exploring Design Directions. Cincinnati, Ohio: HOW Books
- Lamarre, G. (2018). La vía del creativo: Guía para reinventar nuestra práctica y nuestra mirada. Barcelona: Gustavo Gil
- Landa, R. (2016). Advertising by Design: Generating and Designing Creative Ideas Across Media. Hoboken: John Wiley & Sons
- Lanier, J. (2011). Contra el rebaño digital : un manifiesto. Barcelona: Debate
- Lupi, G. (2016). Dear Data. London: Particular Books
- MacLeod, H. (2009). Ignore Everybody: And 39 Other Keys to Creativity. New York: Portfolio
- Mahon, N. (2012). Ideación. Cómo generar grandes ideas publicitarias. Barcelona: Gustavo Gili
- Martín Barranco, M. (2020). Mujer tenías que ser: La contrucción de lo femenino a través del lenguaje: Catarata
- Nielsen, D. y Thurber, S. (2018). Conexiones creativas. Barcelona: Gustavo Gili
- Obradors, M. (2007). Creatividad y generación de ideas. Universitat de Valencia. Servei de publicacions
- Padilla, M. (2012). El kit de la lucha en Internet. Madrid: Traficantes de Sueños
- Peirano, M. (2019). El enemigo conoce el sistema: Manipulación de ideas, personas e influencias después de la economía de la atención. Barcelona: Debate
- Pérez Latre, F. J. (2017). Marcas humanas. Fundamentos de la publicidad en el siglo XXI. Barcelona: Editorial UOC
- Pinar Selva, M. L. (2010). Creatividad Publicitaria y nuevas formas de comunicación. Documentación. Universidad Complutense de Madrid. Área de Ciencias Sociales, Madrid, España <https://eprints.ucm.es/11256/>
- Pressman, A. (2019). Design Thinking: A Guide to Creative Problem Solving for Everyone. New York: Routledge
- Pricken, M. (2009). Publicidad creativa. Ideas y técnicas de las mejores campañas internacionales. Barcelona: Gustavo Gili
- Rodari, G. (1977). Gramática de la fantasía: introducción al arte de inventar historias. Barcelona: Avance
- Salmon, C. (2008). Storytelling. La máquina de fabricar historias y formatear las mentes. Barcelona: Península
- Schwartz, D. (1995). The Magic of Thinking Big. London: Pocket Books
- Segarra, T. (2009). Desde el otro lado del escaparate. Madrid: Espasa Calpe
- Solana, D. (2010). Postpublicidad: Reflexiones sobre una nueva cultura publicitaria. Barcelona: Double You
- Springer, P. (2007). Ads to Icons. How Advertising Succeeds in a Multimedia Age. Philadelphia: Kogan Page
- Urmeneta, M. (2013). La creatividad supera la fricción: Una semana en el cerebro de Kukuxumusu. Planeta
- Von Oech, R. A. (1986). Kick in the Seat of the Pants: Using Your Explorer, Artist, Judge, & Warrior to Be More Creative. New York: Perennial Library
- Von Oech, R. A. (1992). Whack on the Side of the Head: How You Can Be More Creative. Grand Central Publishing.
- Wagner, M. (2017). What's Your Creative Type?: Harness the Power of Your Artistic Personality. Berkeley: Seal Press
- Weisberg, R. W. (2006). Creativity: Understanding Innovation in Problem Solving, Science, Invention, and the Arts. New Jersey: John Wiley & Sons
- Whalen, J. (2019). Design for How People Think: Using Brain Science to Build Better Products. Beijing: O'Reilly Media, Inc.
- Wilson, E. O. (2018). Los orígenes de la creatividad humana. Barcelona: Crítica
- Wrigley, C. y Straker, K. (2018). Affected: Emotionally Engaging Customers in the Digital Age. Milton, Qld: Wiley.
- Yentzen, E. (2003). Teoría General de la Creatividad. Polis: Revista Latinoamericana, ISSN 0717-6554, ISSN-e 0718-6568, N°. 6, 2003 <https://dialnet.unirioja.es/servlet/articulo?codigo=2798658>
- Zafra, R. (2017). El entusiasmo. Precariedad y trabajo creativo en la era digital. Barcelona: Anagrama

Software

No software required.

Language list

| Name | Group | Language | Semester | Turn |
|-------------------------------|-------|----------|----------------|-----------|
| (PLAB) Practical laboratories | 51 | Spanish | first semester | afternoon |
| (PLAB) Practical laboratories | 52 | Catalan | first semester | afternoon |
| (PLAB) Practical laboratories | 53 | Catalan | first semester | afternoon |
| (TE) Theory | 5 | Spanish | first semester | afternoon |