

Creative Processes and Techniques

Code: 103142
ECTS Credits: 6

2025/2026

Degree	Type	Year
Advertising and Public Relations	OB	3

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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. Inclusive language.
5. Creative Techniques: 635, Lateral thinking / Six Hats, Sensanation, Fantasy Grammar, SCAMPER, Hall of Fame...
6. And sessions on topics/books/authors that are not exactly creative techniques but help you think "out of the box".

Note: The course content will be sensitive to issues related to gender perspective and the use of inclusive language.

Activities and Methodology

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

A detailed schedule outlining the content of each session will be presented on the first day of the course and will be available on the course's Virtual Campus, where students will find all teaching materials and necessary information for effective course monitoring. Should the teaching modality change for reasons of force majeure according to the competent authorities, the teaching staff will inform students of any modifications to the course schedule and teaching methodologies.

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

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Classroom Practice	20%	1	0.04	CM15, 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.

The final grade will be the weighted sum of the four items, with a passing grade of 5.

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

$A (25\%) + B (40\%) + C (35\%) = 100\% \text{ FINAL GRADE FOR THE SUBJECT}$

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.

Non-assessable

Students who have not provided sufficient assessment evidence will be graded as non-assessable. The criterion for assigning a non-assessable grade is having completed less than 33% of the assessable activities.

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.

IA

In this course, the use of Artificial Intelligence (AI) technologies is permitted as an integral part of assignment development, provided that the final outcome demonstrates a significant contribution from the student in terms of analysis and personal reflection. Students must clearly identify any content generated using AI, specify the tools employed, and include a critical reflection on how these technologies have influenced both the process

and the final result of the assignment. Failure to disclose the use of AI in this assessed activity will be considered a breach of academic integrity and may result in a partial or total penalty to the assignment grade, or more serious sanctions in severe cases.

Bibliography

Mandatory readings

Martín Barranco, María. (2021). *Ni por favor ni por favora. Cómo hablar con lenguaje inclusivo sin que se note (demasiado)*. Catarata

Santana, Eva. (2025). *Tapas de publicidad: Introducción y fundamentos*. Hoaki Books

Complementary readings

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

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

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

Andrews, Marc. (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, Jay. (2015). *BeCreative. A Quick Guide to Developing Brilliant Ideas & Unlocking Your Creative Potential*. Jay Anthony Writing

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

Arden, Paul. (2008). *Pienses lo que piensa lo contrario*. London: Maeva

Banet-Weiser, Sarah. (2012). *AuthenticTM: The Politics of Ambivalence in a Brand Culture*. New York: New York University Press

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

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

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

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

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

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

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D&AD. *The Art Direction Book*.

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

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

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

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

Fill, Chris, Hughes, Graham y de Francesco, Scott. (2013). *Advertising: Strategy, Creativity and Media*. Pearson Education Limited

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

grupo autónomo a.f.r.i.k.a., Brunzels, Sonja y Blisset, Luther. (2006). *Cómo acabar con el mal: Manual de guerrilla de la comunicación*. Virus

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

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

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

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

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

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

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

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

Kelley, Tom y Kelley, David. (2013). *Creative Confidence: Unleashing the Creative Potential Within Us All*. New York: Crown

Kelley, Tom y Littman, Jonathan. (2010). *Las diez caras de la innovación. Estrategias para una creatividad excelente*. Madrid: Paidós

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Kessels, Erik. (2016). *¡Qué desastre! Cómo convertir errores épicos en éxitos creativos*. London: Phaidon Press

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Krause, Jim. (2012). *The Logo Brainstorm Book: A Comprehensive Guide for Exploring Design Directions*. Cincinnati, Ohio: HOW Books

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Lupi, Giorgia. (2016). *Dear Data*. London: Particular Books

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Schwartz, David. (1995). *The Magic of Thinking Big*. London: Pocket Books

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Solana, Daniel. (2010). *Postpublicidad: Reflexiones sobre una nueva cultura publicitaria*. Barcelona: Double You

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Software

No software required.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

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