UAB
Universitat Autònoma de Barcelona

Audiovisual Creativity

Code: 103148
ECTS Credits: 6

2025/2026

Degree	Type	Year
Advertising and Public Relations	OP	4

Contact

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Teaching groups languages

You can view this information at the end of this document.

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.

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. KM18 (Knowledge) List the optimal expressive resources of written, graphic, and audiovisual languages to construct original and attractive messages.
3. KM19 (Knowledge) Recognise the limits and opportunities of technology in the distinct stages of the creative process.
4. SM15 (Skill) Produce advertising and public relations messages that respond to the needs of clients and consumers using both conventional and emerging technologies.

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: branded content, transmedia, 360º...

7.- Application of various generative AI platforms for the development of advertising proposals and campaigns.

Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Sound and audiovisual planning, production and editing	34.5	1.38	
Theoretical lessons	15	0.6	
Type: Supervised			
Mentoring	7.5	0.3	
Type: Autonomous			
Preparation of internships, preparation of tests, etc.	85	3.4	

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.

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

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.

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
AD INNOVATION (SOUND)	30%	2	0.08	CM15, KM18, KM19, SM15
ADVERTISING INNOVATION (IMAGE)	30%	2	0.08	CM15, KM18, KM19, SM15
AUDIOVISUAL ADVERTISING PRODUCTION	20%	2	0.08	CM15, KM19, SM15
TRUCHOS	20%	2	0.08	CM15, KM18

* 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).

This subject follows the continuous evaluation and does not foresee a single evaluation.

The assessment items are as follows:

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 willbe 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.

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.

CONSIDERATION AS "NOT ASSESSABLE": Students who have not completed at least 33% of the assessment activities planned for the course will be considered "not assessable," and this will be reflected in their final grade.

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.

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

BARROSO, Jaime. (2008): *Realización audiovisual*, Editorial Síntesis, Madrid.

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

GARCÍA GARCÍA , Francisco (2006): *Narrativa audiovisual.* Ed. Laberinto. Madrid.

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.

SEGARRA-SAAVEDRA, Jesús; HIDALGO-MARÍ, Tatiana (2020): Narrativas transmedia a la deriva: del storytelling a las nuevas ficciones audiovisuales (Comunicación y pensamiento)

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

Development of online pieces: TikTok, Instagram

Development of advertising actions with the support of generative AI.

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	Catalan	first semester	afternoon
(TE) Theory	5	Catalan	first semester	afternoon