



IDENTIFYING DATA

(*)Diseño e produción para novas tendencias en comunicación

Subject	(*)Diseño e produción para novas tendencias en comunicación			
Code	P04M082V11211			
Study programme	Máster Universitario en Dirección de Arte en Publicidad			
Descriptors	ECTS Credits	Choose	Year	Quadmester
	6	Mandatory	1st	2nd
Teaching language	#EnglishFriendly Spanish			
Department				
Coordinator	García Crespo, Oswaldo			
Lecturers	García Crespo, Oswaldo Guerra Teiga, Xosé Pérez Fidalgo, Rafael Torres Romay, Emma			
E-mail	oswaldogarcia@uvigo.es			
Web	http://masterdirecciondearte.webs.uvigo.es			
General description	Subject that enables students to: Design new and innovative projects using the latest trends in communication. Integrate knowledge, deal with complexity and make judgments with the information available. Adapt creative processes to Bellow the line strategies Find technological solutions the strategies of an interactive nature Analyze aesthetic proposals from the perspective of New Media Structure and develop proposals for intervention of the physical space. Subject of the English Friendly program. International students may request from the teaching staff: a) materials and bibliographical references for follow-up of the subject in English, b) attend tutorials in English, c) tests and evaluations in English.			

Training and Learning Results

Code	
A1	(*)Poseer y comprender conocimientos que aporten una base u oportunidad de ser originales en el desarrollo y/o aplicación de ideas, a menudo en un contexto de investigación.
A2	(*)Que los estudiantes sepan aplicar los conocimientos adquiridos y su capacidad de resolución de problemas en entornos nuevos o poco conocidos dentro de contextos más amplios (o multidisciplinares) relacionados con su área de estudio.
A3	
A5	(*)Que los estudiantes posean las habilidades de aprendizaje que les permitan continuar estudiando de un modo que habrá de ser en gran medida autodirigido o autónomo.
B1	(*)Capacidad para generar nuevas ideas (creatividad).
B2	(*)Capacidad de tomar decisiones fundamentadas y resolver problemas en contextos profesionales en relación con el ámbito de la comunicación publicitaria y los procesos creativos.
B3	

B4	
B5	(*)Capacidad de gestionar la información (identificar, seleccionar, contextualizar, analizar y comunicar) e integrar conocimientos en relación con los entornos publicitarios y de diseño.
B6	(*)Capacidad para diseñar y gestionar proyectos complejos en el ámbito de la Publicidad y el Diseño.
C1	Dominio de los conocimientos e instrumentos necesarios para el desempeño competente, autónomo o colaborativo, de las actividades de carácter profesional vinculadas a la creatividad publicitaria
C2	Capacidad para construir y planificar discursos propios de la comunicación publicitaria para la elaboración de campañas comunicativas, adecuando las estrategias y los mensajes a los objetivos establecidos y a los diferentes públicos.
C4	Conocimiento de la historia y las diferentes teorías del diseño y la creatividad publicitaria.
C5	Capacidad para identificar las nuevas tendencias vinculadas a la publicidad y la comunicación mediante el empleo de herramientas y bases de datos específicas.
C6	Conocimiento de las técnicas y procesos creativos publicitarios, tanto a nivel teórico como práctico, identificando los recursos, elementos y métodos utilizados.
C7	Capacidad teórico-práctica para la creación, elaboración y desarrollo de un original publicitario en el marco de una estrategia corporativa global que se adapten adecuadamente a las necesidades creativas y de producción de cada uno de los canales de difusión.
C9	Capacidad para crear y desarrollar ideas de proyectos en el ámbito publicitario que se adapten adecuadamente a los posibles cambios o a los nuevos entornos del mercado.
C10	Capacidad para concebir y diseñar mensajes creativos eficaces en el marco de una estrategia publicitaria, orientados a distintos medios y soportes y en función de los públicos designados.
C14	Habilidad para la organización y temporalización de las tareas de cara a cumplir los plazos de entrega de los originales de acuerdo con una estrategia publicitaria determinada.
C15	Capacidad de crear y desarrollar marcas personales adaptándolas a distintos medios y formatos
D4	(*)Adaptarse a los cambios tecnológicos, empresariales u organigramas laborales

Expected results from this subject

Expected results from this subject	Training and Learning Results
Design new and innovative projects employing the last trends in communication.	A1 A2 A5 B1 B3 B4 B5 B6 C1 C2 C4 C5 C6 C7 C9 C10 C14 D4
Integrate knowledges, confronted to the complexity and formulate judgements with the available information.	A2 A3 B1 C1 D4
Adapt creative processes the strategies Bellow the line	A1 A2 A5 B1 B2 B5 C2 C4 C5 C6 C7 C15 D4

Find technological solutions the strategies of interactive nature	A2 A5 B1 B6 C5 D4
#Analyze aesthetic proposals from the perspective of the New Media	A2 B5 C4 C5
Structure and develop proposals of intervention of the physical space.	A1 A2 B1 B2 B5 B6 C2 C4 C5 D4

Contents

Topic	
Topic 1. Definition of the current media ecosystem. Non-technological based communicative proposals	1.1. Own media: product placement, advergaming, sponsorship. 1.2. Earned media: flagship stores, pop-up stores and other proposals. 1.3. Paid media: brand prescription (celebrities to influencers)
Topic 2. Proposals for dynamization between traditional communication and technology	2.1. Special actions: guerrilla marketing, direct marketing, ambient, street marketing. 2.2. Transformation process from traditional media to the new proposal. 2.3. Initial technological application: email marketing, direct marketing, social media. 2.4. The importance of content: content marketing vs. brand content, storytelling vs. storydoing, native advertising.
Item 3. Technology-based communication proposals.	3.1. technology and creativity 3.1.1. Trend analysis. 3.1.2. Social innovation and audiovisual Branded Content. 3.1.3. Software as a base. 3.1.4. New media art and advertising campaigns. 3.1.5. Brand experience. 3.2. Visual data: data visualization and New Media. 3.2.1. The aesthetics of the data. 3.2.2. Introduction to data visualization. 3.2.3. History of data visualization.

Planning

	Class hours	Hours outside the classroom	Total hours
Case studies	8	15	23
Workshops	4	20	24
Laboratory practical	4	17	21
Lecturing	12	7	19
Project	6	10	16
Project	4	8	12
Project	4	11	15
Project	8	12	20

*The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

Methodologies

	Description
Case studies	Study of practical cases by the student in which they apply the knowledge gained in the lectures and analysis of each of them.
Workshops	Development of practical cases
Laboratory practical	Learning of tools of creation in real time and intervention of the physical space with audiovisual material. Adaptation of tools known of design to the service of the visualization of data.
Lecturing	Explanation of the basic concepts of the subject: from the current media ecosystem to current strategic and formal trends.

Personalized assistance	
Methodologies	Description
Workshops	The development of the projects associated with the contents of the subject begin during the face-to-face teaching sessions.
Laboratory practical	Software tutored learning
Tests	Description
Project	

Assessment						
Description	Qualification	Training and Learning Results				
ProjectProject 1: Design and production of an innovative campaign. The proposal will include guerrilla advertising techniques, direct marketing and an exercise in adapting a mass media campaign to estimated media.	20	A1 A2 A3 A5	B1 B2 B3 B4 B5 B6	C1 C2 C4 C5 C6 C7 C9 C10 C14	D4	
Project(*)Proxecto 2: Diseño e produción dunha campaña que contemple a adaptación dunha campaña en medios masivos a medios estimados	40	A1 A2 A3 A5	B1 B2 B3 B4 B5 B6	C1 C2 C4 C5 C6 C7 C9 C10 C14 C15	D4	
ProjectProject 2: Prorotyping of a data visualization proposal	20	A1 A2 A3 A5	B1 B2 B3 B4 B5 B6	C1 C2 C4 C5 C6 C7 C9 C10 C14	D4	
ProjectProject 3: Prototyping of a brand experience linked to a space intervened with audiovisual footage	20	A1 A2 A3 A5	B1 B2 B3 B4 B5 B6	C1 C2 C4 C5 C6 C7 C9 C10 C14	D4	

Other comments on the Evaluation

The information on the evaluation tests, their format, length, evaluation rubric and delivery channels will be detailed through the Moovi platform. It is the responsibility of the student or student to be attentive to the information uploaded and collect the specific and complementary information that is necessary to pass the subject.

CONTINUOUS ASSESSMENT

Attendance and participation may have a negative influence at the individual level in the evaluation of work delivered in groups up to 50% of the grade.

To pass it is necessary to achieve a pass in the following three qualifications: average of projects 1 and 2, project 3 and project 4.

Deliveries out of date are subject to a 50% reduction of the qualification of that work.

SECOND CHANCE AND END OF CAREER

The students who have approved any of the parts of the subject (average of projects 1 and 2, project 3 or project 4) will be able to keep the note and they will only have to present themselves suspended.

GLOBAL EVALUATION SYSTEM

The global evaluation of the subject includes a practical block with a global duration of 5 hours. It will be mandatory to pass each of the four parts to pass the subject:

Part 1: Delivery of two projects:

- Visualization of data (Visual Data)
- Guerrilla, direct MK + Branded content

Part 2: Oral defense of an exercise to adapt a mass media campaign to estimated media

Part 3: Carrying out in real time the "branded space" exercise.

Part 4: Drafting of a report of the activities carried out that includes the justification of the associated competences in the matter in relation to the challenges of the sector

Each of the parties will weigh as follows: 20%, 30%, 30% and 20%

The date of the global evaluation test will coincide with the official exam tests in the first and second calls.

Sources of information

Basic Bibliography

MICHAEL DORRIAN, **PUBLICIDAD DE GUERRILLA**, Gustavo Gili., 2006

KEVIN ROBERTS, **LOVEMARKS: EL FUTURO MAS ALLÁ DE LAS MARCAS**, EMPRESA ACTIVA, 2005

GAVIN LUCAS, **PUBLICIDAD DE GUERRILLA 2: OTRAS FORMAS DE COMUNICAR**, Parramon, 2011

Aitken, Doug, **Broken Screen: Expanding The Image, Breaking The Narrative: 26 Conversations with Doug Aitken**, 2005

PAUL ARDEN, **PIENSES LO QUE PIENSES PIENSA LO CONTRARIO**, MAEVA, 2008

Complementary Bibliography

Spies, **Branded Interactions: Creating the Digital Experience**, 2015

Recommendations