

## Cultural Creativity

Academic Year: ( 2024 / 2025 )

Review date: 26-04-2024

Department assigned to the subject: Communication and Media Studies Department

Coordinating teacher: FERNANDEZ CASTRILLO, CAROLINA

Type: Compulsory ECTS Credits : 3.0

Year : 1 Semester : 2

## REQUIREMENTS (SUBJECTS THAT ARE ASSUMED TO BE KNOWN)

None

## OBJECTIVES

## COMPETENCES

CB8, That students are able to integrate knowledge and face the complexity of making judgments based on information that, being incomplete or limited, includes reflections on social and ethical responsibilities linked to the application of their knowledge and judgments.

CB9, That students know how to communicate their conclusions and the knowledge and ultimate reasons that sustain them to specialized and non-specialized audiences in a clear and unambiguous way.

CB10, That students have the learning skills that allow them to continue studying in a way that will be largely self-directed or autonomous.

CG5, To know the new trends in advertising communication according to the changes of the digital society.

CE4, To plan emerging actions in the field of new advertising communication.

## LEARNING OUTCOMES

To provide knowledge about problem-solving techniques applied to the elaboration of advertising messages.

To provide the key elements for the design of advertising campaigns from the point of view of creativity.

To know the study of successful cases in the creativity of effective product communication with limited resources, particularly for cases developed in the field of culture.

## DESCRIPTION OF CONTENTS: PROGRAMME

- 1- Cultural Creativity in the Convergence Era.
- 2- Media Art and Cyberculture.
- 3- Artivism and Social Change.
- 4- Case studies: Transmedia Strategies in the Cultural Field.
- 5- New Challenges in Cultural Creativity.

## LEARNING ACTIVITIES AND METHODOLOGY

## LEARNING ACTIVITIES

Theoretical classes

Practical classes

Tutoring

Group work

Individual work

## TEACHING METHODOLOGY

-Lectures in class by the lecturer with the support of audiovisual media, in which the main concepts of

- the course will be developed. Bibliography will be provided in order to complement the knowledge of the students.
- Critical review of readings and audiovisual material suggested by the lecturer: press articles, videos, advertising campaigns, reports, manuals and academic articles, either for class' discussion or for students to amplify and consolidate the course's content.
  - Resolution of advertising and communication case studies posed by the lecturer, in an individual or group manner.
  - Presentation and discussion in class, under the lecturer's moderation, of topics related to the course as well as case studies.
  - Assignments and reports done by students in an individual or group manner.

SDG: Sustainability and climate change. Assessment of innovation in educommuniacion and (eco)digital literacy:  
MASH-UPTIVISM: The Remix Culture for Climate Change

## ASSESSMENT SYSTEM

<b>% end-of-term-examination:</b>	0
<b>% of continuous assessment (assignments, laboratory, practicals...):</b>	100
Activities & Class participation (30%)	
Final project (70%)	

Evaluation Criteria for the Extraordinary Exam:  
"The note of the Continuous Assessment is kept"

## BASIC BIBLIOGRAPHY

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- De Mèredieu, F. *Digital and Video Art*, Edinburgh: Chambers Harrap Publishers, 2005
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- Fernández Castrillo, C., Rogel, C. & Romero Martínez, S. J. El mash-up como recurso educativo para la concienciación social sobre feminismo, *ARTSEDUCA*, (32), 177-192. <https://doi.org/10.6035/artseduca.6339>, 2022
- Fernández-Castrillo & Mantoan An archaeology of media activism: attempting to draft the history of digital culture for social change, *Artnodes*, 33, pp. 1-12, <https://doi.org/10.7238/artnodes.v0i33.420928>, 2024
- Fernández-Castrillo, C. The AI Work of Art in the Age of its Co-Creation, *magazén*, 4(2), 357-384. <https://doi.org/10.30687/mag/2724¿3923/2023/01/008> , 2024
- Fernández-Castrillo, C. Prácticas transmedia en la era del prosumidor: Hacia una definición del contenido generado por el usuario (CGU), *CIC Cuadernos de Información y Comunicación*, Vol. 19, 53- 67., 2014
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- Kerrigan, Finola *Film Marketing*, New York & London: Routledge, 2017
- Manovich, L. *The Language of New Media*, Massachusetts: The MIT Press, 2001
- Nooney, L., Portwood-Stacer, L. & Zittrain, J. L. Reflections on Internet Culture, *Journal of Visual Culture*, 13(3), pp. 388-394., 2014
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- Robertson, R. Globalisation or Glocalisation?, *Journal of International Communication*, Vol. 18 (2), pp. 191-208., 2012
- Ruoff, Jeffrey *Coming Soon to a Festival Near You. Programing Film Festivals*, St. Andrews Film Studies, 2012
- Shaw, J. & Weibel, P. (ed.) *Future Cinema. The Cinematic Imaginary after Film*, Karlsruhe: ZKM; Cambridge and London: The MIT Press, 2003
- Thorburn, D. & Jenkins, H. *Rethinking Media Change: The Aesthetics of Transition*, Massachusetts: The MIT Press, 2004
- Tombleson, B. & Wolf, K. Rethinking the circuit of culture: How participatory culture has transformed cross-cultural communication, *Public Relations Review*, 43 (1), pp. 14-25., 2016

#### ADDITIONAL BIBLIOGRAPHY

- Banks, M.; Conor, B. & Mayer, V. (eds.) *Production Studies, The Sequel! Cultural Studies of Global Media Industries*, London & New York: Routledge, 2009
- Bianchini, S. & Verhagen, E. (eds.) *Practicable. From Participation to Interaction in Contemporary Art*, London; Cambridge, MIT Press. , 2016
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