

## DISCIPLINE DESCRIPTION

### 1. Information about the program

1.1 Higher education institution	Babeş-Bolyai University
1.2 Faculty	Faculty of Political, Administrative and Communication Sciences
1.3 Department	Department of Communication, Public Relations and Advertising
1.4 Field of study	Communication Science
1.5 Level of study	Master
1.6 Study program / Qualification	Public Relations and Advertising

### 2. Information about the discipline

2.1 Discipline title	<b>CREATIVE THINKING IN PR AND ADVERTISING (UME5314)</b>						
2.2 Course lecturer	Assoc. prof. Ioana Iancu, PhD						
2.3 Seminar assistant	Assoc. prof. Ioana Iancu, PhD						
2.4 Year of study	2 <sup>nd</sup>	2.5 Semester	3 <sup>rd</sup>	2.6. Evaluation type	Final examination	2.7 Discipline type	Mandatory

### 3. Total estimated time (hours of didactic activities per semester)

3.1 Number of hours per week	3	of which: 3.2 course	2	3.3 seminar/laboratory	1
3.4 Total hours in the study plan	42	of which: 3.5 course	28	3.6 seminar/laboratory	14
Time distribution:					hrs
Studying the manual, course reader, bibliography and notes:					10
Supplementary documentation in the library, on electronic platforms and in the field:					5
Preparing seminars/laboratories, homework, syntheses, portfolios and essays:					5
Tutorials					2
Examinations					
Other activities: .....					
3.7 Total hours of individual study	60				
3.8 Total hours per semester	120				
3.9 Number of credits	7				

### 4. Prerequisites (where applicable)

4.1 based on the curriculum	•
4.2 based on competences	•

### 5. Conditions (where applicable)

5.1 for the course	•
5.2 for the seminar/laboratory	•

## 6. Accumulated specific competencies

<b>Professional competencies</b>	<ul style="list-style-type: none"> <li>• Defining creativity.</li> <li>• Explaining the importance of creativity in any domain.</li> <li>• Analyzing creative campaigns.</li> <li>• Developing the capacity of creating creative projects.</li> </ul>
<b>Transversal competencies</b>	<ul style="list-style-type: none"> <li>• Communication skills</li> <li>• Creativity skills</li> <li>• Critical thinking</li> <li>• Capacity of debating and on presenting arguments</li> <li>• Capacity of predicting</li> <li>• Capacity of analysis</li> </ul>

## 7. Discipline objectives (from the accumulated competencies grid)

7.1 General objective	<ul style="list-style-type: none"> <li>• By attending this course, students will acquire basic knowledge and skills about creativity. Using this knowledge, they will be able to apply creativity to any communication, public relation and advertising campaign.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>• Understanding the concept of creativity</li> <li>• Understanding the cultural differences in respect to creativity</li> <li>• Learning to use creativity in any situation</li> <li>• Analyzing creative campaigns in public relations domain</li> <li>• Analyzing creative campaigns in advertising domain</li> <li>• Learning to create a creative empirical research</li> </ul>

## 8. Contents

8.1 Course	Teaching methods	Observations
1. Introduction to class requirements (Test on creativity)	Oral presentation and discussions	
2. Defining creativity	Oral presentation and discussions	
3. A history on creativity	Oral presentation and discussions	
4. Creativity in practice	Oral presentation and discussions	
5. Creativity and the brain	Oral presentation and discussions	
6. Satretgic creativity	Oral presentation and discussions	
7. Ideas that survive	Oral presentation and discussions	
8. Technological creativity	Oral presentation and discussions	
9. Un-conventional creativity	Oral presentation and discussions	
10. Creative selling + Test on creativity	Oral presentation and discussions	
11. How to stimulate creativity	Oral presentation and discussions	
12. Awards in advertising	Oral presentation and discussions	
13. The future of creativity	Oral presentation and discussions	
14. Final recapitulation	Oral presentation and discussions	
<b>Bibliography:</b>		

**Books:**

- Adamson, Allan P. BrandSimple: How the Best Brands Keep it Simple and Succeed, Palgrave Macmillan, 2006.
- Drewniany, Bonnie L., Jerome Jewler, Creative Strategy in Advertising, 9<sup>th</sup> Edition, Thomson Wadsworth, 2008.
- De Bono, Edward, Lateral thinking: creativity step by step, Perennial.Library, 1990.
- Green, Andy, Creativity in Public Relations, Kogan Page, 2010.
- Joseph, Jim, The experience effect: engage your customers with a consistent and memorable brand experience, Amacom, 2010.
- Heilman, Kenneth M., Creativity and the Brain, Psychology Press, 2005.
- Legorburu, Gaston & McCall, Darren. Storyscaping: Stop Creating Ads, Start Creating Worlds. New Jersey: Wiley, 2014.
- Mumford, Michael D., Handbook of Organizational Creativity, Elsevier, 2012.
- Pope, Rob, Creativity. Theory, History, Practice, Routledge, 2005.
- Preda, Sorin. Introducere in creativitatea publicitara. Polirom 2011.
- Rapaille, Clotaire. The Culture Code: An Ingenious Way to Understand Why People around the World Live and Buy as They Do. New York: Broadway Books, 2006.
- Sawyer, R. Keith, Explaining Creativity. The Science of Human Innovation, Oxford University Press, 2006.
- Weiner, Robert Paul, Creativity & beyond. Cultures, Values, and Change, State University of New York Press, 2000.

8.2 Seminar / laboratory	Teaching methods	Observations
1. An introduction to the seminar's requirements	Class discussions & fieldwork debriefing	
2. Creativity and cultural diversity - debate	Class discussions & fieldwork debriefing	
3. Creativity in organization - debate	Class discussions & fieldwork debriefing	
4. Creativity exercises	Class discussions & fieldwork debriefing	
5. Creativity exercises	Class discussions & fieldwork debriefing	
6. Creativity exercises	Class discussions & fieldwork debriefing	
7. Creativity in public relations – case studies	Class discussions & fieldwork debriefing	
8. Creativity in advertising – case studies	Class discussions & fieldwork debriefing	
9. Creativity in advertising – case studies	Class discussions & fieldwork debriefing	
10. Discussions on specific projects' issues	Class discussions & fieldwork debriefing	
11. Discussions on specific projects' issues	Class discussions & fieldwork debriefing	
12. Projects' presentations	Class discussions & fieldwork debriefing	
13. Projects' presentations	Class discussions & fieldwork debriefing	
14. Projects' presentations	Class discussions & fieldwork debriefing	

**Bibliography:**

- An, Daechun, Cultural Influence on Perceptions of Advertising Creativity: A Cross-Cultural Comparison of U.S. and Korean Advertising Students, *International Journal of Marketing Studies*; Vol. 5, No. 5; 2013.
- Baack, Daniel W., Rick T. Wilson and Brian D. Till, Creativity and Memorial Effects. Recall, Recognition and an Exploration of Nontraditional Media, *Journal of Advertising*, 37 (4), Winter 2008: 85-94.
- Belch, Michael A. and George E. Belch, The Future of Creativity In Advertising, *Journal of Promotion Management*, 19:4, 2013: 395-399.

Cheung, Ming, Creativity in advertising design education: an experimental study, *Instr Sci* (2011) 39:843–864.

Dahlen, Micael, Sara Rosengren, Fredrik Torn, ‘Advertising Creativity Matters’, *Journal of Advertising Research*, September 2008.

Heath, Robert G., Agnes C. Nairn, Paul A. Bottomley, ‘How Effective is Creativity. Emotive Content in TV Advertising Does Not Increase Attention’, *Journal of Advertising Research*, December 2009.

Kim, Byoung Hee, Sangpil Han, and Sukki Yoon, Advertising Creativity in Korea. Scale Development and Validation, *Journal of Advertising*, vol. 39, no. 2 (Summer 2010), pp. 93–108.

Kübler, Raoul V., Dennis Proppe, Faking or Convincing: Why Do Some Advertising Campaigns Win Creativity Awards?, *Official Open Access Journal of VHB*, German Academic Association for Business Research (VHB), Volume 5, Issue 1, May 2012: 60-81.

Lehnert, Kevin, Brian D. Till and José Miguel Ospina, Advertising Creativity: The Role of Divergence Versus Meaningfulness, *Journal of Advertising*, 43(3), 2014: 274–285.

Nyilasy, Gergely, Robin Canniford, Peggy J. Kreshel, Ad Agency Professionals’ Mental Models of Advertising Creativity, *European Journal of Marketing*, Vol. 47 No. 10, 2013: 1691-1710.

Oliver, Jason D. and Christy Ashley, Creative Leaders’ Views on Managing Advertising Creativity, *Journal of Marketing Theory and Practice*, vol. 20, no. 3 (summer 2012): 335–348.

Rosengren, Sara, Micael Dahl’en, and Erik Modig, Think Outside the Ad: Can Advertising Creativity Benefit More Than the Advertiser?, *Journal of Advertising*, 42(4), 2013: 320–330.

Smith, Robert E; Chen, Jiemiao; Yang, Xiaojing, The Impact of Advertising Creativity on the Hierarchy Of Effects, *Journal of Advertising*; Winter 2008; 37, 4.

Stuhlfaut, Mark, Evaluating the work preference inventory and its measurement of motivation in creative advertising professionals, *Journal of Current Issue and Research in Advertising*, Vol. 23, No. 1, Spring 2010.

Stuhlfaut, Mark., The creative code. An organizational influence on the creative process in advertising, *International Journal of Advertising*, 30(2), 2011.

Voloaca, Ioana Diana, Sofia Bratu, Matei Georgescu, Flavia Lucia Ghencea, Adela Voicu, The importance of creativity in advertising, digital technology, and social networking, *Economics, Management, and Financial Markets*, Volume 6(2), 2011: 449–458.

West, Douglas C; Kover, Arthur J; Caruana, Albert, Practitioner and Customer Views of Advertising Creativity. Same Concept, Different Meaning, *Journal of Advertising*; Winter 2008; 37, 4.

Yang, Xiaojing, Robert E. Smith, Beyond Attention Effects: Modeling the Persuasive and Emotional Effects of Advertising Creativity, *Marketing Science*, Vol. 28, No. 5, September–October 2009: 935–949.

**9. The corroboration of discipline contents with the expectations of epistemic community representatives, professional associations and representative employers in the study program’s corresponding field**

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**10. Evaluation**


Type of activity	10.1 Evaluation criteria	10.2 Evaluation methods	10.3 Weight in final mark
10.4 Course	Evaluation of the acquired knowledge and the use of the specific terminology	Project	50%
10.5 Seminar/laboratory	Journal of ideas		20%
	Activities		30%
10.6 Minimum performance standard			
At the end of the semester, students should be aware of the way creativity and creativity in PR and advertising is defined and operationalized in the literature, and the way it can be measured. Moreover, students should be able to develop a research in the creativity field.			

Date  
September 2017

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Assoc. Prof. Ioana Iancu PhD

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Seminar assistant signature  
Assoc. Prof. Ioana Iancu PhD

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Head of department's signature  
Prof. Ioan Hosu

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