

7S_OPT_TCH_Design Dissemination

Qualification: Degree in Higher Artistic Education in Design in the specialties of graphic design, interior design, fashion design and product design.

Subject: Electives in theory, criticism and humanities

Type: Training Optional

Credits: 4 ECTS

Total hours: 100h

Course: 4

Hours/week: 6.3 hours

Semester: 7

Face-to-face hours/week: 2.5h

Language in which it is taught: Catalan / Spanish

Self-employed hours/week: 3.8h

Prerequisites:

1. Presentation of the subject

The Design Dissemination subject is aimed at deepening the theoretical and/or practical knowledge of the communication and dissemination channels of the contemporary world. Specifically, in the context of art and design. The subject provides an introduction to research and investigation in order to learn to reflect on the production of cultural, social and economic activities at a level higher than the Degree (exhibitions, congresses, social networks, events, festivals, fairs, workshops, etc.)

It delves into the field of research and publication, where students will have to relate, evaluate, question and/or create their own conceptual discourse, learn to relate their work to other existing works and develop their own argument within the framework of an academic, discursive and commercial context. The communication of the reflection on the chosen personal or commercial work consists of an analysis work, together with a task of selecting, ordering the materials collected or produced in the project and developing new ones that improve the dissemination and disclosure (quotes, sketches, images, videos...).

The objective is to reflect on what is the best communication channel (article, catalog, publication, experience, storytelling...) in order to show, connect and excite in the dissemination and dissemination of the design project.

2. Course contents

Brand strategy. Intangible values and tangible elements of definition of people, brands and entities. Points of contact for a product or service.

Public relations. Study, analysis and reflection of art and design environments. Aesthetics and design criticism. Theoretical bases of communication, dissemination and promotion of works and projects.

Promotional, self-promotional and guerrilla marketing.

Production of cultural, social and economic activities (competitions, awards and exhibitions and social media).

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3. Skills worked on in the subject (Real Decret 633/2010)

Transversal skills		Subject	Subject
CT-02	Collect significant information, analyze it, synthesize it, and manage it appropriately. Act 1, Act 2.1, Act 3.1	X	X
CT-08	Develop ideas and arguments in a reasoned and critical manner. Act 2.2, Act 3.2	X	X

General skills		Subject	Subject
CG-06	Promote knowledge of the historical, ethical, social and cultural aspects of design. Act 1	X	X
CG-09	Investigate the intangible and symbolic aspects that affect quality. Act 2.1	X	X
CG-19	Demonstrate critical thinking skills and know how to propose research strategies. Act 1, 2.1, 3.1	X	X

Specific skills in Graphic, Interior, Fashion and Product Design		Subject	Subject
GRA-15	Reflect on the positive social influence of design, assess its impact on improving the quality of life and the environment and its capacity to generate identity, innovation and quality in production.	X	X
INT-15	Reflect on the positive social influence of design, assess its impact on improving the quality of life and the environment and its capacity to generate identity, innovation and quality in production.	X	X
MOD-15	Reflect on the positive social influence of design, assess its impact on improving the quality of life and the environment and its capacity to generate identity, innovation and quality in production.	X	X
PRO-15	Reflect on the positive social influence of design, assess its impact on improving the quality of life and the environment and its capacity to generate identity, innovation and quality in production.	X	X

4. Learning outcomes

RA	Description of the learning outcome	Skills
RA1	Recognize the use, limits and different applications of content, data and documents in communication analysis.	CT-02, CG-06, CG-19
RA2	Actively listen, valuing the contributions of others to build one's own critical reasoning in the analysis and proposal of forms of communication and campaigns.	CT-02, CT-08, CG-06, CG-9, CG-19
RA3	Identify and assess the impact of communication in opinion articles in the field of design, in the social, cultural and professional context.	CT-02, CT-08, CG-09, GRA-15, INT-15, MOD-15, PRO-15
RA4	Communicate the conclusions of a research and analysis process and make proposals for improvement.	CT-08, CG-09, CG-19
RA5	Exercise personal positioning and critical and self-critical capacities in processes of transformation of the context.	CG-09, CG-19, GRA-15, INT-15, MOD-15, PRO-15

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5. Teaching methodologies of the subject

Code	Typology	Description	Apply
MD1	Conference and/or master class	The teacher presents and transmits knowledge to the entire group of students, the student has a passive role, that of a receiver.	A1, A2 i/o A3
MD2	Debate and/or discussion	The teacher encourages and moderates debates and/or discussions that promote reflection, critical thinking and active participation of students in the classroom.	A2
MD3	Readings and/or comments	Use of selected texts or materials as a starting point to promote reflection, critical understanding and debate among students.	A1
MD6	Presentations and/or defenses	Publicly presenting the results of a work, project or research in front of an audience.	A1, A2 i/o A3
MD7	Case study	Analysis of situations or problems within the specialty with the aim of reflecting, analyzing and discussing different intervention or solution proposals through examples or references.	A1, A2 i/o A3
MD8	Project work	Project or problem based on the real or professional world that needs to be solved independently or in a group.	A2.2 i/o A3.2
MD11	Collaborative work	Joint construction of knowledge through interaction and collaboration between students. The teacher has a guiding and dynamizing role.	A2 i/o A3
MD13	Role-playing games	Role play with the aim of exemplifying a situation and the different points of view on it.	A2.2

6. Training activities of the subject

Code	Description	Duration	Percentage
AF1	Analysis of the communication of an agency, a design event or competition and a design entity or personality.	3-5 weeks	30 %
AF2	Analysis of personal communication and identity proposal or/and individual critical essay.	4-8 weeks	30 - 40 %
AF3	Proposal for dissemination action.	5-6 weeks	30 - 40 %

7. Evaluation systems

Due to their typology and educational program, all subjects in the ESDAPC undergraduate design studies include continuous assessment as a procedure to regulate and qualify the learning achieved by students during the semester.

In the event of not achieving the level of sufficiency in the evaluation activities within the closing milestones set out in the subject's schedule, the activities not passed may be corrected and/or completed within the recovery procedure defined by the teaching staff in their schedule.

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7.1. Continuous evaluation

General evaluation criteria

The ESDAPC sets some **general evaluation criteria** which are common to all teaching guides, without prejudice to the specific evaluation and grading criteria of each subject:

- Subject grading: A weighted average of the grades obtained in each of the training activities will be made in accordance with the percentages described in the teaching guide and classroom schedule. The subject will be passed with a grade of 5.0 (Pass). All assessment activities can be corrected and/or completed within the recovery procedure within the continuous assessment that the teaching staff defines in their classroom schedule.
- Class attendance is essential in order to guarantee that learning is progressive, flexible and allows feedback and adjustments in its achievement within the continuous assessment. For this reason, class attendance is mandatory. The teaching staff establishes the mechanisms to control it. The student who does not attend a minimum of 80% of the face-to-face hours of the subject loses the right to continuous assessment and may present for remediation outside of the continuous assessment defined in the teaching guide and classroom schedule for the subject. In cases of serious absenteeism, with attendance of less than 60% of the face-to-face hours of the subject, the student will lose the right to be evaluated and will have a grade of "Not Presented".
- The ability to organize and plan tasks is part of the learning outcomes that the student must achieve within the training process, therefore the deliverables of the evaluation activities must conform to the deadlines, the format and contents defined in the activity statement in order to be qualified. Activities submitted after the deadline, format and/or minimum content will be considered outside the continuous assessment process, will not be evaluated within it and will have to be resubmitted as a recovery.
- In the event of a submission or exam coinciding with a force majeure situation, the student may request to submit an activity after the deadline or repeat an exam, without being considered out of continuous assessment. This submission or exam will be carried out according to the conditions and calendar determined by the teaching staff.
 - Force majeure is understood to mean: serious illness or temporary incapacity (hospitalization) of the student or a first-degree relative, coincidence with an official language level or driving license exam, inexcusable duties before the administration or death of a first- or second-degree relative. It must be requested in an argued and justified manner in the form of [generic application](#), addressed to the campus management, and must necessarily include the original with a stamp of the document proving the major cause alleged.
- The evaluation process is based on the student's personal work and presupposes the authenticity of the authorship and originality of the exercises carried out. Any act of copying and/or plagiarism or

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irregular use of Artificial Intelligence (AI) will result in the immediate and irrevocable suspension of the assessable activity, without the right to recovery.

However, and without contradicting these general criteria, each teacher may define other specific complementary conditions, which are included in this teaching guide.

These complementary conditions cannot in any case result in a penalty or limitation of the qualification of an activity, nor the loss of the right to recover an activity.

Specific evaluation criteria within continuous evaluation

Preparation of research papers on communication (30%)

Makes good use of sources of information (bibliography and APA citations). Shows critical reflection on the topic.

It delves into the historical, creative, aesthetic, ethical, social or cultural relationships with the context. It carefully applies the proposed methodology.

Critical essay on personal and other people's communication: (30–40%)

Ideate and/or make a coherent proposal.

Shows ability to generate, evaluate, question and/or judge concepts and ideas. Shows written and oral expression in form and content.

Shows good writing and correct use of language and relevant terminology. Demonstrates the ability to generate, evaluate, question and/or judge concepts and ideas.

Proposal for dissemination action: campaign, article, exhibition... (30–40%)

Has the capacity for contextual analysis and relevant communicative resolution.

Prepare a coherent speech following the established guidelines.

Shows written and oral expression in form and content.

Evaluation instruments within continuous evaluation

Direct observation and observation records.

Self-assessment.

Co-evaluation.

Evaluation questionnaire.

Individual and/or group feedback: written or oral.

Rubric.

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7.2. Recovery

General recovery criteria

The ESDAPC sets general recovery criteria that are common to all teaching guides, without prejudice to the specific evaluation and grading criteria of each subject:

- The ESDAPC provides for a single recovery per activity. The recovery of suspended activities will be done within the deadlines defined by the teachers in their classroom schedule within the same semester. In the event that the teachers have not established a recovery calendar, students may submit the recovery activities during the last school week of the semester.

Specific recovery criteria within continuous assessment

The deliveries are cumulative, the recovery of a suspended activity will be recovered with subsequent activities taking into account the *feedback* received by the teacher.

Specific recovery criteria outside of continuous assessment

To make up an activity outside of continuous assessment (students who do not meet minimum attendance, do not meet the format and submission deadline conditions), the pending activity or activities must be submitted within the recovery period established by the teacher and, if none is established, recovery can be done during the recovery week.

Subject recovery instruments outside of continuous assessment

Evaluation questionnaires.

Feedback individual and/or group: written or oral.

8. Educational care within the framework of an inclusive education system

This Teaching Guide takes into account educational care within the framework of an inclusive educational system that includes two reference frames that support it:

- MISU: Universal Measures and Supports to promote personal and social development in equity and equality.
- DUA: Universal Learning Design, which allows flexible learning situations to be created based on a design that detects and minimizes the barriers of the context, from the beginning, and that considers variability.

However, to ensure freedom of thought and opportunities in relation to the gender perspective, a co-educational dynamic is carried out that avoids the predisposition of differential treatment, role attributions or assumptions of abilities determined by gender.

The MISU and DUA will be applied to all ESDAPC students. Those students in need of additional measures and support will be included through an Individualized Support Plan.

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9. Copying, plagiarism, and academic honesty

From a legal point of view, plagiarism is an infringement of copyright.

The ESDAPC NOFC describes in section 5.4 irregular conduct in the evaluation procedure, which includes copying or plagiarism in any academic activity.

10. Use of Artificial Intelligence (AI)

The ESDAPC recognizes the value of Artificial Intelligence (AI) in the educational field, while highlighting the risks it entails if it is not used ethically, critically and responsibly. The use of AI in the teaching and evaluation context is governed by the principles, criteria and recommendations established in the ESDAPC Guide to the Ethical and Responsible Use of Artificial Intelligence, which constitutes the institutional reference document in this matter.

In this sense, in each assessment activity, students will be informed about the AI tools and resources that can be used and under what conditions, recommending their use as an assistance tool during the research, analysis or conceptual exploration process, but not as a replacement for their own work or professional judgment.

For their part, students undertake to follow the instructions of the ESDAPC when carrying out the assessment activities, as well as the criteria included in the Guide for the Ethical and Responsible Use of AI. Within this framework, students must transparently cite the AI tools used and explicitly identify texts, images or other content generated with AI systems, which may not be presented as their own production.

Misuse of Artificial Intelligence can seriously affect the evaluation of assessment activities. In case of doubt, it is recommended that students consult the teacher responsible for the subject before submitting.

The specifics of the use of Artificial Intelligence in each subject—including the authorized tools, conditions of use and associated evaluation criteria— will be defined in the classroom programming, where teachers will contextualize the Teaching Guide and the Guide for the Ethical and Responsible Use of AI based on the objectives, skills and methodologies of the subject.

In all cases, students are responsible for any possible errors, omissions or biases that may be generated by the Artificial Intelligence used in the work process.

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11. Sources of information and teaching resources

Basic bibliography

- Ferran, G. (2024). Origins, references and background of the project: Where memory used to sit. *AFurniture: territory, tradition and New Crafts*(p. 39-46). DHub. Downloaded from:https://www.researchgate.net/publication/387328872_Origenes_referencias_y_proceso_de_disenio_del_proyecto_Donde_la_Memoria_Solia_Sentarse
- Ferran, G. (2024). From personal opinion to collective deliberation. In *ADI Book 2024* (p. 46-53). Experiment. Downloaded from:https://www.researchgate.net/publication/388066244_De_l'opinio_personal_a_la_deliberacio_collectiva

Reference bibliography and other resources

- Arden, P. (2003). *It's not how good you are, it's how good you want to be*. Phaidon.
- Berger, J. (2015). *To understand photography* Gustavo Gili.
- Chillida, E. (2016). *Writings* 2nd ed. The Factory.
- Ferran, G. (September 06, 2018). *Personal Design Statement* Medium.
Available: <https://medium.com/@guillemferran/personal-design-statement-fb99271e824d>
- Ferran, G. (August 30, 2018). *Burn down your portfolio* UX Collective.
Available: <https://uxdesign.cc/burn-down-your-portfolio-dc21f75fb0ca>
- Ferran, G. (September 28, 2018). *Upload your Personal Portfolio online* Medium.
Available: <https://medium.com/design-method-kit/upload-your-personal-portfolio-online-8b3f5480f70d>
- Ferran, G. (September 30, 2018). *How to apply for an Internship or find your first Work-related in Design*.
Available:
<https://blog.prototypr.io/how-to-apply-for-an-internship-or-find-your-first-work-related-in-design-6c53a18bce0a>
- Ferran, G. (August 20, 2018). *Win the interview*. Available:
<https://medium.com/design-method-kit/win-the-interview-d8b2420b00bf>
- Feo, R. i Hurtado, R. (Eds.). (2008). *NOWHERE/ NOW/ HERE. Exploring new lines of research in contemporary design*. Available:
https://drive.google.com/file/d/1ln8eSjtFlbwsGFbtMXs7PBXA4F_yjQp_/view
- Fraser, M. i Picchi, F. (2022). *Nichetto Studio: Projects, Collaborations and Conversations in Design*. Phaidon.
- Mau, B. (2020). *Mau MC24: The 24 principles for designing massive change in your life*. Phaidon.
- Taylor, F. (2012). *How to create a portfolio and enter the professional world*. Gustavo Gili.
- Sagmeister, S. (2009). *Things I Have Learned in My Life So Far*. Abrams.
- Van Gerrewey, C. (Ed.). (2019). *OMA/Rem Koolhaas: A Critical Reader from 'Delirious New York' to 'S,M,L,XL'* Birkhäuser
- Vignelli, M. (2010). *The Vignelli Canon* Lars Müller Publishers.

Catalogs

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Audiovisuals

ADGFAD. (2025). *LAUS. ADG Laus Bases and Categories*[Search: Promotion Categories and Self-Promotion Elements]. <https://adg-fad.org/laus/bases/>[Date of consultation: 6 February 2025]

Red Dot Awards. (2025). *Discover Winners*. <https://www.red-dot.org/search>[Date of consultation: 6 February 2025].

Goñi, R. (2021). <https://publicprotestposter.org/> + Info
a <https://www.adg-fad.org/ca/news/public-protest-poster>

Lorber, K. (2012). *How to make a book with Steidl*. Kino

Lorber. <https://www.youtube.com/watch?v=RImDP4FKp1w>

– Visions by. People about Material Cultures. Disponible: <https://visions-by.com/>

Also, examples of websites and videos of different authors, designers and contemporary artists, catalogs of companies, designers, agencies and/or contemporary artists, catalogs of museums and/or contemporary art centers. Catalogs of events, competitions, fairs and design biennials.

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12. Training activity sheets

ACTIVITY 1	Duration: 3-5 weeks	Weighting: 30%
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Description of the activity

The activity consists of studying the public identity of a person, brand or entity based on the most characteristic works or projects, which have very clear and well-structured work that follows a kind of criterion or language that becomes a reference for our own promotion in the near future.

We will look at the authorship and dissemination of their work, the values or intangible elements that characterize them. We will analyze whether they have a philosophy, a design *statement* or has created his own commandments. We will analyze the entirety of his work from the language, form, aesthetics and practical and symbolic functions of the projects.

Also, tangible language: how it expresses its identity, whether it has a public brand manual, whether it has a logo, the profile images, the colors, the icons, the typography it uses, the tone of how it describes its biography and its projects, whether it uses sketches, illustrations, images or animations.

We will analyze the points of contact of the person, brand or entity, how it manifests itself on social networks, how it disseminates its work and what are the main actions in the XXSS. We will note its participation in events, competitions and whether it connects or hires communication agencies. The activity can be carried out individually or in a group.

Contents

Brand strategy. Intangible values and tangible elements of definition of people, brands and entities. Points of contact of a product or service. Study, analysis and reflection of theoretical environments of art and design. Aesthetics and design criticism.

Skills

CT-02	Collect significant information, analyze it, synthesize it and manage it appropriately
CG-06	Promote knowledge of the historical, ethical, social and cultural aspects of design.
GRA-15	Reflect on the positive social influence of design, assess its impact on improving the quality of life and the environment and its capacity to generate identity, innovation and quality in production.CODE
INT-15	Reflect on the positive social influence of design, assess its impact on improving the quality of life and the environment and its capacity to generate identity, innovation and quality in production.
MOD-15	Reflect on the positive social influence of design, assess its impact on improving the quality of life and the environment and its capacity to generate identity, innovation and quality in production.
PRO-15	Reflect on the positive social influence of design, assess its impact on improving the quality of life and the environment and its capacity to generate identity, innovation and quality in production.

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Applied teaching methodologies

MD1	Conference and/or master class
MD3	Readings and/or comments
MD6	Presentations and/or defenses
MD7	Case study

Learning outcomes

RA1	Recognize the use, limits and different applications of content, data and documents in communication analysis.
RA3	Identify and assess the impact of communication in opinion articles in the field of design, in the social, cultural and professional context
RA4	Communicate the conclusions of a research and analysis process and make proposals for improvement.
RA5	Exercise personal positioning and critical and self-critical capacities in processes of transformation of the context.

Continuous evaluation

Specific evaluation criteria within continuous evaluation

- Previous context analysis exercises: Public Relations and Communication Agencies. (R.A. 1)
- Exercises of analysis of planned context: Events, exhibitions, actions or competitions. (R.A. 3)
- Elements, their selection and their comment or assessment. (R.A. 4)
- Intangible values or elements, tangible language and touchpoints (R.A. 4)
- Ability to establish connections with differential value (R.A. 5)
- Quality of the sources consulted. Formal quality of the work and spelling.

Evaluation instruments within continuous evaluation

Evaluation questionnaire.

Feedback individual and/or group: written or oral.

Rubric.

Specific recovery criteria within continuous assessment

The assignments are cumulative, some activities are interdependent, so the teachers will establish a recovery period before the next assignment, the recovery of a suspended activity will be recovered with subsequent activities taking into account the *feedback* received by the teacher. in the recovery period established by the teacher and, if none is established, recovery can be done during the recovery week.

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Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

To make up an activity outside of continuous assessment (students who do not meet minimum attendance, do not meet the format and submission deadline conditions), the pending activity or activities must be submitted within the recovery period established by the teacher and, if none is established, recovery can be done during the recovery week.

Recovery instruments outside of continuous assessment

Feedback individual and/or group: written or oral.

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ACTIVITY 2	Duration: 4-8 weeks	Weighting: 30 - 40 %
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Description of the activity

The activity consists of two parts, the first consists of preparing all the materials so that someone else can create an identity for us. In the first part (2.1) we will identify the values and intangible elements, from the design principles or from a manifesto. It is necessary to present a briefing with a proposal of tangible elements that can be designed according to some touch points and how it is applied in some personal channels.

In the second part (2.2) we will produce an identity, either with the personal name or with a nickname or with a study name for another. An *exchange of stickers*: the exercise will consist of generating the identity for another person through a *brand book*.

The design can include the elements that the student has provided as necessary and justifies them: from more personal elements such as an identity, a logo, a self-portrait, a website structure, or a business card, or bio.site or Linktree... Selected social networks such as LinkedIn, Behance, or digital boards such as Pinterest, Tumblr, Flickr or criterion networks such as Medium or Twitter. And also, materials such as an extensive CV, a summarized CV, biographical texts and profile, body and working photographs. A draft of a printed portfolio, in PDF or *online*, with a selection of personal projects with fictitious ones, information about each project such as the name and *abstract* descriptive, keywords, links to memories with selected images of the result and of process.

Contents

Brand strategy, promotional marketing and communication and dissemination of work.

Skills

CT-02	Collect significant information, analyze it, synthesize it and manage it appropriately
CT-08	Develop ideas and arguments in a reasoned and critical manner

Applied teaching methodologies

MD1	The teacher presents and transmits knowledge to the entire group of students, the student has a passive role, that of a receiver.
MD2	The teacher encourages and moderates debates and/or discussions that promote reflection, critical thinking and active participation of students in the classroom.

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MD6	Publicly presenting the results of a work, project or research in front of an audience.
MD7	Analysis of situations or problems within the specialty with the aim of reflecting, analyzing and discussing different intervention or solution proposals through examples or references.
MD8	Project or problem based on the real or professional world that needs to be solved independently or in a group.
MD11	Joint construction of knowledge through interaction and collaboration between students. The teacher has a guiding and dynamizing role.
MD13	Role play with the aim of exemplifying a situation and the different points of view on it.

Learning outcomes

RA2	Actively listen, valuing other people's contributions to build one's own critical reasoning in the analysis and proposal of forms of communication and campaigns.
RA3	Identify and assess the impact of communication in opinion articles in the field of design, in the social, cultural and professional context
RA4	Communicate the conclusions of a research and analysis process and make proposals for improvement.
RA5	Exercise personal positioning and critical and self-critical capacities in processes of transformation of the context.

Continuous evaluation

Specific evaluation criteria within continuous evaluation

- Define all the elements of the briefing very well, with the tangible and intangible parts. Make the contact points and the elements to be designed clear. (R.A. 2 and R.A. 3)
- Good interpretation of the briefing requirements and satisfaction with the results. (R.A. 5)
- Quality of the Presentation and documentation carried out. (R.A. 4)

Evaluation instruments within continuous evaluation

Evaluation questionnaire. Self-evaluation and/or Co-evaluation.

Feedback individual and/or group: written or oral.

Rubric.

Specific recovery criteria within continuous assessment

The assignments are cumulative, some activities are interdependent, so the teachers will establish a recovery period before the next assignment, the recovery of a suspended activity will be recovered with subsequent activities taking into account the *feedback* received by the teacher. in the recovery period established by the teacher and, if none is established, recovery can be done during the recovery week.

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Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

To make up an activity outside of continuous assessment (students who do not meet minimum attendance, do not meet the format and submission deadline conditions), the pending activity or activities must be submitted within the recovery period established by the teacher and, if none is established, recovery can be done during the recovery week.

Recovery instruments outside of continuous assessment

Feedback individual and/or group: written or oral.

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ACTIVITY 3	Duration: 3-5 weeks	Weighting: 30–40%
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Description of the activity

The activity consists of carrying out an action to disseminate or promote a project, a person or a group of people. The activity consists of thinking about the action and determining its objectives with a **briefing** and a communication plan that must be submitted before the Christmas holidays (What, who, for whom, how and why). The student or group of students must carry out the execution plan, generating the basic materials necessary for its preparation.

The action can be the communication of a project, product or idea through preparing folders with the press release, as well as preparing a list of sensitive media where to send the proposal or simulate the article or its publication on specific social networks, your own or others. The assessment of the action will take into account the **innovation, notoriety, viability and sustainability**.

Depending on the proposal, it would be a matter of simulating or even producing the proposal. The activity will end after the Christmas holidays, it will be necessary to incorporate the documentation of the Action and a personal assessment, analyzing the **impact and return**, if the action has finally been carried out.

The measurement of Digital Impact can be the Number of views, likes, comments or shares as well as the Percentage of audience growth (e.g., new followers on a social network). The measurement of in-person impact consists of attendance at an event, the percentage of active participation; people we interact with and Perceived Quality, which can be Qualitative feedback collected through oral or written assessments, surveys or interviews and external recognition or mentions in the media.

Contents

- Promotional, self-promotional and guerrilla marketing.
- Production of cultural, social and economic activities (competitions, awards and exhibitions and social media).

Skills

CT-02	Collect significant information, analyze it, synthesize it and manage it appropriately.
CT-08	Develop ideas and arguments in a reasoned and critical manner.
CG-06	Promote knowledge of the historical, ethical, social and cultural aspects of design.
CG-09	Investigate the intangible and symbolic aspects that affect quality.

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CG-19 Demonstrate critical thinking skills and know how to propose research strategies.

Applied teaching methodologies

MD1	Conference and/or master class
MD6	Presentations and/or defenses
MD7	Case study
MD8	Project work

Learning outcomes

RA2	Actively listen, valuing other people's contributions to build one's own critical reasoning in the analysis and proposal of forms of communication and campaigns.
RA4	Communicate the conclusions of a research and analysis process and make proposals for improvement.
RA5	Exercise personal positioning and critical and self-critical capacities in processes of transformation of the context.

Continuous evaluation

Specific evaluation criteria within continuous evaluation

- Defines the action very well in the briefing (What, who, for whom, how and why). Clarity and precision (R.A. 4)
- Knowledge of the target audience and relevance of the objectives. Proposal of the communication plan (channels, media, measurement indicators). (R.A. 2)
- Good interpretation of the briefing requirements. Creativity and originality, feasibility, detail and organization, satisfaction with the results. (R.A. 4)
- Potential impact and return of the action. Quality of the Presentation and documentation carried out. (R.A. 5)

Evaluation instruments within continuous evaluation

Evaluation questionnaire. Self-evaluation and/or Co-evaluation.
Feedback individual and/or group: written or oral.
Rubric.

Specific recovery criteria within continuous assessment

The assignments are cumulative, some activities are interdependent, so the teachers will establish a recovery period before the next assignment, the recovery of a suspended activity will be recovered with subsequent

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activities taking into account the *feedback* received by the teacher. in the recovery period established by the teacher and, if none is established, recovery can be done during the recovery week.

Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

To make up an activity outside of continuous assessment (students who do not meet minimum attendance, do not meet the format and submission deadline conditions), the pending activity or activities must be submitted within the recovery period established by the teacher and, if none is established, recovery can be done during the recovery week.

Recovery instruments outside of continuous assessment

Feedback individual and/or group: written or oral.