



## Teaching Advertising Creativity Transformed by Artificial Intelligence: Testing the New Scenario

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### Abstract:

The text explores the recommendations for teaching Advertising Creativity present in the academic literature. The aim of the text is to analyze the imminent transformation that the advent of Artificial Intelligence may cause in this subject and propose adjustments to facilitate its natural incorporation. With information provided by creative professionals through six in-depth interviews, the text explores the urgent adjustments needed in the university environment. Participant observation over more than 25 years of teaching creativity provides complementary practical recommendations for teaching under the action-research method. It is imperative to prepare students for this new environment marked by the gradual discovery of the contributions that AI can offer in creative work. The implications that AI may have on the teacher-student relationship and on course content are addressed. Creating content

with AI, discussing its advantages and disadvantages in the classroom, and fostering critical thinking to evaluate productions and the ethical issues of its use are activities aimed at the effective integration of AI in teaching.

**Keywords:** advertising creativity, university teaching, artificial intelligence

## 1. INTRODUCTION

Is creativity teachable? Can creativity be learned? These questions have inevitably crossed the mind of any educator when faced with the challenge of teaching Advertising Creativity (hereafter AC). Half a century has passed since Torrance & Torrance (1973) posed the question of whether creativity could be taught, from the perspective of psychology. They concluded that a lack of skills and an unfavorable emotional state were serious disadvantages. However, this did not stop them from dedicating their careers to designing tools to activate both creative thinking and behavior, yielding successful results.

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The significant challenge of activating and evaluating advertising creativity, both in the classroom and professionally, advises against being either triumphalist or skeptical. Teaching creativity shares the same value as the creative process itself: the virtue lies in the attempt. The process is what truly matters. In this context, AI emerges as a powerful ally.

For educators of AC, the main concern is content: what students need to know. Over time, knowledge about AC has been slightly displaced by the pressing need to consolidate fundamental cognitive competencies. A question that now arises strongly

from the students themselves is: "How should I think to work efficiently in creativity?" In AC, it is no longer enough to have a broad advertising culture and to know ideation techniques; it has become increasingly necessary to relearn how to think, prioritizing the production of ideas over their reproduction. The responsibilities of educators have grown more complex as a result.

## **2. THEORETICAL FRAMEWORK**

The teaching of advertising creativity at the university level has been the subject of various academic studies and reflections, addressing aspects such as its presence in curricula, recommended essential content, evaluation, its relationship with the industry, and the introduction of innovative methodologies and techniques.

Several studies have focused on analyzing the inclusion of advertising creativity as a subject in university curricula, including international comparative studies. In the United States, group assignments and individual practical work tend to dominate evaluations, whereas in Spain, final theoretical exams prevail, according to Alegre (2012). The same author notes a notable absence of specific bibliographic references in course syllabi in Spain, with minimal emphasis on the "creative book," considered crucial for graduates seeking employment in the advertising field. These observations provoke reflection among educators and suggest concrete improvements in course design.

In both Portugal and Spain, the presence of creativity in university curricula is minimal and primarily limited to communication studies (Fernández-Souto & Batonas, 2021). These authors highlight that this situation contrasts sharply with the urgent need to train professionals capable of adapting to a changing environment and addressing complex challenges through the development of creative competencies. The profession is entrenched in constant change, influenced positively and negatively by technological advances such as AI, the emergence of new and sophisticated media, and the voracious demand for entertainment content, which redefines audience concepts periodically.

Despite recognizing creativity's importance in academic and professional training, significant limitations remain in its implementation and evaluation within the Spanish

university system, according to Pérez-Ordóñez, Castro-Martínez, Torres-Martín, & Villena-Alarcón (2021). Creativity is addressed inconsistently and insufficiently, they argue.

Although 70.5% of surveyed faculty report dedicating specific time and sessions to fostering creativity, only 35.5% allocate at least one hour per week to this goal. Moreover, creativity is rarely evaluated explicitly; understanding how creativity works is more commonly assessed than students' actual creative output..

Similarly, Castelló-Martínez (2020) highlights the limited presence of strategy tied to creativity—creative strategy—in the curricula of communication degrees in Spain. This issue is most visible in Advertising and Public Relations degrees, where courses on creative strategy are more common. However, even within these programs, only 28% include courses on creative strategy and conceptualization. The author notes the wide variety of names given to these subjects across universities.

Teaching AC is surrounded by myths and prejudices that must be dismantled in the classroom to enable unrestricted creative thinking and, from this foundation, competent ideation. This is the first teaching challenge identified by Ramos-Serrano and Muñiz-Velázquez (2018), who also outline six additional challenges: low self- confidence among students regarding their creative aptitude; the perception that creativity is solely the domain of the creative department and has no broader utility; the diverse profiles of students; uneven motivation; difficulties in evaluating students' work; and the increasing immaturity among students.

Blakeman & Haley (2005) argue that preparing students in advertising creativity should focus on conceptual thinking, idea generation, and portfolio development. Their research contrasts key differences in student preparation between portfolio schools and university degrees. Portfolio schools produce higher-quality student portfolios and foster connections with active professionals. However, during recruitment, industry professionals often find that portfolio school graduates tend to mimic existing advertisements rather than develop unique strategic solutions. University degrees, on the other hand, aim for a more comprehensive education, covering social trends,

popular culture, writing, and business, but must emphasize strategy, software use, and increased interaction with professionals. Combining both types of training could provide students with unique creative inspiration.

## 2.1. CULTIVATING CREATIVE JUDGMENT

Recognizing and evaluating excellent advertising is as essential as ideation in the training of creativity professionals. Advertising creativity relies on relationships between individual creators, culture, and a field of idea validators. This field differs depending on the context (educators, creative directors in agencies, corporate communication managers, audiences, or self-regulatory agents). This distinction also sets advertising apart from art; in AC, not everything is permissible or acceptable. The use of AI further underscores the necessity, and almost the obligation, to cultivate solid creative judgment. The proliferation of solutions generated by AI, their speed, and immediacy demand choosing from a significantly broader repertoire of ideas than before, complicating evaluation. While AI enhances the fluidity of idea generation, it simultaneously hinders selection to the same degree.

The first reflection worth considering is contextual: From what position is one evaluating? This perspective is crucial. A single piece of work may be judged differently depending on the evaluator's reality. A consumer will perceive it differently if they live in Jordan or Nicaragua, are 75 years old versus 12, or based on their emotional, economic, or social state. This realm of opinion belongs to the audience's context.

Thoughtful judgment is also necessary not only to recognize the best ideas but to ask the right questions to extract useful answers from generative AI. Prompts stimulate the generation of AI responses and follow a clear structure: choosing simple words, arranging them appropriately, and increasing the likelihood of optimal responses. Designing a good prompt requires judgment and reflection, which are now critical skills in the AI-driven environment that students must master.

In the classroom, it is essential for students to transcend their routine consumer perspective and explore their future roles as communication professionals. Professional

simulations in the classroom create an engaging environment. A clear understanding of the context helps students tackle challenges effectively and choose the reasons that explain why a particular advertising action works.

When the perspective is clear, students can analyze the advertising action in question with greater precision and thoroughness.

Windels & Stuhlfaut (2017) present creative judgment in teaching advertising creativity as a way to understand the implicit codes ("industry standards") used in the profession to identify creative excellence. These are expressed in results, shared norms, language, and awards. The code encompasses a set of shared meanings, practical golden rules of what is considered creative, values for what is not creative, agreements on how ads should appear, and conventions on how advertising should be produced.

Previously, the creative code was studied using qualitative methods by Stuhlfaut & Berman (2009) and Stuhlfaut (2007), who observed that the style of creative direction influenced how others perceived the creative code. The AC educator acts as a guide in a similar way. Therefore, it is crucial for students to hear educators evaluate pieces carefully, deeply, and comprehensively. Such situations provide examples of applying creative judgment that can inspire students.

Recognizing and internalizing these codes benefits students in three key ways. First, it better prepares them for selection interviews. Second, it helps them design stronger portfolios. Finally, it makes them more effective in their first jobs, as their opinions will align with recognizable industry codes. Windels & Stuhlfaut (2017) suggest three activities for teaching these codes in class: explicitly communicating creative indicators, showcasing the best campaigns, and comparing/contrasting award-winning and non-award-winning advertisements.

It is impossible to create without having seen numerous examples of diverse advertising. Likewise, refining creative judgment requires engaging in the task of creating persuasive content. The ideal progression begins with the students' personal "creative diet," which should be nourishing, diverse, and sustained over time. Only after this foundation is laid

can educators introduce focused ideation activities (involving numerous trials and errors). Finally, the educational cycle is completed by fostering opportunities to share creative judgment.

Sharing creative judgment initially involves generating a personal evaluation of a piece, verbalizing it so others understand, and adjusting it based on contributions from experts or peers. This requires reflecting on one's initial evaluation, comparing it with others' evaluations, identifying elements for improvement, and formulating a revised version of the original judgment.

But how is creativity evaluated across professional profiles? Koslow, Sasser & Riordan (2003) assert that creative professionals in advertising agencies tend to prioritize originality and artistic aesthetics in advertisements, while account executives focus on strategy and alignment with client objectives. Creatives believe true creativity arises when originality is achieved while maintaining a clear strategy. Account executives, on the other hand, accept artistic aesthetics as a substitute for true originality due to their strategic emphasis.

These differing perceptions can impact the development and evaluation of advertising campaigns.

## 2.2. TEACHING METHODS

The context in which advertising creativity is taught can function as a method itself, either limiting or fostering creativity. This is not an arbitrary statement.

From a problem-solving perspective, Lin (2003) highlights that creativity does not depend on a single factor. A balanced environment is essential to foster creativity. The ability to solve problems creatively is not random; it results from a dynamic system that includes attributes such as fluency, flexibility, originality, and elaboration, all of which must be intentionally developed. Educational environments and teaching methods significantly impact the development of these creative abilities.

Diverse approaches have been proposed as methods for teaching advertising creativity. Some advocate highly structured frameworks with proven tools to guide the creative

process, while others recommend teaching with maximum freedom to encourage the flexibility and originality needed for innovation in advertising..

Among the structured approaches, the work by Goldenberg, Mazursky, and Solomon (1999) stands out (see Table 1). They propose identifying and applying effective patterns in creating advertisements, derived from analyzing common patterns in successful ads. These patterns help organize the creative process and avoid unproductive paths. The authors assert that training students to apply these patterns improves ad quality in terms of creativity, brand attitude, and recall. However, they acknowledge the need to validate their effectiveness in diverse contexts to ensure robustness and applicability across different product categories.

**Table 1.** Taxonomy of Advertising Creativity Patterns

<b>PATTERN</b>	<b>OPERATION</b>
<b>Analogy</b> Exploring similarities	a. Replacement of an apparently indispensable product or ad component. b. Extreme analogy (explored without restrictions).
<b>Extreme Situation</b> Using humor and exaggeration.	a. Absurd alternative. b. Extreme attribute. c. Exaggerated, unrealistic value.
<b>Consequences</b> Implications of following or not following the ad's recommendation.	a. Exaggerated consequences. b. Reversed consequences.
<b>Competition</b> Situations comparing the product to one of supposed superiority.	a. Competing attribute. b. Competing value. c. Uncommon use.
<b>Interactive Experiment</b> Encouraging the audience to experience the product's benefits.	a. Real. b. Imaginary.
<b>Dimension Alteration</b> Manipulating the product's dimension relative to its environment.	a. Connecting a new parameter. b. Multiplication. c. Division. d. Time leap.

Source: Sagiv, Arieli, Goldenberg & Goldschmidt (2010)

The structured approach by Goldenberg, Mazursky, and Solomon resembles Aristotle's classic rhetorical operations, simplified and adapted to advertising creativity. In some ways, it compromises genuine ideation because it requires an existing piece to perform



operations. However, it is a highly useful tool for creative training in educational settings.

Conversely, Sagiv, Arieli, Goldenberg, & Goldschmidt (2010) advocate for the coexistence of structured methods and the creative freedom that ensures individual expression, to maximize innovation and originality. They suggest creating a collaborative environment where students can share ideas and receive continuous feedback, fostering learning through interaction and diverse perspectives..

Using metaphors in teaching to foster creative thinking (particularly in strategic management education) pushes students out of their comfort zones and encourages them to think creatively by exploring new perspectives and innovative approaches (Wagner-Weick, 2003). Metaphors are another rhetorical device widely used in advertising, with which students should become familiar.

On the other hand, project-based learning enhances students' learning outcomes, nurtures an awareness of innovation and cooperation, and improves their overall professional capabilities. This is confirmed by Huang (2023) in her doctoral dissertation, which identifies some challenges in implementing project-based teaching, such as students' lack of capability, insufficient teaching staff, difficulties in project selection, and challenges in evaluating both the group and individual contributions. Despite these issues, projects provide a student-centered teaching approach that emphasizes practical cooperation as a principle and allows for diversified evaluation methods.

### 2.3. INTEGRATION OF AI IN TEACHING ADVERTISING CREATIVITY

The arrival of AI is beginning to disrupt the teaching of advertising creativity as educators have traditionally known it. Without aiming for exhaustiveness, recent academic research provides some initial findings.

AI can facilitate the exploration of creative ideas and the rapid creation of prototypes, according to Walter (2024). Tools such as MidJourney, for example, enable the generation of images that can serve as initial sketches or advanced mockups. These tools

streamline the creative process, allowing students to visualize and modify their ideas efficiently.

In any case, teaching must foster debate about the ethical implications of AI use. Acknowledging the use of AI, discussing its advantages, biases, and drawbacks, addressing issues of intellectual property attribution, and considering the responsibilities associated with using AI-generated results are essential topics to cover in the classroom. These discussions help students gain awareness of the broader implications of AI.

AI can act as a stimulant for creativity and innovation. In an educational context, students should be encouraged to use AI not as a substitute for their creative work but as a tool to complement their creative processes. This includes using AI to generate ideas, enhance writing styles, and clarify difficult concepts. It is crucial for students to learn how to critically evaluate AI-generated outputs.

Teaching the integration and auditing of AI use should be an essential part of the curriculum.

Given the above, the objective of this text is to analyze the imminent transformation that AI's arrival could bring to teaching advertising creativity and to propose adjustments and recommendations that facilitate its seamless incorporation.

### 3. METHODOLOGY

A hybrid methodology was chosen. In-depth interviews with professionals were complemented by participant observation, and the results of both were integrated using the action-research method.

As part of a broader exploratory study examining the transformations in the creative profession caused by the assimilation of AI, six in-depth interviews were conducted (see Table 2) with creative professionals (see Table 3). Informed consent was obtained, and sensitive personal data were anonymized.

**Table 2.** In-Depth Interview Format

Identification: Position/Company; Years of Experience; Gender
1. Is AI significantly transforming the profession of advertising creatives? In what ways? What is your level of knowledge on the topic?
2. What impact does AI have on creative processes? Does AI streamline any creative processes? Which ones? Are its creations more efficient?
3. Is AI useful for managing communication on social media?
4. Does AI improve any work functions? Does it displace existing jobs or create new ones?
5. How do you envision AI being integrated into your team and workflow (e.g., regular use, task facilitation)?
6. Can you name any specific AI applications or platforms you use or that are used in your agency?

Relevant responses highlighting AI-related transformations with implications for university teaching were selected. The information provided by creative professionals through the six in-depth interviews was used to explore the urgent adjustments needed in the university environment.

**Table 3.** Interviewed Professionals

#Person	Position	Years of experience	Gender
P1	Art Director	16	Male
P2	Strategic Planner, Chief Marketing Officer	15	Female
P3	Art Director	3	Male
P4	Artificial Intelligence Specialist (VRAIA), Consultant in Advertising Agencies, Creative School Educator	8	Female
P5	Creative Director	12	Male
P6	General Director of the Agency, Creative and Strategic Director, Educator	20	Male

Additionally, the participant observation method was employed, drawing on the author's 25 years of teaching creativity courses. This approach is characterized by the presence of a teacher-student relationship between the observer (teacher) and the observed (students).

The combination of data from interviews and participant observation was integrated using the action-research method. This method examines specific problems that require solutions and affect a particular community (in this case, university students of advertising creativity). It is suitable for small-scale studies, such as the present one, particularly in education, healthcare, social assistance, or management. It is an ideal approach for making motivated changes or adjustments. It is used when a problem has been identified and there is a desire to investigate it to propose improvements. Kemmis & McTaggart (1988) recommend its use when the goal is to implement an idea to improve or change something, aiming for a real effect on the situation.

Following the action-research framework, the results are structured as follows. First, a change articulated in the in-depth interviews is identified, and then a feasible adjustment idea for teaching advertising creativity is suggested.

## **4. RESULTS**

### **4.1. AI AS A TOOL FOR CREATIVE EXPLORATION**

What professionals say:

*"In the creative process, when you're conceptualizing a campaign, AI allows you to create an animated video or a series of 3D illustrations (...) It's a tool that helps inspire, but it is incomparable to other tools (P1)".*

*"AI image-generation tools greatly facilitate the work of creative exploration and the creation of mockups or boards to present ideas to clients. It's what I call a Mockup 2.0 (P3)".*

*"It enhances client presentation capabilities by allowing us to show clients better-quality, more polished pieces for approval (P6)".*

Ideas for teaching:

Mockups or boards are created to bring ideas to life and test how various visual elements work together. These mockups allow stakeholders to see how a piece might look and suggest changes to design, color, imagery, styles, or other components. AI can

be used to teach students to explore different ideas and quickly create high- quality visual presentations. It can be integrated into teaching as a tool for sketching and visual exploration.

#### 4.2. STREAMLINING CREATIVE PROCESSES

What professionals say:

*"AI has transformed and will continue to transform the profession. It's like a super-vitamin, significantly aiding tasks such as automation, idea generation, message personalization, campaign optimization, and impact measurement (...) It's particularly helpful for generating ideas and brainstorming. Comparing ideas across several AI platforms improves results (P2)".*

*"AI hasn't yet transformed the advertising profession significantly. It's still in an early stage due to legal issues. However, its primary advantage is streamlining processes and facilitating the sale of ideas (P3)".*

*"For art directors especially, image banks have always been frustrating... tools like MidJourney and similar platforms for image generation have taken the lead (P5)".*

Ideas for teaching:

AI streamlines creative processes, allowing students to focus more on ideation and less on technical execution. Teaching students to use AI to automate repetitive tasks can improve creative efficiency. Educators should emphasize the multifunctionality of AI, including tools for image generation that replace traditional image banks, thereby enhancing and expediting the creative process.

#### 4.3. ELEMENTS OF SURPRISE AND VARIABILITY IN CREATIVITY

What professionals say:

*"Sometimes, even when you're looking for something specific, AI opens creative paths you hadn't considered. The 'chaos' parameter introduces variability in generated responses, and the result often has a surprising component (P1)".*

Ideas for teaching:

AI's ability to generate unexpected results can be used to teach students how to think disruptively/divergently and explore unconventional creative solutions. Fostering experimentation has intrinsic value

#### 4.4. AI AS A COMPLEMENT, NOT A REPLACEMENT

What professionals say:

*"The solutions provided by AI serve as a source of inspiration. The quality of the questions determines the quality of the answers. Ultimately, the decision remains a human one (P2)".*

*"Although there are concerns about AI's impact on work, it is currently just a complement that requires human 'gray matter' to make sense of it (P3)".*

*"Human judgment must always prevail when using AI. If the hierarchy is reversed, I believe we'll end up in a worse world. AI will always lag behind humans (P4)".*

Ideas for teaching:

It is crucial to teach students that AI is a complementary tool that amplifies creativity and provides inspiration but does not replace human input. Instruction should focus on integrating AI into ideation workflows without losing the human touch.

#### 4.5. PERSONALIZATION AND STRATEGY DEVELOPMENT

What professionals say:

*"AI is not personalized (strategy-wise); it's more generic. While it can deliver results aligned with specific searches, at a strategic level, it tends to provide existing solutions. AI can serve as a starting point, but a human mind is needed to make it more personalized (P3)".*

Ideas for teaching:

*Students should be taught how to use AI as an initial foundation upon which to build personalized strategies. AI can provide a baseline, but fine-tuning and customization must be carried out by the creative professional.*

#### 4.6. ETHICAL AND TRANSPARENCY CONCERNS

What professionals say:

*"There's a lack of transparency, concerns about job displacement, unforeseen errors, and ethical and accountability issues (P1)".*

*"The lack of transparency is particularly worrisome because you don't know where the information comes from. For example, ChatGPT (even in its free version) and MidJourney don't disclose the sources of their images, which limits their legal use (P3)".*

*"I doubt that these tools recognize or remunerate the creators whose work they use for training (P5)".*

*"We'll eventually see regulations requiring greater protection for those who have invested significant resources in creating original content (P6)".*

Ideas for teaching:

Incorporating discussions on ethical implications and transparency in AI use is essential. Students should be encouraged to question data provenance and use AI responsibly. Classroom debates on the ethical issues surrounding AI use—including recognition and proper remuneration for original creators—can help prepare students for the professional challenges ahead.

#### 4.7. SKILLS AND DATA ANALYSIS AND ALGORITHMS

What professionals say:

*"The advertising profiles demanded by AI require skills in data analysis, understanding algorithms, and using specific tools (P1)".*

*"You can specify camera objectives, lighting settings, or color codes... You can even generate coherent, sequential images (P5)".*

Ideas for teaching:

The curriculum should, where feasible, include training in analytical skills, algorithmic understanding, and the use of generative AI tools for design and text. Teaching students how to specify detailed prompts for consistent and personalized visual results can enhance their creative capabilities.

## **5. CONCLUSIONS**

Integrating AI into the teaching of advertising creativity offers numerous advantages, such as streamlining processes, exploring new ideas, and generating surprising concepts. However, it is essential to teach students to use these tools as complements to their human creativity, maintaining a critical focus on ethics and transparency. These considerations provide a solid foundation for teaching advertising creativity and preparing students for a creative environment increasingly driven by AI.

Advertising creativity is the driving force behind the advertising industry, a key activity that determines why a piece becomes unforgettable. It always operates on a tightrope, seeking a balance between art and science, originality and efficiency, relevance and disruption. Creativity not only seeks to generate surprising ideas but also aims to convey messages effectively, persuasively, and memorably. Successful advertising actions are those that evoke emotions, provoke reflection, and establish genuine connections with the audience. In a world saturated with commercial messages, only those that stand out for their originality and relevance manage to capture the public's attention and persuade them.

In the educational context, teaching advertising creativity is fundamental for several reasons. First, it prepares students to face a highly competitive professional environment where innovation is key to standing out and personalizing communication. Additionally, it fosters skills such as lateral thinking, problem-solving, and effective communication, which are valuable in any professional field. These skills also affect the individual creator, influencing how they perceive and navigate the world. The subject promotes the ability to express oneself and develop a unique voice in each student.



The first recommendation derived from this study is to foster a creative environment. The initial step in teaching advertising creativity is to create an atmosphere that inspires experimentation and bold thinking. Educators must encourage diversity of ideas and acceptance of failure as part of the learning process. Activities that reveal to students the non-uniqueness of creative solutions and activate fluency in generating a repertoire of possible solutions are highly desirable in the classroom. Brainstorming, synectics, role-playing, improvisation activities, mind mapping, visual storytelling, design thinking, and lateral thinking exercises stimulate student creativity and demonstrate their utility in creative training. Conversely, the absence of loosely structured proposals that guide creative ideation and instead leave everything to chance can generate frustration among students, delay the emergence of solutions, and often result in lower-quality ideas.

Integrating theory and practice constitutes the second recommendation. Although many curricula require differentiating theoretical and practical content in terms of hours, credits, and classroom types, in Advertising Creativity, it is crucial to gradually apply theoretical concepts and processes in practice. The best approach is learning by doing. Students must understand the foundations of consumer psychology, brand strategy, and design principles, but they also need opportunities to apply these concepts in real projects. Planning occasions where students must present and articulate their ideas is highly recommended for familiarizing them with their future professional environment.

The third recommendation suggests fostering collaboration and embracing diversity. The exchange of perspectives enriches the creative process and leads to more innovative solutions. Promoting collaboration and feedback is essential. Creativity thrives in a collaborative environment where students can share ideas, receive constructive feedback, and work together on creative projects. Educators can facilitate this process by creating opportunities for collaboration and the exchange of ideas among students.

Providing constructive feedback to promote self-expression and self-confidence is the fourth recommendation. Teaching creativity involves encouraging students to express themselves authentically and trust their creative abilities. This requires creating a

supportive environment where students feel safe taking creative risks and exploring new ideas without fear of gratuitous judgment.

Feedback is essential for students' creative growth. Educators must offer constructive criticism and personalized guidance to help improve their creative skills. Peer feedback, where students evaluate and comment on each other's work, can also be encouraged. Clear evaluation criteria, along with prior discussion of these criteria, can contribute to this process. Students should know what is expected of their work and the aspects that will shape its evaluation (e.g., originality, creativity, coherence, technique, effort). Before submitting their assignments, students can self-evaluate their work and that of their peers. This helps them reflect on their projects and better understand the evaluation criteria.

When providing feedback, it should be constructive and specific. Educators should point out well-done aspects and areas for improvement. Considering multiple evaluation methods allows for a more comprehensive assessment of student progress.

The advertising industry is constantly evolving. To avoid falling behind and harming students, the fifth recommendation is to stay current with technology and trends. Educators must stay up-to-date with the latest tools and digital platforms used in advertising and ensure students become familiar with them. Inviting industry professionals, organizing visits to advertising agencies or communication departments in companies, and basing projects on real cases help keep students current.

Designing an academic assistant bot containing all recommended bibliographies from Creativity courses in Spanish curricula would represent an exploratory space for AI's potential as a supportive tool in university education. This is proposed as a future research line.

The sixth recommendation is to embrace AI responsibly. Incorporating activities where AI tools are used to create visual or textual content, evaluating and improving the generated outputs, and acknowledging AI's use are all essential. Assigning projects that require auditing and enhancing AI outputs fosters critical thinking, ethical practice, and

an understanding of algorithms (their virtues and biases). Debates and discussions on the ethical implications of AI use prepare students to handle these challenges in their professional careers.

Lastly, the eighth recommendation emphasizes cultivating creative judgment. Teaching creativity also involves developing critical thinking skills, such as analysis, synthesis, and evaluation. In advertising creativity, separating the ideation phase from the evaluation phase is particularly important. However, the process concludes with judgment, selecting the best idea with sound arguments. Ideation without the ability to distinguish, select, and choose is an incomplete and immature process. Developing a critical voice is a marker of academic maturity for students.

In conclusion, updating the teaching of advertising creativity to integrate AI is essential to prepare students for entry into a highly competitive, rapidly evolving professional world that cannot afford to fall behind.

The rise of AI since 2023 and its intersection with teaching advertising creativity is a recent development that merits a comprehensive future research line, considering the long-term effects of its gradual incorporation into higher education.

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