The Need of Having Journalistic Creativity in Journalism Education: A Review of the Literature on Media Creativity and Look Beyond

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Abstract The research about journalism has been dominated by a discourse of *media professionalism* and a myriad of research shed light on how it affects the industry's development, and at the same time, *political ideology, career pursuit, and personal desire have* also been playing a crucial role in affecting the news industry. The success of both traditional and online journalism is often measured by the degree of creativity in presenting the fact; however, a lack of focus on creativity is brought into the media education. This paper critically examines the notion of *journalistic creativity* in relations to the twenty-first century development of journalism. The research aims are twofold: First, to investigate what are the antecedents mentioned in the prior research that drive the news industry to achieve creativity. Second, the paper points to the limited discussion of journalistic creativity in the academia and suggests there are underlying antecedents for new media and traditional creativity: political environment, journalists' motivations, media professionalism and company's support and resources, etc. which might explain why journalism needs creativity in this day and age, and thus media creativity should be brought into media education in the near future.

Keywords Creativity · Journalism · Media creativity · Media education · Media professionalism · New media

1 Introduction

When people ask about creativity, usually a number of questions follow: what creativity is; where creativity is observed; and if it pertains to the creative industry or cultural sector. Often, researchers are interested in the interdisciplinary nature of creativity; hence it is eruditely discussed in the field of psychology as much as it matters in the literary and performance arts, such as dramaturgy, folkloristics, ethnomusicology, linguistic anthropology, among others (Farman, 2015; Malmelin &

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Virta, 2016; Sawyer, 1998). As described by Csikszentmihalyi (1996), "creativity is some sort of mental activity, an insight that occurs inside the heads of some special people" (p. 23) with "components" such as domain, field, and knowledge. Furthermore, it involves certain sensibilities:

> without a good dose of curiosity, wonder and interest in what things are like and in how they work, it is difficult to recognize an interesting problem. Openness to experience, a fluid attention that constantly processes events in the environment, is a great advantage for recognizing potential novelty (Csikszentmihalyi, 1996, p. 53).

Hence, perception plays an important role in the recognition and shaping of creativity. For Robson and Stockwell (2005), the ability to perceive things from a wide range of viewpoints is key; what is common can be presented as astonishing and new, when a fresh perspective is introduced. Creativity, therefore, in the field of journalism is anything but new. What makes the subject of creativity unique in this particular field is the manner by which journalists become creative; it arises from how the sensitive political environment alongside their strict adherence to media professionalism stimulates not only their constant curiosity but also their sensibilities and perceptions. This is becoming more and more apparent in the contemporary era of fast-paced media and technological advances pressing journalists to fight for their survival.

Moreover, while various existing works talk about creativity, this study will only focus on the context of journalism; hence the study becomes much narrower but not necessarily simpler or less complex. Hence, the present discussion aims to offer a critical discussion on what the potential factors that contribute to the notion of journalistic creativity are, and how they shall be emphasized in the media education.

2 Theoretical Foundation for Journalistic Creativity

2.1 Theoretical Foundation: Csikszentmihalyi's System Model of Creativity

A wealth of studies view creativity as an abstract concept, something that could almost only be sensed but hardly explained. Fields relevant to this present study include the literary arts, sciences, social sciences, media education, languages, and psychology (Mohan, 2011; Noppe & Gallagher, 1977; Zhou & Shalley, 2007; Amabile, 1996; Stenberg & Lubart, 1996). Common discussions are concerned with western and eastern perspectives of creativity, in which the western creative tradition emphasizes more on novelty and originality of the thinking process; whereas, the eastern creative tradition considers the more pervasive role of aesthetics, goodness, and authenticity (Kharkhurin, 2014). Related to the said perspectives is the notion that creative individuals must be romantic, free from constraints in order to practice creativity (Boden, 2004). Yet, this is not realistic in day-to-day journalism practice, considering how rational professionals practically work in a well-structured domain,

where constraints are often encountered. Therefore, this acts as impetus for research to look into journalistic creativity. While constraints are often found in the typical journalistic working environment, it does not necessarily mean that creativity could not take place as such.

When a creative individual pursues "a novel solution to a presented problem," it could significantly change the domain from where the problem arises (Csikszentmihalyi, 1996, p. 97), hence knowledge is shaped. Thus, in the real world, if individuals do not possess the knowledge, they could barely be creative. Hence, it is first imperative that they are well-equipped with a good knowledge of the domain. Along the same line, an analogy can be made for creative mathematician for not being able to contribute anything new if the community in which he/she lives does not process the past knowledge (Sawyer et al., 2003). Simply put, knowledge about the domain and the individual's creative performance is, therefore, interrelated.

On the other hand, Csikszentmihalyi (1996) also suggests that for creativity to take place, there must be a system, a structured body of knowledge, and an individual working within this system. Journalism is not exempt from this scenario. Csikszentmihalyi (2014) further explains that the said model represents three crucial elements: culture, society, and personal background. The first element, culture, is directly linked to learned rules controlling the human consciousness, such as thoughts, emotions, and beliefs. Furthermore, Csikszentmihalyi (1996) breaks culture down into domains; each having a set of rules and practices that share more or less the same characteristics. Therefore, individuals can only be creative if they are permitted to access the knowledge of a domain. Along the same line, Fulton (2011b) conducted research that applied the systematic model of creativity put forward by Csikszentmihalyi (see Fig. 1).

She interviewed a number of experienced journalists to identify the antecedents of the creative process in journalism practice. One interviewee, a reporter, responded that "although journalists need to act within these expectations, this is not to suggest these structures are totally deterministic. It is important to remember that within these
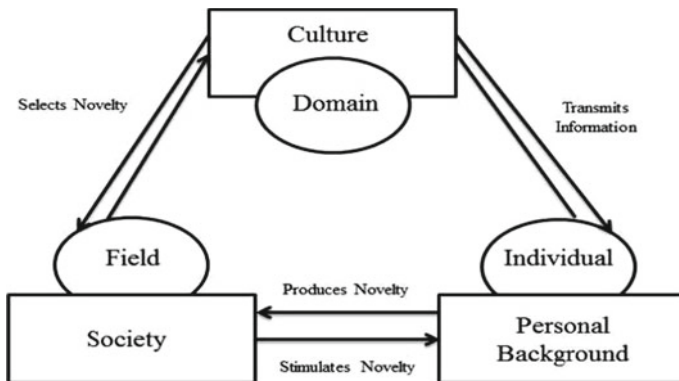

Fig. 1 The system model of creativity (Csikszentmihalyi, 1999, p. 315)

structures a journalist has agency and can use expectations to enable their action and generate work that is both novel and appropriate, thus producing a creative text." (Fulton, 2011b, p. 8). Thus, the model tells us that creativity takes place in the domain of journalism, and more than that, it also highlights the relationship between the individual, the field, and the culture.

In summary, understanding creativity as it is understood by journalists could never directly lead to the understanding of creativity in the field. Apparently, there are more factors leading to this phenomenon. Journalists' creative ideas, factors arising from the environment, to name a few, could correspond to what Csikszentmihalyi (1999) termed as "individual," "culture," and "field" (p. 315). The following section will explain further how this model lends itself to journalism. Moreover, other existing studies that used similar system models of creativity are discussed.

2.2 Creative Process: Relevance to Journalism

Discussing how the creative process works is as important as the components of creativity itself. Looking at the creative process can shed light on essential factors, such as the difference between group work and individual work, and how the former fosters creativity in different ways as compared to the latter, especially in problem solving. In White's argument (1968), the creative process or creative thinking is not a peculiar type of thinking. Explicated further by Csikszentmihalyi (1996), the "creative process starts with a sense that there is a puzzle somewhere, or a task to be accomplished. Perhaps something is not right, somewhere there is a conflict, a tension, a need to be satisfied. The problematic issue can be triggered by a personal experience, by a lack of fit in the symbolic system, by the stimulation of colleagues, or by public needs" (1996, p. 95). Thereby, the creative process commonly takes place at the working environment. When putting it into a journalistic context, journalists often find problems, which they in turn respond to by introducing creative solutions. When seen at the organizational level, it can be argued that individual acts of creativity can be added up to account for the creativity of a group or team (Runco, 1997). This idea is supported by literature that highlight how creativity is a positive result of group work (Farmer et al., 2003; Malmelin & Virta, 2014). This is especially true for journalists who, while initiating the stories themselves, collaborate with their editors throughout the process.

Therefore, one may ask how one comes up with creative solutions when they encounter problems. There is ample evidence showing that to be creative is both an ability and a process. According to Sternberg and Lubart (1991), to be creative has two main aspects, "first the ability to define and re-define the problems; and the ability to think insightfully" (p. 609). However, mere ability only lays the ground for creativity to grow. Flow theory, as proposed by Csikszentmihalyi (1996), emphasizes that typically individuals feel most engrossed in an activity when coming up with something new, thus highlighting that creativity is a process. In addition, when individuals are wholly engaged in an activity, often their greatest reward is when

they display the highest degree of responsibility (Gardner et al., 2002). Working out a problem and discovering solutions therefore demonstrate that creativity can be a learning process; hence learning environments are also fertile grounds for cultivating creativity. Prior studies often put forward the idea that the creative process is instigated when "one is faced with a problem, one suspends judgment and generates new possibilities by the use of disruptive elements in which one thinks creatively, and finally, one reinstitutes judgment and evaluates the products thus produced" (Bailin, 1988, p. 67).

Furthermore, Csikszentmihalyi (1996, p. 79) explained that creativity can take 5 steps, ranging from preparation (becoming immersed in a set of problematic issues that are interesting and arouse curiosity); incubation (during which ideas churn and approach the threshold of consciousness); insight (sometimes called the "Aha!" moment); evaluation (when a person must decide whether an insight is valuable and worth pursuing); to elaboration (that takes up the most time and involves the hardest work). In comparison, Wallas (1926) also talked about *the art of thought*, and suggested that knowledge is the first step, followed by incubation, then illumination, and ultimately, testing the feasibility. Both step-by-step scenarios actually fit the working routines of day-to-day journalism at large. They both offer hints for us to dig out the important factors that may trigger the creative process.

In the journalism field, routine is often seen as a restriction for creativity to take place. However, this is not the case. As can be observed, every journalist generally takes a deep consideration of what they need to report—this process does not only entail mere thought but also include problem-solving. For instance, journalists often weigh the code of ethics against the political stance of their newspaper, while keeping in mind how they must professionally keep their job. At the same time, they must also try to report accurate and relatively neutral content to their audiences or readers. As the *Flow theory* suggests, when journalists engross themselves in the work, it indicates that creativity is coming into play.

The twofold creative process is experienced in day-to-day journalism. The first is when the journalists address the problems, and the environment allows them to do so, thereby possibly adopting innovative approaches given that they have time to enhance their work. However, if the environment is not as compatible, the journalists have to play the edge ball, which is to offer creative solutions to solve the problems. This is especially true when they have to comply with the rules, while presenting the truth to the general public. Thus, creativity comes into play when there is a problem. Hence, the problems that this study intends to highlight are the two major aspects: political ideology and media professionalism. These lend journalism its own creative process that differentiates it from others.

2.3　Creativity's Criteria: Relevance to Journalism

Originality and *novelty* are used to be understood as the key concepts for creativity, as "original products must be unanticipated and unpredicted" (Bailin, 1988, p. 13),

while "people are considered to be creative if they produce ideas that are different from those of others" (Kharkhurin, 2014, p. 341). However, other scholars go as far as proposing four main contributing factors to creativity: *fluency, flexibility, originality, and elaboration* (Baer, 2014; Guilford, 1967), and these may be observed in different disciplines. Still, others propose that *originality* and *usefulness* are the main definitive characteristics of creativity while others suggest *novelty* and *appropriateness to the task or problem being addressed* (Sternberg, 1999). Thus, it can be surmised that mere talent is not enough (Sawyer et al., 2003), as other factors contribute to creativity—including a fresh perspective or even luck. Thus, while many scholars have already attempted to put forward ways of explaining creativity, a clear definition hardly comes up.

Hence, it does not come as a surprise why journalistic creativity still needs proper academic attention. The mere fact that this ability or process is perceived can lead us to pertinent questions: What is the creativity in journalism? Why does the media industry crave for journalistic creativity? What kinds of difficult situations and dilemmas do media practitioners encounter in order for creativity to take place? (Table 1).

Table 1 Summary of the creativity's criteria and the corresponding descriptions

Creativity in different disciplines	Descriptions
(Bailin, 1988)	*Key concepts for creativity: novelty and originality*
(Boden, 2004)	*Creative people have to be romantic: free from any constraints in order to practice creativity*
(Csikszentmihalyi, 1996)	*Creative: a novel solution to a presented problem could change the domain in significant ways* *Creativity: the person's strong resolve to do what must be done; the existing field, a structured body of knowledge and an individual working within the system*
(Fulton, 2011a, b)	*Creativity in journalism: journalists have agency and can use expectations to enable their actions and generate work that is both novel and appropriate, thus producing a creative text*
(Kharkhurin, 2014)	*Western creative tradition: novelty and originality in the thinking process* *Eastern creative tradition: aesthetics, goodness, and authenticity*
(Robson & Stockwell, 2005)	*Creativity: the ability to perceive things from a wide range of viewpoints, in contrast to common expressions and the one who receives the message would feel astonished*
(Runco, 1997)	*Creativity: individual part of creativity is added up to a team of creativity*
(Sternberg & Lubart, 1991)	*Creativity: the ability to define and redefine problems, and the ability to think insightfully are relevant to creativity*
(Sawyer et al., 2003)	*Creativity needs past knowledge or otherwise, provides no opportunities to do state-of-the-art work*

In summary, creativity can be understood as an ability to solve problems. As a process, it requires various criteria, which may be summed into four: *novelty, originality, usefulness*, and *appropriateness to the task or problem being addressed* (Amabile, 1996; Kharkhurin, 2014). These key criteria apply in the context of journalism in terms of finding novel solutions and original stories that provide the audience with fresh perspectives, and coming up with useful ways of addressing existing problems. Journalists do these while adopting appropriate ways of communicating with the general public.

Often, journalists find themselves trapped in between media professionalism and political ideology, the two important aspects previously mentioned. Creative headlines and a wide range of figures of speech, such as the use of sarcasm, could often be employed to keep the audiences' minds stimulated, occasionally surprising them.

3   Journalistic Creativity

While this study recognizes the variety of studies that shed light on journalistic creativity, here they are divided into three parts, namely *journalists' nature, journalists' environment,* and *journalists' options for creativity*, in order to offer a complete picture of creativity that is highly related to journalism. Despite the professional nature of journalists in giving factual information to their readers, mirroring others' individual experiences, acting as witnesses, and representing the media, they find joy and satisfaction throughout the process as it opens more opportunities for creativity (Fulton, 2015; Guo, 2014). For instance, Ma and Yuen (2008) observed how and argued that students enjoy using wikis to write the news because they find the joy in newswriting. It's as if journalists are born to crave for knowledge, and to enjoy digging out the truth and creating innovative stories that capture their audience. Hence, creativity in journalism is tightly associated with the nature of the journalists' job. Markham (2012) believed that hinging the idea on the relationship between creative ideas and journalism is meaningful as journalists enjoy the dynamism of their routines and the increased interaction with their readers. Fulton (2015) also surmised that reporters have been trained to understand the nature of their job, and what they should do for the public, such that in her discussion on the role of reporters, her interviewee (a reporter for Mumbrella, a media and marketing site) explained that.

> most of what we do, we would apply the rules of journalism, as we see it, to them. So for instance, you know, we'll when we do anything, whether it's an event, whether it is a news story, we'll try and be very transparent with the readers, write for the readers, not for the advertisers (p. 371).

Thus, it can be well understood that reporters do not only execute their job for the sake of being paid their salary but also take the initiative to bring new angles and excitement into the stories. After all, "journalists are subjected nearly every day to pressures that challenge and test their profession" (Gardner et al., 2002, p. 185). It

is also important to note that media practitioners want to produce "good work," and with this aspiration, they tend to consider novel ideas which generally pertain to good work that "happens inside the head of engaged professionals" (Gardner et al., 2002, p. 13). In this manner, journalists approach creativity as an intellectual inventiveness and a way to conjure up some kind of novelty that could likewise be applied by others (Berglez, 2011; Gilhooly, 1988). Journalists do this to avoid predictability and pandering, while maintaining accuracy as a standard as their differing ideas bring them into competition with each other (Gardner et al., 2002, p. 156). In short, journalists tend to become creative in their efforts to improve their work and make their reports appealing to their audiences and readers.

In summary, journalists aim to produce good work in the field, and their creative ideas transpire in their heads. They find meaning in their very professions as journalists, which is an important reason why they are motivated to perform their jobs. This is what scholars in the abovementioned literature talk about; the aspiration that drives journalists could have something to do with the interaction between them and the readers or their inborn nature to find the truth and speak for the society. In light of these factors, they are keen on producing novel ideas that fall within the standards—the code of media ethics.

3.1   Journalists' Environment

Journalists are becoming well aware of the fact that new technological devices or computer techniques could help enhance their work—to look better, and more attractive or distinctive—however, in the school's environment there is seemingly restriction in terms of content and context, let alone the journalistic environment (Guo, 2009). In the journalistic environment, reporters see creativity as the key factor for the betterment of their career path. According to Curran (2010), lifelong learning, innovation, and creativity are the crucial factors that lead to journalism's success in the foreseeable future. Also, Fulton and McIntyre (2013) mentioned that "when a journalist learns, uses and interacts with the structure of journalism, that is, the rules, conventions, techniques, guides and procedures of the domain of journalism, these enable the production of a novel and appropriate text" (p. 23). Thus, journalism, in fact, could serve as a good breeding ground of creativity. When we talk about creative journalism, people commonly associated it with feature writing rather than hard news (Maskell & Perry, 1999; Ricketson, 2004). As previous studies of creativity have shown, authors generally agreed that creative activity could be found and explained in different forms within the domain of journalism (Berglez, 2011; Fulton & McIntyre, 2013; Markham, 2012; Mohan, 2011). Furthermore, it has been stated that creative thinking is a skill that is highly prized in editorial news, journalism, advertising, and copywriting (Moriarty & Vandenbergh, 1984). In this manner, researchers who have been looking for excellence in producing "good work" have put forward their views toward the subject of creativity.

To summarize, the journalism industry seems to maintain a set of rules or conventions. Scholars, however, made keen observations about how the interaction between the domain of journalism and the techniques and conventions of journalism practice serve as means to produce novelty. Regardless whether we are looking at hard or soft news, feature writing, advertorials, et cetera, the creativity that comes out of the process is generally highly prized in all sorts of media-related work.

3.2 Journalists' Opt for Creativity

Journalists have an urge for good work, and this good work is always associated with the term "novel text." Csikszentmihalyi (1996) even posited that the level of creativity produced is closely related to the character of individuals in the field, those "who seemed to be doing things that they enjoyed but were not rewarded for with money or fame" (p. 110). In other words, the very nature of journalists—the way they enjoy their role in producing creative work—influences the outcome of their novel texts.

Often, the nature of creative writers can be regarded as comparable to that of journalists. However, there are fundamental differences between the two groups, especially in terms of their nature, for example, credibility found in new media use (Shen et al., 2011). Kaufman (2002) argued the same in that.

"Creative writers such as novelists, poets, and, to a lesser extent, playwrights may be introverted or avoid social encounters; their success or failure depends on a product that may be created with little outside input. Journalists, in contrast, must thrive on such interactions, as much of their work typically involves gathering information and opinions from other people" (p. 202).

Still, Markham (2012) asserted that creativity in journalism has in effect shed light on expressiveness, thus reflecting what can be considered a broader cultural shift from demonstrating professional expertise to emphasizing personal authenticity in their means of expression. In addition, he made mention of how journalism is now becoming more and more creative, as evidently reflected by distinct practices and forms of outputs. By breaking the existing limits of media logic, journalistic creativity could create more room for more interesting pieces of reports (Berglez, 2011). Often, media practitioners put this concept of creativity into practice. In a study of interpersonal communication and creativity in journalistic telework, Manssour (2003) contended that "creativity is mostly seen as a gift or an individual quality, for those whose bloom and exercise there are internal and external factors, understood as stimulants of the creative process" (p. 41). In short, journalistic creativity depends largely on both internal and external factors—this will be discussed in later sections.

Creativity has been brought under the spotlight in this day and age (Amabile, 1996; Chan, 2017a, b, 2018, 2020; Gardner et al., 2002). In the media environment, individuals need to express their work in a way that those who are not working in the same field have ever attempted. In the news reporting and editorial process, practitioners encounter a lot of internal and external factors; factors such as the

political environment within the newsroom, the selection of content, the choosing of news angles, as well as the code of ethics are considered as internal factors, while the loyal readers' expectations, advertisers' demands, society's political pressures, as well as market shares, and so on, come as external factors. Journalists often find themselves caught in between these different pressures while they constantly having a crack at outstanding headlines and wonderful stories. In short, journalistic creativity—as in any other form of creativity—and the niche skills that come with it can only be learned from firsthand day-to-day practice of journalism (Table 2).

4   Theoretical and Empirical Studies of Journalistic Creativity

Within this huge research area lays a small niche for the researcher to look at creativity in the competitive journalism environment. Berglez (2011) posited that journalistic creativity is knitted with practices of extending and/or breaking the existing limits of media logic. For instance, the practice and skill of sniffing out new and exciting topics does not only bring about new creative information but also help stimulate the market and make news organizations commercially sustainable. As the media logic lies in between two extremes—the scientific point of view and stylistic creative presentation—Berglez (2011) propounded that in order to change the journalism industry, one has to think beyond the boundaries of the media logic. Thus, thinking and going beyond entails journalistic creativity, with its three major types as already mentioned: firstly, to search for ways to insert an issue, i.e., climate, into the media logic; secondly, to find ways to stay scientific in climate reporting; and lastly, to find ways to transform the media logic in accordance with the all-encompassing and transcendent features of the climate issue.

Fulton's (2011a) research also demonstrated that social influences are significant in the production of creative texts—by investigating how print journalists in Australia produce their work. As her discussion followed Csikszentmihalyi's creativity model, she pointed out that the field is a crucial element in the creative production of news texts, as it reflects how the social system understands the domain (field) as well as every individual involved in the system. Thus, what is presented is the complete opposite of the romantic notion of the individual as the focal point of creativity; the creative work is not constrained by an individual reporters' skill, as it is also a product of the interaction of the reporter with the editor, and so on. Therefore, in a journalistic environment, the journalist's interaction with the field proves "a vital component for creative outcome" (Fulton, 2011b, p. 10).

In connection with the above research, Fulton and McIntyre (2013), in another piece about journalistic creativity, contended that there is a creative process in the journalists' discussion. Notwithstanding the form of writing in journalism, it is seldom thought of as a "creative practice" (p. 17). Further, in print journalism, a rather traditional media, some practical rules are repeatedly emphasized, such as

Table 2 Summary of the concept of journalistic creativity and the corresponding descriptions

Journalists' nature	Descriptions
(Berglez, 2011; Gilhooly, 1988)	*Journalists found creativity as an intellectual inventiveness and a way to conjure up some kind of novelty that could be applied by others*
(Fulton, 2015)	*Reporters have been trained to understand the nature of their job, and what they should do for the public*
(Gardner et al., 2002)	*Media practitioners want to produce good work, and with this aspiration, they generate novel ideas in their head*
(Markham, 2012)	*Journalists enjoy the dynamism provided by their routines and by increased interaction with their readers*
Journalists' environment	
(Curran, 2010)	*Journalism's success in the foreseeable future: lifelong learning, innovation, and creativity*
(Csikszentmihalyi, 1996)	*Creativity in journalism: characteristics of the individuals in the field, the enjoyment that creativity brought them, to do things that they enjoyed regardless whether or not they are rewarded with money or fame*
(Fulton & McIntyre, 2013)	*Journalists interact with the structure: the rules, conventions, techniques, guides, and procedures of the domain of journalism enable the production of novel and appropriate texts*
(Berglez, 2011; Fulton & McIntyre, 2013; Markham, 2012; Mohan, 2011)	*Creative activity can be found and explained in different forms within the domain of journalism*
(Maskell & Perry, 1999; Ricketson, 2004)	*Creative journalism: people commonly associate it with feature writing rather than hard news*
(Moriarty & Vandenbergh, 1984)	*Creative thinking is a skill that is highly prized in editorial news, journalism, advertising, and copywriting*
Journalists' opt for creativity	
(Berglez, 2011)	*Journalistic creativity: breaking the existing limits of media logic creates more room for more interesting pieces of reports*
(Kaufman, 2002)	*Creative writers and journalists have different goals and creative processes; journalists must thrive on social interactions, as most of their work typically involves gathering information and opinions from other people*
(Manssour, 2003)	*A study of interpersonal communication and creativity in journalistic telework: creativity is mostly seen as a gift or an individual quality, for those whose bloom and exercise there are internal and external factors, and understood as stimulants of the creative process*

Table 2 (continued)

Journalists' nature	Descriptions
(Markham, 2012)	*Creativity in journalism: emphasizes expressiveness and reflects a broader cultural shift from professional expertise to heighten the emphasis of authenticity of the personal expression*

styles, ethics, news values, and ideological conventions. However, journalists in Australia interacted with social, cultural, and individual influences in the production of the work—these learned social and cultural structures enable journalists to appropriately apply creativity in their work, with the aim of capturing the audiences' eyes and holding their attention until the end of the story. As mentioned by one of the interviewees (reporter) in Fulton and McIntyre's research, stories like feature news can use a sort of more "flairy" language. Other means include how a journalist approaches the story, such as "thinking out of the box," while putting the story together given a whole lot of information.

Kharkhurin (2014) argued that there is "creativity 4-in-1," wherein, there are altogether 4 criteria in constructing creativity, that could be well applied in broader disciplines. The attributes include novelty, utility, aesthetics, and authenticity. Novelty is defined as bringing something new into the being by introducing new conceptual framework. Utility, on the other hand, means that the creative worker himself is a creative one, or that he has the ability to produce anything that can be considered creative. Aesthetics refers to the fundamental truth of nature, while authenticity is an expression of the inner self's true self and values. Malmelin and Virta (2014), on the other hand, built on the notion of creativity in the journalism industry. Their research identified the most significant motivations and constraints of creative work. These motivations or work rest on two important criteria, developing new personal competencies and skills, and creating new things, practices, and processes. On the other hand, the constraints on creative work include project management and organizing of the team, and communication and information management. And, journalism professionals "were particularly keen to improve and develop their own work, for instance by innovating new ways of content production" (p. 7). Manssour (2003) found that creativity is generally seen as gift or an individual quality, and there are internal and external factors that act as stimulants for the creative process. Regarding their focal point of the discussion, these highlight the crucial role of interpersonal communication among the workers and act as incentive to individual creativity. His idea, therefore, supports the need for creativity in the journalism industry.

In relation to journalistic creativity, Markham (2012) suggested that in the domain modes of valorization, there is apparently a broader cultural shift from professional expertise to the authenticity of individual expression. There is a tight relationship between creativity and journalism. As emphasized in his argument, "creativity is valued because it represents a form of agency" (p. 195). Furthermore, he believed that creativity benefits the journalists, the organization, and the audience. In addition,

Kaufman (2002) showed that creative writers score more significantly than journalists on narrative thoughts, yet there is interaction occurring on their paradigmatic thought. In light of this, narrative thinking style helps differentiate between the writers and journalists. Male journalists and male creative writers would go for a sentence writing task in different ways, and female journalists and female creative writers may not differ in performing the same task. Hence, there is an apparent difference between males and females in terms of handling the creative work but we could not deny the fact that the journalists form all types practice journalistic creativity thought there is discrepancy between the gender (Table 3).

All in all, people working for this industry hardly gain the space for journalistic creativity. It is said that "newswriting performance might be improved by employing individuals with high creative aptitudes and providing sufficient time intervals for them to rest between writing tasks" (Lynch & Kays, 1967, p. 512). In this manner, Malmelin & Virta (2015) also contended that the duality and resulting time pressures made it difficult for the workers to focus on the work of the development team and on developing novel ideas. Hence, due to the abovementioned constraints, creativity has only a rather stifling environment to take its place. However, on the flip side, this study would like to argue that it is the constraints that help muster the creativity within the domain because reporters try their best to get around the ban and produce the "good work." In summary, there have been different interpretations of journalistic creativity in the field of research. However, despite the flourishing phenomenon of journalistic creativity in the industry, there still are apparently more constraints for the development of journalistic creativity.

5 Look Beyond to Future Journalistic Education

5.1 Media Creativity to Be Included in the Future Curriculum

Media Creativity shall be one of the antecedents introduced from prior researchers' perspectives, while they (Loveless & Williamson, 2013) highlighted the fact that the future of learning, curriculum, and pedagogy will affect the shaping of learner identities. In the new era of new media coming into place, creativity should not be absent from the current curriculum so that the young reporters could catch the pulse of the society. Recent research has pointed out that media creativity has triple implications, in which it is a concept that (Witschge et al., 2019) highlights the fact that it is a guide for journalists and young journalism students for the available research methods, what shall be included when studying journalism, and also it serves as the inspiration for carrying out research. Not only journalistic and media creativity becomes a need for the industry, the journalism students also enjoy a great deal from the creativity found from media journalism and media industry, and thus they will have motivation. Prior research also supported this observation, and it is said that the

Table 3 Summary of selected theoretical and empirical studies of journalistic creativity

Studies	Findings
(Berglez, 2011)	*(1) The reproduction of media logic* *(2) Underlying desires to rub media logic the wrong way from a research horizon (creativity from outside the media logic)* *(3) Ideas about, and concrete implementation of, new types of reporting (creativity from beyond media logic)*
(2011b; Fulton, 2011a)	*(1) Productive activity (producing an article): members of the field such as senior staff, other journalists, and the audience support a journalist's creativity by providing a source for articles* *(2) There are interactions between editors and reporters. It is from the editors that they learnt how to write* *(3) Journalist's interaction with the field is a vital component for a creative outcome*
(Fulton & McIntyre, 2013)	*(1) Journalist is indeed a creative producer* *(2) Journalists understand rules, as well as procedures of the domain, that creativity occurs when the novel and appropriate texts produced* *(3) Creativity is encouraged in the workplace, employers expect journalists to produce, or create, work efficiently*
(Kaufman, 2002)	*(1) Creative writers scored significantly higher than journalists on narrative thoughts* *(2) Male journalists significantly outscored male creative writers, a non-significant trend in the opposition direction was observed for females*
(Kharkhurin, 2014)	*(1) Four-dimensional matrix for evaluation of creative work: novelty, utility, aesthetics, and authenticity*
(Malmelin & Virta, 2015)	*(1) Developing new personal competencies and skills is a hugely important factor in the work of journalism professionals in the media organization* *(2) Journalism professionals were particularly keen to improve and develop their own work, for instance, by innovating new ways of content production*
(Manssour, 2003)	*(1) Communication at work's atmosphere; necessity of conviviality (a necessary way to exchange ideas and to reveal emotions, to discuss subjects of work or daily life)* *(2) Evaluation includes behaviors,* via *the importance of interpersonal communication, it helps achieve communication and creativity*
(Markham, 2012)	*(1) Relevance of creativity in journalistic practice is to be seen in context of a broader cultural shift in dominant forms of authority from expertise to authentic* *(2) Creativity is valued because it represents an agent*

students are in hope for a rather dynamic lifestyles and also opportunities to express their creativity (Hanusch et al., 2016). The journalism students, when they applied for their journalism program, indeed have an expectation of reaching out to the world, especially in search of good, innovative, and insightful stories. And, because of this inner nature of being professional journalists, thereby, creativity is, to a large extent, a crucial component of the curriculum that the students long awaited.

5.2 How Media Creativity Shall Be Taught in the Class

But one question, though, is how media creativity shall be taught? Concerning the journalism education, Deuze (2006) suggested in his research on global journalism education that journalism shall not be disconnected from community since journalistic stories, in his opinions, must be framed in tight relationship with journalism and society. Different methods, for instance, content analysis, and case studies to expert interviews would not be singled out and shall not stand on its own. The mission of the program and the curriculum should be considered but not limited to it. Mensing (2010), along the same line, put forward the need of rethinking the future of journalism education, and that the community-centered focus could offer a way to reconstitute journalism to match journalism beyond the university. On the other hand, Coffee (2011) has explained in her research that creativity is actually a rational process which could be reflected from hard work and also the interaction of systems and structures. The creative practices in journalism were highlighted in different arena of the journalism practice, including the cultural producers' practice. Maiden et al., (2020) talked about their observation about how digital technologies could better enhance the creative outputs in media context. They agreed the fact that new computational analyses could present the materials in a novel way, and hence considered creative. Thereby, it is believed in the upcoming development of journalism education, more emphasis could be put on technology, platform usage, creative thoughts development, and also how to improvise ideas in the conforming and conflictual environment. This has to be an ability to be developed by the students and the journalism classes.

6 Conclusion

To sum up, this paper proposes that based on the prior literature, in order to uncover the complexity of the issue of journalistic creativity, one should not miss out the role of journalistic creativity that played inside the mechanism of journalistic work. Conforming and conflictual environment are the catalyst for creativity to be developed in this industry. Further attention on this matter is needed to understand how creativity formed, in what shape it is in the real practice, and ultimately look at how creativity benefits the industry in the near future. It is high time we focused on finding

more antecedents that constitute media creativity. And at the same time, it is believed that in the near future, teachers teaching journalism shall look closely on how they could enhance students' creativity in the lectures.

(Note This is an extension and revision of the Author's Ph.D. thesis chapter and prior conference presentation presented in the NCA 104th Annual Convention, but it has never been published at any journal, conference proceeding, and book chapter).

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