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Innovation and creativity and the Spanish White Paper on Communication Degrees: adapting universities to a changing media landscape

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Abstract: *Many universities are trying to adapt their curricula to the changing media landscape. Innovation and creativity are considered key concepts in this new context, as can be shown by the Innovation Journalism initiative developed at Stanford University and some other that can be used to promote both innovation and creativity in Media Studies (such as Design Thinking and Creation Nets). In addition to reporting on these trends, this paper describes how the official Spanish White Paper on Communication Degreees deals with both innovation and creativity, analyzing the presence of these two concepts in the curricula proposed within it.*
Keywords: *innovation, creativity, Innovation Journalism, Design Thinking, Creation Nets.*

Resumen: *Muchas universidades están tratando de adaptar sus planes de estudio a la evolución del panorama mediático. La innovación y la creatividad son consideradas clave en este nuevo contexto, como lo demuestran tendencias como Innovation Journalism (desarrollada en la Universidad de Stanford) y métodos que se pueden utilizar para promover la innovación y la creatividad en los estudios de Comunicación (tales como Design Thinking y Creation Nets). Este artículo da cuenta de estas nuevas tendencias y describe asimismo la presencia de la innovación y la creatividad en los currículos propuestos en el Libro Blanco de los títulos de Grado en Comunicación.*
Palabras clave: *innovación, creatividad, Innovation Journalism, Design Thinking, Creation Nets.*

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1. Introduction

The Internet and ongoing innovations in media technology are having an impact on journalism and educators in mass communication. As Chege maintains (2011: 3) "disruptive" innovations in media technology are reshaping journalism and mass communications, forcing many schools to rethink the way they train future journalists. How will this affect Media Studies curricula?

Nowadays, it is rarely questioned that there is a need to make profound changes in Media Studies in order to adapt the curriculum to the new media environment. Over ten years ago, Huesca (2000: 4) pointed out that "the fundamental reach" of the new challenges placed journalism and mass communication education "at a crossroads regarding the direction of curriculum development, program design, and professional training". He maintained that, as these change periods are characterized by experimentation, invention, and struggle to develop new media conventions, students, educators, and practitioners should begin exploring alternatives to traditional reporting. However, in his opinion most scholars and practitioners were responding to these challenges in ways that largely conformed to existing conventions. In the same vein, Huesca (2000: 14) ended his paper claiming that "the reinvention of journalism in the new electronic environment will depend on flexible, creative, and open-minded experimenters who are not wedded to given conventions of journalism".

Deuze, on the other hand, believed that journalism education needed to reinvent itself in order to adapt to the changes journalism was facing; furthermore, he pointed out that there was "a certain lack of focus, even confusion concerning the overall pattern of media change, and little systematic response to media innovation in the professional world" (Deuze, 2001: 7). Kraeplin and Criado (2005: 48) asserted that university journalism departments were "adapting to shifts in the industry and changing their curricula to reflect an emphasis on convergence". Convergence was in fact, in their opinion, the next big challenge (Kraeplin and Criado, 2005: 55).

Deuze (2006: 25) introduced the importance of innovation as a further dimension: "Several authors identified two distinctly different positions for journalism education in society: the 'follower' mode (…) and the 'innovator' mode, where journalism training is seen as a development laboratory, preparing students for a changing future rather than a static present".

Some journalism and mass communication faculties in the USA have taken this as the step to lead from convergence to innovation, creativity and entrepreneurship. Stelter (2009), for instance, reports an emerging trend where some journalism schools have gone beyond teaching media convergence classes and are now in the process of creating innovation centers or introducing innovation and entrepreneurship in their curricula. As Chege states (2011: 3-4), "disruptive" changes brought by innovations in information technologies "have forced some journalism schools to embrace innovation as part of their curriculum".

Contact between students with some other agents is highly desirable, either as a development laboratory (Deuze, 2006) or as an experimental innovation center (Stelter, 2009). Experiential learning –individual contact between students and

community members— is "pedagogically superior" to non-experiential learning (Cohen and Kinsey, 1994). These authors found that a stronger sense of value was generated between representatives on sites (each project had a site) with direct contact to community members.

Taking into account this new context, this study was centred on two research questions. The first question concerns the main trends found nowadays regarding innovation, creativity and Media Studies. The second question relates to how the official Spanish White Paper on Communication Degrees deals with both innovation and creativity in its curricula proposal.

In order to answer these questions, major trends to promote innovation and creativity in Media Studies (and in the media in general) will be described, followed by an analysis of the presence of both creativity and innovation in the official Spanish White Paper on Communication Degrees

2. Innovation and creativity into Media Studies

With reference to innovation, creativity and Media Studies, the idea suggested by Sir Ken Robinson can serve to contextualize the topic at hand:

> We've all agreed on the really extraordinary capacities that children have, their capacities for innovation. [...] all kids have tremendous talents. And we squander them, pretty ruthlessly. So I want to talk about education and I want to talk about creativity. My contention is that creativity now is as important in education as literacy, and we should treat it with the same status (Robinson, 2006).

Robinson thought that it was not the case. That is the reason why four years later he made the case for a radical shift from standardized schools to personalized learning, creating conditions where children's natural talents can flourish (Robinson, 2010).

The concept of creativity is closely related to the one of innovation, as it can be seen in the question posed by the OECD (2013: 25): "Increasing competition on global markets has promoted the widespread notion that countries need constant innovation to maintain position. Does education foster and value the creativity necessary to be innovative?"

The EKAI Research Center (2013) says that university policies are one of the pillars of the EU innovation policies, but maintains in the meantime that university structures in Europe are more oriented to lecturing than to research; so, they conclude, universities are not efficient at all in terms of innovation, and the consequence of all these facts is the general weakening of the capacity for innovation, which is, in their opinion, the main deficiency of contemporary European universities. In Spain, the Commission of Experts for the Reform of the Spanish University System (2013) speaks in the same terms: "El poco énfasis en la investigación no sólo ha perjudicado la misión investigadora de la universidad, sino que de forma indirecta ha fomentado la ineficiencia de su función docente. (...) el diseño institucional de la política universitaria de I+D ha sido débil e insuficiente".

Kahane mentions two main elements that enable innovation. On the one hand, begin to act, although you don't have a perfect strategy or a very defined map (Kahane, 2010: 136). On the other hand, we have got "the value of nonattachment". In Kahane's opinion, it helps us to be less fearful and anxious, and, so, more open and creative. He thinks that if we want to learn and move forward, we have to be willing to fail and fall (Kahane 2010: 136-137). "In such co-creative work", underlines Kahane (2010: 93), "missteps are unavoidable; what is important is not to avoid mistakes but to avoid nonmovement".

Robinson has also pointed out some interesting aspects connected to the last point we have just mentioned:

> If you're not prepared to be wrong you'll never come up with anything original, if you're not prepared to be wrong. And by the time they get to be adults, most kids have lost that capacity. They have become frightened of being wrong. And we run our companies like this, by the way. We stigmatize mistakes. And we're now running national education systems where mistakes are the worst thing you can make. And the result is that we are educating people out of their creative capacities (Robinson, 2010).

For this reason Ran says that university students should develop creative learning approaches that include creative learning concepts, contents, methods and strategies. In his opinion, "university students should have the ability of collaboration and communication, the sense of innovation and creativity, develop strategies and skills, and keep on reflection and evaluation. And also the universities and teachers should offer some cross-disciplinary courses and create an open, democratic learning environment" (Ran, 2012: 179).

Along the same lines, the Basque Audiovisual Cluster's management team (EIKEN, 2010), after a survey to the companies in the sector, also suggested that %78.9 of skills most valued by employers were related to creativity, ahead of the technical skills.

Imber (2009) gives some advice to foster and enhance creativity. She shows, analyzing 50 scientifically established strategies, that we can all be more creative in our thinking if we take advantage of the proper conditions and use the right techniques, and she maintains that the ability to be creative is something that can be taught and increased. Following a method (such as the one suggested for Liedtka and Ogilvie, 2011) can be very helpful. This idea brings us to the next point.

2.1. A process for innovators: Design Thinking

Stanford University's president, John Hennessy, was aware of the gap between University on the one hand, and creativity and innovation, on the other hand. So, he promoted the connection and former close collaboration of his University and IDEO, a design consultancy based in nearby Palo Alto, California. The aim was, as Steinbeck points out (2011: 27-34), to make creative confidence a requirement at Stanford, just like a foreign language. IDEO has close ties to Stanford University; in fact, this company is one of the many spin-offs of Stanford University, and another example for the role the university has played within the innovation ecosystem known as Silicon Valley.

At the core of the success of IDEO is an innovation method called Design Thinking. Summarized briefly, Design Thinking is a lens through which to view challenges and solve problems. Tim Brown (2008: 62-72), IDEO's CEO, defines Design Thinking as an approach that uses the designer's sensibility and methods for problem solving to meet people's needs in a technologically feasible and commercially viable way. In other words, Design Thinking is, in his opinion, human-centered innovation.

Design Thinking focuses on the design process, rather than the final product, and integrates expertise from design, social sciences, business and engineering. As Steinbeck underlines (2011), it brings together strong multidisciplinary teams to:

• Acquire basic knowledge about the users and the general situation/problem (Understand);

• Gain empathy with the users by closely watching them (Observe);

• Create a typical user persona for whom a solution/product is being designed (Define Point of View);

• Generate as many ideas as possible (Ideate);

• Build real prototypes of some of the most promising ideas (Prototype); and

• Learn from users' reactions to the various prototypes (Test).

The conjunction of this process and the university was made throughout the ME310 course, the Stanford University's flagship design course, offered through the School of Engineering's product design group. It is a yearlong graduate-level course in which approximately 35 to 40 Stanford students participate in corporate-sponsored real-world design projects.

In 2004, with support from Stanford University president John Hennessy, some faculty members led the creation of the Hasso Plattner Institute of Design at Stanford, also known as the «d.school»; so, what they did was to take the Design Thinking methodology beyond ME310 and the School of Engineering by offering design courses to students from all disciplines.

Besides the structured sequence of key activities and events throughout the course, ME310 and its innovation pedagogy emphasize the following general key features:

• Diversity and multiple channels for interactions: a key principle of Stanford's ME310 Design Innovation course is that diversity can have a significant influence on innovation outcomes. Some other researchers such as Kahane (2010), Kelley and Littman (2005), Robinson (2011) or Steinbeck (2011) share this opinion. That is why ME310 teams are characterized by a high level of interaction and open exchange of diverse ideas from a multitude of viewpoints, as well as guidance and suggestions from experts from outside the academic community.

• Student teams: students bring a wide range of disciplinary expertise to their respective teams, including engineering, industrial design, economics, and business. Each global partner university has a minimum of two student teams that work in the same open space.

• Teaching teams: the teaching teams are as diverse as the student teams, and consist of professors, instructors, and teaching assistants from Stanford as well as all participating global partner universities.

• Industry liaisons and coaches: since ME310 is a project-based course, interactions between students and industry partners are an integral part of the teaching and learning process. Liaisons are members of the industry partners and interact with the students through regularly scheduled meetings or conference calls. Coaches are usually course alumni with relevant professional experience in the area of the project. Coaches act as process experts, advise the students based on their technical expertise, and help with general project and team management.

• Rich virtual and physical innovation and learning environments: since work and learning environments affect creativity and innovation, each university provides its teams with a physical space which they own and which they can design in a way that meets the teams' working style. These spaces are equipped with flexible furniture and tools and technologies that support face-to-face as well as virtual collaboration, visualization, and rapid prototyping.

2.1.1. InJo and the Stanford Center for Innovation and Communication

The implementation of the Design Thinking in the curricula can be a way to foster innovation and creativity in Media Studies. There has been another interesting movement that has tried to connect innovation and journalism: the Innovation Journalism initiative. The term Innovation Journalism was coined in Sweden by David Nordfors (2003). Nordfors was at that time a member of VINNOVA, the Swedish Agency for Innovation Systems, and he realized that there was a need for a special type of journalism: journalism covering innovation processes; he realized, as well, that that special type of journalism didn't exist. So, he designed a program to develop the concept and test the possibilities for Innovation Journalism as a journalistic discipline.

As Nordfords himself explains (2009), the preparations for the program started in January 2003, when they launched a fellowship of five innovation journalists. From then until 2011, they gave the selected fellows an opportunity to work for at least four months at leading news, business, or technology publications outside Sweden. The fellows were given the opportunity to develop their skills within the beat of innovation journalism, and to extend their professional networks. They were encouraged to interact with each other during this time. A number of activities were arranged to support them, such as discussion groups and visiting delegations with interested decision makers that may contribute in the creation of support networks around such a core community. The duration of the whole program was eighteen months, and was divided into three phases:

1. Preparations and selection processes (8 months)

2. International exchange for build-up of fellows' knowledge, skills, and international networks (4–6 months)

3. Workshops, possible pilot tests, and national networking (4 months)

This program arrived to Stanford University on 2004, when the Stanford Center for Innovations in Learning (SCIL) hosted the VINNOVA seminal Innovation Journalism (InJo) program in 2004, during its first year of operation. In 2005 the InJo program became incorporated as a part of the SCIL. On 1 January, 2009, the program was upgraded to a Stanford research center, the VINNOVA Stanford Research Center of Innovation Journalism, renamed in 2010, the Center for Innovation and Communication at Stanford University.

The scholarly activities of that research center were mainly academic conferences (*The Conference on Innovation Journalism,* run yearly since 2004 to 2011), funded research opportunities, and the development of *Innovation Journalism*, a peer-reviewed specialty journal. There are more Innovation Journalism initiatives in Sweden, Finland, Pakistan, Mexico (more information about InJo initiatives in all this countries in Nordfors 2009: 36-41), Germany (Mast, Huck & Zerfass, 2005) and Slovenia (Nordfors, 2009: 38 and Pibernik, Bulc & Krajnovic, 2006).

2.2. Another chance for innovators: Creation Nets

As Hagel III and Seely maintain (2008: 35-36), "creative talent is becoming the source of comparative advantage"; in their opinion, "to compete effectively for this talent, policy-makers will need to re-conceive public policy through the lens of accelerating talent development".

Related to the acceleration of talent development, the Creation Nets' most distinctive value is, according to them (Hagel and Seely, 2008: 38), "the ability to flexibly and scalably mobilize dispersed and diverse talent for innovation". This technique offers, therefore, a way to catalyze creative talent and innovation:

> Creation nets represent a particularly powerful form of open innovation designed to harness the potential of distributed innovation activity pursued by hundreds or thousands of participants. Creation nets implement a set of institutional mechanisms designed to mobilize independent entities in the pursuit of distributed, collaborative and cumulative innovation. These institutional mechanisms are critical to understanding how creation nets coordinate innovation efforts and how these creation nets will re-shape the role and structure of the firm.
>
> These networks are assembled by a network organizer who serves as gate-keeper, deciding who will be able to participate in the network. The network organizer also defines fundamental governance processes to coordinate the activities of the network (…) These participation protocols are generally simple and informal (Hagel and Seely 2008: 28).

Following the Creation Nets' model, seven journalism schools of the USA took part in the Knight Foundation Project. As Chege points out, the first step came from the schools themselves: they proposed to create a national network of incubators through which college students would design, develop and work with professional newsrooms to distribute new and original (digital) application of community news. There was also another objective: the development of original solutions to the challenges facing

journalism in the digital age. According to Chege (2011: 7), the aim was very clear: "To help newsrooms re-engage communities".

The project started in Spring 2007 and 35 students from seven journalism schools participated in it (each university recruited five students, primarily undergraduates, although three of the 35 were graduate students). It took three years to complete the first phase of testing the final innovation: it was finished in September 2010.

The students worked under a faculty mentor to create new media innovations that could help engage communities in new ways. The main rule for faculty mentors was that they would not be allowed to generate any proposals but rather they could serve as a sounding board for students, because the origination and vetting of new ideas was solely the responsibility of students. It is also remarkable that students were prohibited from leaving the project once it began. On the other hand, each university was free to decide how to reward the students for participation. Students were selected on their willingness to abide by the rules.

As we have mentioned the rules, it is worth to underline the one regarding conflict management: disagreements about ideas and processes had to be resolved amicably, either by the students themselves or with the help of the faculty mentor.

The first step for the students was to read *Creation Nets: Harnessing the Potential of Open Innovation* by John Hagel III and John Seely Brown to understand how the Creation Nets process works. After reading it, the process followed with an orientation retreat for all the teams at Ithaca College in New York. The principal grant writers explained there the type of innovations that they were looking for. The ideas presented had to have these characteristics to be considered winner ideas: they had to be new, digital, and they could be tested easily and affordably by media organizations; in addition, they had to also have the potential to significantly engage citizens in a given geographic location.

As Chege describes it (2011: 8), the process followed this way:

- The teams were shown examples of recent innovations that fit the mold. One faculty mentor who had previously worked in a similar innovation process with two of her students shared her experiences to help provide a context for understanding the innovation process.

- Other issues covered during the retreat included a discussion of the Creation Nets process, innovation trends in the field of information and communication, the mentoring process, conflict resolution, as well as informational resources to help the teams monitor new media innovation trends.

- Once they had understood the Creation Nets process, each group set its own mode of operation. Students had about two months to work on their projects before traveling back to Ithaca College in Summer 2007 where they presented their best ideas before the other teams.

Talking about the Innovation Incubator Project's findings, Chege highlights the importance of the mentor's role, the lack of time, the students' selection process, and last but not least, an interdisciplinary approach as one of the crucial elements of the project (Chege 2011: 10-13):

- Students felt lost in the beginning and it was necessary to take various measures to address the situation: one way of helping them to understand the process was by researching and sharing with them the stories behind the latest innovations, their creators and the vision behind them. Other methods included using examples of new digital innovations as beacons of reference of what was in vogue. Nevertheless, it was not easy to guide the students, especially taking into account that the process lacks the structure and predictability of a regular class. The mentors were crucial to channel the whole thing, but there was no course release for them, and it is deemed necessary.

- Students had to understand the innovation process, research new ideas and come up with sketches of new innovations. A two months period is not enough to carry on the whole process properly.

- While students where selected based on their willingness to commit and participate in the project, their curiosity, creativity, and a correct assumption that today's students are digital natives who understand new media trends, their technical know-how was never important. In order to bridge the gap between concept and practice, future projects could place a greater emphasis on the skills that participants must possess or consider pairing up journalism students with computer science students in a similar process.

- The previous point leads us to the importance of the interdisciplinary approach. The project demonstrates the need to cross the traditional disciplinary boundaries to meet new challenges facing journalism. This interdisciplinary approach is considered fundamental not only in the Creation Nets but also in the Design Thinking process (Brown, 2008; Kahane, 2010; Kelley and Littman, 2005; Robinson, 2011; Steinbeck 2011).

3. Perspective of Spanish White Paper on Communication Degrees

As mentioned previously, during the first years of the millennium media underwent major changes in both the USA and Europe (see Aranzabal and Zuberogoitia, 2006 for the Basque case), and there were also important changes in the curriculum and teaching approaches in Media Studies. At the same time, the Spanish White Paper on Communication Degrees (ANECA, 2005), published by Spanish National Agency for Quality Assessment and Accreditation (ANECA), laid down the design for degrees in Journalism, Audiovisual Communication and Advertising and Public relations, in which there is limited reference to innovation amongst its proposals for contents, competences and curricula (see table n.1).

Adversiting and Public Relations show a different picture. It is worth underlining the "Creative and Designer" professional profile in the curricula (ANECA, 2005: 209-213, 256, 293-295) for which 26 ECTS credits (out of a total 300) are provided for "Creativity and innovation in communication, with special reference to advertising and public relations". However, there is no specific subject to work on innovation in the curricula suggested for Journalism and Audiovisual Communication, as reflected in the table below.

	Suggested contents	Suggested Competences	Suggested Curricula
Journalism Degree	Occasional references (p. 310, p. 307).	"Capacity to experiment and innovate through knowledge and use of techniques and applied methods"	No specific subject to work on innovation
Advertising & Public Relations Degree	Occasional references (pp. 330-331).	"Capacity for creativity and innovation"	26 ECTS credits for "Creativity and innovation in communication, with special reference to advertising and public relations"
Audiovisual Communication Degree	Occasional references (pp. 319-320)	"Ability to define research or innovative personal creation that can contribute to the knowledge and development of audiovisual languages or their interpretation", "Capacity and skills for creativity and innovation"	No specific subject to work on innovation

Table 1. *Innovation in the Spanish White Paper on Communication Degrees*

The presence of creativity in the official Spanish White Paper is higher than that of innovation (see table n. 2), mainly in Advertising and Public Relations: creative techniques and creative approaches are mentioned among the contents suggested for that degree (ANECA, 2005: 274, 328-329, 337, 341); one of the professional profiles provided for that degree is the one of the "Creative and Designer", and one of its academic competences, "Capacity for creativity and innovation" (ANECA, 2005: 291). This competence is the third most valued according to the poll presented in this study (ANECA, 2005: 292). There is another professional competence that also refers to creativity (ANECA, 2005: 292: "Capacity and creative ability to shape the message"), but it is the second less valued in the survey of professionals (ANECA, 2005: 286). Moreover, as we have previously pointed out, 26 ECTS credits are provided for "Creativity and innovation in communication, specially advertising and public relations" in this degree's curriculum.

Creativity is present as well in the proposal for Audiovisual Communication degree. According to the text (ANECA, 2005: 318-320), one of the aims of this degree should be, "creative ability and mastery of visual language". That aim is reflected on the degree's competence map, where creativity (ANECA, 2005: 264: "Creativity: ability to take expressive and thematic risks in the framework of the availability and terms of audiovisual production, applying solutions and personal views on the development of projects") is the second most valued specific competence in the survey of audiovisual professionals (ANECA, 2005: 265), and it is obliquely mentioned in another specific competence (ANECA, 2005: 296: "Capacity of insight, wit and creativity that allows finding effective solutions to new problems") and in a professional competence (ANECA, 2005: 244: "Ability to design and develop the technical and aesthetical presentation of the staging through natural or artificial audible and visual sources taking into account the creative and expressive features proposed by the audiovisual project manager").

If we look at this degree's curricula, there are 30 ECTS for "Technical and creative processes of production, production and post-production" (ANECA, 2005: 324, 327); apart from that, there are occasional references to creativity in the content of another thematic block (ANECA, 2005: 324: "Processes of ideation and visual narrative", 16 ECTS, in which one of the contents included within the minimum training contents is "Creative and persuasive foundations of advertising creativity") and in the skills defined for a third block (ANECA, 2005: 324: "Analysis of audiovisual discourse and its social effects", 16 ECTS; one of the skills that students must acquire in that block is defined as "Knowledge of production, methods and creative techniques of the language of advertising languages").

Finally, it is worth nothing that all the aspects related to creativity are valued below average in the survey about the Journalism degree (ANECA, 2005: 185). The last professional competence suggested for this degree also mentions creativity (ANECA, 2005: 205): "Ability to experiment and innovate through knowledge and use of techniques and methods applied to quality improvement processes and self-assessment, and independent learning skills, adaptation to changes and overcoming routine through creativity").

	Suggested contents	Suggested Competences	Suggested Curricula
Journalism Degree	No specific content about creativity	"Ability to experiment and innovate through knowledge and use of techniques and methods applied to quality improvement processes and self-assessment, and independent learning skills, adaptation to changes and overcoming routine through creativity"	No specific subject to work on creativity
Advertising & Public Relations Degree	Creative techniques and creative approaches (pp. 274, 328, 329, 337 and 341)	"Capacity of creativity and innovation" "Capacity and creative ability to shape the message"	26 ECTS credits for "Creativity and innovation in communication, with special reference to advertising and public relations"
Audiovisual Communication Degree	Creative and persuasive foundations of advertising creativity (p. 324) Basic creative applications: scenery, lighting, cinematography, actors' direction (p. 324) Creation, recording and dissemination	"Creativity: ability to take expressive and thematic risks in the framework of the availability and terms of audiovisual production, applying solutions and personal views on the development of projects" "Capacity of insight, wit and creativity that allows finding effective solutions to	30 ECTS for "Technical and creative processes of production, production and post production" 16 ECTS for "Processes of ideation and visual narrative"

	processes of radio production, record companies and other sound products (p. 324) Audiovisual market: studies and research on business creation (p. 325) Cultural industries' trends. Impact of information and communication technologies in the creation and management of new areas of communication (p. 325)	new problems" "Ability to design and develop the technical and aesthetical presentation of the staging through natural or artificial audible and visual sources taking into account the creative and expressive features proposed by the audiovisual project manager"	

Table 2. *Creativity in the Spanish White Paper on Communication Degrees*

Two years after the official Spanish White Paper on Communication Degrees was published, the lecturer and researcher Silvia Jiménez (2007) said that all the curricula of Communication Studies in Spain forgot systematically the development of creativity by the "negligence" of those who designed them. Jiménez wrote that nobody had developed the creativity of professionals, and, as a consequence, after a few years of work, they were trapped in the productive routines.

Sevillano (1998), Oejo (2004) and Aparicio (2004) have also made interesting reflections on the role of creativity in education and in classrooms, and Schlesinger (2009) claims that creativity is fundamental.

4. Discussion

The path of change is faster than ever nowadays; this is notorious in the field of media, especially after the advent of the Internet and social networks: referential newsmagazines have left their print edition to adopt all-digital formats[1], Internet advertising has exceeded for the first time that of the print[2], tablets, smartphones and connected devices have changed media consumption habits (Van Cauwenberge, D'Haenes & Beentjes, 2010: 335-352; López Vidales, González Aldea & Medina de la Viña, 2011: 97-113; Brasel & Gips, 2011: 527-534; Lancaster, Hughes & Spicer, 2012: 16-27; Casero-Ripollés, 2012: 151-158), TV has become interactive[3]...

[1] http://www.thedailybeast.com/articles/2012/10/18/a-turn-of-the-page-for-newsweek.html (accessed 23 May 2014).

[2] http://www.vertele.com/noticias/la-publicidad-en-internet-supera-por-primera-vez-a-la-de-prensa-escrita/#None (accessed 23 May 2014).

[3] http://www.adslzone.tv/2012/10/12/la-television-interactiva-se-consolidara-proximamente/ (accessed 23 May 2014).

Taking into account that, as Robinson notes (2011), creativity and ability to innovate will make the difference in the new Long Tail paradigm (Anderson, 2006), there is a need to rethink Media Studies. Models and techniques like Creation Nets and Design Thinking are widely used for innovation in industries, but can successfully be adopted as teaching tools in Communication Faculties. These models, as used in the examples cited in this article, assume, following to Chege (2011: 12), that "young minds are more likely to think outside the box when you combine such thinking with their creativity and superb understanding of technology, you inspire new ideas and transformative innovations."

There have been some movements in order to introduce these methodologies in academic curricula. The experience of the ME310 course at Stanford University is probably the most advanced one, and, with that experience in mind, Steinbeck (2011: 29) claims that the inclusion of these methodologies in the curricula can promote a range of important educational outcomes, including more favorable attitudes toward learning and increased motivation, higher levels of achievement, higher order thinking, improved communication and conflict management and strategic problem-solving skills.

Chege also shows that the Creation Nets process

> (...) places students at the center of the learning process and allows them to take control of their own learning, with the instructor playing the role of a guide and sounding board. (...) The process also exposed the students to a new way of learning that is different from the structured classroom environment and introduced them to a "free" and unstructured learning environment where creativity, teamwork and innovation were prized (Chege 2011: 13).

Innovative practices, such as placing students at the center of the learning process and instructors playing the role of guides, coincide with the guidelines proposed for the European Higher Education Area (De Miguel, 2004 and 2005; Delgado, 2005). However, almost all the previously described experiences are being developed in the USA[4]. Despite the Innovation Journalism initiatives in Germany, Finland, Sweden and Slovenia, there is a long way to go in relation to innovation, creativity and Media Studies in the rest of European countries[5].

With regards to Spain, there is limited reference to innovation amongst the contents, competences and curricula suggested in the official Spanish White Paper on Communication Degrees. However, the case of the Advertising and Public Relations degree is slightly different as it contains two specific competences centered on innovation and 26 ECTS credits -out of a total 300- are provided for the area of

4 No wonder, therefore, that the *Entrepreneurial Journalism* is also being fostered in some American universities, especially after the CUNY Graduate School of Journalism inaugurated in September 2010 the Tow-Knight Center for Entrepreneurial Journalism (http://towknight.org/, accessed 23 May 2014).

5 Nevertheless, it seems that, although slowly, creativity and media innovation are reaching European faculties. Examples to cite are the executive master in Media Innovation of the NHTV in the Netherlands (http://www.nhtv.nl/masters-cursussen/masters-cursussen/masters/executive-master-in-media-innovation-in-hilversum/introduction.html, accessed 23 May 2014), some seminars about creativity and Media Studies in the UK (http://www.heacademy.ac.uk/events/detail/2013/Seminars/Disciplines_AH/GEN311_De_Montfort, accessed 23 May 2014), or a collective book published in Spain about innovation, education, journalism and technology at university (Sánchez Gonzales, 2012).

"Creativity and innovation in communication, with special reference to advertising and public relations".

The presence of creativity in the official Spanish White Paper is higher than that of innovation, but it is worth noting the case of the proposal for Journalism degrees, in which there is no specific content about creativity and no specific subject suggested to work on that skill.

Chege (2011: 14) has asserted that "there is need for similar journalism projects in order to develop a greater body of work and knowledge regarding creation nets as a model for teaching innovation in journalism and mass communication schools." Our own view is in keeping with this, with the addition of some other methodologies such as Design Thinking to foster not only innovation, but also creativity within Media Studies curricula.

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