Transformation of the Creative Industries Image Due to the Media Literacy of the Social Media Audience

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Abstract

Active measures are being taken to stimulate the growth of the creative economy at the state level in many countries. Therefore, the integration of the media literacy into public communication about the cultural and creative industries development becomes urgent. That will help the society not only to navigate the extensive information flow of various practices supporting the culture sphere and stimulating the creative production, but also to effect consciously on public policy in these areas. The research purpose is to regard how the creative industries image is transforming due to the media literacy of the social media audience, and with which of the existing creative economy development concepts (policies) this image correlates. The research results were obtained by using the monitoring and the content analysis of materials about the creative and the cultural industries from YouTube, Telegram and VKontakte. The author also carried out the statistical accounting of the various forms of media literacy among the Russian-speaking audience in the social media thematic channels and communities. As a result, the rating of the most popular creative activities was formed. The quantitative data presented in the article clearly demonstrate that the Russian-speaking audience of the social media thematic channels and communities consciously differentiates and selects the content about such creative industries as development of computer games and digital products, production of modern music, marketing, advertising and PR, industrial and environmental design. The research confirms that the cultural industries image is rapidly transforms into the creative industries image under the media literacy influence, and the "CreaTech" idea prevailing in its base combines itself the creative skills, innovations and digital technologies. Thus, due to the media literacy, the demand for the more active discussion about the role of creative work and education in creative professions between the state and the society is forming.

Keywords: media literacy, media literacy level, social media, thematic communities, media content, image, creative industries, cultural industries, creative economy.

1. Introduction

Over the past decades, the UN Conference on Trade has played a key role in supporting and promoting the Creative industries. In 2021, the Conference organizers presented the data according to which the creative industries provide about 30 million jobs and make 3 % of global gross domestic product, employ more young people (at the age of 15-29 years) than any other sector, as well as employ women of almost half of the workforce (UNCTAD, 2021).

Governments of many countries are attempting to devise long-term policies for the development of the creative economy. In the USA, Great Britain, Germany, France and other advanced countries, different approaches to the development of industries based on the creative

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activity of people have been tested. They have come a long way, from trying to make the subsidized cultural sector self-sufficient to carrying a strategy to develop an inclusive creative economy that, along with market profits, can provide positive social benefits for a large part of the population (Azeem et al., 2021; Dent et al., 2020; Lee, 2022; Wilson et al., 2020).

Their experience has demonstrated that public support for populist or, conversely, moderate policy in the creative economy development largely depends on the media literacy level of the country's population (Mason et al., 2018; Mihailidis, 2014; Tully, Vraga, 2018). The ability to receive information from various media, critically analyze, evaluate, independently create and transmit messages in various forms influences people's civic activity and leads to social change (Camarero et al., 2019; Martens, Hobbs, 2015; Silverblatt, 2018).

If representatives of the creative industries have the opportunity to broadcast information about the results and problems of their professional activities through independent media, then society can form an adequate image of the creative industries, correlate it with reality and with state policy (Aufderheide, 2018; Celik et al., 2021; Friesem, 2019; Van der Meer, Hameleers, 2021). Under such conditions, the creative economy will have natural incentives for effective development.

In the Russian Federation it is just beginning to take steps for the creative economy development. In September 2021, the Concept for the development of creative industries and mechanisms for their state support in large urban agglomerations and megacities until 2030 was approved (Rasporyazhenie…, 2021).

The emergence of this Concept led to the actualization of the following questions: how much does Russian society ready to take a direct part in its implementation, does it support a change in state priorities towards the development of the creative economy and, as follows, in a reduction of funding for the cultural sector, does Russian society share the opinion about the great potential of creative industries and what are the types of creative activities considered the most demanded in it? The answers to them should be given within the media literacy context of the Russian-speaking population that is directly involved in the production and consumption of creative labor products.

Respectively in the study, the author attempts to objectively assess whether there is a critical understanding of information about the culture and creative industries development in Russian society, whether there is an active reaction from the audience of independent social media that can influence public policy in this area.

2. Materials and methods

The research is empirical. Its object is various forms of media literacy among the Russian-speaking audience of social media participating in communication on issues of creative industries development. The study subject is the creative industries image in the quality of reflecting the media literacy level for this audience.

The research purpose is to regard how the creative industries image is transforming due to the media literacy of the social media audience, and with which of the existing creative economy development concepts (policies) this image correlates.

Achieving this goal is realized through the following research tasks:

1. Analysis of existing theoretical concepts (policies) of the creative industries development.

2. Collection, processing and interpretation of empirical data on the changes for the audience size among thematic channels and communities in independent social media that produce and distribute the content about creative and cultural industries, creative activities, creative work, creative professions and creative products.

3. Collection, processing and interpretation of empirical data on the forms of media literacy among the Russian-speaking audience of social media when choosing the content dedicates to certain creative activity types.

4. Comparative analysis of empirical data for 2022-2024.

5. Making a conclusion how the media literacy of the Russian-speaking audience in independent social media affects the content of the creative industries image, and what concept of the creative industries development (State policy) the audience is ready to support as a result of studying the content about achievements and problems in the creative and cultural industries.

Duration of the research: 01.01.2022 – 31.12.2024.

The research methodology is based on a system approach and involves the use of theoretical and empirical methods.

The theoretical analysis of materials on the media literacy role in the adequate image formation for the creative industries, based on a critical information understanding the process of their development, allowed the author to form the optimal, non-redundant methodology of achievement the research goals and objectives.

At the theoretical level, we also compared various concepts of the creative and cultural industries development, which are approved by the governments of Western Europe and Asia, the USA and Russia, and are implemented in their public policies.

The empirical research consisted of collecting, processing, analyzing and interpreting quantitative data from social media in two directions:

– The audience size of channels and social media communities that specialize in producing and broadcasting content about the creative and cultural industries;

– The activity degree among the Russian-speaking audience of thematic channels and communities in social media, as well as its response forms to the content about various types of creative and cultural industries.

To implement the empirical research, we used data from the following social media: social Internet service VKontakte, video hosting Youtube (Russian-language channels) and cross-platform instant messaging system Telegram. As sources, this selection for research data is justified by the high audience coverage, the possibility of its content parsing, and also the presence of built-in mechanisms for taking into account feedback.

As part of the empirical research, we used methods that allow us to obtain quantitative data, which is necessary to achieve our purpose and tasks. These include such methods as social media monitoring, content analysis of messages posted in thematic communities and channels during the research period, and statistical accounting of feedback data on these messages from the Russian-speaking audience.

The empirical research technique included organizing and conducting the following activities:

1) Compiling a semantic core of queries from the Russian-speaking users on two topics – "creative industries" and "cultural industries" by using the online systems Wordstat.Yandex and Trends.Google.

2) Selecting and monitoring of communities and channels in social media, which is based on a compiled semantic core of queries from the Russian-speaking users.

3) Systematic collection, processing and accounting of the following data from selected social media:

– The total number of thematic communities and channels for each query of the semantic core;

– The number of participants (followers) in each thematic community and channel;

– The most popular publications (posts) ratio about various types of creative industries and cultural industries which is determined by feedback indicators – the number of "likes", "reposts" and "comments" from the Russian-speaking audience.

4) Comparative analysis and interpretation of the data obtained.

5) Formation the conclusions in accordance with the research purpose and tasks.

The research methodology presented by the author was automated with the web analytic systems (mostly parsing programs). The methodology relies on accounting for quantitative data about various response forms to the content, and it is applicable not only to analyze the content changes of the creative industries image as the media literacy reflecting result among the social media audience, but also to identify current public requests for the information about creative activities, creative products and professions.

3. Discussion

To achieve the research purpose, it is necessary to consider the existing concepts of cultural industries and creative industries, which are implemented by governments of different countries.

Historically, the concept of cultural industries was the first. Its authors defined cultural industries as production sectors in which the main factor is the people's creative activity, and the demand for created products is very difficult to predict. This causes cultural industries specific problems, which are associated primarily with the low level of capital accumulation and the high level of investment risks (Garnham, 2005; Gross, Wilson, 2019; Moore, 2014; Pratt, 2011; Throsby, 2008). When a person from the cultural industry (artist, musician, writer, director, etc.) makes a

product, it is extremely difficult to predict will it be popular or will it be in demand among real consumers (Cooke, De Propris, 2011; Lange, Schüßler, 2018).

Thus, Scott Lash and John Urry in their work "Economies of Signs and Space" describe the process of changing national social structures to "global information and communication structures," when any cultural artifact has many chances to turn into a disposable product that loses all meaning for society (Lash, Urry, 1994).

At the same time, significant costs for the production of cultural goods (music, films, novels, art objects, etc.) are recouped through their relatively cheap reproduction and circulation in the media space, as well as their possibility of re-consumption by the mass audience. This makes cultural industries an extremely promising sector of the economy for any state (Grodach, 2013; Jessop, Oosterlynck, 2008; Scott, 2014).

The main problem for public policy, according to experts, is the cultural industries regulation for the protection of creative entities copyright, which requires this area constant legislation improvement and the effectiveness monitoring of its application in practice (Boccellaa, Salerno, 2016; Hausmann, Heinze, 2016).

By the early 2000s, the media began actively broadcasting to the masses the idea of creative industries, which was first conceptualized by the Department of Culture, Media and Sport of Great Britain. In this way, it had become more popular than the concept of cultural industries.

For the first time, IT activity was included as one of the most promising industry for post-industrial economy growth in the concept of creative industries development, in comparison with the concept of cultural industries. Such innovative approach implied that traditional culture sectors, which have always existed on subsidies from the state and sponsors, should now become self-sufficient and should make a profit through the effective use of the intellectual labor, the automatic production of creative products and their wide replication in electronic media and in the network Internet.

This new approach gave rise to the term of "creative economy" (Carter, Carter, 2020; Khedhaouria et al., 2015; Mordanov, 2021). The phrase was first used by Bloomberg Businessweek economics editor Peter Coy in his article in 2000. He wrote about the "growing power of ideas" in creative industries and their growing role in development of the US economy (Coy, 2000). Then in 2001, John Hawkins, an architect and member of the United Nations Creative Economy Advisory Council, championed the idea in his book *The Creative Economy: How People Make Money from Ideas*. He clarified it is "a new way of thinking and doing that is revitalizing production, services, retail and entertainment industries" (Howkins, 2001).

This was an unconditional turn towards innovation in the field of production, primarily digital. When the ideas production takes precedence over the things production, a strong connection arises between creativity and digital technology. That produces a powerful basis for competition among creative professions representatives, where digital transformation specialists and digital products creation are beginning to play a special role (Chan et al., 2019; Hanchi, Kerzazi, 2020; Li, 2020).

However, the new concept raised a pressing question: which industries are included in the creative economy, that is, which industries can ensure the effective integration of creative work, innovative ideas and technologies?

In response to this question, several different approaches have been formulated by researchers and practitioners. Let's present the main ones.

1) Creative industry – is a startup in any industry (Hirudayaraj, Matić, 2021).

2) Creative industry – is an industry in which intellectual activity is capable to ensure the products production with high added value (Bélanger et al., 2016; Bergendahl, Magnusson, 2015).

3) The creative industry – is an industry in which each created product is endowed with a symbolic meaning, and its economic value is measured not by the current market need, but by the cultural society value (Hannekam, Bennett, 2017; Potts, Cunningham, 2008).

4) The creative industry – is an industry in which products have a special consumer value that can satisfy both the material and spiritual needs of society (Duffy, Wissinger, 2017; Horng et al., 2015).

5) Creative industry – is an industry in which creative product is produced, i.e. the product that has both symbolic and functional types of value at the same time (Belentsov, 2023; Belski et al., 2019; Cohendet et al., 2021).

Let's summarize the above. The creative industries policy is international, it goes beyond national cultural markets and develops in conditions of global international competition. This policy implementation is ensured by intensive, ideally total, commercialization and privatization of the cultural goods production means. It directly affects the working conditions transformation in cultural sector and its integration with innovative sectors of the economy. All this, according to the concept, should lead to the creative production concentration in megacities and the new creative class formation, numerically superior to the service workforce.

Thus, after considering the concepts (policies) for the cultural and creative industries, it is possible to present the empirical research results and its comparison with one of the existing concepts.

4. Results

Some empirical measures were implemented to identify how the media literacy of the Russian-speaking audience affects the creative industries image transformation in thematic channels and social media communities. Let us describe the results.

At the first study stage, ten semantic cores were compiled by two key topics – "creative industries" and "cultural industries". Let's introduce some of them:

1.   Semantic core "Cultural activity" consisted of requests: cultural activity, artistic activity, spiritual activity, cultural development, self-development, artistic ideas, sociocultural design, artistic occupation, spiritual practices, artistic thinking, spiritual thinking, talent development.

2.   Semantic core "Creative work" consisted of requests: creative labor, creative work, creative personnel, payment for creative work, team work, opening a startup.

3.   Semantic core "Cultural sphere work" consisted of requests: working in the cultural sphere, artistic labor, artistic work, workers in the cultural sphere, labor resources in the cultural sphere, payment for cultural workers, payment for artistic work.

4.   Semantic core "Creative product" consisted of requests: creative product, creative idea, creative project, creative thinking, technological product, innovative product, unique product, exclusive product, original product, creative child, creative personality, idea, creative education.

5.   Semantic core "Cultural product" consisted of requests: cultural product, artistic product, original thinking, artistic contest, artistic idea, fashion trend, art school, artistic child, artistic personality, folk art, cultural good.

6.   Semantic core "Directions for the creative industries development" consisted of requests: video games, computer games, animation, cartoons, cinema, VR (virtual reality), AR (augmented reality), design, gastronomy and molecular cuisine, media, mass media, Internet, photo and video production, modern music, modern art, digital and IT products, advertising and Public relations, performance, organization of events, creative specialties, science, scientific inventions, innovative technologies.

At the next study stage, online services with parsing technology were used to increase the monitoring procedures efficiency in social media and content analysis of their communities. This allows automating the collection and systematization of data from open sources in accordance with specified scripts. Such services usage is highly justified in research related to the media literacy of the social media audience, since their functionality allows to exclude "bots" (i.e. non-existing subscribers) from the collected data.

Step by step, keywords from the semantic cores were entered into the search bar of online services and then communities and channels were monitored by them for the following social media – the social Internet service VKontakte, the video hosting Youtube (only Russian-language channels were selected) and the cross-platform instantaneous messaging system Telegram. Based on the results, a comparison was made between the number of social media users that subscribe to content about the creative industries and content about the cultural industries.

Let us present the data obtained as a monitoring result in Figure 1. It reflects the total audience size of communities related to creative industries and the total audience size of communities related to cultural industries, as well as the changes in the audience size of these communities during the study period on the dates: 01 of January 2022, 01 of January 2023, 01 of January 2024 and 31 of December 2024.

As can be seen from the histogram presented in Figure 1, the audience of thematic communities and channels grew steadily in all social media studied from the beginning of 2022 to the end of 2024. At the end of 2024, the aggregate audience of communities dedicated to the

creative and cultural industries in all three social media has reached 12,869,456 subscribers, compared to 4,819,858 subscribers on the 01 of January 2022.

Video hosting site YouTube has the largest audience of the communities about the creative and cultural industries content both. Its total number is 5,456,981 subscribers at the end of 2024.

The cross-platform messenger Telegram overtook the social Internet service VKontakte for the total audience number of communities dedicated to creative and cultural industries both by the end of 2023. This tendency continued in 2024. On the 31 of December 2024, the total audience of Telegram thematic channels has reached the indicator for 3,779,809 subscribers and of VKontakte thematic channels – for 3,632,666 subscribers respectively, although their positions on this indicator were the opposite at the beginning of 2023.
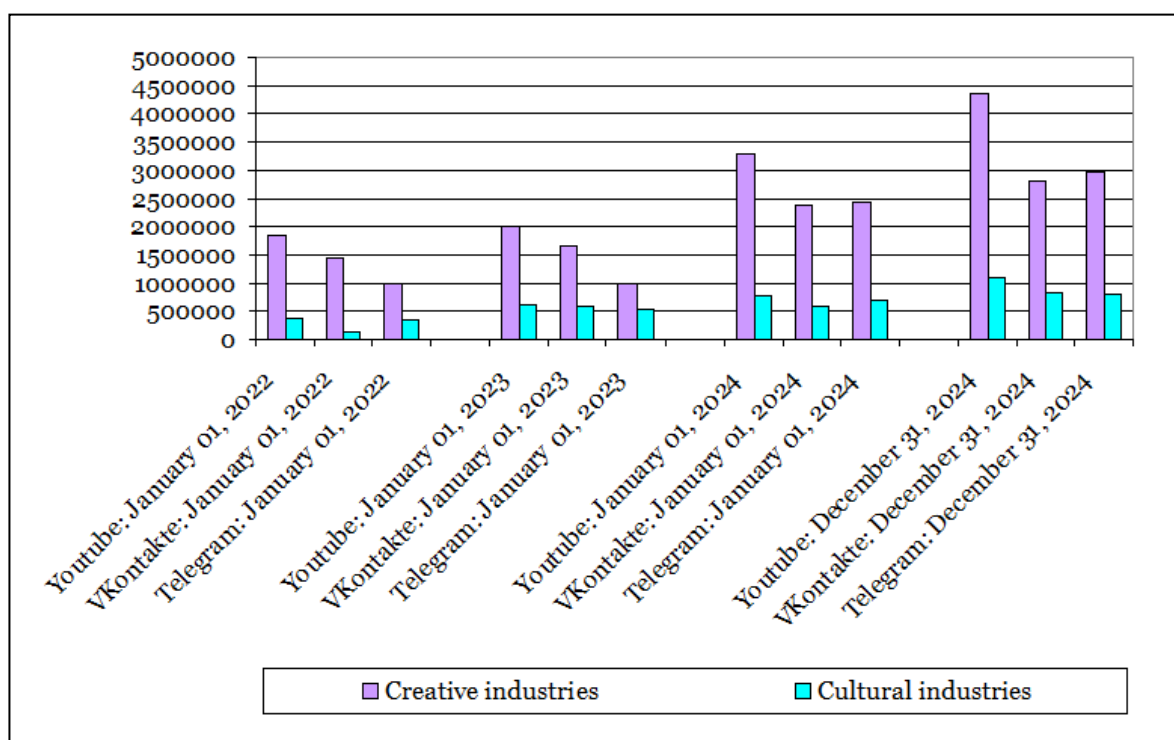

Fig. 1. The subscribers number of the cultural industries and creative industries communities

During the study period, the growth rate of communities audience for the creative industries and for the cultural industries differed in each social media. For example, in the social Internet service VKontakte, the audience number of creative industries communities increased only by 1.9 times from 1,455,201 to 2,800,004 subscribers during January 2022 to December 2024. For comparison, the audience number of cultural industries communities increased by 6.4 times from 131,022 to 832,662 subscribers over the same time period. On the contrary, in the Telegram messenger, the audience number of creative industries communities increased almost by 3 times from 980,755 to 2,979,774 subscribers during January 2022 to December 2024, and the audience number of cultural industries communities grew only 2.3 times over the same time period: from 342,111 to 800,035 subscribers.

The audience size subscribed to creative industries information significantly exceeds the audience size subscribed to cultural industries information in social media. For example, at the beginning of 2022, the audience of channels posting video content about the creative industries development was almost 4.9 times higher than the audience of channels posting materials about the cultural industries development in the YouTube video hosting service. By the end of 2024, this ratio decreased slightly: the audience of the creative industries channels exceeded the audience of cultural industries channels by 4.2 times. In Telegram, at the beginning of 2022, the audience of communities posting information about the creative industries development exceeded the audience of communities about the cultural industries development by 2.9 times. By the end of 2024, this ratio increased slightly: the audience of creative industries channels exceeded the audience of cultural industries channels by 3.7 times.

The audience of communities dedicated exclusively to the creative economy development is quite small among the social media studied. For example, in the social Internet service VKontakte it was only 32,448 subscribers by January 2022, and 174,880 subscribers by December 2024.

However, a significant increase in the audience number among Russian-language channels and communities dedicated to creative industries as one of the media literacy manifestation forms in the social media, does not yet allow us to conclude the rapid transformation from the cultural industries image into the creative industries image (Festl, 2021; Manca et al., 2021; Tandoc et al., 2021). In order to reveal how the subscribers media literacy among thematic channels and social media communities affects the content of this image, it is necessary to analyze the variety of its manifestation forms – "likes", reposts and comments that demonstrate the perceiving way for the content by the audience.

In this way, the 10 most popular media materials were selected in each channel and community of social media and dedicated to the creative and cultural industries development: posts, videos, photographs, etc. The sampling frame included media materials that received the highest responses number among the subscribers over the past three years: "I like" or "I'm for it", reposts and comments. Their content was analyzed and assigned to the specific type of activity: creative or cultural. Then a summary calculation of open quantitative data was made by active reaction various forms that the selected media materials received from the social media audience. Based on these calculation, the rating of creative industries was formed.

Let us present the creative industries rating in Figure 2. The rating was compiled based on the data received from thematic YouTube channels for the period 2022–2024.
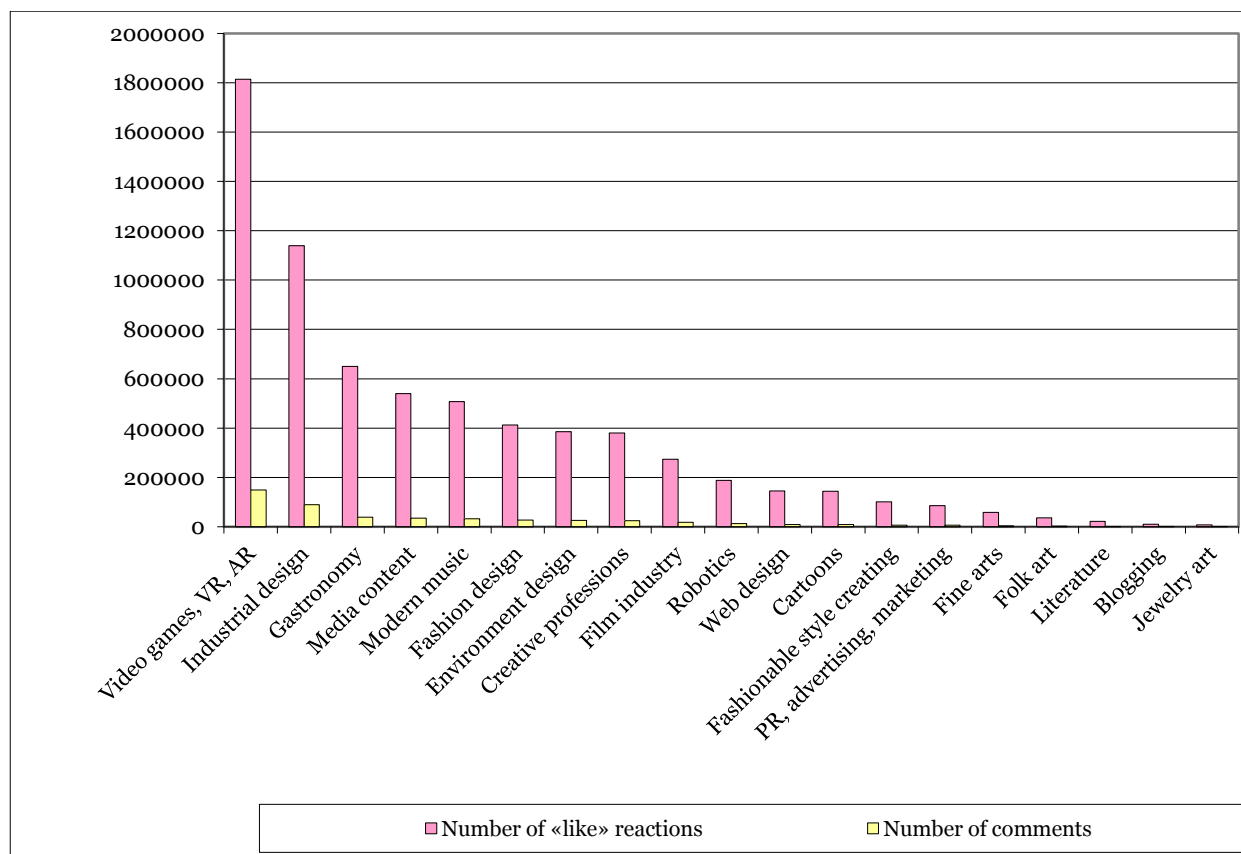

Fig. 2. The feedback reactions on videos about the creative and cultural industries on YouTube

As can be seen from the histogram presented in Figure 2, the top 10 industries by the reactions number from the thematic YouTube channels audience were: the computer games industry (including games with virtual and augmented reality), industrial design, gastronomy, media content, modern music, fashion design and environmental design, creative areas and specialties education, film industry and robotics.

Computer games industry, which is developing within the creative industries concept, is the absolute leader among the YouTube audience. At the time of the study, the most popular videos on the theme were viewed by the total of 23,217,773 people, were noted with the reaction "I like" by 1,813,713 people, were commented by 149,144 people.

For comparison, video materials about jewelry industry (which is in the last 19th rating place of the most popular publications on thematic YouTube channels) were viewed by the total of 92,671 people, were liked by 7,734 people, were commented by 502 people.

The most popular videos about gastronomy (the 3rd place in the rating compiled) that can be attributed to both cultural and creative industries, were browsed 7,841,573 times, received 649,933 "like" notes and were commented by 38,903 people. At the same time, among of all the video materials about gastronomy, according to the results of content analysis, 64 % of videos cover the molecular gastronomy topics and technologies for the genetic modification of products, and 36 % of videos report the various countries traditional cuisine.

Similar results were for videos about the creative professions training (the 8th place in the rating compiled): 71 % of all popular videos in this category cover the IT field professional training, mainly the artificial intelligence creation.

So, a quantitative assessment of the media literacy various forms among the audience in Youtube thematic channels has shown that the content of the creative industries image correlates mainly with the current Western concept, which promotes the creative activity merge with technology and digital transformation. Beyond that, videos about such key areas for the cultural industries concept as folk art, art, literature and jewelry do not receive significant reaction from the audience, unlike videos about computer games, media, modern music, design (products, environment, clothing), robotics, marketing, PR, advertising and other areas of the creative industries.

Below the creative industries analogous rating, but compiled based on the data received from thematic Telegram channels for the period researched is presented in Figure 3.
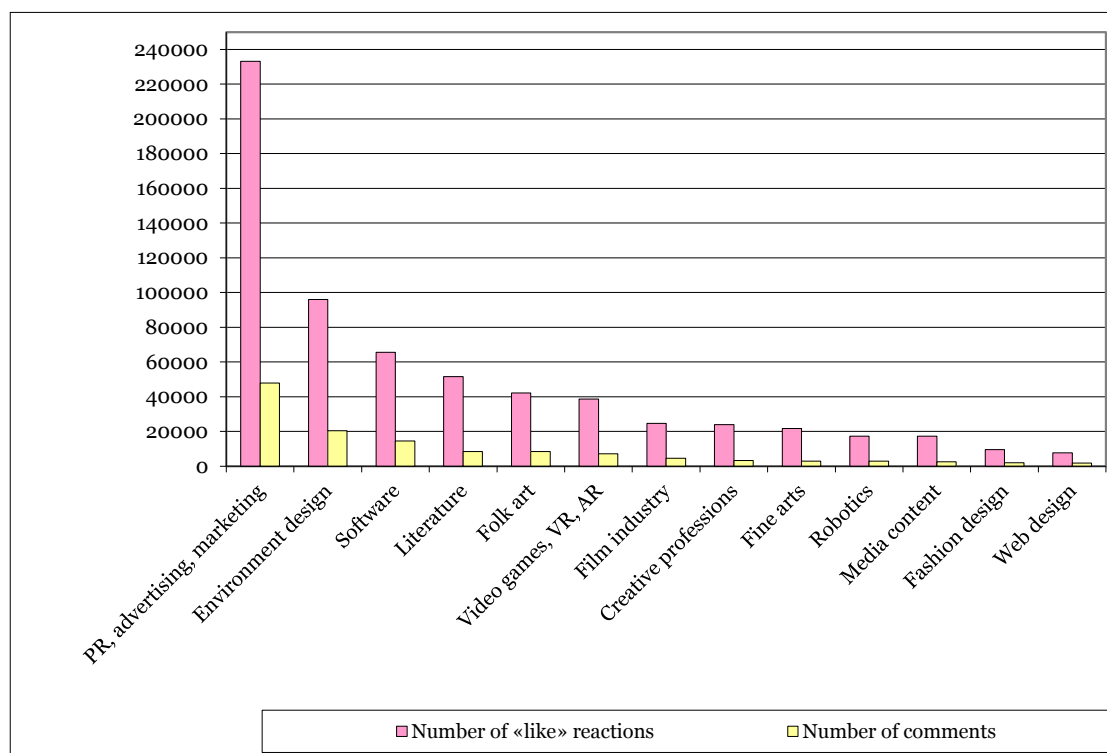

Fig. 3. The feedback reactions on posts about the creative and cultural industries on Telegram

As can be seen from the histogram presented in Figure 3, the creative industries rating with a basis of thematic Telegram channels differs significantly from the analogous rating with a basis of thematic YouTube channels. Thus, the top 10 industries by Telegram included: PR, advertising and marketing, environmental design, software development, literature, folk art, the computer games

industry (including games with virtual and augmented reality), film industry, creative areas and specialties education, art, robotics.

The leader of the creative industries rating among the thematic Telegram channels is the industry of PR, advertising and marketing. The most popular messages were viewed by a total of 5,055,267 people, were marked by a total of 233,090 people with the "like" reaction, and were commented by a total of 47,940 people.

The audience reaction of the Telegram thematic channels for the environmental design content and the software development content, which are on the 2nd and 3rd places in the formed rating, is much less than to content about PR, advertising and marketing. The most popular messages on the topic of the environmental design were collectively viewed by 2,161,928 people, were liked by 96,054 people, and were commented by 20,448 people. The most popular posts on the topic of the software industry were collectively viewed by 1,413,966 people, were liked by 65,534 people, and were commented by 14,442 people.

At the same time, the thematic Telegram channels audience shows the more pronounced reaction to messages on cultural industries in comparison with the thematic YouTube channels audience. At the time of the study, the most popular messages on the literature and poetry theme were viewed by a total of 1,226,008 people, were «like» reacted by a total of 51,510 people, and were commented by a total of 8,477 people. The situation is similar for messages on the folk art theme, which takes the 5th position of the generated ranking.

The creative industries rating, which was compiled based on the data received from the thematic communities of the social network VKontakte for the period from the 1 of January 2022 to the 31 of December 2024, is presented in Figure 4. When forming it, it was possible to take into account the statistical data not only for "I like" reactions and for comments, but also for the number of reposting messages to the subscribers personal accounts.
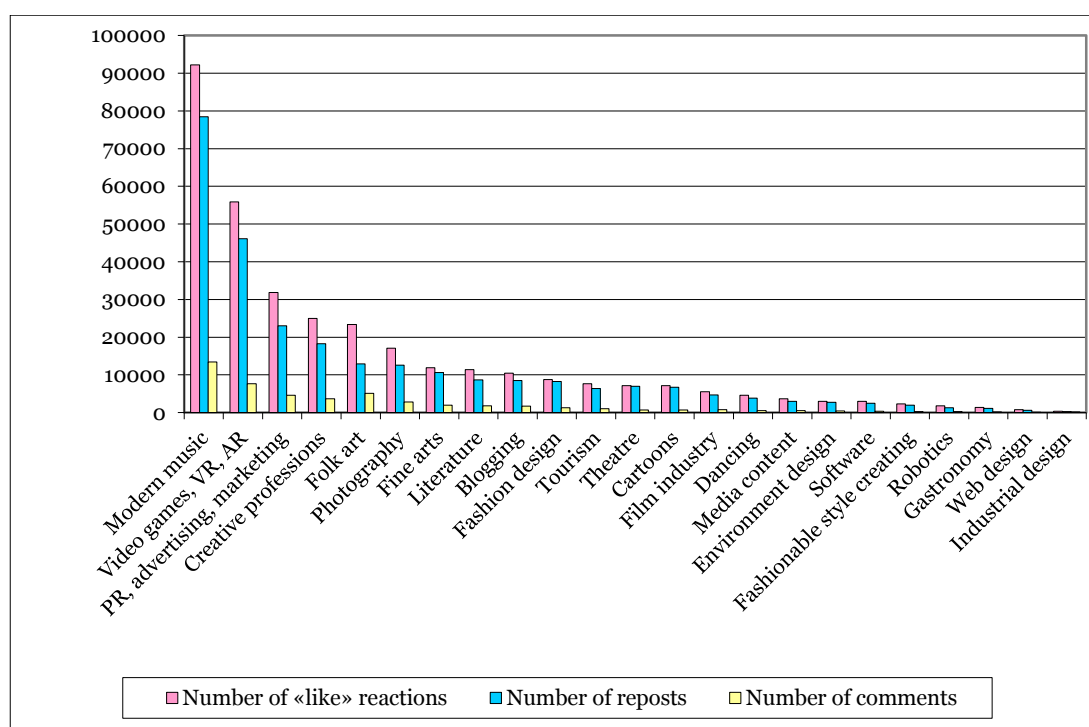

Fig. 4. The feedback reactions on content about the creative and cultural industries in VKontakte

As can be seen from the histogram presented in Figure 4, the top 10 creative industries rating with a basis of thematic VKontakte channels included: modern music, computer games, PR, advertising and marketing, creative areas and specialties education, folk art, photography, art, literature, blogging, fashion design.

The diagram data also shows the wider scope of creative and cultural activity types among the content in the social media VKontakte thematic communities, compared to the social media studied above. The audience media literacy was displayed with high feedback on 23 different

creative and cultural industries in the VKontakte thematic communities, while the Youtube audience showed similar feedback on 19 industries, and the Telegram audience showed feedback only on 13 industries. Such industries as photography, tourism, theater arts and dance appeared in the VKontakte ranking.

In the formed rating of social media VKontakte the leader was the music industry, which creates and replicates modern music by means of the digital content format. Through the VKontakte thematic communities the messages about new musical products were marked with a "I like" reaction by a total of 92,183 people, were reposted to their personal accounts by 78,413 people, and were commented by 13,402 people. The messages about the computer games industry, which is the second most popular in the rating, were marked with a "I like" reaction by a total of 55,840 people, were reposted to their personal accounts by 46,126 people, and were commented by 7,632 people. And the messages about the industrial design industry and the gastronomy industry, which occupy the 2nd and the 3rd places in the generated YouTube rating, got to the last place by popularity among the audience of thematic VKontakte communities. In total they were marked with the "I like" reaction by 1 769 people, were reposted to their personal account by 1,403 people and were commented by 336 people.

If we evaluate the media literacy of the Russian-speaking audience in thematic channels and social media communities through the available activity forms, then on average only 8 % of subscribers leave an "I like" reaction and 0.5 % of subscribers post a comment after watching videos about creative and cultural industries in the Youtube video hosting. Both of these indicators increased 3.17 times in 2024 compared to 2022. Thus, the growth rate activity is higher than the audience growth rate of thematic channels on Youtube, the number of which increased by 2.46 times from 2022 to 2024. The situation is differ slightly in Telegram: on average, 4,5 % of subscribers leave a "like" reaction and 1.1 % of subscribers post a comment after viewing messages in thematic channels. These figures in average increased by 2.82 times in 2024 compared with 2022. This is proportional to the audience growth of thematic channels in Telegram, the number of which increased by 2.86 times from 2022 to 2024. In VKontakte, 5.5 % of subscribers note posts about the creative and cultural industries with a "like" reaction, 4.4 % of subscribers make a repost to their personal account and 0.7 % of subscribers leave their comment entering into a discussion for the content. With the audience increase by 2.29 times among thematic communities in VKontakte from 2022 to 2024, these three indicators in average increased only by 1.8 times, which is lower compared to Telegram or Youtube social media.

5. Conclusion

Based primarily on the quantitative approach the research results showed that under the influence of the media literacy among Russian-speaking audience in thematic channels and social media communities, the cultural industries image is rapidly transforming into the creative industries image. It is beginning to correlate more with the Western European concept (policy). The audience of independent social media, such as VKontakte, Youtube and Telegram, changes the creative industries image through the differentiation of the content about the creative activities variations and the results produced in them. An assessment of the media literacy forms available on social networks showed that the Russian-speaking audience among thematic channels and communities consciously chooses content about industries related to the creative economy, such as computer games and software development, digital marketing, popular music, and others.

Thus, it can be concluded that more and more people are involved in the production and consumption of the content about creative economy development, and the number of the discussions and other media literacy forms are increasing among Russian-speaking audience. In turn, the representatives of the creative and cultural industries are making an explicit request to increase the media literacy level for the society, which exert on the area public policy. This can be solved by expanding the audience involved in the alternative content creation about the achievements and problems of creative work, and its replication through independent media.

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