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## The Role of Media Education in Training Personnel for Creative Industries

Elena Lomteva <sup>a,\*</sup>, Alexey Demidov <sup>b,c</sup>

<sup>a</sup> Russian Academy of National Economy and Public Administration under the President of the Russian Federation, Russian Federation

<sup>b</sup> Public movement "Information for All", Russian Federation

<sup>c</sup> Moscow State Institute of Culture, Russian Federation

### Abstract

The research is aimed at describing and defining the prospects of media education in the formation of significant qualities of future specialists for the creative sector of the economy. The article presents the results of a study of the applied orientation of media education in the process of training personnel with secondary vocational education for creative industries. The formation of competitive media professionals is fraught with unique challenges and difficulties due to both the structure of media education and the global digital transformation of the economy.

The development of creative thinking among college students, the formation of an author's identity and the development of advanced technologies, supported by psychological adaptation, help to effectively solve complex problems that arise in the context of widespread digitalization of the labor market. It is important for everyone involved in the process of media education to understand that currently the most in demand are specialists with a creative approach, possessing a wide range of digital skills and erudition that allows them to form an up-to-date information picture of society. The article presents the economic characteristics of the Russian creative sector. New trends in the training of personnel with secondary vocational education for creative industries are outlined.

The study was carried out in accordance with the state task of the RANEPa for 2025 within the framework of research work "A study of the transformation of the training structure in the vocational education system in the context of meeting the human resources needs of regional economies".

**Keywords:** media education, creative industries, creative economy, secondary vocational education, competencies

### 1. Introduction

The creative economy is not just a fashion trend, but a fundamental change in the global economic model. It is an economy based on ideas, innovation and human genius. For Russia, the active development of creative industries is a strategically important task that can ensure not only economic growth, but also cultural development of the country.

John Hawkins, one of the pioneers of the concept of the creative economy, noted that: "We are moving from a world of lowering the rate of return based on scarcity of natural resources and material goods to a world of increasing the rate of profit based on the infinity of ideas and human genius" (Hawkins, 2011). This phrase accurately reflects the paradigm shift in the global

\* Corresponding author

E-mail addresses: [lomteva-ev@ranepa.ru](mailto:lomteva-ev@ranepa.ru) (E. Lomteva)

economy. Gone are the days when wealth was determined primarily by access to natural resources. Today, creativity, embodied in creative products and services, is becoming the driving force of progress. This is not just a change of focus, but a fundamental change in the principles of economic development, the transition from the "commodity — money — commodity" model to a model where creativity is the primary source of wealth.

The roots of the creative economy lie in the concept of cultural industries, which originated after the Second World War. In the post-war period, there was an urgent need to balance countries' access to cultural resources, which became the impetus for the development of this concept as a political idea. In the early 1980s, UNESCO, taking on a global initiative, used the policy of cultural industries to counter the expansion of large entertainment corporations and, at the same time, to attract private investment in the cultural sector.

However, the concept of cultural industries, in its original form, did not fully reflect the dynamics of changes taking place in the economy. By the mid-90s of the 20th century, experts and business consultants had formed a broader and more flexible concept – creative industries. The key difference was the identification of creativity as the main resource for innovation" ([Alade et al., 2020](#); [Gehrau et al., 2016](#)). Within the framework of this new concept, creativity has ceased to be just an element of cultural life, becoming a powerful economic factor.

Creative industries today are not just about art and entertainment. This is an extensive field of activity that includes design, architecture, advertising, film production, publishing, video games, fashion, music, theater, event management, and many other industries. All of them are united by one thing – the creative product is their foundation, and its commercialization is their goal.

The contribution of the creative industries to the global economy is enormous, "they provide more than 30 million jobs worldwide, and in Europe this figure is more than 8 million, accounting for almost 4 % of employment" ([EdExpert, 2024](#)). Russia is also actively developing this sector, albeit lagging behind developed countries.

However, for the successful development of the creative economy in Russia, it is necessary to overcome a number of obstacles. These include: lack of funding, a complex intellectual property registration system, an undeveloped infrastructure for supporting creative projects, as well as a lack of qualified specialists. including those with secondary vocational education who have the necessary skills and competencies in this field.

## 2. Materials and methods

The research is based on the use of a methodology of systemic and structural analysis, an evolutionary and institutional approach, and an analysis of the literature of stakeholders in the creative industries sector. An additional research method was the analysis of the requirements for the competencies of graduates of the secondary vocational education system for the creative sector of the economy of our country. Data from sociological surveys conducted at the Presidential Academy from 2022 to 2024 among final-year college students in various regions of the Russian Federation were used as an empirical base.

## 3. Discussion

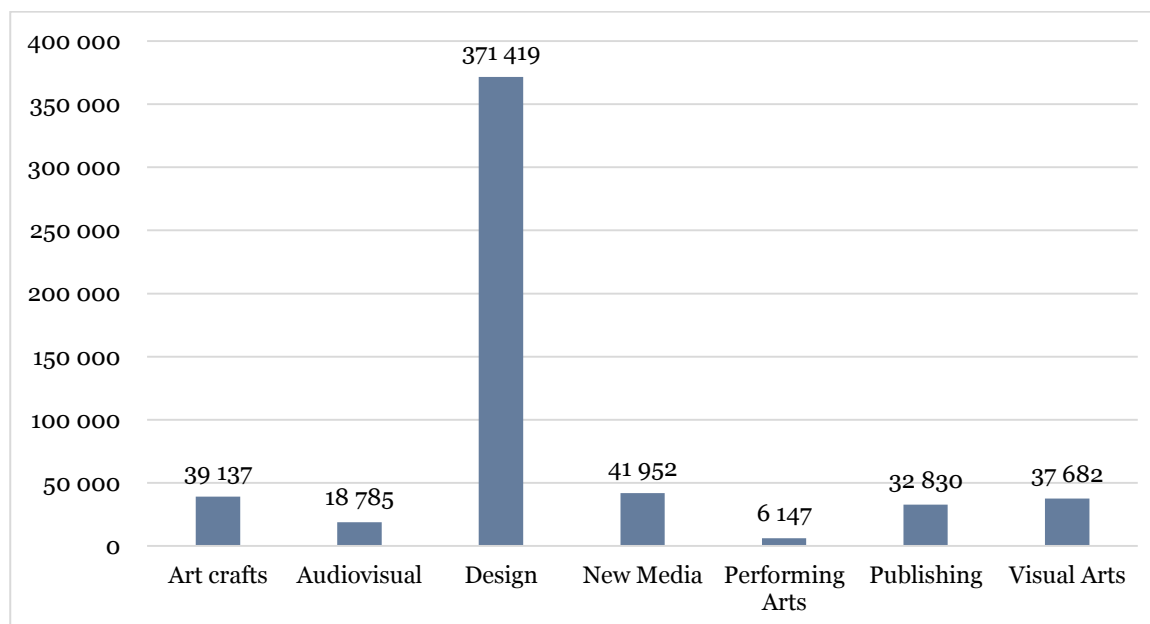
Global competition in the innovation economy is inexorably increasing, and countries that recognize the potential of creative industries are actively investing in their development. As part of the International Year of the Creative Economy, UNCTAD conducted a survey in 33 countries around the world ([United Nations, 2022](#)). The main conclusion of which was the recognition of the increasing role of the creative economy and its impact on the social, political and economic development of the country. In all the countries surveyed, there are agencies responsible for promoting creative industries. However, there were no two countries with identical governance structures among the respondents, and there was a diversity in approaches to the institutional structure, which was reflected in the distribution of responsibility for the creative industries among several departments. The result was a complex management system with weak interaction and division of functions between ministries (culture, sports, tourism, education, etc.). This makes it very difficult to regulate the creative industries. The exceptions are a few countries where one ministry is responsible for the creative economy (e.g. Germany, Canada, UAE, Slovenia, Turkey, Central African Republic). Even in these cases, complete centralization of functions is rare in practice. Often, one department coordinates common strategic directions, while other ministries are engaged in the implementation of projects within their respective competencies. Since 2015,

there has been a significant increase in the number of national strategies, programmes and regulations aimed at supporting creative industries in developing countries. Most of the countries participating in the survey have developed their own national plans or strategies for the development of the creative economy, "there is no single definition of the creative economy used by all countries. This leads to disagreements in understanding the priorities and ways of support. For example, one country may focus on the development of digital art and video games, while another focuses on traditional crafts and folk crafts" (Anderson et al., 2020; Artemova et al., 2022; Bissonnette, 2014; Whitton, 2015). The difference in approaches is due to both the specifics of national culture and economy, as well as the different levels of digitalization and innovative development.

The global creative industry is currently experiencing rapid growth, becoming a powerful engine of the global economy. Statistics eloquently show this: over a 10-year period, starting in 2010, exports of creative goods and services increased by \$105 million and \$613 billion, respectively. First of all, it is the growth of exported software and services in the field of research and development. It can be said that digitalization plays a major role in the "demonetization" of creative products. Many products that previously existed in physical form (for example, music, books, design) are being converted into digital format, transforming into creative services such as streaming services, e-books, and online design courses. This is not just a change in form, but a change in the business model, leading to new monetization opportunities and market expansion. In addition, improved statistical accounting of creative services subcategories also contributed to the growth of indicators. More accurate and detailed information allows us to get a more complete picture of the situation and reflect the real scale of the creative economy (Florida, 2003; Higgs, Cunningham, 2008; Landry, 2011).

An interesting shift is observed in the geography of exports. Since 2011, developing countries have overtaken developed countries in the export of creative goods. This indicates the growing influence of new players on the world stage and the distribution of creative potential beyond traditional centers.

The creative economy is showing steady and impressive growth, and the geography of this growth is constantly changing. Digitalization and globalization play a key role in shaping the new landscape of the creative industry, presenting both new opportunities and new challenges for countries and companies. The main export category in the world is design, followed by new media, followed by decorative, applied and visual arts, publishing, audiovisual and performing arts (Figure 1).



**Fig. 1.** Exports of creative products by product category, across all countries, billiondollars (2021)

At the same time, export concentration remains high: more than two thirds of the global creative goods market is concentrated in the hands of a small group of countries. The leaders in the export of creative goods are: China. China's dominant position is due to its huge domestic market

and the development of sectors such as video game production, animation, textile design and manufacturing. In second place is the United States, which remains a strong player due to its powerful cinema, music, design, and technology innovation sectors. Next are Italy, where the traditionally strong fashion, design and architecture sector continues to generate significant profits, and Germany, with a developed automotive industry, engineering design and the production of high-tech goods, contributing to high exports. Hong Kong plays the role of an important transit point and financial center for the creative industry in Asia.

Russia, despite its obvious potential, is still at the initial stage of forming a systemic strategy in this area. However, the dynamics of development and the challenges of the time dictate the need to rethink approaches to supporting the creative industry and training highly qualified specialists (Abankina et al., 2021; Boos et al., 2021; Fedorov et al., 2016; Fedorov et al., 2020; Fedorov, Levitskaya, 2015; Imaeva et al., 2021; Juror, 2020; Juror, 2020; Lavrinenko, 2015). The economic indicators of the sector demonstrate heterogeneity. On the one hand, creative industries generate significant GDP and provide jobs, especially in large cities such as Moscow and St. Petersburg. On the other hand, there is no unified statistical system, which makes it difficult to accurately assess its contribution to the national economy. Many creative enterprises are micro and small enterprises, often operating in a "gray" zone, which makes it difficult to get an objective picture. The main problems hindering the development of the creative sector in Russia include:

- Lack of funding, as access to government grants for creative enterprises is limited. Many projects are forced to develop at their own expense or seek financing from private investors, which is not always effective.
- Undeveloped infrastructure. The lack of specialized incubators, coworking spaces, and clusters focused on creative industries hinders the development of startups and contributes to brain drain.
- Low legal protection of intellectual property. Piracy and imperfect legislation in the field of copyright limit the possibilities of monetization of a creative product.
- Shortage of qualified personnel. The lack of specialists with the necessary knowledge and skills is one of the main obstacles to the development of the creative sector.

Today, traditional professions are being replaced by hybrid specialties that require a deep understanding of both technology and the humanities. Secondary vocational education plays a key role in these conditions, acting as a forge of personnel for the rapidly developing digital economy. Media education is becoming particularly relevant, forming specialists who are able not only to use digital tools, but also to create high-quality content in converged media. Modern media is not just about television and radio. It is a complex symbiosis of online platforms, social networks, mobile applications and virtual reality. The requirements for professionals in this field have changed dramatically. Convergent media needs multimedia specialists who know not only the basics of journalism, but also the skills of video editing, web design, SMM promotion, 3D modeling and many others. They should be able to create engaging content, adapting it to different platforms and audiences, analyze data, use data-driven journalism tools, and understand the ethical aspects of working in a digital environment.

The issues of introducing media education into the educational process have been considered by many authors (Kislov et al., 2016; Ostrivnaya, Sokurenko, 2020; Zubko et al., 2023). As follows from the analysis of these works, most of them are devoted to the issues of media education in the higher education system, while the development of media companies in the vocational education system remains outside the interests of researchers. That is why the work of A. Fedorov and A. Levitskaya's article, presented in the monograph "Media education of students of pedagogical universities and faculties as a tool to resist media manipulative influences," is becoming particularly relevant. The modern world is saturated with information. We are constantly faced with a flood of news, advertisements, and political statements – and this information is not always objective and reliable. Media manipulation has become a reality, and the ability to recognize it is a key skill for everyone, especially for future teachers. Developing critical thinking and analytical skills is a key component of successful educational activities (Gálik, Gáliková Tolnaiová, 2022; Gáliková Tolnaiová, Gálik, 2022; Levitskaya, Fedorov, 2022).

This monograph, created with the support of the Russian Foundation for Basic Research, is not just a theoretical study, but a practical guide to action. The authors do not limit themselves to analyzing modern media manipulation and its methods – they offer specific tools to counteract it and develop media competence. The work is based on the results of a large-scale study that made it possible to

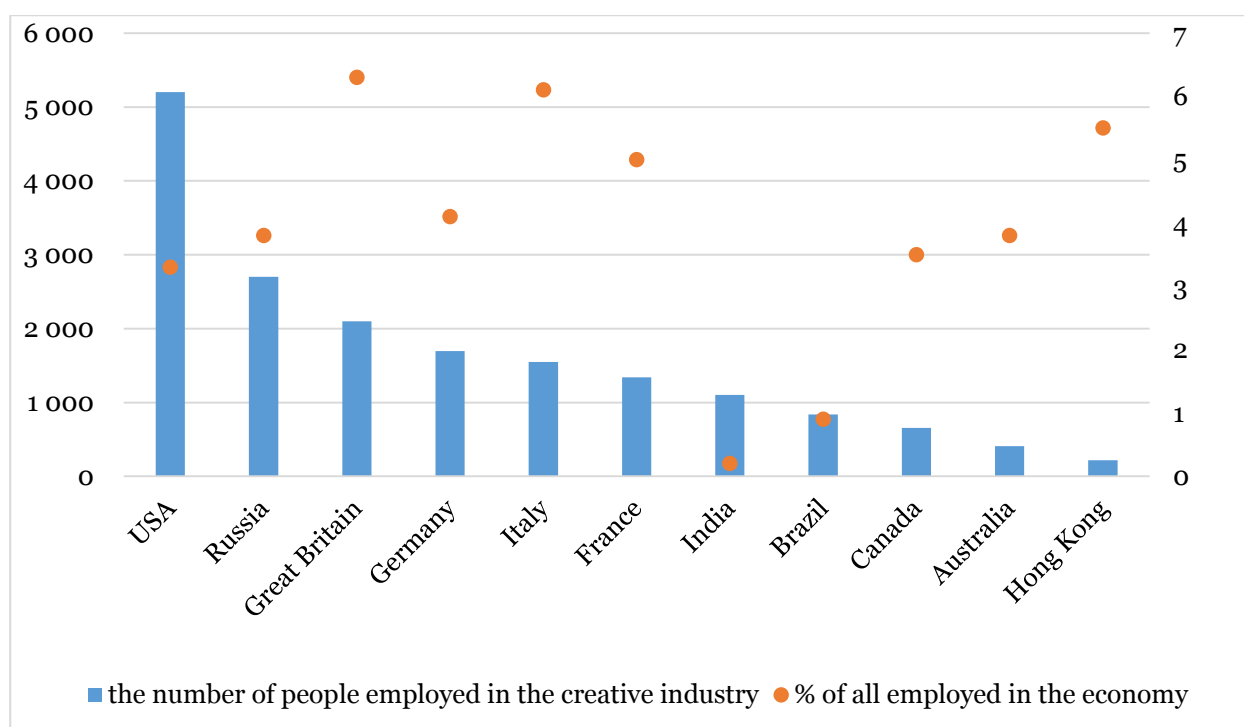
identify the most common methods of manipulating public opinion and identify effective ways to recognize them. The choice of the target audience – students of pedagogical universities and colleges – is not accidental. Future teachers are a key figure in the formation of critical thinking among the younger generation. They not only impart knowledge, but also form value orientations and foster a civic attitude. By teaching students to recognize and resist media manipulation, we are making a significant contribution to the formation of an information-literate society. The authors of the monograph consider students not only as future teachers, but also as potential media volunteers – active participants in the process of countering the spread of disinformation.

The monograph "Media education of students of pedagogical universities and faculties as a tool to resist media manipulative influences" offers a comprehensive approach to media education. It examines: types of media manipulation; methods of recognizing manipulation; development of critical thinking; formation of media literacy. By teaching future teachers critical thinking and media literacy, the foundation is being laid for more conscious and responsible behavior of citizens in the digital environment. This is an investment in the future, a guarantee that the next generation will be able to critically evaluate information and not become a victim of media manipulation.

Therefore, a logical question arises – how to train such specialists in colleges when the Federal State Educational Standard for Vocational Education and Public policy aimed at developing a digital society require the introduction of innovative approaches to media education.

#### 4. Results

According to the 2023 data, "Russia ranks second in the world in terms of the number of employees employed in the creative economy and fifth in terms of the share of those employed in the creative sector of all those employed in the economy of the Russian Federation" (ACAR, 2023) (Figure 2).



**Fig. 2.** Top countries in terms of the number of creative class workers, % of all employed, thousand people (2023)

In the Russian Federation, the National Agency for the Development of Qualifications (NARK), which includes Professional Qualifications Councils (SEC), is responsible for coordinating cooperation between the labor sector and educational institutions. Their role is to create professional standards. These standards, in turn, must comply with the requirements of the Federal State Educational Standards (FGOS) of Secondary Vocational and Higher Education. The problem is that there is no separate SEC for the creative industries. Several councils are



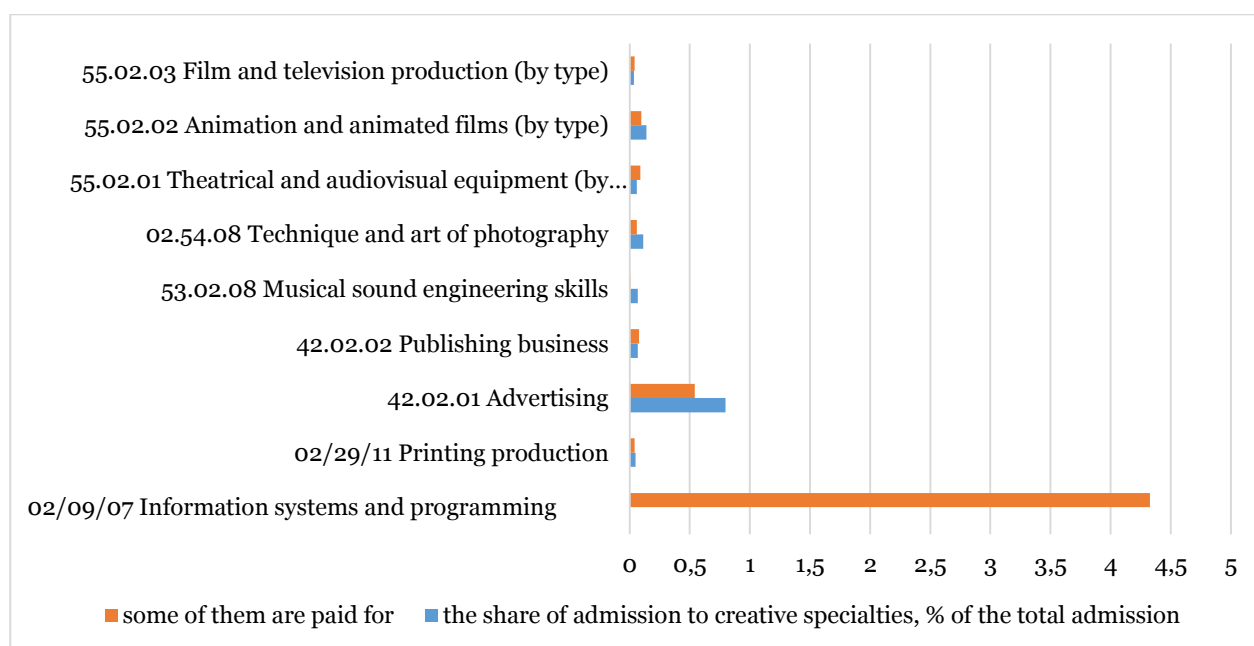
engaged in the development of professional standards for this area, for example, "SEC in the field of culture; SEC in the field of engineering, urban planning, architectural and construction design; SEC in the field of publishing, printing and distribution of printed products" (Sovety..., 2025). This reflects the fragmented and interdisciplinary nature of the creative industries.

This situation is not unique to Russia. The global heterogeneity of the labor market in the creative industries makes it difficult to create a unified system of requirements for specialists, which creates difficulties in building effective interaction between colleges and employers. Foreign studies on employers' expectations confirm this difficulty. As an example, the Creative Trident methodology provides a way to assess the scale of the labor market in the creative sector, classifying jobs into three groups: employees directly employed in the creative industries, creative specialists operating in other sectors of the economy, and employees of "supportive" professions (such as accountants, lawyers, administrators, and others), ensuring the operational activities of creative enterprises" (Higgs, Cunningham, 2008).

Speaking about the creative sector of the economy in Russia, it can be noted that the majority of employees have higher education – 70.2 %, the share of creative professions with secondary vocational education is 24.8 % and only 5 % have secondary general education (Kreativnyj..., 2024).

For a long time, it was believed that the way to this area lies exclusively through universities. However, the last six years have shown a noticeable shift: secondary vocational education is gaining momentum, becoming more and more in demand among young people seeking to realize themselves in design, media, advertising and other creative fields.

Currently, there are 4 groups of creative industries in the secondary vocational education system, which train middle-level specialists and skilled workers for the creative economy: "industries based on the use of historical and artistic heritage; industries based on art; modern media and digital content production and applied industries" (Klindukhov, 2024). According to the group of creative industries "Modern Media, digital content production and applied industries", the largest share in admission to training programs belongs to the programs 42.02.01 Advertising and 09.02.07 Information Systems and Programming (Figure 3).

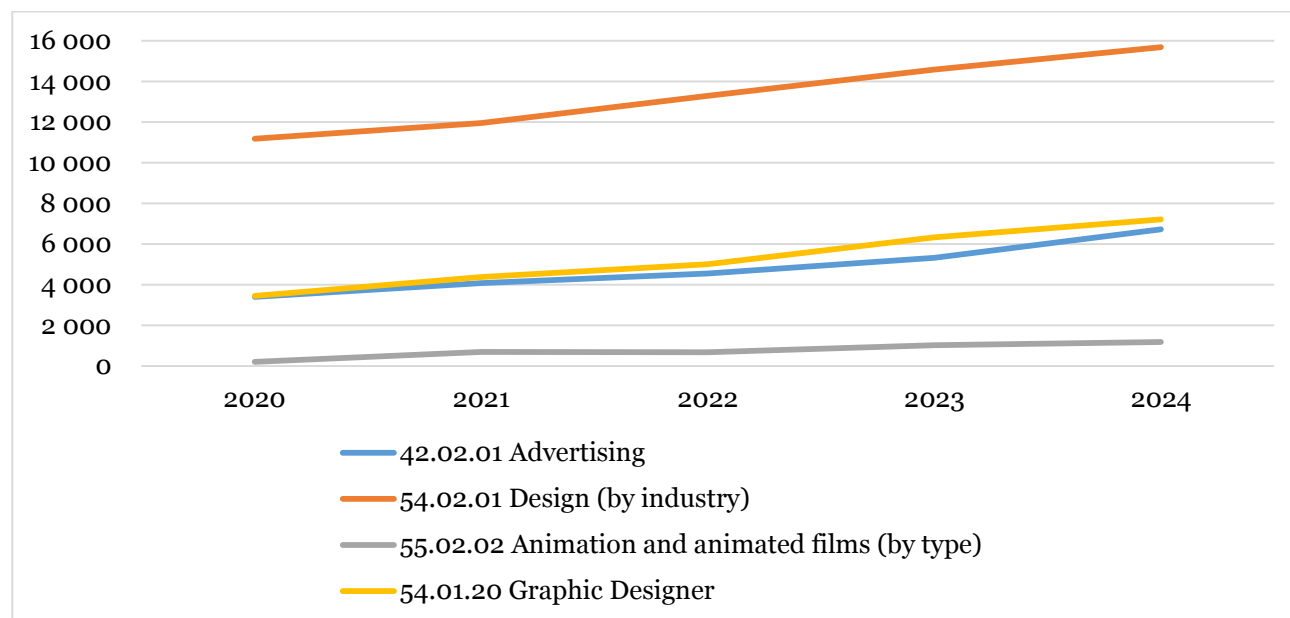


**Fig. 3.** The share of admission to training programs for creative industries in total college admissions, 2024/25 academic year

Let's look at how admission to mid-level and skilled workers has changed using the example of several training programs. Graduates of the 9th grades prefer the profession of a designer, but there is a growing interest in specialties in the field of advertising and animation production, as well as the profession of graphic designer is steadily growing (Figure 4).

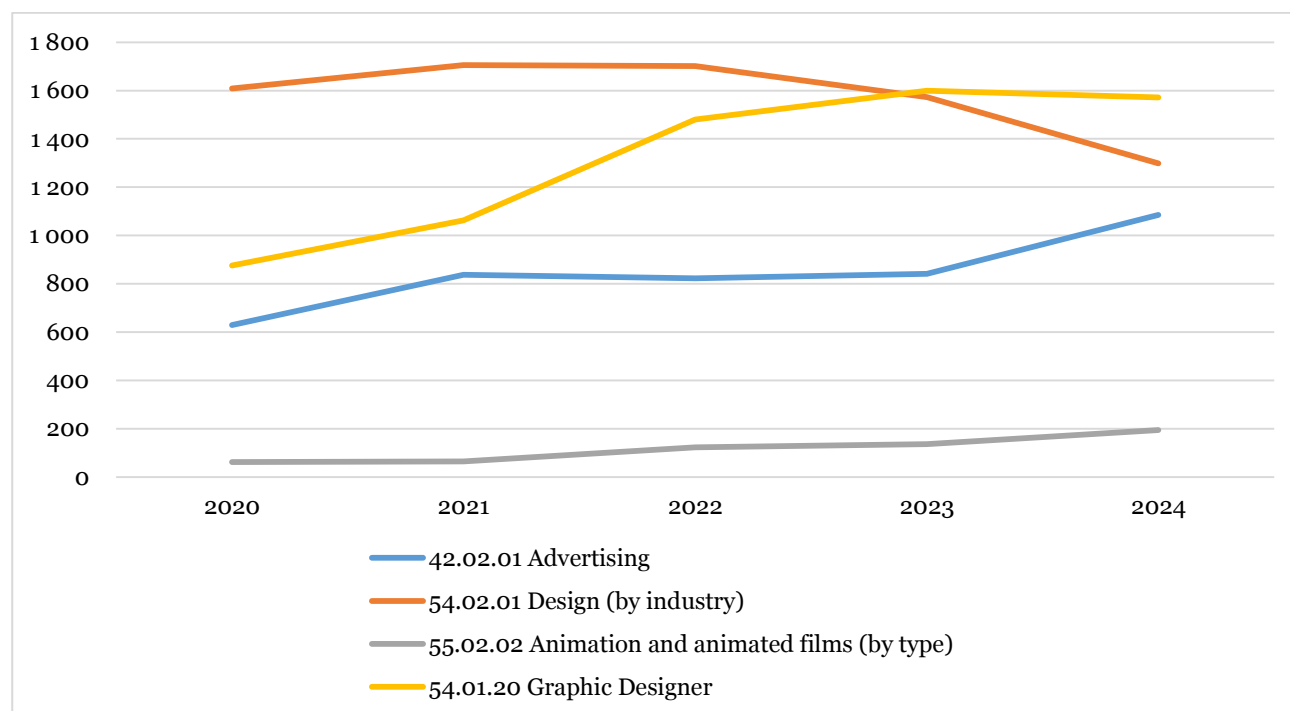
In recent years, there has been a steady trend towards creative professions, and the design profession certainly occupies a leading position in this trend. The numbers speak for themselves:

the competition for admission to public colleges for the specialty "Designer" in the 2024/25 academic year after the 9th grade was 5.5 people per place for full-time education on a budgetary basis. This indicates high competition and a great interest of applicants in this profession. The comparison with non-government colleges is even more revealing. The competition on a paid basis in similar institutions amounted to only 1.3 people per place. The difference is impressive and clearly demonstrates how attractive the prospect of obtaining a sought-after specialty is for free (SPO-1, 2024).



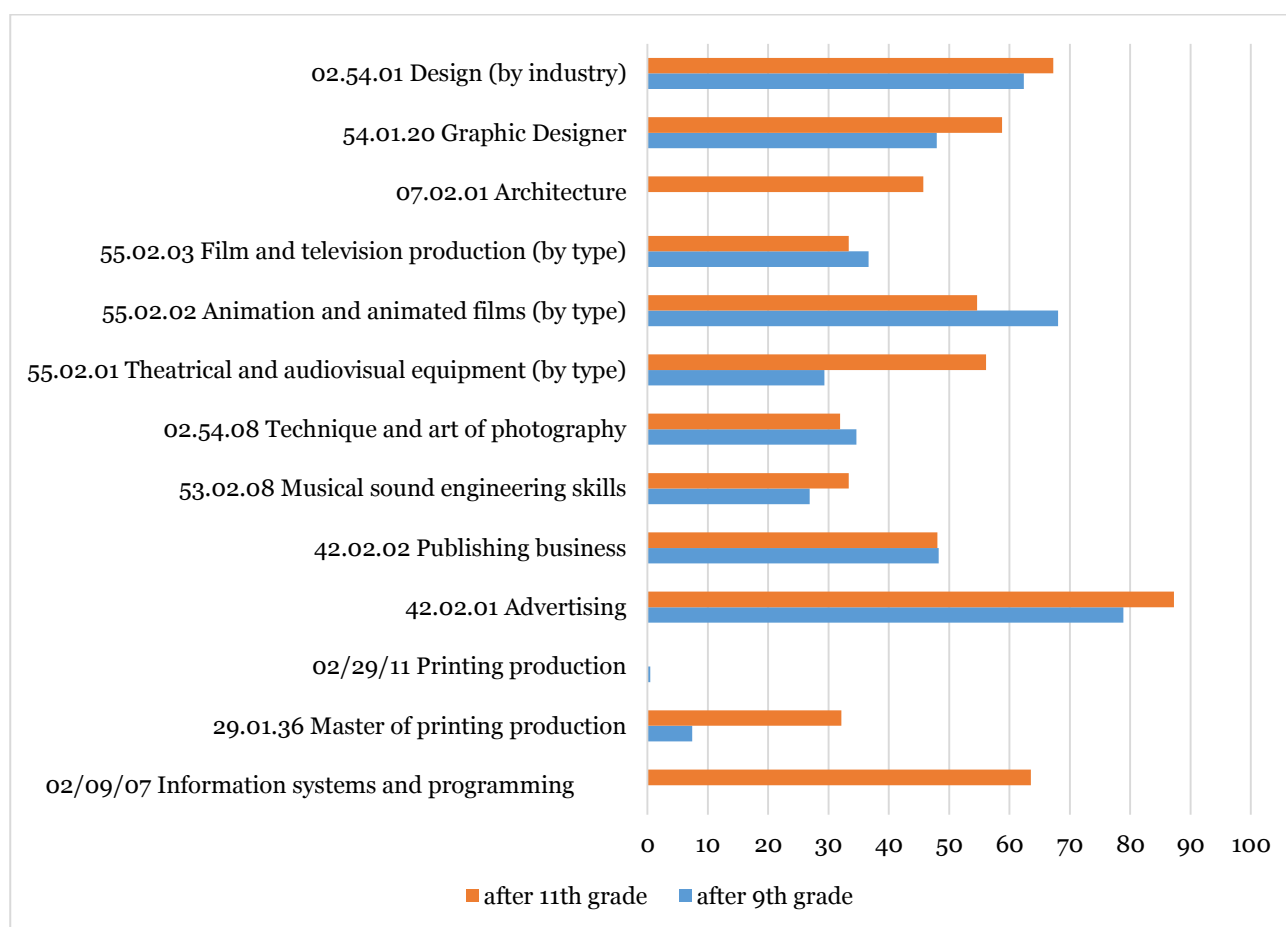
**Fig. 4.** The dynamics of admission to creative professions after the 9th grade in total, %

After 11th grade, the dynamics of admission to the reviewed programs is somewhat different. Over the past two years, young people have somewhat decreased their interest in becoming a designer, while their interest in advertising has grown (Figure 5).



**Fig. 5.** The dynamics of admission to creative professions after the 11th grade in total, %

The demand of school graduates after receiving secondary general education in state professional educational organizations for full-time budget places is quite high – 8.5 people per place for advertising, 7.7 people per place for design, 4.2 people per place for animation production and 6.6 people per place for graphic designer. In private colleges, these training programs are not so popular, so for the specialty 42.02.01 Advertising, 54.02.01 Design (by industry) and the profession 54.01.20 Graphic Designer, the competition is only 1.5 people per place, slightly higher for the training program 55.02.02 Animation and animated films (by type) – 1.7 people per place. This can be explained primarily by the limited financial capabilities of families – with an increasing interest in obtaining a specialty in the creative field, not all families can afford to pay for education or move a child to another city or region in order to obtain a specific specialty. An analysis of admission by profession and specialty for the creative industries showed that for most programs, the share of paid admission is about 80 % for training programs in the field of advertising, and for most other specialties it exceeds the mark of 50 % (Figure 6).



**Fig. 6.** The share of paid admission, 2024/25 academic year

According to RANEPa research, young people are increasingly choosing creative professions related to the creation and distribution of content. Which areas are most in demand and why? Three leaders of the creative industry:

1. Cinema, photo, video and audio products (64 %). The absolute leader of the ratings, this segment attracts tremendous interest. The high demand for high-quality visual and audio content is fueled by the rapid development of social networks, streaming platforms and online cinemas. Young people see this as a real opportunity for self-realization and earnings. Independent film studios, bloggers, videographers, photographers, sound engineers, and musicians gain unprecedented access to a huge audience by using social media, YouTube, Patreon, and other platforms to promote and monetize their work. Moreover, the growing popularity of podcasts, audio guides, and sound effects for video games is creating new niches and opportunities for professionals in the field of sound engineering and musical accompaniment.



2. Literature and board games (45 %). This segment is showing steady growth in popularity. E-books, audiobooks, and the boom in online board game stores are opening up broad prospects for authors, illustrators, game designers, and publishers. Digitalization greatly simplifies the process of publishing and interacting with an audience, bypassing traditional, often complex and costly distribution channels. Authors get the opportunity to sell their work directly, collect feedback, and form a loyal community. The proliferation of indie games and the growing interest in role-playing games are also contributing to the development of this field.

3. Video games (39 %). The development and promotion of video games is an intensively developing field that requires significant investments and high professional skills. Success in this area depends on the ability to create an exciting and high-quality gaming experience, as well as competently use digital marketing tools to attract an audience. However, high risks are justified by potentially high profitability. The growing number of mobile gamers and the development of esports are only increasing the popularity of this profession.

In addition to the top three, entertainment and holidays are of significant interest (31 %). Online events, virtual concerts and festivals are becoming the new norm, responding to the growing demand for virtual communication and entertainment. The organizers of such events must have not only creativity, but also the skills to work with online platforms. 24 % of the respondents chose performing arts. Online broadcasts of concerts, performances and performances make it possible to overcome geographical limitations and significantly expand the audience. This opens up new opportunities for musicians, actors, dancers and other creative personalities. 19% of students are interested in folk crafts. Online shops and workshops provide an opportunity to promote and sell traditional handmade products. This contributes to the preservation of cultural heritage and the creation of new sources of income for artisans. There is a growing interest in specialties capable of presenting complex scientific information in an accessible and fascinating way (18 % of respondents answered this way). Popular science content, educational videos, and interactive applications are becoming increasingly popular. In conclusion, we can say that creative professions are becoming more and more in demand. The younger generation strives for self-realization and the choice of a profession that allows them to creatively realize their abilities. Digitalization opens up incredible opportunities for them, but it also requires constant training and adaptation to rapidly changing market conditions.

However, the high proportion of paid admission is a deterrent that negatively affects the provision of the creative sector of our country with savings in mid-level specialists and the implementation of the "Concept of personnel training for creative industries in the vocational education system" (Klindukhov, 2024). The concept is a strategic document designed not only to adapt the open source system to the rapidly developing creative industries, but also to lay the foundation for their long-term prosperity in Russia. It sets itself five key tasks that are closely interrelated:

1. Promotion of Russian culture. The concept aims to promote Russian culture on a global level. This is achieved through the training of specialists capable of working with international markets and the use of modern technologies to distribute Russian cultural content.

2. Filling the market with domestic products. The concept is aimed at creating competitive domestic products in the creative industries. This means training specialists who are able to create products that are in demand on the market, from unique designs to innovative digital solutions. Support for startups and small businesses, graduates of colleges and technical schools, is becoming one of the key areas.

3. Development of creative potential. The concept is designed to reveal the talents of young people, creating conditions for their self-realization and development.

4. Training of competitive specialists with not only theoretical knowledge, but also practical skills necessary for successful work in the creative industries.

Thus, the relevance of this document is justified by the "request to train new generations of professionals capable of competently producing competitive products, technologies, solutions and services through the effective application of intellectual activity results in the field of traditional, creative and creative industries" (Klindukhov, 2024).

The Federal State Educational Standards (FGOS) for institutions of secondary vocational education in the creative field define the basic competencies of graduates. However, a diploma is just a starting point. The real labor market places much higher demands. The Federal State Educational Standard focuses on the formation of general and professional competencies, but a modern employer expects more. He needs a specialist who can:

1. Adapt quickly to new technologies. The creative industries market is incredibly dynamic. New tools and platforms are constantly appearing. Media education teaches you not only to use existing means of communication, but also to critically evaluate them and quickly learn new ones.

2. Present yourself and your work effectively. The ability to voice your ideas, create a convincing portfolio, and successfully complete interviews are key skills for any creative specialist. Media education provides tools for self-presentation in online and offline environments.

3. Work in a team and solve complex tasks under deadline conditions, since most projects in the creative industries are carried out in a team. Media education promotes the development of teamwork, communication skills and the ability to effectively manage time.

4. Think critically and analyze information: in the flow of information, it is important to be able to separate the wheat from the chaff. Media education develops critical thinking, the ability to analyze various sources of information and recognize manipulation.

5. Understand marketing mechanics and target audience. A creative product should not only be of high quality, but also in demand. Media education provides an understanding of the basics of marketing, helps to identify the target audience and develop an effective promotion strategy.

Media education in vocational education and training today goes beyond the simple development of educational standards. It is a multifaceted process that includes several important aspects:

- Development of information management skills. A modern creative industry specialist should be able not only to create content, but also to analyze huge amounts of information, critically evaluate sources, interpret data, and form their own informed opinion. Media education teaches these skills, helping future animators, programmers, and designers to work effectively with different types of data and choose optimal communication channels.

- Formation of skills in working with digital technologies. Creative industries are a field that is constantly developing technologically. Media education should prepare specialists to work with advanced media technologies, including virtual and augmented reality, 3D modeling, artificial intelligence, and other end-to-end digital technologies. It is necessary not only to learn how to work with specific software, but also to develop an understanding of how these technologies work and the ability to quickly adapt to the emergence of new tools.

- Creating conditions for proactive work and teamwork. The creative process is rarely complete without teamwork. Media education should stimulate initiative, develop project thinking skills, the ability to work in a team, effectively assign roles and resolve conflicts. The creation of creative editorial offices and the development of author's products as part of the educational process is an important element of training future specialists.

- Psychological readiness to work in conditions of uncertainty. "The creative industries market is dynamic and unpredictable. New trends, technologies, and content formats are constantly emerging. Media education should prepare specialists to work in conditions of uncertainty, develop stress tolerance, adaptability and the ability to respond quickly to changes" (Artemova et al., 2022). The participation of colleges in the development of creative industries is critical. The inclusion of open source in cluster construction models, as proposed by A. Demidov and I. Komarova (Demidov, Komarova, 2014), allows the creation of regional competence centers that unite educational institutions, creative economy enterprises and research organizations. This approach promotes close interaction between education and production, allowing the creation of training programs focused on the real needs of the labor market. Partnering with leading companies in the fields of animation, film, computer graphics, and game development allows students to access modern hardware, software, and practical experience necessary for a successful career in these fields.

The inclusion of media education in the educational process of vocational education can be carried out through various forms:

- practical classes on creating videos, infographics, websites and other digital products;
- project activities focused on solving the real problems of customers;
- master classes from creative industry professionals;
- learning the basics of marketing and SMM;
- case analysis of successful and unsuccessful campaigns;
- development and implementation of their own media projects.

The traditional system of secondary vocational education must undergo significant changes to meet the requirements of a dynamically developing market. New trends include:

- integration of digital technologies, training should be based on the use of modern digital tools and software necessary in specific creative specialties (for example, 3D modeling, visualization, video editing, game development);
- project-based approach: training should be focused on practical work on real projects, which allows students to gain the necessary experience and develop teamwork skills. Interaction with industrial partners is becoming an integral part of the educational process;
- interdisciplinarity. Creative industries require multidisciplinary professionals who are able to combine skills from different fields. Therefore, it is important to develop interdisciplinary programs that combine elements of design, technology, marketing and management;
- focus on soft skills. In addition to technical skills, it is important to develop "soft" supra-professional skills such as creative thinking, communication, teamwork, and the ability to adapt to changes;
- online education and blended learning. The use of online platforms and hybrid learning formats makes it possible to expand access to education and increase its effectiveness.

One of the promising solutions is the creation of media centers based on secondary vocational educational institutions, which can become a powerful tool for the development of both cognitive and socio-behavioral competencies of students. In March 2022, we conducted a study on the impact of the media center on the development of general competencies of college students. The study involved 2,321 students of 1-4 courses at the K.D. Ushinsky Institute of Special and Inclusive Education at Moscow State Pedagogical University.

The purpose of the study was to determine the willingness of young people to participate in the creation of media content and to assess the potential of the media center as a tool for developing the general competencies necessary for successful work in modern conditions, including in the "professions of the future". The methodological basis of the research was based on a set of methods: classification and generalization of the data obtained, an interdisciplinary review of the literature on the development of general competencies and the role of media education, the method of sociological survey (questionnaire) and the method of expert assessments.

The questionnaire developed for the survey covered various aspects: students' proficiency in working with media technologies, their interest in creating media content, assessment of the importance of various general competencies for their future careers, as well as ideas about the possibilities of the media center in the development of these competencies. The results of the study showed an ambiguous picture. A significant part of the students demonstrated a high interest in participating in the activities of the media center and realized the importance of developing general competencies for successful professional implementation.

However, the level of proficiency in some necessary skills, such as video editing, graphic design, or creating text content, turned out to be quite low. This indicates the need for targeted training and education of students within the framework of the media center. The analysis of expert assessments made it possible to identify the most effective forms of work of the media center, contributing to the development of general competencies. For example, project activities, participation in the creation of real media products for the college and external customers, as well as the organization of master classes and workshops with the involvement of experienced specialists. Thus, the results of the study confirm the high potential of vocational education media centers in developing the general competencies of students necessary for successful adaptation to the labor market.

Thus, media education is not just an addition to the Federal State Educational Standard, but a necessary tool that prepares graduates of vocational schools in the creative field for successful work in today's dynamic labor market. The integration of media education elements will allow graduates not only to possess professional skills, but also to possess interdisciplinary competencies necessary for building a successful career.

## 5. Conclusion

Due to the entry into force on February 5, 2025 of the Federal Law "On the Development of Creative Industries" and amendments to the regulation "On the Ministry of Economic Development of the Russian Federation", the Ministry became the authorized FOI responsible for developing state policy and regulatory regulation in the field of the creative economy. With the

adoption of the "Strategy of State Cultural Policy for the period up to 2030" ([Decree, 2016](#)) and the publication of the draft order of the Ministry of Economic Development of the Russian Federation "On approval of the list of economic activities in the field of creative industries based on the All-Russian Classifier of Economic Activities" ([Prikaz..., 2025](#)), it became necessary to revise towards strengthening and redesigning the entire system of activities educational structures, starting with preschool and additional education for children, through general secondary education (music, ballet, choreography, and others), secondary professional, higher, additional professional, and other postgraduate education, including in the format of postgraduate and doctoral studies, up to the institutes of the "third age".

Today, it should be assumed that creative industries should combine cultural practices and business skills necessary to facilitate the implementation of all 15 types of economic activities in the field of creative industries, but also those bordering on them, as part of the implementation of the entire range of educational activities with the decoding of the OKVED code for 51 positions and as much as possible in the context of the integrated development of creative clusters in the context of digital transformation, the knowledge economy and the new cultural policy. A separate issue is the creation of a modern, qualitatively new educational model of the cultural management system in the creative sphere with in-depth knowledge of economics, legal and environmental aspects, which is really necessary for the development of almost all branches of creative industries, but primarily for the tourism vector, on the one hand, as a very economically capacious and promising, and on the other – penetrating to the level of local government closest to the ground. This raises the question of the expediency, if not unification, then strengthening the coordination of educational activities in the fields of tourism and culture in the format of interdepartmental and intersectoral cooperation.

The topic of the integrated development of the cultural education segment in the creative industries system can and should develop logically with the development of socio-cultural design within the framework of strengthening the development of informal and informative media education as a universal model of cooperation between budget structures of cultural education with specialized business and civil society institutions. A striking example of such cooperation, implemented at the IPCC site since 2022, is the Animation in Your Smartphone project (localized in the ASI SMART LIBRARY) ([Animation..., 2025](#)), focused on the development of such an up-to-date and internationally recognized area of creative industries as animation, but in logical connection with the library vector.

This ensures, on the one hand, its sustainable development, but also the network development and promotion of project activities almost to the level of villages, villages and villages, and even to a specific family. This is very important both from the point of view of developing the earliest possible career guidance for future Russians, and reducing the intergenerational gap, when a child, starting from preschool age, learns to create animation and multimedia creative entities with the participation of parents, grandparents, kindergarten teachers, art school teachers and librarians of the children's library, activists of a specialized NGO and animation studio. using digital technologies and the educational and methodical complex "Animation in your smartphone".

One of the results of the implementation of the "Animation in your Smartphone" model was the 2nd Yalta-Yakutsk project ([2 Yalta..., 2025](#)), implemented in the northernmost and southernmost territories of Russia. Already today, the server space of the Yakut National Library hosts more than 40 cartoons created as part of the 2nd project. The development of Russia's creative economy requires an integrated approach, including both government support and reform of the personnel training system.

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