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## Creative Industries in Russian Internet Media as a Platform for Russian-Indian Value-Based Communication

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### Abstract

Since 2022 in the New Reality, for India and Russia, the innovative strategy of country interactions in all spheres becomes a significant research problem. Creative industries as a dual cultural-economic phenomenon is seen as a relevant research subject. These article analyses for the first time the creative industries in the public sphere in Russian internet media as a field of current interaction between the two countries. Publications from the emergence of the declared topic in the media space in 2014, with a focus on 2022–2024, were analyzed. The final sample consisted of 400 articles (2022–2024) discussing both Indian and Russian creative industries. The main indicators of analysis were: values; historical and regional context; core industries; thematic and contextual-thematic categorization; communication goals; subjects: enterprises, government bodies, international and Russian organizations, and the key persons. A comparative analysis of the quantitative results with the value matrix created at the study's initial stage showed that all official value-meaning constants inherent to creative industries were fully represented in publications on Indian and Russian creative industries, and in the New Reality the creative industries of Russia and India is the field of strategic interstate communication, based on historical and cultural traditions, traditional values, and parity communication.

**Keywords:** India, Russia, the New Reality, creative industries, media literacy, economic-cultural duality, value matrix, internet media, strategic communications.

### 1. Introduction

India and Russia are partners with a centuries-old history of relations in all spheres (Anand et al., 2022; Chenoy, 2008; Lunev, 2017). Since 2010, India is the only country maintaining a specially privileged strategic partnership with Russia.

Now India's and Russia's interests in world politics are changing (Kulik, Kalinin, 2022), including in the context of pressure from the collective West on countries that have economic, cultural, and other ties with Russia.

Currently, one of the main issues for study is the creative economy in terms of creative industries (Howkins, 2001). Today, creative industries in India and Russia demonstrate high and fairly stable growth rates (FICCI, 2025; Sharapova et al., 2025). Due to their dual, both economic and cultural nature, creative industries in interstate communication are aimed at economic-cultural interaction, contributing to the enhancement of cultural diversity, the development of traditional arts and crafts, museum and musical ties, contacts in fashion, youth, sports and tourism

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exchanges (Rustamova, 2024), cooperation in theater and cinema arts, architecture and urbanism, jewelry, advertising, PR and design, gastronomy, etc.

Recent scholarship broadens the understanding of creative industries beyond purely economic frameworks. While recent scholarship links creative industries to digital infrastructures and cultural diplomacy, existing approaches remain largely descriptive and under-theorised in terms of power. Creative industries are not merely sites of cultural exchange but are embedded within asymmetrical structures of global political economy, platform capitalism, and epistemic hierarchy. Creative industries operate within circuits of capital accumulation and regulatory regimes, while digital platforms increasingly mediate visibility, access, and value production (Flew, 2012; Hesmondhalgh, 2019). In this context, the study of Indo-Russian creative industries requires attention not only to values but to the politics of representation, inclusion, and narrative control.

Current studies link them to digital infrastructures, platformization, public and cultural diplomacy, and place branding. Studies in cultural policy emphasize the importance of sustainable cultural diplomacy (Faucher, Yu, 2025). At the same time, place-branding research shows that cultural-symbolic assets increasingly shape territorial promotion and public image (Aguilera-Cora et al., 2024; Kotecha, Moreva, 2025; Panasenko et al., 2025; Shilina, 2025; Shilina, 2026; Wirth et al., 2023).

Finally, BRICS-focused studies on digitalization confirm the structural role of internet penetration and R&D for the expansion of digitally mediated creative sectors (Audi et al., 2025).

For India and Russia, interstate interaction has always been declared as a significant element not only in the economic sphere but also in culture, and interrelations between countries and peoples (Kulik, Kalinin, 2022; Rustamova, 2024; Tabrintseva-Romanova, 2019), therefore, modern research into creative industries reveals the specifics of contacts between countries, which are reflected in Russian online media. At the same time, it is important to explain to the audience the features of the creative industries in the context of media literacy (e.g., Fedorov et al., 2022; Fedorov, Levitskaya, 2015; Tinák, Gálik, 2026; Urazova, 2023; Volkova et al., 2020).

Creative industries must be analyzed as sites where discursive, economic, and infrastructural power intersect. Barnett and Duvall (Barnett, Duvall, 2005) conceptualize power as productive and structural, enabling certain actors and narratives while marginalizing others. In the digital era, platform infrastructures (Srniczek, 2017; van Dijck et al., 2018) play a central role in shaping cultural visibility and exchange. Thus, Indo-Russian creative industries are not neutral spaces of interaction but are embedded within asymmetrical regimes of representation and mediation.

Research working hypothesis is: if culture is the driver of the Russia-India partnership, then in the New Reality creative industries as a dual cultural-economic phenomenon represent a strategic format of this partnership, which is reflected in Russian online media.

## 2. Materials and methods

What makes the present situation novel is the absence of both empirical and theoretical studies examining how the creative industries of India and Russia are represented in Russian online media under the New Reality. This gap necessitates a combination of quantitative methods to examine publications on the topic and qualitative analysis to assess how well they align with values that hold importance for both nations.

At the initial stage of the research, a semantic matrix of values inherent in the creative industries of India and Russia is created, since values are a significant factor in the relations between these countries and important for the development of creative industries in the interstate context, especially under the conditions of the New Reality and the dominance of Westernization.

To assess the specifics of the media presence of the issues related to the creative industries of India and Russia in the New Reality in Russian internet media, the research conducts a quantitative study of Russian internet media based on data from the Medialogia monitoring analytical system (about 100,000 Russian internet media). Queries were formed according to the parameters: “creative industries”, “India”, “Russian Federation”.

The chronological framework of the main study is from 01.01.2021 to 31.12.2024. To understand the dynamics of the development of the declared topic of creative industries of India and Russia in Russian internet media, the time period was extended: the information field from the moment the topic officially appeared in 2014 was analyzed (2014–2024).

The sample consisted of 400 articles (2022–2024) discussing Indian and Russian creative industries. The main areas of analysis were values in the historical context, goals and objects of communication, government organizations, and key figures.

While Medialogia provides extensive coverage of Russian internet media, it is important to acknowledge that media datasets are not neutral repositories of information. They are shaped by editorial practices, algorithmic visibility, and regulatory environments. Media metrics and analytics systems often reproduce existing hierarchies of attention and visibility, thereby influencing the construction of public discourse (Napoli, 2014).

### 3. Discussion

In the New Reality, creative industries play a larger role than simple cultural exchange. In the Russian-Indian case, they are becoming a tool of industrial and national image-building, public communication, and long-term symbolic partnership. Contemporary global research on cultural diplomacy, digital ecosystems, place branding, and digitalization within BRICS reinforces this view, indicating that this form of cooperation is poised to grow in significance moving forward.

The Russian-Indian cooperation in the field of creative industries is becoming more visible in Russian online media (Shilina, Usha, 2025; Volkova, Moreva, 2025). The growth in publications after 2022 shows that this topic is no longer peripheral. It is increasingly presented as an important part of bilateral communication and public dialogue.

Traditionally, media attention is focused mainly on intercultural interaction, cultural development, and value-based cooperation. This means that creative industries are represented not only as an economic sector, but also as a space where shared meanings, traditions, and mutual interest are communicated.

Another important point is the balance between innovation and traditions, and culture. It concerns the modern technological development with more traditional cultural forms combined in the discourse. This makes the idea of creative industries broader and more flexible. It is not limited to digital business or entertainment alone, but includes a wider cultural and communicative role.

Creative industries are not simply producers of goods or services, but a long-term image-building instruments. This brings the discussion close to international debates on place branding and public diplomacy. Recent scholarship argues that cultural and symbolic assets increasingly shape territorial competitiveness, sustainable development, and external perception.

Russian-Indian cooperation in creative industries is often interpreted as part of a wider international framework based on partnership, multipolarity, and cultural dialogue.

While the discourse of multipolarity suggests a move towards a more balanced global order, scholars have cautioned that such frameworks may reproduce alternative hierarchies rather than dismantle them (Acharya, 2014; Stuenkel, 2016). In this context, BRICS-mediated cultural cooperation may function as a reconfiguration of power, where new centres of influence emerge without necessarily transforming underlying asymmetries in global knowledge production and cultural circulation.

Therefore, the two states' cooperation is embedded in a wider friendly international framework with the predominance of BRICS among international organizations. This is important because BRICS here functions not only as an economic bloc, but also as a symbolic environment for cultural legitimacy and multilateral visibility. The Russian media agenda frames BRICS and Indo-Russian creative projects as part of a broader non-Western communicative space. In other words, the partnership is not wholly dependent on external institutional mediation. It can generate its own value-based discourse and its own communication logic. This combination of multilateral support and bilateral autonomy appears to be one of the main strengths for creative industries. This creates favorable conditions for using creative industries as a relatively stable channel of public diplomacy and international communication.

The future development of bilateral creative industries will depend on how successfully traditional cultural meanings are translated into digital, platform-based, and internationally legible forms.

### 4. Results

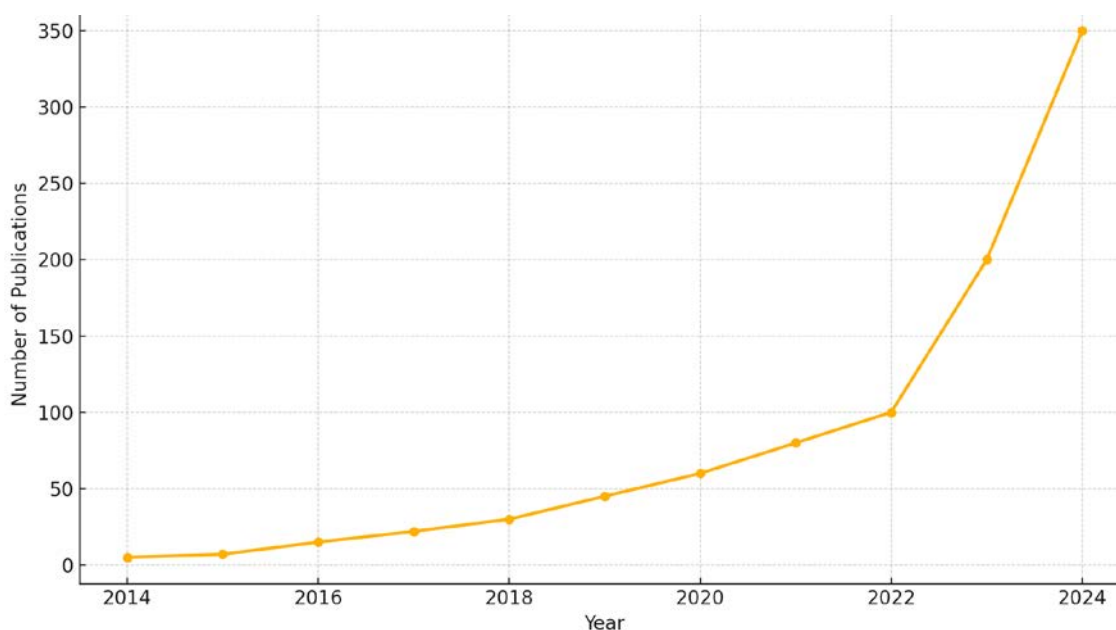
At the first stage of the study, a table of values was developed as a qualitative basis, taking into account the previous experience of interaction between states and cultures (Anand et al., 2021; Chenoy, 2008).

Examining Russia's regulatory and legal documents concerning creative industries, together with the main provisions of the 1993 Treaty with India, makes it possible to systematically identify the value orientations that form the basis of the country's cultural policy. The findings highlight several ideological positions: a commitment to a multipolar and equitable world order, the preservation of traditional principles, meaningful cross-cultural engagement, the unbroken and forward-moving evolution of culture, and its cohesion at the national level.

When constructing binary models, these attitudes form clear contrasting pairs, reflecting the struggle of value systems. Thus, the concept of a just world is contrasted with the hegemony of any one culture; adherence to traditions – with transhumanist transformations; and the idea of cultural synthesis and cooperation – with the phenomenon of "cancel culture." The restoration of the historical logic of cultural development blocks attempts at revision and distortion of this process, and the principle of the country's cultural unity acts as a counterbalance to any form of separatism in this sphere (Grishanin, 2025).

This semantic matrix within the study will serve as the basis for the final comparative analysis of publication reviews on the research topic in Russian internet media.

Historical context of the media agenda on the research topic see [Figure 1](#).

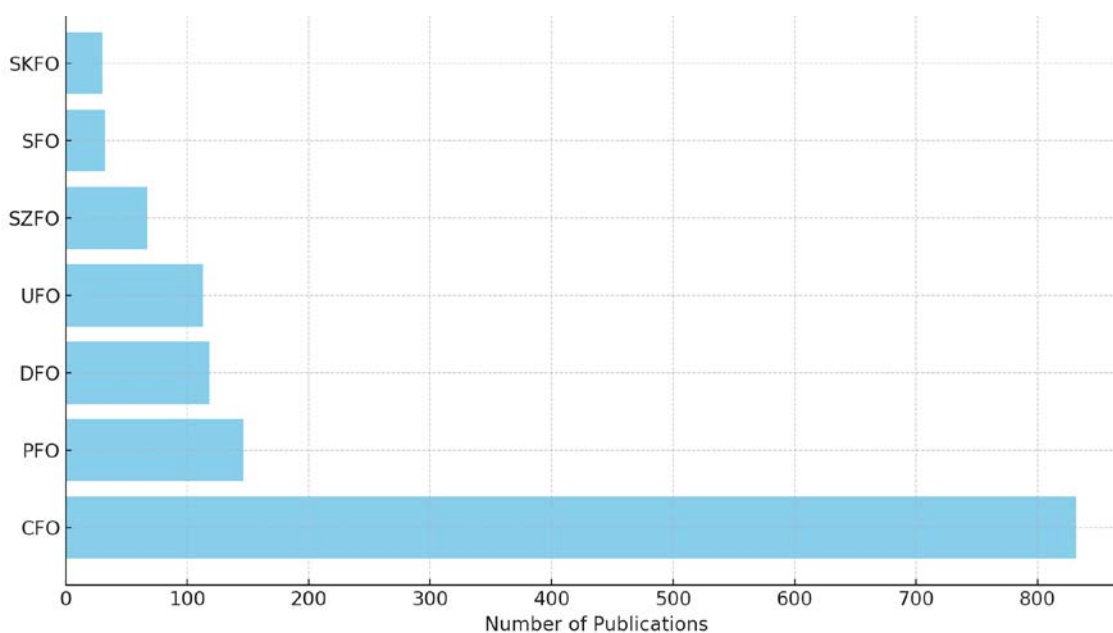


**Fig. 1.** Creative Industries of India and Russia: Growth Dynamics of Online Media Publication Activity in 2014–2024

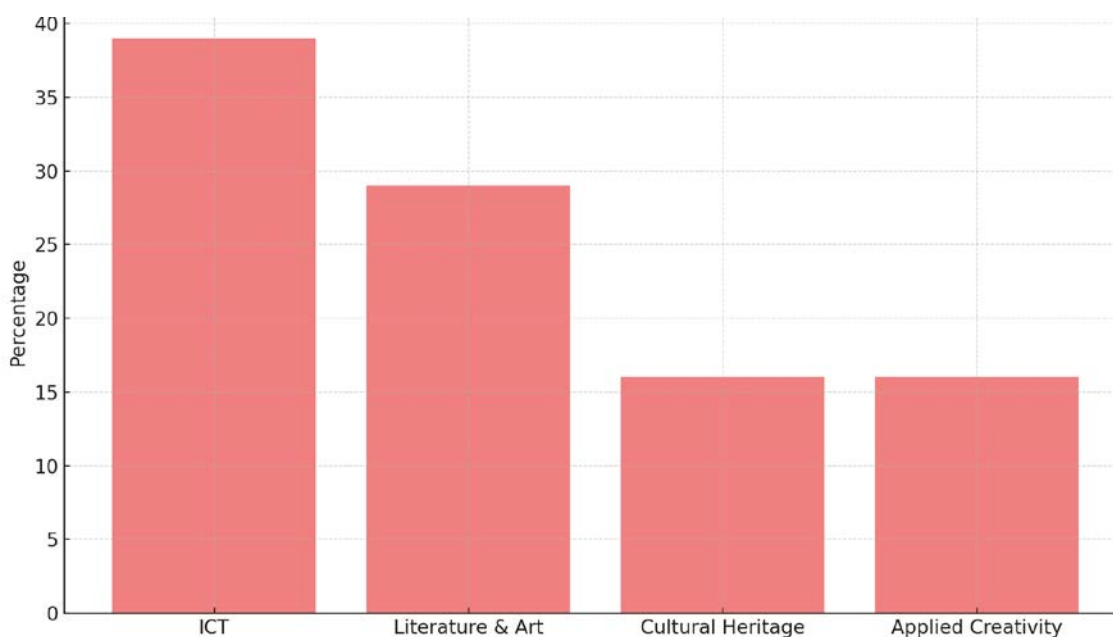
Source: authors.

The first articles about creative industries in Russia and India appeared in 2017-2018. (Medialogia), though state-level promotion of this topic in the information field started actively in 2014. Since 2022, publication activity has grown exponentially, with a Media Index of 10,462.11 (based on analysis of 1,408 publications from 2014–2024). It can be hypothesized that the post-2022 geopolitical shifts acted as a catalyst for this surge, indirectly signaling the development of both Russian and Indian creative industries. Indian and Russian creative industries in regions see [Figure 2](#).

Quantitative analysis of publications on the stated topic across the federal districts of the Russian Federation reveals widespread media coverage of the subject throughout the country. The Central Federal District significantly outpaces other districts with 832 publications. The Volga Federal District (146 publications) slightly exceeds the Far Eastern (118 publications) and Ural (113 publications) Federal Districts in publication volume. These data on regional media activity indirectly but clearly demonstrate the potential for developing interaction between the creative industries of India and Russia at the regional level, especially considering the exponential growth in publications on this topic shown earlier. Frequency of mentions of creative industry sectors in India and Russia see [Figure 3](#).



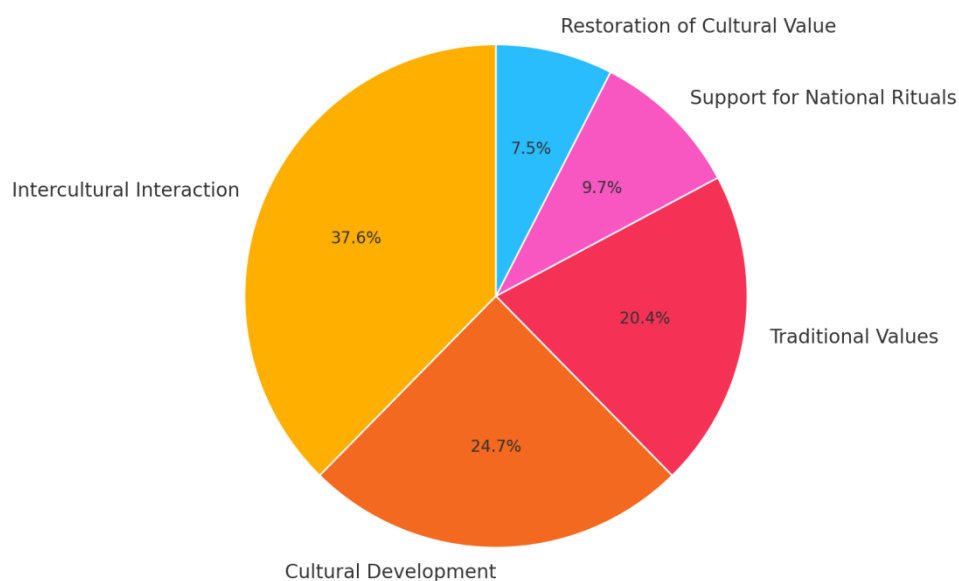
**Fig. 2.** Media Landscape of Regional Publications in 2014–2024  
Source: authors.



**Fig. 3.** Frequency of Mentions of Creative Industry Sectors of India and Russia in Russian Internet Media, 2022–2024  
Source: authors.

Publications most frequently addressed topics related to information and communication technologies (39 %) and literature and art (29 %). Industries connected with historical and cultural heritage and applied creativity were mentioned equally (16 %). The leading development of ICT and literature and art topics demonstrates a harmonious balance between technological innovation and traditional vectors in the functioning of creative industries. The prominence of ICT-related themes reflects not only technological advancement but also the growing centrality of platform-based cultural production. Digital platforms increasingly structure the creation, distribution, and monetization of cultural goods, embedding creative industries within global data economies (Nieborg, Poell, 2018). This raises questions about ownership, control, and the uneven distribution of value within Indo-Russian digital cultural exchanges. It is noteworthy that in 400 articles, there were 496 mentions of various creative industries, meaning that more than one sector was described

in a single article. This indicates an expanding presence of Indo-Russian creative industry projects in Russia and supports the idea of comprehensive development in this field. Themes see [Figure 4](#).



**Fig. 4.** Themes of Internet Publications on the Parameters “India,” “Russian Federation”, “creative industries”, 2022–2024

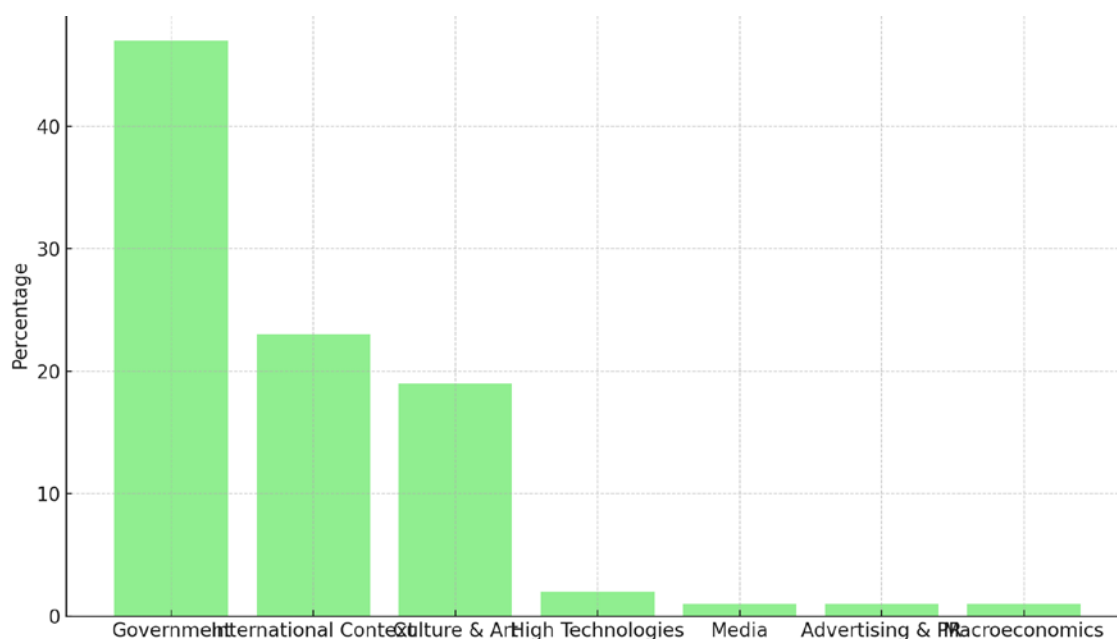
Source: authors.

The analysis of 400 internet media publications dedicated to India-Russia interaction in creative industries revealed a dominance of themes related to intercultural interaction (35 %) and the development of the cultures of the peoples of India and Russia (23 %), demonstrating strong foundations of historically established intercultural communication. The desire to uphold traditional values and a culture of fair world order (19 %) reflects an active stance by creative industry actors in the public sphere, who are ready to defend traditions and values. Publications addressing the support of national territorial rituals (9 %) indicate potential interest in the topic at the local level. Just 7 % of the materials addressed the restoration of culture's historical significance; in other words, this topic is not presently a pressing concern, as the historical value of culture is regarded as an established fact and therefore does not generate discussion.

Contextual thematic classifier of publications see [Figure 5](#).

The Medialogia analytical system classifies publications in its “Rubric” section according to its proprietary algorithm, which analyzes the publication’s category in internet media, its headline, and subheadline, taking context into account and potentially assigning the text to several relevant thematic and contextual categories. As a result, a single publication may be attributed not to one but to multiple contextual-thematic categories (in Medialogia, such a category is called a “Rubric”).

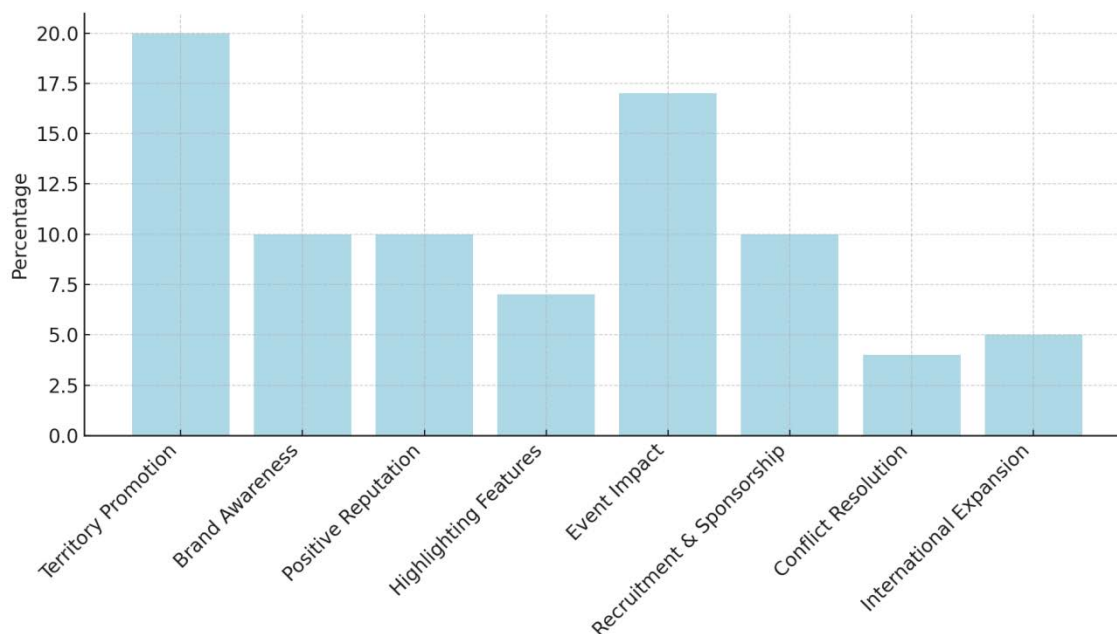
The majority of publications on the creative industries of India and Russia (47 %) are classified by Medialogia under the thematic category of authority, reflecting the broad scope of discourse involving the state and authorities in the creative industries sector. Coverage of the Indian and Russian creative industries has a significant international focus (accounting for 23% of publications), even though a relatively small share of these publications deal with companies' expansion into foreign markets (5 %, see [Figure 6](#)). This indicates potential for further development of this vector in Indian and Russian creative industry projects. The “Culture and Arts” category includes 19 % of publications, significantly higher than other themes. A small number of articles are devoted to high technology (2 %), media (1 %), and advertising and PR (1 %). This distribution may be considered indicative of the early stage of formation of the Russian online media agenda on India-Russia creative industries.



**Fig. 5.** Contextual Thematic Categories of Articles by Parameters: “India”, “Russian Federation”, “creative industries”, 2022–2024

Source: authors.

Only 1 % of articles fall under the “Macroeconomics” category, which is understandable given the current global political-economic reconfiguration and uncertainty. Communication goals stated in publications see [Figure 6](#).



**Fig. 6.** Communication Goals of Publications 2022–2024

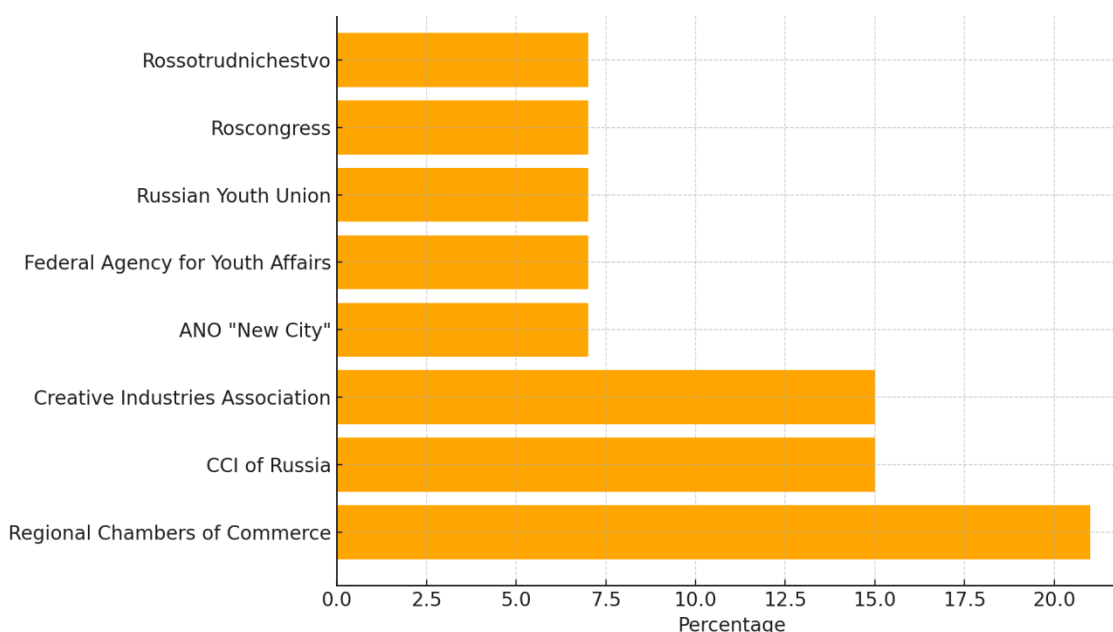
Source: authors

The analysis shows that the most in-demand goal in the creative industries is the promotion of territories (20 %). Supporting the long-term nature of interstate interaction is the maintenance of brand recognition of creative industry companies (10 %), creation of their positive reputation (10 %), and the creation and positioning of distinctive features (7 %). The identified specifics and set of communication goals indicate a sufficient maturity of creative industry projects, characterized by branding strategic thinking rather than product-focused thinking (product as a communication goal was recorded in only 8 % of publications). The strategic nature and activity

are confirmed by the reflected need in publications to attract valuable new employees and sponsors to the creative industries (10 %). The goal of enhancing the effect of conducted events (17 %) indicates a very active presence of the creative industries of India and Russia in the information field and public life.

The percentage of publications about social conflicts related to creative industries is minimal (4 %, categorized as “Resolution of conflicts and misunderstandings in society”), which suggests a stable situation in the creative industries and society.

It is worth noting that only 5 % of publications are devoted to the topic of companies entering international markets, despite the relatively high international vector in internet media discourse (23 %, see [Figure 5](#)). Russian public organizations in the context of Indian and Russian creative industries in domestic internet media see [Figure 7](#).



**Fig. 7.** Russian Public Organizations in the Context of Creative Industries of Russia and India in Domestic Internet Media, 2022–2024

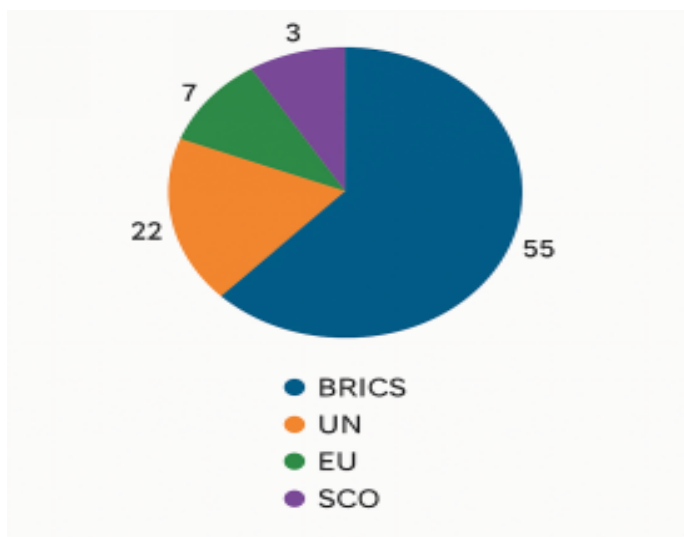
Source: authors

The public organizations actively present in the studied media agenda are the regional Chambers of Commerce and Industry (CCI) (21 % of publications) and the Russian CCI (15 %), confirming the significance of creative industries for the economy, business, and society at both national and regional levels. The presence of the Creative Industries Association in the media space on par with the Russian CCI (each with 15 % of publications) demonstrates the equal demand for creative industries, which today operate as a distinct field of activity, and highlights their dual importance not only as an economic factor but also as a source of creativity and innovation.

Organizations mentioned in 7 % of publications each such as the Autonomous Nonprofit Organization “Creative Industries Center ‘New City’,” the Federal Agency for Youth Affairs (Rosmolodezh), the Russian Youth Union, Roscongress, Rossotrudnichestvo, and others are public organizations not related to creative industries directly. This suggests a fairly even distribution of the Indo-Russian creative industries theme among socially active Russians, including young people. International organizations in the media field of Russian and Indian creative industries see [Figure 8](#).

The leader in the number of publications in Russian internet media on the studied topic is the BRICS (55 % of publications). A small number of publications relate to the UN (7 %), the Shanghai Cooperation Organization (3 %), and the European Union (3 %), indicating that, overall, the creative industries of India and Russia operate in a friendly media environment within the BRICS context; the presence of unfriendly states in the discourse is minimal (EU, 3 %).

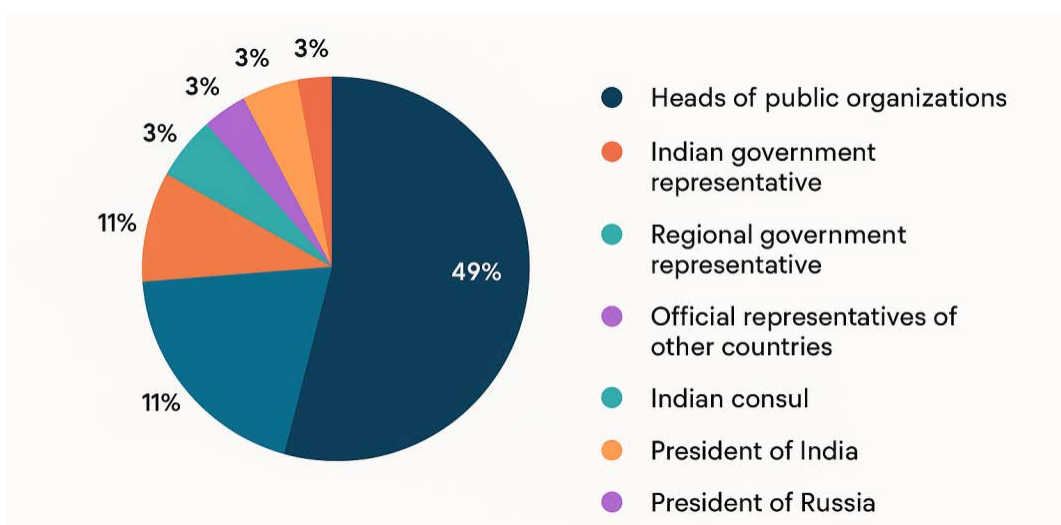
Media activity related to BRICS nations appears productive since Russia and India are founding members of BRICS. The development of BRICS+ enables scaling the real experience of Indo-Russian creative industries and their media coverage on a global scale.



**Fig. 8.** International organizations in publications about creative industry projects of India and Russia in Russian internet media, 2022–2024

Source: authors.

Despite the international parameters of the search query, 22 % of publications do not mention any international organization, which indicates a high level of autonomy in India-Russia interaction in the creative industries sector. Official persons in internet publications on the creative industries of India and Russia [Figure 9](#).



**Fig. 9.** Mentions of Official Persons in Internet Publications on the Topic of India-Russia Creative Industry Projects, 2022–2024

Source: authors.

Among the officials present in the media space, leaders of public organizations dominate, generating nearly half of the news events (49 %), which indicates the demand for and very active functioning of the creative industries. The current analysis focuses primarily on institutional actors, overlooking the role of creative labour, informal networks, and digital creators. Creative industries are characterised by precarious labour conditions and uneven access to resources, which shape participation in global cultural exchange ([Banks, Hesmondhalgh, 2009](#)). As noted earlier, the highest media activity is shown by public organizations such as regional Chambers of Commerce and Industry, the Russian CCI, and the Creative Industries Association, suggesting the demand for media personalities who are actively developing projects both regionally and nationally.

Official representatives of the Indian government and regional authorities are equally represented in the media field (11 % each), reflecting an equal level of attention to the issues by the

official authorities of India and Russia. On the other hand, compared to the high percentage of news generated by public organizations and their representatives, these data reveal significant potential for the development of the official discourse. This situation appears somewhat paradoxical since a large number of analyzed publications (47 %) were classified under the power discourse according to Medialogia's thematic contextual classifier. However, this can be explained by the specifics of official protocols involving personal participation of representatives from both countries in the public discourse.

It is worth noting that representatives of other countries also generate 11 % of news events in the media space, indicating an expansion of partnership communications between Russia and India in the creative industries.

Leaders from India and Russia are equally represented (3 %), demonstrating their equal participation in the creative industries of both countries. Similarly, representatives of the Russian government and the Indian consul each hold 3 % presence in the media space. Thus, representatives from all levels of government are involved in these processes overall.

## 5. Conclusion

Since 2022, in the New Reality, India and Russia creative industries have begun to be actively covered in Russian internet media (2022–2024, n = 400 publications). Creative industry projects are primarily covered in connection with the BRICS countries' agenda, developing communications with other friendly countries, and are almost unaffected by the influence of unfriendly states. Media publication activity records the spread of projects across all federal districts of the Russian Federation, involving officials at all levels within an active discourse of government structures. The regional and All-Russia Chambers of Commerce and Industry, and the Creative Industries Association play a leading role in shaping public discourse on the topic.

Indo-Russian creative industry projects demonstrate sufficient autonomy in the internet media space. The dominance of ICT and literature and arts topics reflects a harmonious balance between technological innovation and traditional vectors in the functioning of creative industries. Moreover, in the 400 articles analyzed, there were 496 mentions of various creative industries, meaning that more than one sector was described in a single article. This indicates an expanding presence of Indian and Russian creative industries agenda in Russia and supports the comprehensive development of this field.

The communication goals stated in the publications, such as territorial promotion, are strategic because they relate not only to forming an attractive territorial brand and developing tourism as one of the creative industries but also aim at long-term strategies for interaction and good-neighborly relations between India and Russia. Supporting the long-term nature of interstate interaction is the maintenance of brand recognition of creative industry companies (10 %), creation of their positive reputation (10 %), and creation and positioning of distinctive features (7 %). Product as a communication goal was recorded in only 8 % of publications).

A comparative analysis of the quantitative results with the value matrix created at the study's initial stage (based on an analysis of relevant current normative documents of Russia and India) showed that all the main values and parameters of the creative industries were presented in the publications. In particular, the analysis revealed the dominance of intercultural interaction themes (35 %) and the development of the cultures of the peoples of India and Russia (23 %), demonstrating strong foundations of historically established intercultural communication. The desire to uphold traditional values and a culture of just world order (19 %) reflects an active position of creative industry actors in the public sphere, ready to defend traditions and values. Only 7 % of publications were related to restoring the historical value of culture; in other words, this issue is not topical since the historical value of culture is considered a given and does not provoke debate.

The minimal percentage of publications about social conflicts related to creative industries (4 %) suggests a stable situation in the creative industries and society overall. The limited visibility of conflict in media narratives should be interpreted with caution. As Hallin and Mancini (Hallin, Mancini, 2004), suggests, media systems often reflect dominant political and institutional alignments, which may marginalize dissenting perspectives. Thus, the absence of conflict may indicate discursive filtering or narrative alignment, rather than an absence of underlying tensions.

Thus, the working hypothesis of the research is confirmed: analysis of Russian internet media (2022–2024) shows that in the New Reality, creative industries as a cultural-economic dual

phenomenon represent a sphere of strategic communication of India and Russia, based on historical and cultural values, traditions and parity interaction.

While the study confirms the growing importance of creative industries in Indo-Russian relations, it is equally important to recognize that these industries operate within broader structures of power, mediation, and epistemic hierarchy. Future research should move beyond descriptive analyses of values and explore how narratives are produced, circulated, and contested within global and regional media ecosystems

The present study opens prospects for further value-based research into creative industries, comparative media narratives, and digital diplomacy within BRICS and beyond.

## 6. Acknowledgements

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