

TRENDS IN CREATING CREATIVE CONTENT IN MEDIA AS A COMPONENT OF MEDIA PRACTICE

Yevgeniia Kyianytsia

Ph.D. in Social Communications, Associate Professor,
Associate Professor at the Department of Journalism and Advertising,
Ukraine State University of Trade and Economics, Ukraine
e-mail: y.kyianytsya@knute.edu.ua, orcid.org/0000-0002-9629-9865

Summary

The article analyzes the historical experience of forming attractive media content and identifies the key factors of its emotional saturation, which affects the cognitive perception of the audience. The mechanisms of creating “emotional packaging” of content through creative technologies, including storytelling, mythmaking, metaphorization, memification, and humor, are investigated. Their role in forming socially constructive content that can attract attention and facilitate the assimilation of information and influence decision-making is considered. The author substantiates the need for an integrated approach to combining traditional and modern methods in creative media practices, which contributes not only to the effective information exchange but also to the development of critical thinking, social responsibility, and resistance to manipulative strategies in the modern information space.

Key words: communication, information, mythmaking, storytelling, metaphor, memification, AI-technologies.

DOI <https://doi.org/10.23856/6811>

1. Introduction

In the modern scientific discourse, creative technologies are identified as a key factor in the formation of media content, which forms the conceptual basis of mediology as an integrative scientific and legal field that combines cultural, artistic, psychological, linguistic, social, technological aspects, etc. Based on cultural and artistic values, these technologies create new myths, legends, and images of heroes that function as mechanisms of emotional influence and social mobilization. Given the current crises, such symbols play the role of unifying factors representing moral fortitude, strength of spirit, and readiness to overcome challenges. The process described revolves around the fusion of mythmaking traditions with innovative creative techniques, forming a symbolic space that simplifies complex socio-political processes into digestible narratives. These narratives aim to mobilize the audience toward action, fostering critical thinking and societal cohesion. Such media products not only play a crucial role in informing public opinion but also contribute to the shaping of national information policies, which are fundamental in state-building during periods of social change. This approach underscores the importance of media in reflecting, shaping, and influencing societal values, supporting both democratic engagement and nation-building. Through this lens, media can act as a catalyst for public discourse and active participation, a necessity in the context of modern governance and global interconnectedness.

Thus, media content plays a key role in identifying social problems and finding ways to solve them, as modern media are focused on creating an emotional impact that largely determines the audience's perception of information. As an instrument of social policy, media content

influences the formation of public opinion, basing its effectiveness on the creative adaptation of information presentation. Creativity ensures aesthetic appeal, variety of formats, mobility, and accessibility, which helps to expand the audience and increase its emotional engagement. In addition, a creative approach to the design and structure of media materials increases the level of interaction with users, which is important for building trust in the source of information. Media content promotes socially important topics by performing the function of social unification, structuring public discussions, and forming a common vision of current issues through the use of visual and interactive tools. It contributes to the formation of collective ideas about possible ways to solve them, which is especially important in the context of modern social transformations and is actively studied by scientists.

In the scientific discourse, creativity is seen as using innovative ideas and technologies to create content that evokes an emotional response and engages the audience. This issue is analyzed in the work of M. Csikszentmihalyi «*Creativity: Flow and the Psychology of Discovery and Invention*», which explores the factors that stimulate creativity and their role in creating innovative products (Csikszentmihalyi, 1996: 8). Innovation and creativity are closely interconnected, which is emphasized in L. Manovich's «*The Language of New Media*», which received high academic praise for its emphasis on the importance of new media in the creation of visual content, software, and interactive platforms (Manovich, 2001: 122–134). Regarding the role of interactivity and technology in the creative process, D. Rushkoff's study *Program or Be Programmed: Ten Commands for a Digital Age* is consistent with the study of creativity in media content, in particular in terms of the importance of creating innovative and independent tools for content production. Rushkoff's ideas support the need for a creative approach to the inclusion of technology in social life, which promotes the development of both individual and collective creativity (Rushkoff, 2010: 15). These works lay the theoretical foundation for understanding creativity and its importance in the production of media content, helping to comprehend the importance of an innovative approach in the context of contemporary medialogy and its impact on society.

Ukrainian scholars have also contributed to the theory of creativity in media content, specifically focusing on ethical aspects, digital technologies, and strategic influence on public opinion. In particular, in her monograph «*In Search of the Common Good*», I. Maslikova analyses the ethical aspects of using creative solutions in the media, focusing on the importance of social practices for shaping public opinion and their impact on society as a whole (Maslikova, 2018: 98). In turn, V. Teremko explores the impact of digital technologies on the process of creating media content, focusing on creative strategies that help to attract the attention of the audience through new media tools (Teremko, 2024: 126). Also, important is the work of O. Todorova «*Energy of Creativity. A Bank of Ideas for Business Communications*», that reflects the transformation of creativity in the media space under the influence of the latest technologies and considers the integration of creative content into social communications (Todorova, 2020: 126).

Thus, research on creative content in the media focuses on the ethical aspects of media practices, the impact of digital technologies on creative processes, and the importance of innovative strategies for attracting audience attention. In particular, these studies emphasize the importance of integrating the latest technologies into the generation of content that influences the formation of public consciousness and national identity. In today's context of globalization and social change, creative media content is becoming an important tool for supporting national unity and patriotism, making this topic key to both the development of media studies and social transformations in general.

2. A historical retrospective of creative approaches to media content production

Media content is a key element of the modern information space, shaping public opinion, and national identity and influencing social processes. The integration of creative techniques in its creation allows not only to attract the attention of the audience, but also to ensure effective communication that contributes to public policy, social consolidation, and information security. With the growing demand for content both on the global scale and in local media environments, creativity is becoming the basis of media practice, ensuring a balance between aesthetics, technological innovation, and content.

One of the first examples of creative media content is the film «*A Trip to the Moon*» by J. Melies, which combined visual special effects, fantastic narrative and unique editing solutions that later became the basis of cinematic art (Gunning, 1991: 131). The use of freeze-frame, double exposure, hand-colored frames, and theatrical stylistics allowed for the creation of innovative content that engaged the audience through the effect of novelty and immersion. Considering this example in the context of medialogy, it can be argued that J. Méliès pioneered an approach based on the combination of technological and artistic innovations, which became crucial for the evolution of the media industry. Therefore, it can be understood that creative solutions in a media product can form an effective interaction with the audience, which is one of the key aspects of medialogy's practice.

Another important historical example, in our opinion, of the use of creative methods in media communication to shape public opinion is the 1908 White Flower Day social campaign in Switzerland. The main creative solution of this initiative was the use of a white flower sign as a universal visual symbol of the fight against tuberculosis. This symbol not only provided an emotional connection with the audience but also created a powerful cognitive incentive to participate in charitable and socially responsible practices. A semiotic analysis of the campaign's symbolism shows that white is associated with purity, hope, and medical care, which are key concepts in the healthcare sector, while the flower evokes positive emotional reactions due to the evolutionary adaptation of humans to the natural environment. The significance of the campaign was that the purchase of white flowers not only served as a charitable donation but also contributed to the formation of participants' identification with the social movement, which, in turn, strengthened the sense of collective responsibility and confirmed the effectiveness of cognitive and affective mechanisms of perception of visual codes in social communication (Peirce, 1991; McQuail, 2010).

One of the most interesting historical examples of creative media content is E. Bernays' campaign to popularize Sergei Diaghilev's ballet in the United States in 1915. At the time, the American audience was not interested in ballet, perceiving it as something exotic, incomprehensible to the general audience, and exclusively associated with the European cultural tradition. Therefore, E. Bernays developed a comprehensive communication campaign that included the integration of ballet into the world of high fashion, the engagement of influencers, the creation of social pressure, and large-scale media outreach. Using the mechanisms of cognitive influence and groupthink, he positioned ballet not as an artistic performance but as an integral element of cultural prestige, which allowed him to change the established perceptions of Americans. The dissemination of materials in magazines, the involvement of designers in the use of ballet aesthetics, and the coverage of events in the press helped to shape a new discourse around ballet, turning it into a symbol of an elite lifestyle. Thus, the E. Bernays' campaign not only ensured the success of the tour but also became one of the earliest examples of the effective use

of creative media content to construct cultural meaning, which resonates with contemporary concepts of medialogy and social engineering (*Järvinen, 2010: 35*).

History has preserved many interesting examples of creative approaches to broadcasting content in the media, but nowadays, with the global development of the Internet, social networks, and video platforms, media content is transforming, becoming a complex system that combines text, video, graphics and interactive elements, ensuring effective interaction between government, business, and citizens. Modern media is no longer limited to entertainment but is also a powerful communication tool capable of attracting the attention of different audiences through a creative approach to content creation. This approach makes information more accessible and understandable to consumers, which significantly increases the effectiveness of communication. Well-designed content that meets the interests and values of a specific audience has a better chance of being shared and popularized. In addition, adapting to social and cultural trends is a prerequisite for maintaining interest in content and ensuring long-term user engagement.

In this context, the study of creative techniques and technologies in media production is not just a means of improving content but a necessary component of state information policy. Creative strategies can help create meaningful and emotionally impactful content that can not only attract the attention of the audience but also help build strong identities, support civic engagement, and strengthen democratic institutions. The development of digital technologies and algorithmic systems, including artificial intelligence, opens up new opportunities for personalizing media content, increasing its effectiveness, and adapting to the changing society. Thus, modern media are no longer just channels for transmitting information – they are becoming active participants in public discourse, a mechanism for influencing the collective consciousness, a means of protecting national interests, and an important element of public administration in the digital age, so it is worth paying attention to technologies and methods that can provide media practice with relevant tools.

3. Advanced creative approaches to media content development

Based on the foregoing, it can be concluded that the use of non-standard and innovative approaches to the presentation of information not only contributes to its deeper comprehension but also ensures the preservation of the data obtained in both individual and collective memory, which occurs through the activation of divergent thinking mechanisms, promoting the formation of new associative links between elements of information, increasing the efficiency of its assimilation and further use. Therefore, the integration of creative technologies into the media content production process is a prerequisite for optimizing its effectiveness, which requires a deep understanding of the principles of functioning of such methods as:

- storytelling – a technology used to effectively communicate information through narratives that organize and structure it, ensuring cognitive accessibility and emotional engagement of the audience. J. Bruner's research shows that human thinking is naturally oriented towards narratives, as they form cognitive schemes that facilitate the perception and assimilation of complex information (*Bruner, 1991: 12*). Therefore, to achieve maximum efficiency in the use of storytelling in the media, it is necessary to combine cognitive accessibility (comprehensibility of information), emotional involvement (empathy), and logical structure (sequence of story elements), which will ensure the effect of persuasiveness and longevity. One example of the effective use of storytelling in the Ukrainian media space is the War Through the Eyes of

Children campaign, initiated by independent journalists and media organizations. This initiative collected and published a few stories of children who witnessed and participated in the conflict in eastern Ukraine. The campaign received wide coverage in independent media outlets such as «Ukrayinska Pravda», and «Detector Media» (Krajna, 2025), which demonstrates its importance in shaping civic consciousness and promoting the development of civil society, as well as showing the potential of using storytelling as a tool for effective coverage of social issues, emotional engagement of the audience and raising public awareness;

– mythmaking – a technology for creating sociocultural content aimed at shaping the perception of reality and providing identification and worldview guidelines for the audience. Using archetypes, symbolic structures, and their repetition, certain images and perceptions can be formed, in particular archetypes, as universal models of human experience, express universal values, conflicts, and behaviour strategies, which helps the audience to quickly read identities and roles in the content offered; symbolic structures organize meaning through images and metaphors that help to perceive complex ideas in a convenient, intuitive way; the repetition of these elements deepens their perception, strengthening memory retention and providing a deeper immersion in the content (Coudry, 2014: 883). All these components contribute to easier assimilation of information as they work with subconscious associations, anchoring the content in the collective consciousness and facilitating its interpretation through familiar images. In the media, mythmaking is an effective means of creating content that not only attracts attention but also influences public opinion by building trust and identity through universal cultural images that resonate deeply in the collective consciousness. For example, the «Women Can Do Anything» campaign, launched in 2021, aims to break down stereotypes about the role of women in politics, business, science, and the arts. The campaign proposes a conceptualization of the image of a woman as an equal participant in social processes, capable of succeeding in any field of activity, through the use of such archetypes as: «woman's strength», «confidence», «leadership», which helped to form an awareness of women's authority, in particular with the help of well-known successful women such as V. Kosharik and I. Suslova (Ukrainska Pravda: 2024). This initiative demonstrated the effectiveness of using myth-making to create sociocultural content that promotes gender equality and the formation of an uplifting image of women in modern society;

– metaphor – a creative technology that not only helps to create emotionally rich and accessible content but also actively influences the perception and behavior of the audience. It helps transform abstract, complex, or new ideas into concrete images that can be understandable to a wide audience. As a cognitive mechanism, metaphor transfers meaning from one context to another, activating not only semantic but also affective levels of perception, which contributes to a deeper emotional response. It influences the formation of sociocultural perceptions, changes attitudes to certain phenomena, and models behavioral stereotypes, making it an effective tool in social and government campaigns aimed at forming national identity, popularizing cultural heritage, and strengthening state-building processes. For example, the «Shield of Europe» metaphor plays an important role in the Ukrainian media space, as it not only accentuates Ukraine's geopolitical role, but is also an effective tool for shaping the image of the state as a stronghold of European values. The use of this metaphor, in the materials of the Ukrinform portal (Ukrinform, 2023), demonstrates its ability to strengthen national identity and positively influence international perception of Ukraine, particularly in the context of current global threats;

– memification and humor are techniques that ensure effective communication of important social, political, and cultural messages through the inclusion of visual elements and

dynamic textual forms, helping to engage a wide audience, including young people, and increasing their participation in discussions and social processes. Memes and humor help to ease the tension in discussions of serious topics, making complex issues accessible and understandable to a wide range of people, which increases the efficiency of information assimilation and emotional perception of content. The use of such elements not only provides entertainment but also mobilizes civic engagement, creating inclusive and positive spaces for discussion in the digital media space. For example, the article «*What Ukrainians laughed at in 2024*» on the Ukrinform portal (Ukrinform, 2024) demonstrates how sarcastic humor has become an integral part of the experience of war, contributing to psychological adaptation to difficult realities and enabling people to respond to crises with a smile. The memes of 2024 not only reflect social moods but also act as a form of emotional release in the context of socio-political instability. Thus, the implementation of the proposed techniques in media content not only helps to expand the audience but also optimizes communications, ensuring the effective transmission of complex messages through an accessible and emotionally resonant form.

In the context of the above, and given the current dominance of the Internet and social media, creative approaches to media content creation are key to ensuring effective communication. These technologies and techniques contribute to a more thorough assimilation of information by activating cognitive and emotional mechanisms of perception, which allows for turning complex messages into understandable and attractive ones for a wide audience. Implementation of such techniques allows optimizing the process of transmitting important social, political, and cultural messages, which, in turn, increases their effectiveness and ensures the formation of sustainable associative links. All of this is an important factor in providing a high level of audience engagement and active participation in social events, as well as helping to consolidate information in the collective memory.

However, in today's environment, it is also worth paying attention to the use of artificial intelligence (AI) technologies in media production, which contributes to the transformation of traditional approaches to content creation. Machine learning algorithms and neural networks allow automation of text, audio, and video generation, increasing productivity and reducing time and resources. In addition, AI-oriented big data analysis methods provide a deeper understanding of audience behavioral patterns, which helps to personalize content according to individual user preferences. As a result, the effectiveness of communication increases, which is important for information influence, marketing strategies, and the formation of social narratives. Here is a summary of the understanding of AI capabilities for further effective use (Table 1).

Given not only the large number of existing tools but also their constant development and growth, there is a need for research on the application of modern artificial intelligence technologies for content creation. The methods and tools presented in the table, as well as promising AI technologies, allow not only to optimize media processes but also to improve the quality of content, ensuring its relevance. Thus, the use of the above-mentioned technologies is not only a way to increase the productivity of media professionals but also a significant factor in influencing the information ecosystem, which helps to raise the level of audience awareness, strengthen democratic processes, and shape high-quality public discourse. In today's digital transformation, AI is becoming an important element of media practice, ensuring the creation of content that not only attracts attention but also performs a social, cultural, and state-building function.

Table 1

Tools and Methods of Artificial Intelligence for Creative Content Generation

Nr\№	Direction	Methods	Tools
1	Generating text content	<i>Neural network text prediction</i> – analysis and synthesis of natural language, creation of texts in each style; <i>Semantic analysis and content optimization</i> – improving readability, audience relevance, and SEO	<i>ChatGPT (OpenAI)</i> – text generation, adaptation to styles <i>Jasper AI</i> – automated copywriting <i>Grammarly, Hemingway Editor</i> – stylistic analysis and text correction
2	Generating visual content (images, graphics, design)	<i>Generative Adversarial Networks (GANs)</i> – creating realistic images based on text queries; <i>Style neural transfer</i> – adaptation of artistic styles to new images	<i>DALL-E (OpenAI)</i> – generation of illustrations <i>MidJourney</i> – creation of artistic images <i>Runway ML</i> – editing and improving graphics <i>Canva AI, Adobe Firefly</i> – automatic design
3	Audio generation and music	<i>Text-to-speech (TTS)</i> – generates voice messages, dubbing, and audiobooks; <i>AI music composition</i> – creating musical compositions and sound processing	<i>ElevenLabs</i> – realistic voice synthesis <i>Descript Overdub</i> – voice dubbing <i>AIVA</i> – creation of musical compositions <i>Boomy</i> – automatic music generation
4	Audience analysis and content personalization	<i>Big Data and machine learning</i> – analyzing audience preferences and predicting reactions; <i>Neuroanalysis of emotions</i> – assessing the emotional state of users through text, video, and voice.	<i>Google Analytics 4</i> – analysis of user behavior <i>Brandwatch</i> – social media monitoring <i>Clarifai</i> – analysis of images and videos to determine the emotional component.

(Compiled by the author based on the source (Laurinavicius, 2024))

4. Conclusions

Observing the modern use of creative techniques in media content allows us to understand that the integration of elements that activate cognitive and emotional mechanisms, such as sounds, colors, music, and visual effects, allows for a deeper impact on the audience's perception, contributing not only to attracting attention but also to improving the assimilation of complex messages. The study of cognitive reactions to the use of creative elements in content is particularly relevant in the context of fragmented information consumption, which places demands on its maximum accessibility, emotional expressiveness, and structural integrity. In particular, through the study of the use of creative technologies, such as storytelling, mythmaking, metaphor, memification, and humor, which allow the creation of not only entertainment but also

socially constructive content. Also, the study of historical experience shows that the media can play a key role in shaping national identity and state-building processes if the content is based on deep sociocultural values.

At the same time, the rapid development of artificial intelligence opens up new opportunities for the creative industry, particularly in automating personalized content, generating unique narratives, and predicting audience reactions. Therefore, the combination of traditional and new creative techniques with the sociocultural context and ethical principles is a prerequisite for creating media content that is not only attractive but also promotes the development of collective consciousness and critical thinking and meets the requirements of the modern information space, while remaining socially responsible and avoiding manipulative strategies.

References

1. Brader T. (2005). *Striking a responsive chord: How political ads motivate and persuade voters by appealing to emotions*. *American Journal of Political Science*, 49(2), 388-405. <https://doi.org/10.1111/j.1540-5907.2005.00129.x>
2. Bruner J. (1991). *The narrative construction of reality*. *Critical Inquiry*, 18(1), 1–21. <https://doi.org/10.1086/448619> (Date of application: 02.02.2025).
3. Couldry N. (2014) *A necessary disenchantment: myth, agency and injustice in a digital world*. *The Sociological Review*, 62 (4). pp. 880-897. <https://doi.org/10.1111/1467-954X.12158> (Date of application: 03.02.2025).
4. Csikszentmihalyi M. (1996). *Creativity: Flow and the psychology of discovery and invention*. Centers for Teaching Excellence – Book Library. <https://digitalcommons.georgiasouthern.edu/ct2-library/35>
5. Gunning T. (1991). *D.W. Griffith and the Origins of American Narrative Film*. University of Illinois Press.
6. Järvinen H. (2010). *Failed impressions: Diaghilev's Ballets Russes in America, 1916*. *Dance Research Journal*, 42(2), 77-108. <https://doi.org/10.1080/01472526.2010.504869>
7. Krainia V. (2024). Knyhu "Vyna holosamy ditey" zmozhut vydavaty vsima movamy svitu, krim rosiyskoi ta biloruskoi. *Detector Media*. <https://detector.media/infospace/article/223835/2024-03-06-knygu-vyna-golosamy-ditey-zmozhut-vydavaty-vsima-movamy-svitu-krim-rosiyskoi-ta-biloruskoi/> (Date of application.: 03.02.2025) [in Ukrainian].
8. Laurinavicius T. (2024). *10 best AI content creation tools in 2024 (free & paid software)*. *Marketful*. <https://www.marketful.com> (Date of application: 04.02.2025).
9. Manovich L. (2002). *The language of new media*. The MIT Press. <https://doi.org/10.7551/mitpress/5262.001.0001>
10. Maslikova, I. I. (2018). *U poshukakh spil'noho blaha: Etychni koliziyi sotsial'nykh praktyk*. Millennium [in Ukrainian].
11. McQuail, D. (2010). *McQuail's Mass Communication Theory* (6th ed.). London: SAGE.
12. Peirce C. S. (1991). *Collected Papers of Charles Sanders Peirce*. Harvard University Press.
13. Petit S. (2017). #MeToo: Sexual harassment and assault movement tweeted over 500,000 times as celebs share stories. *People*. URL : Access Mode <https://people.com> (Date of application: 30.01.2025).
14. Rushkoff D. (2010). *Program or be programmed: Ten commands for a digital age*. OR Books. <https://doi.org/10.2307/j.ctt207g7rj>
15. Teremko V., et al. (2024). *Movnyi aspekt v roboti media: Styl movlennia, zberezhenia identychnosti, zahrozy v informatsiinii diial'nosti* [Linguistic aspect in media work: Speech

style, identity preservation, threats in information activity]. In *Sotsiokomunikatsiina/nauka v paradigmatse smyslovykh transformatsii: Sotsial'ni vyklyky, trendy osvityai profesiinoi diial'nosti (IV Mizhnarodna naukovo-praktychna onlain-konferentsiia)* [in Ukrainian].

16. Todorova O. (2020). *Enerhiia kreatyvu: Bank idei dlia biznes-komunikatsii. Interkontynental-Ukrajina* [in Ukrainian].

17. *Ukrainska Pravda*. (2024). *Syla zhynok – Spysok liderok*. *Ukrainska Pravda*. https://www.pravda.com.ua/cdn/graphics/2024/up100-women_power_leaders/ (Date of application:: 03.02.2025) [in Ukrainian].

18. *Ukrinform*. (2023). *Oleksandr Vdovychenko, komandyr 72 OMBR*. *Ukrinform*. <https://www.ukrinform.ua/rubric-ato/3672452-oleksandr-vdovichenko-komandir-72-ombr.html> (Date of application:: 03.02.2025) [in Ukrainian].

19. *Ukrinform*. (2024). *Nad chym smiyalys ukraintsi u 2024 rotsi*. *Ukrinform*. <https://www.ukrinform.ua/rubric-society/3943759-nad-cim-smialis-ukrainci-u-2024-roci.html> (Date of application:: 03.02.2025) [in Ukrainian].