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The Journal of Organisational Creativity considers articles from a wide variety of interest areas and disciplines where the focus is on the production of creative outcomes that can produce added value in an organisational context. All accepted articles are subject to a double-blind peer review process and are published in a bi-annual issue online. The Journal of Organisational Creativity is free for both authors and readers.

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Editorial

Welcome to the third issue of The Journal of Organisational Creativity and the first published by The Canadian University Dubai (CUD).

Our focus is on bringing a blend of academic research and practitioner insights to a wide range of interested readers. We publish original articles relevant to the production of creative outcomes in organisations and encourage papers that include strong implications for management and practitioners which are presented in a section called *Ideas for practice* within each article.

The Journal of Organisational Creativity considers articles from a wide variety of interest areas and disciplines where the focus is on the production of creative outcomes that can produce added value in an organisational context.

Any article published in the JOC is done so on an open access basis under a Creative Commons license.

In this issue we publish a number of papers from senior journalism students at CUD. Our first paper by Riva Batra, discusses the use of artificial intelligence-based algorithms on social media. Riva highlights the impact this can have on the spread of fake news and the difficulty face by the public in finding reliable content.

In our second paper, Valeria Dayekh reflects on the changing media landscape and the merging of digital and traditional news media.

Mohamed Alshawish contends that virtual reality is the new face of journalism in our third paper and in the last paper Shamma Basaeed looks at journalism through the lens of artificial intelligence.

In our Exploration column, advertising practitioner and academic, Philip Dennett, raises the question of product advertising with a social message, and academic and filmmaker, William Smith, asks is creativity everywhere or is it something other.

The next issue will be published in June 2024. For more information go to:

<https://www.cud.ac.ae/journal-of-organisational-creativity>

Philip Dennett (Editor), November 2023

Artificial Intelligence–based algorithms on social media: The spread of misinformation and disinformation and lack of new content discoverability

Riva Batra

Introduction

Since the birth of the Internet in the 1980s, there has been a shift in the way people consume media content in a digitized landscape that disrupts the traditional media industry. People now have easy access to a vast amount of information online, especially through devices such as smartphones and online media platforms like social media.

This exposes users to an overwhelming amount of information in the online environment which may become difficult to sort through to find relevancy in the material shared online. Previous studies suggest that overexposure to this information overload online would lead to a reduction in the ability of users to comprehend the entire context of the information, their media literacy, and critical thinking skills (Pelau, Pop, Ene, & Lazar, 2021).

Therefore, to make the process of finding suitable content for oneself online, the integration of Artificial Intelligence (AI) tools that study users' individual behaviors, preferences, and interests with social media helps in curating a personalized online experience.

According to Russell and Norvig (2010), artificial intelligence can be defined as computer systems that mimic the human thought process involved in problem solving, learning, or speech. In other words, AI is the science that deals with trying to imbue human intelligence into computer systems to perform tasks that require cognitive processes like reasoning, perception, and application of knowledge which could only be done by humans before.

Companies benefit from using AI with social media to study more about their customers by gathering and analyzing their activity on social media and make inferences about their social behaviors and buying patterns through big-data

analytics (Sadiku et al., 2021). A common use of AI in social media is the use of facial recognition on platforms like Snapchat, Instagram, and TikTok to make face filters work; but a more important role can be seen in its ability to curate recommender algorithms on social media where techniques like machine learning and natural language processing analyze patterns and trends in users' behaviors to learn their preferences (Frackiewicz, 2023).

AI's effectiveness in curating a personalized online social media experience for users to deal with the issues of decision making in the face of information overload cannot be ignored due to its ability to increase user satisfaction and overall online experience. However, it is also important to remember that despite the advantages of AI recommender systems in social media, research has also shown that it comes with obstacles such as biased algorithms which eventually lead to the creation of filter bubbles and media echo chambers which can lead to the spread of misinformation and disinformation (Trattner et al., 2021).

This paper aims to connect the implementation of artificial intelligence in recommender-based algorithms to increase in selective exposure of content where cognitive dissonance and confirmation bias play a role in the spread of misinformation and disinformation. This selective exposure would also lead to a reduction in the discoverability of new content, thereby, making AI recommender algorithms part of the reason for a lack of new content discoverability.

Background

AI recommender systems

To understand the relation between how AI recommender algorithms can lead to selective exposure, it is important to understand the definitions of both terminologies. Rec-

ommender systems or algorithms are defined as a part of machine learning, aiming to predict what consumers are looking for based on studying users' behavioral data and intent and eventually lead them to other media content that is similar to the content they have engaged with in the past (Dooley, 2023).

McKelvey and Hunt (2019) say that various media platforms differ in the way users can discover content. They provide a three-concept framework of surrounds (the way choices are made available on the platform), vectors (the ways software guides a user through the choices), and experience (the overall online experience of discovering and consuming media content). Using this framework, it can be said that AI recommender algorithms on social media are a vector that leads to discoverability of content a person is more likely to engage with online, thereby increasing the value of their online experiences.

It is important to remember that only a few platforms, like TikTok, employ a sole recommendation algorithmic model but, recently, there is a new shift to use such algorithms in other social media platforms. Especially after the success of TikTok's *For Your Page*, where videos that relate with the content a user engages with, appear one after the other leading to higher user engagement on the app.

Other platforms started making use of the recommender systems like Instagram's *Explore Feed*, X's (formerly known as Twitter) suggestions of tweets one might like, and Facebook's *News Feed* algorithm (Narayanan, A. (2023). Therefore, even if there are slight differences in the way each app shows content, all social media platforms are starting to exhibit heavy reliance on recommender algorithms making the user experience across all platforms similar.

Selective exposure

Sears and Freedman's (1967) critical analysis of selective exposure is a classic research paper that suggesting the best fitting definition of selective exposure is the idea that people usually like to expose themselves to media content that will align with already existing notions of their mind.

It explores the concept that people may actively or unconsciously seek out content that is in line with their set of beliefs to reinforce their own points of view and disregard content that opposes their views. This can be explained as cognitive dissonance which Festinger (1957) defines as the psychological discomfort one feels when they encounter information that goes against their set of beliefs. Thus, the

idea of selective exposure came about as a solution to avoid this discrepancy of cognition. Subsequent research, such as Bennett and Iyengar (2008), has since established a strong link between selective exposure and political communication which may in turn lead to confirmation and ingroup biases.

Knobloch-Westerwick et al. (2017) says that users avoid information that does not fit with their logic (cognitive dissonance) and instead favor content that is consistent with their already-present attitudes in their mind and reconfirms their choices (confirmation bias) which then leads to polarization of groups such as ingroups and outgroups online.

The creation of recommender algorithms on social media through machine learning means the addition of an entire new layer to the theory of selective exposure. Selective exposure does not necessarily mean that users would never engage with content inconsistent with their beliefs, but just that it was more unlikely to happen (Seddik et al., 2023).

People consuming content that only reaffirmed their beliefs would lead to them isolating themselves in filter bubbles and echo chambers and these algorithms that select content for the users to see only heightens the effect of selective exposure as users get stuck in a self-reinforcing loop of information that they can agree with.

Where people once either consciously or unconsciously made the decision to interact with certain media content, the advent of these AI algorithms means that the decision-making process for choosing which content to interact with is made by the computer based on the user's preferences. But research such as Gunn (2021) differs, saying that although there are concerns surrounding the generation of filter bubbles due to algorithmic selection of media presenting an individualized presentation of choices, evidence from empirical research usually concludes the opposite is true, i.e., such algorithms lead to diversification of media content. However, in this case the research is mainly focused on search engines rather than social media.

Selective exposure through AI and misinformation and disinformation

Studies has shown that a link can be established between the concept of selective exposure and the spread of misinformation and disinformation, but first it is necessary to distinguish between the two terms. Misinformation can be simply defined as the presentation of distortion of information, but usually as a mistake. Whereas disinformation is

where false information has been deliberately used in order to send out a certain message to the audiences (Scheufele and Krause, 2019).

An example where selective exposure could lead users into a cycle of engaging with misinformation is presented in Guess and Reifler's (2018) paper leading up to the 2016 U.S. Presidential Elections. They found that those who supported Donald Trump as a candidate were likelier to visit fake news websites that were also pro-Trump and the same applied for pro-Clinton supporters. Although pro-Trump supporters consumed more fake news articles than pro-Clinton supporters, the results of the study supported the paper's hypothesis that, depending on their candidate preferences, both parties visited fake-news websites that supported their respective candidates.

Along with the benefit of developing connections all around the world through social media, there are also concerns with how such platforms become a breeding ground of misinformation and disinformation, thereby making it imperative to study what leads to the spread of these false narratives online.

Benzie and Montasari (2022) studied how AI machine learning in social media leads to the distribution of inaccurate and harmful information online. They examined the use of AI software robots with programmed algorithms assists in spreading information by directly leading certain content to reach the feeds of social media users. Their study supports the view that such algorithms bring like-minded information a person would agree with on their online feeds and create bubbles of information or echo chambers.

The information that is spread depending on user preferences are not checked for facts by bots as their programming is concerned with just delivering content that the person will likely engage with. And when more than half users spend less than 15 seconds on a page, they are not likely to recheck the information that is directly placed on their feeds. Since the content is going to be aligned with their belief system due to AI algorithms, they would not question the integrity of the content as it would imply them having to question their own belief system which give psychological discomfort.

Although AI bots involved with algorithm planning here, are not specifically designed to help the spread of false and malicious information, rather they are designed to help users navigate their way to media that aligns with their ideas,

even if it may be intentionally or unintentionally misleading.

Discussion

The Background set up the thesis that AI recommender-based algorithms can eventually lead to the spread of misinformation and disinformation online due to cognitive dissonance and selective exposure. Is this notion reinforced by recent world events?

In this section, the spread and consumption of misinformation and disinformation can be observed in two examples, i.e., the "infodemic" during the COVID-19 pandemic and the difficulty in distinguishing fact from fiction on social media in regard to the current Israel/Hamas conflict in Gaza.

COVID-19

Amongst growing health concerns during the COVID-19 global pandemic, a multitude of other issues such as the sale of bogus drugs, fake news, and misinformation about treatment surfaced.

While there were reputable organizations putting out credible information about the novel coronavirus to counter the spread of misleading information online, new information was being released to the public at a slower rate (Amin et al., 2021). The heightened tensions of public over the scarcity of information on the virus during the early stages of the pandemic made people take it upon themselves to share information they felt was right in the treatment and prevention of the virus. For example, talk of heat killing COVID-19 and false updates on the development of the vaccine dominated social media spaces.

This led to a large amount of fake news going viral to the point where even the World Health Organization pointed out the simultaneous infodemic that was occurring. In Amin et al. (2021) distributed a questionnaire to 112 participants to determine how attention-based design online would lead to spread of disinformation. The paper found that how people care about consuming information that stays true to their ideologies was due to the attention-based design of social media platforms. This played a significant part in influencing people to engage and further share inaccurate content.

Another study by Fernández and Cantador (2021) studied datasets on misinformation posts on X (formerly known as Twitter). They concluded that research into algorithmic models on social media and the connection to the spread of misinformation is multi-faceted and require further research.

Israel/Hamas conflict

The second example follows posts that have recently circulated on social media all around the world after Hamas's attacks on Israel on October 7th, 2023. In retaliation, the Israeli government declared "a war against Hamas" with military strikes bombarding Palestinian occupied territory in the Gaza Strip. Amidst the conflict social media spaces have seen a clear-cut polarization of two major groups: one in support of the Israeli government and the other in favor of the Palestinian liberation movement. There are examples of disinformation arising from both groups with AI playing a role in not only the consumption of such content in terms of algorithms, but also in the generation of them.

One example of content circulating on pro-Israeli spaces on social media, is the image of a charred baby shared by American conservative commentator, Ben Shapiro on X. However, the tweet is now claimed to be generated by AI and was slammed as the intentional spread of disinformation to gather public support for Israel's actions in Gaza. Another video of Hamas paragliders jumping on a sports field was shared on social media where people were told that this was taken on the day of the October 7 attacks and had been reposted more than 2,800 times on X and had over 38,000 views on TikTok. This video was later debunked associated with a false narrative by APNews as it was a video from September taken of parachute jumpers in Cairo, Egypt.

Content that supports Israel is shown on the feeds of pro-Israeli supporters while content that supports Palestine shows on the feeds of pro-Palestine supporters, thus, people on both sides are mainly engaging with content that caters to

their beliefs even in cases of blatant misinformation and disinformation being spread. AI algorithms create filter bubbles around the two groups so much so that they believe all the information the in-group has is true and that provided by the outgroup is fake and incorrect.

The use of AI in the digital landscape is still a fairly recent phenomena but one that is evolving at a rapid pace. This paper draws upon evidence presented in previous literature and attempts to show practical application of how recommendation algorithms based on AI machine learning leads to the spread of misinformation and disinformation and eventually reduces the discoverability of new content for social media users.

However, there are conflicting views over the fear of AI algorithms leading to echo chambers and filter bubbles. Which is why more in-depth research studying direct links between recommender system algorithms and reduction in new content availability would be helpful. Most research at present concentrates on the benefits of artificial intelligence when it comes to content discoverability but only touches upon the advantages of having user-preferences based algorithms.

While it is necessary to acknowledge the ease such AI systems have provided for online users, it is equally important to highlight the flaws of implementing modern technology with regards to other concepts like attention-based design and its association with decreasing media literacy, increased screen time, etc. Only by doing extensive research into the flaws of AI algorithms can proposals for solutions be developed to resolve such issues.

Implications

The discussion of artificial intelligence's role in creating recommendations algorithms for social media that uses collaborative filtering of media content to present netizens with a personalized curation of their ideal online experience raises questions on whether this machine-done filtering of media is good for online users.

People no longer have time to wade through the insurmountable pile of information that exists on social media, and while AI algorithms make it easier for users to enjoy content, because the decision-making is being done by an external source, this creates the illusion of free choice. The result of this is the omission of media content the user is not likely to interact with. This, in turn, leads to the reduction of new content being made available.

Therefore, the lack of exposure to new and conflicting content for social media users, restricts their view of any issue and leads to uninformed and biased decision-making.

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Letters to the Editor

In future editions we will be publishing a section on letters to the editor. We encourage feedback about any of our papers.

We are particularly interested in reader responses to the questions we pose in our Exploration section.

Address your responses to:

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Digital and print media: An exploratory analysis

Valeria Dayekh

Background

The twenty-first century has seen a transformational media revolution ushering in an era in which the digital and print worlds are inexorably connected. What was once a distinct line between conventional print media and rising digital platforms is now a world of convergence, collaboration, and conflict. This paradigm change has sparked a fierce debate among academics and industry professionals, resulting in a thorough examination of the complex interaction between digital and print media.

This paper explores this multidimensional terrain, investigating the interaction between digital and print media. It attempts to elucidate the fundamental themes that have emerged from this complex connection, identify areas of conflict and disagreement, and shed light on the current gaps in the existing literature. The consequences of this changing media environment is broad, impacting media companies, consumers, and society. As a result, navigating this changing landscape requires a thorough awareness of the forces at work, the emerging dynamics, and the possible difficulties and possibilities.

Key Themes and Agendas

Recognizing the convergence of agendas is a vital component of comprehending the interaction between digital and print media. According to Bentivegna & Boccia (2020), agenda formation in today's media ecosystem comprises alternating periods of production and consumption. Private content, such as narratives, photographs, and videos, is combined with public themes and general content, such as newspaper articles and news videos, is utilized to highlight personal preferences and tastes (Bentivegna & Boccia, 2020). This combination of private and public material indicates a substantial shift in establishing media agendas and disseminating information.

Twitter, as a notable digital example, exhibits aggregation tactics through hashtags. These hashtags integrate distinct

material into a single stream of visibility. Twitter's Trending issues, which emphasize trending topics, are similar to the notion of a media agenda but are not one in the traditional sense (Carvalho et al., 2018). Such hashtag activism endeavors rely on this logic of visibility to capture the attention of the mainstream media system.

Furthermore, the internet environment has democratized the agenda-setting process. Power dynamics that were formerly confined to political and media elites have evolved. Individuals, particularly internet users, may now publicly voice their thoughts and adopt positions of enormous significance. This influence can take the form of spontaneous mobilization, broad sharing, and retweeting of specific items, impacting the current balance of agendas. Due to the greater engagement of various players, the construction of the public sphere today incorporates a larger spectrum of voices than in the past (Fadilla & Sukmono, 2021).

A "networked public sphere" has arisen in a new setting as an alternative to traditional media while interacting with them. Firmansyah et al. (2021) also emphasize the interdependence and complementarity of agendas across different media outlets, such as legacy media, news agencies, conventional media websites, online partisan media, and online non-partisan media (Firmansyah et al., 2021). Despite the abundance of media options, their analysis indicates a startling consistency in the goals of these disparate media outlets.

Areas of Disagreement and Gaps in the Literature

The changing world of digital and print media provides a fascinating tapestry of interactions and transitions, but it is not without conflicts and significant gaps in our understanding.

Among the issues of contention is the different stages that digital media intervene in the agenda-setting process. Although it is evident that social media platforms like Twitter and Instagram are relevant in transforming public discourse,

the intricate mechanics behind these shifts warrant further exploration to decipher the sophisticated information channelization of these platforms and understand the processes underlying information contagion and its effects on the mainstream media agenda of reporting (Lin et al., 2021). This intricate process requires a deeper understanding of network effects, algorithms, and user behaviors.

Another dispute surrounding digital media concerns the integrity of information in the digital age. This has led to controversy concerning the reliability of information in digital media. The propagation of fake news and misinformation has brought about this question. There is consensus on the problems posed by fake news but disagreement concerning its impact and how far the counter-strategies work. The reasons behind the spread of false news, its consumption, and the effectiveness of different tools aimed at fighting it should be considered from this perspective (Mutiarra & Priyonggo, 2019). It is crucial to fill the gaps in the literature to safeguard the reliability of information dissemination in this digital age.

Though it is clear that the traditional print press is in an economic crisis, there is limited detailed research on business strategies for staying afloat in the modern digital era. Moreover, consumers' changing patterns of media consumption concerning content determination have not been fully studied. Research into new revenue models for print media and the effects of diverse business models in digital media is also required (Lin et al., 2021). Also, more research is required to know their societal implications, especially regarding creating echo chambers and polarization.

The other major gap in the literature is algorithm effects on agenda framing and media consumption. In most cases, algorithms act as gatekeepers on digital platforms, ensuring that specific pieces of information are brought to the fore while others are marginalized. Nevertheless, challenges concerning algorithmic fairness, transparency, and the effect on divergent views and content diversity persist (Mutiarra & Priyonggo, 2019). Further research is required to investigate the consequences of algorithmic recommendations and their impact on media agenda-setting.

Discussion

The evolving landscape of digital and print media paints a complex and multifaceted picture of how media agendas are set and shaped. Research shows a shift from a conventional centralized media agenda towards a decentralized,

participative, and interactive approach. In the past, media agendas were mainly predetermined and disseminated by a restricted number of significant players, comprising media organizations and political elites. Agenda setting has now become collaborative and participatory as user groups and grassroots actions shape the media space (Twenge et al., 2019). This democratizes agenda-setting and means that different voices and ideas can construct the public discourse.

The use of hashtags and Twitter's trending topics demonstrate a collapse of boundaries in terms of personal and public production. Such behaviors reveal the importance of social media as a factor in shaping the media agenda. Trending Topics from Twitter signifies a significant departure from the conventional media as the sole arbiters of what is considered newsworthy. For instance, through hashtags, one can see that individual contributions can add to a common visible stream that brings people together on particular subjects or ideas. Dynamic visibility logic is a potent agenda-setting tool that can persuade conventional media event-and-issue coverage (Venkatraman et al., 2021). Consequently, digital media has shaped public discourse, challenging traditional power dynamics that dictated media agendas.

The emergence of the "networked public sphere" as a viable alternative to traditional media emphasizes today's media ecosystems' dynamic and participatory nature. Rather than replacing conventional media, digital media coexists alongside it. This cohabitation fosters a symbiotic connection in which digital and print media influence and complement one another in agenda-setting. Users engage with various media sources, both digital and conventional, in this networked public sphere, leading to a more sophisticated and multidimensional media environment (Twenge et al., 2019). The interactivity of these sources calls into question the idea that digital media is solely responsible for molding public opinion and conversation. Instead, it underscores the interconnectedness of multiple media sources in determining the common agenda.

In summary, the literature gives significant insights into the shifting dynamics of media agendas in the digital age. The collaborative and dynamic nature of agenda shaping, the involvement of social media platforms, and the coexistence of digital and print media underline the complexity of the present media environment. These observations give vital background for understanding the growing interaction

between digital and print media and its ramifications for media firms, consumers, and society.

Recommendations

Digital agendas

Researchers must conduct in-depth assessments of digital agendas to better understand the dynamic interplay between digital media and agenda shaping.

These inquiries should examine the underlying factors underpinning digital content's virality and exposure. It is critical to unpack the elements that drive which stories gain momentum and influence user interactions. Such a study would give a more thorough knowledge of how digital media directly affects agenda-setting, impacting conventional media outlets' coverage of events and problems (Lin et al., 2021).

Researchers may contribute to a more comprehensive understanding of this changing landscape by researching the network effects, user behaviors, and algorithms that drive the digital media agenda.

Media literacy

With the spread of fake news and disinformation online, there is a dire need to improve media literacy and protect information's integrity. Individuals can be empowered to critically analyze and interpret the information they receive in digital and print media through educational programs to improve media literacy. Concurrently, implementing strong fact-checking activities can be a barrier against the spread of disinformation (Firmansyah et al., 2021). Researchers and politicians should work together to develop successful ways to combat false news and misinformation, ensuring the public has the skill and knowledge needed to traverse the digital information world properly.

Media company viability

The changing media landscape presents both difficulties and possibilities for media companies. Traditional print media face economic challenges as they adapt to the digital era, while digital media sources follow separate business models. More study is needed to ensure the long-term survival of both digital and traditional media. This should include looking at new and sustainable business streams for conventional print media, which changes in advertising and circulation revenue have harmed. At the same time, a better knowledge of the many economic models that support digital media, such as subscription-based, adver-

tising-driven, and nonprofit models, is required (Lin et al., 2021). Researchers may provide vital insights to industry professionals looking to traverse this changing landscape by investigating media's economic and commercial elements in the digital era.

Social changes

Assessing the larger social impact of changes in media consumption and agenda framing is critical. Researchers must investigate whether these changes result in better educated and active citizens or polarization and the establishment of echo chambers. It is essential to design media rules and regulations to assess the effects of these shifts on public discourse, political polarization, and social cohesion (Firman-syah et al., 2021). This evaluation should consider both the good features, such as greater civic involvement and social activity, as well as the possible negative results, such as information silos and heightened societal divides. Researchers can give policymakers significant insight into balancing media freedom and responsible information transmission by completely comprehending the societal ramifications.

Implications

Implications for Media Businesses

Traditional print sources, such as media companies, have faced huge challenges in shifting to the digital world. Digital media, like online news websites, mobile apps, and digital magazines, have brought major economic problems. Once, advertising income was almost exclusive to print journals; now, these revenues have been lost to digital advertisement, which has been detrimental to traditional print publications (Carvalho et al., 2018). The economic situation has compelled many newspapers and magazines to adopt stringent measures, including reducing the print frequency and going digital only.

To be competitive and sustainable, media companies should adopt a diversification approach. The most important adaptive pathways have been regarding revolutionary revenue models, including the use of paywalls, subscriptions, and other novel techniques for generating revenue from online readers. Such methods allow media companies to reach loyal customer segments that want to get quality news and exclusive material for a price. Similarly, leveraging the potential of digital platforms for content distribution and engagement with the audience is important. It involves a good internet presence, mobile applications, and social media adoption (Carvalho et al., 2018). This allows for extensive

coverage for outlets, thereby widening their audiences and influence in the age of digital communications.

Lastly, media companies are investigating data analytics and customized content distribution. Knowing user preferences and behavior can help media outlets adapt content and advertising to personal tastes, improving the overall user experience and increasing advertising income.

Consumer implications

The new media revolution has transformed consumer trends associated with media consumption. Digital media provide more choices and immediate information about events and entertainment. Although this multitude of options creates a variety of knowledge, customers are confronted with new problems, such as fake news and information overload.

In the internet era, anyone can invent and spread gossip, making it hard to distinguish between truth and fake news. To negotiate across this complex ecology, consumers have to be more active. They need to develop media literacy and improve their ability to analyze information critically. Media literacy involves judging the reliability of sources, differentiating between proven news and unreliable claims, and bias detection in digital media (Bentivegna & Boccia, 2020). Therefore, in this context, media literacy programs in schools and for the public are vital in ensuring that citizens can manage the digital information era.

Implications for Society

Digital and print media interaction also play a significant role in societal norms, attitudes, and public debate. There is apprehension about heightening polarization, which may result in growing echo chambers in society.

When they have more control over the material they are exposed to, individuals may be drawn to media sources whose views they already agree with. By selecting relevant information, biases that fuel prejudices and hinder constructive conversations and compromise can be promoted. For instance, it may widen the gaps between people and have fewer chances for different perspectives to be heard and shared by others (Bentivegna & Boccia, 2020). Consequently, media influence on creating societal norms and attitudes needs to be analyzed from the angle of polarization and ways to cope with related damages caused by it.

The changing media environment has both positive and negative effects. Grassroots movements, activism, and citizen journalism have become possible with the emergence

of digital media platforms. There has been a positive role played by social media for social transformation and civic engagement. On a global scale, hashtag movements, internet campaigns, and citizen-led initiatives have influenced public opinions and legislative decisions. These movements prove digital media's social and political change potential by amplifying minority voices in conventional media.

Conclusion

Digital & print media interaction is a complex phenomenon that constantly changes. The digital environment is changing how agendas are developed and transmitted. Modern media is characterized by mixing private and public matter, hashtag use, and creating a "networked public sphere," all of which reveal its dynamic and interactive features.

There is a need for ongoing investigation into how digital media impacts agenda-setting, how to preserve information integrity in the digital era, and other major issues for businesses, consumers, and society.

Understanding the dynamics of digital and print media is critical for researchers and industry professionals in this age of digital proliferation. As the environment evolves, it is crucial to maintain awareness and adapt to these changes to shape the future of media and its role in society.

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Virtual Reality is the new face of journalistic storytelling

Mohamed Alshawish

In a world where the velocity of technological advancements often outpaces our ability to fully grasp them, one domain has been particularly compelling in reshaping our media experience: immersive technologies.

These encompass a spectrum of tools, from the likes of Augmented Reality (AR) to Artificial Intelligence (AI) to Virtual reality (VR). What happens when these transformative technologies collide with the ever-evolving realm of media? Welcome to the dynamic intersection of immersive technologies and media convergence. In each of the following sections I uncover the profound ways these technologies are revolutionizing storytelling, entertainment, journalism and beyond mere passive consumption, expect to discover a realm where audiences actively engage, interact, and even shape media content.

In human history, few things have remained as constant as our innate desire to tell and inhabit stories. Dive in, and prepare to be enlightened about the future of media and the immersive experiences that await.

Section 1: Gamification

In a dynamic environment such as technology, there is a link between two transformative concepts, gamification and Virtual Reality (VR), together they have revolutionized the way we interact with technology, consume content, and engage in a myriad of experiences.

Gamification, the application of game mechanics and design principles to non-gaming contexts, has emerged as a powerful tool for increasing motivation, engagement, and interactivity in various domains, from education to marketing.

Virtual Reality, once considered a dream in the realms of science fiction, is now an accessible and immersive technology that transports users to entirely new dimensions of simulated reality. This confluence of gamification and VR is shaping not only how we experience entertainment but also how we learn, work, and engage with the world around us. The

idea of VR being a mainstream source of media and information transfer is progressing faster than ever (Mabrook et al., 2019).

The essence of gamification starts with its capacity to harness the intrinsic human inclination towards play, challenge, and achievement. By integrating game-like elements such as points, rewards, competition, and narrative-driven structures into non-game contexts, gamification has demonstrated its potential to enhance motivation, engagement, and problem-solving.

In the realm of education, for instance, gamified learning platforms have revolutionized the traditional classroom experience. Students now have the opportunity to embark on learning adventures, earning points and rewards as they progress through educational content. This approach, often fueled by VR technology, provides an interactive and immersive learning environment that transcends the limitations of traditional ques.

The combination of gamification and VR is a paradigm shift with far-reaching implications. It introduces a practice where content and experiences are no longer confined to passive observation but invite active participation. extending into healthcare, training, journalism etc, for example in healthcare, gamified VR applications are being employed to motivate patients in their rehabilitation exercises, enhance pain management, and even alleviate symptoms of mental health conditions. In corporate settings, gamified VR training modules are revolutionizing employee onboarding, skill development, and compliance training by fostering engagement and knowledge retention.

VR offers an experiential journey into simulated worlds, creating an environment where users not only witness but actively participate in narratives and scenarios. The technology replicates the sensation of presence, enabling users to feel as though they are physically situated within the virtual environment. This immersive quality lends itself naturally to the infusion of gamification within the created realm of

a virtual experiences that blur the lines between reality and simulation, transcending traditional two-dimensional screens (Silverstein, 2015). As a result, ethical considerations such as potential for addiction and overuse arise. Additionally data privacy concerns must be addressed to ensure that the merging of these two dynamic concepts is harnessed for the betterment of individuals and society.

The involvement of gamification with journalistic storytelling in the form of a VR headset is a glimpse into the future, where these technologies hold boundless potential to redefine how we interact with our digital world and expand the horizons of human experience.

One of the primary challenges of traditional journalism is capturing and sustaining the attention of the audience. VR allows journalists to create more immersive experiences, for example, a news story on climate change can transform into an interactive journey through a melting glacier, where users must make choices that directly impact the environment. Likewise, a story on global economic disparities can be presented as a virtual world where users can explore various countries and regions, interact with economic data, and see the consequences of different policy decisions. This approach facilitates a better understanding of complex subjects that might be difficult to grasp through traditional text or video (Young, 2016).

This not only educates the audience but also fosters a deeper emotional connection to the issue. Gamification in VR journalism allows for the representation of complex stories in an accessible manner. Journalists can utilize interactive elements to break down complex subjects into digestible components, stimulating interest and prompting critical thinking and discussions. For instance, a news story on a contentious political issue can be presented as a virtual debate, where users take on the roles of different stakeholders and make decisions that influence the narrative. This encourages a deeper exploration of the issue and a more informed audience (Jones et al., 2018).

VR journalism's potential is not limited by geographical or technological constraints. As VR headsets become more accessible, and web-based VR experiences become more common, news organizations can reach a global audience in new and innovative ways. Gamification makes VR journalism approachable and enjoyable for a wide range of demographics, thereby broadening the reach and impact of journalistic storytelling.

Journalists must balance the desire for engagement and interactivity with the responsibility to present accurate and unbiased information. The gamification elements should enhance, not distort, the narrative. Striking this balance is a critical challenge that must be carefully addressed as VR journalism continues to evolve, offering unparalleled opportunities for both journalists and audiences.

Section 2: Personalization

VR has rapidly evolved from a niche technology into a mainstream medium that offers users immersive experiences leading to many opportunities for personalization.

Personalization in VR refers to the customization of virtual experiences to align with the preferences, needs, and characteristics of individual users. Unlike traditional media and technologies that offer a one-size-fits-all approach, VR has the potential to cater to the unique requirements of each user. Through various means, including content, interactivity, and user interfaces, personalization enhances immersion and engagement, making VR an evolving medium that is attuned to the user's individuality.

The foundation of personalization in VR rests upon advanced technologies, including artificial intelligence (AI), machine learning, and data analytics. These technologies enable VR systems to collect and analyze user data, such as preferences, behaviors, and physiological responses. Through this analysis, VR platforms can tailor experiences in real-time, adjusting content, challenges, and interactivity to optimize the user's engagement.

As personalization in VR becomes increasingly sophisticated, it raises ethical concerns and privacy considerations. The collection of vast amounts of user data for personalization purposes must be done responsibly and transparently. Users must be informed about how their data is utilized and can opt-out if they desire. Striking a balance between enhancing the user experience and protecting individual privacy is a complex challenge that VR developers and policymakers must address.

One of the most promising applications of personalization in VR is in the field of education. By tailoring content to individual learning styles and paces, VR can revolutionize the way students engage with educational materials. It allows for adaptive learning paths, immediate feedback, and personalized challenges, making education more effective and engaging. Furthermore, VR can simulate historical events or scientific phenomena in a way that makes learning not just

informative but experiential, fostering deeper understanding and retention. Ensures that news content is always relevant and resonates more deeply with the consumer, leading to a more lasting impact.

VR can adjust storylines, pacing, and interactive elements to cater to the viewer's tastes. This enables the creation of dynamic, choose-your-own-adventure-style narratives that are uniquely engaging for each individual. The integration of personalization in VR is still in its infancy, and its potential is vast.

VR platforms will become even more adept at adapting to user preferences. Moreover, as VR technology continues to evolve, we can expect an expansion into domains such as personalized virtual shopping experiences, virtual tourism, and professional training (Young, 2015).

Section 3: Engagement

VR provides a level of immersion fostering a deeper understanding and emotional connection with the story (Toural-Bran, 2020) and VR journalistic storytelling encourages users to invest themselves in the story, creating a sense of agency and responsibility. For instance, a story on climate change could allow readers to take on the role of a policy maker, facing the ethical and practical dilemmas associated with environmental issues. This creates new opportunities and newer narratives that have a hot take on current news and conflicts worldwide (Kukkakorpi et al., 2021).

This transforms the passive consumption of information into active engagement. The need to fight off distractions and maintain audience interest becomes less of an issue when readers are absorbed in a VR environment that demands their engagement. Journalists and content creators must navigate the balance between informative storytelling and the potential for sensationalism or exploitation. As with any technology, responsible use of VR in journalism necessitates a commitment to ethical guidelines and the highest standards of transparency and accuracy. Making audience engagement a central component of the journalistic storytelling experience. "Journalism in the age of virtual reality" (Pavlik, 2020).

As VR continues to advance, it is expected to evolve even further in the coming years, presenting both opportunities and challenges for journalists. This style creates more emotions and empathy which the journalist which can influence their roles in the story (Goutier et al., 2021). To target a new audience and get people involved with news media under

the latest and most futuristic trends such as VR (Jones, 2017).

The future of VR in journalistic storytelling holds immense promise. "Sharpening the focus on VR". (2017) As technology continues to advance, VR headsets are becoming more accessible, allowing a broader audience to engage with immersive news experiences. VR content creation tools are also becoming more user-friendly, enabling journalists to produce high-quality VR content without extensive technical expertise. "Virtual reality is the future of storytelling". (2015)

The adoption of VR in journalism is expected to require journalists to acquire new skills and adapt to this evolving medium. Amplifying emotional responses, ensuring the news is not just understood but deeply felt. Journalists will need to learn how to create VR content, understanding the unique demands of this platform, and how to navigate ethical challenges effectively. Additionally, VR can enable journalists to tell stories in more compelling and immersive ways, enhancing their ability to connect with audiences and convey the complexities of news stories effectively. (Dunham et al., 2019)

Virtual Reality is rapidly emerging as a transformative tool for journalistic storytelling. As technology advances and VR becomes more accessible, its impact on journalism is expected to grow. However, ethical considerations must remain at the forefront to ensure that the power of VR is harnessed responsibly and in the service of accurate, transparent, and impactful journalism. Journalists should embrace this technology to enhance their storytelling capabilities while upholding the principles of their profession. (Rogers and S., 2020)

Conclusion

For Media Businesses they should adopt VR as a supplementary tool to traditional journalism. Offering VR experiences can differentiate outlets in a saturated market, providing unique value to subscribers. While for advertisers they should explore VR's potential for immersive ads. As users engage deeply with VR content, there's an opportunity for impactful, non-intrusive advertising and lastly for journalists they can attend training in VR content creation.

As the medium is vastly different, understanding its nuances is critical for effective storytelling. Implications for Stakeholders include Media businesses adopting VR in journalism leading to diversified revenue streams and increased

subscriber loyalty. However, there's also the challenge of significant investment in VR tech and training. Worthwhile though as consumers gain richer, more engaging news experiences. This might enhance their comprehension and empathy regarding global events. On the flip side, the line between fact and fiction can blur in immersive environments, necessitating media literacy and lastly the general business landscape taking in consideration VR's potential in journalism, its applicability extends to other sectors like education, tourism, and real estate.

Organizations should be prepared to leverage VR's immersive capabilities for a competitive edge against other companies that may strive for VR excellence to be the first story on the news, itching to get reporters to interview them for their story. Overall VR is poised to redefine the way we consume and understand news, offering an interactive, personalized, and engaging window into global events.

At its core, storytelling has always been about human connection, about the transfer of experiences, emotions, and insights. Traditional media, whether it's the printed word, cinema, or televised broadcasts, have always sought to bridge the gap between the storyteller and the audience. Virtual Reality offers an unprecedented opportunity in this quest. By immersing audiences directly into narratives, VR blurs the lines between observer and participant, creating a deeply personal and visceral connection to the content. This is particularly transformative for news coverage, where the objective is not only to inform but also to help audiences empathize and understand complex global events. In such scenarios, the immersive nature of VR allows for a more profound connection to the realities on the ground, potentially fostering a more informed and compassionate global citizenry.

Moreover, the capacity of VR to offer tailored experiences will redefine personalization in storytelling. While current digital platforms suggest content based on user preferences, VR can adapt narratives in real-time based on user reactions or choices. This dynamic storytelling, where narratives evolve based on individual experiences, is a game-changer.

It paves the way for stories that are not just consumed but lived, ensuring each experience is as unique as the individual. Looking to the future, several exciting developments are on the horizon for VR. Advances in haptic technology are promising to add tactile dimensions to VR experiences. Imagine feeling the grain of sand beneath your feet as you watch a documentary on the Sahara or the rush of wind

during a VR news coverage of a hurricane. Such sensory integrations will augment VR, making stories even more tangible.

There are also interdisciplinary collaborations taking place between neuroscientists and VR developers. These partnerships aim to harness insights from brain science to create VR experiences that resonate at deeper cognitive and emotional levels. Such a fusion could lead to stories that are not only seen and felt but also intrinsically remembered, enhancing the lasting impact of narratives. In sum, the horizon of Virtual Reality in storytelling and news coverage is luminous with possibilities. As technology advances, the way we engage with narratives will undergo a paradigm shift. While challenges lie ahead, the promise of deeper, more authentic connections to stories ensures that the journey of VR in storytelling will be one of the most exciting narratives of our time.

Ideas for practice

In today's rapidly shifting media landscape, journalism finds itself at a critical juncture. The increasing proliferation of misinformation, coupled with the cacophony of voices in the digital space, underscores an urgent need for journalistic integrity and credibility.

Now, more than ever, journalism requires a renewed commitment to rigorous fact-checking, nuanced storytelling, and a balanced presentation of perspectives.

While technology offers tools that can amplify reach, the heart of journalism should remain rooted in unbiased, accurate, and comprehensive reporting.

The public's trust is a fragile commodity, and it is imperative for journalists to prioritize authenticity over sensationalism, ensuring that they serve as beacons of truth in an age often clouded by ambiguity.

As the lines between fact and opinion blur in many outlets, the onus is on journalists to reaffirm their role as the guardians of truth, ensuring that the public remains informed, rather than just entertained or influenced.

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Journalism in the age of artificial intelligence

Shamma Basaeed

Background

Communication and journalism are undergoing a profound transformation due to the rise of artificial intelligence (AI). Traditional forms of journalism, such as investigation, content creation, and distribution, are being augmented by automated processes. In specific fields, the traditional roles humans perform are replaced by automated procedures and robots. Media organizations employ robot reporters to analyze vast datasets, uncovering concealed patterns and information. In addition, they can write articles automatically, eliminating the need for human involvement. Human journalism faces a significant danger in the future due to the integration of AI and robots into traditional journalist roles. However, even with these advancements, Artificial Intelligence still has its limitations, so there are chances for human reporters to excel and contest actively with their automated opponents.

At the forefront of a groundbreaking AI integration with human journalism, Narrative Science, and Automated Insights are companies that have developed algorithms that can automatically transform data into journalistic stories. According to Graefe (2016) twelve corporations from around the globe are presently engaged in developing AI story-writing algorithms. The journey of robot journalism commenced within the realm of sports, advanced into the finance world, and has improved virtually every journalism branch with ever-evolving sophistication. As reported by Carter (2013), Hammond from Narrative Science unveils his robots' remarkable ability to adapt reports to suit the unique online profile of customers.

By utilizing artificial intelligence, media companies can transform facts and insights from different sources into easily readable stories without human intervention. Several commercial companies have already created AI algorithms capable of writing full journalistic stories that cater to specific audience profiles and adapt their tone and narrative structure accordingly. It is anticipated that robots will take over the task of writing a majority of journalistic text stories

in the next five to ten years.

At first, the term robots found its place in journalism to portray virtual assistants capable of engaging with human journalists, exchanging communication, and analyzing vast volumes of data. In 1998, Lee and Kim brought about the innovation of news on demand (NOD). This groundbreaking development involved using an advanced AI to aggregate report updates and produce comprehensive news for people. According to Lee and Kim (1998), subscribers were emailed stories once they registered their information with the service. The advanced AI algorithms known as bots, like USA Today's *Wibbitz* and Reuters' *News Tracer*, generate narrative-based short videos and assist journalists in verifying tweet accuracy, respectively. The *News Tracer* bot assesses noteworthy and reliable news articles, which examines user-generated tweets, network activity, and user involvement. Through this process, the bot decides whether the articles should be shared or dismissed as breaking news (Keohane, 2017).

Another option for a bot is *BuzzBots* that can gather information. At first, it was created with the aim of making crowdsourcing reporting of the Republican and Democratic National Conventions more accessible. However, it currently serves the purpose of collecting data from actual sources during news events. The open sourcing of *BuzzBot* (Keohane, 2017) will give rise to a fresh wave of reporter tools aided by bots.

In 2016, The Washington Post implemented *Heliograf*, an artificial intelligence algorithm, to improve its newsroom operations' effectiveness. According to The Post, the *Heliograf* program uses a template to specify suitable data, align it with phrases that are applicable today, and connect them to produce various kinds on multiple outlets across various websites. The goal is to produce informative reports while enabling a blend of human and machine capabilities (Mullin, 2016).

Jigsaw, a cutting-edge application developed by Alphabet,

Google's parent company, has been designed to determine positive and negative comments on publishers' websites using advanced algorithms. Automatically, the robot editor assigns a score to the news items by assessing the language used, repetitive words employed, and levels of aggression in the comments. The role of the robot editor is to help publishers and platforms improve and promote more engaging online discussions. The New York Times collaborating with Alphabet introduced *Perspective*, an innovative editorial robot. This advanced technology aims to facilitate an enhanced commenting experience for readers by expanding the availability of comment-worthy stories. Additionally, *Perspective* is set to ease the burden on the newspaper's community editors, who previously devoted a significant chunk of their time (25%) to sorting through comments (Mullin, 2017).

Significant changes in media companies are anticipated as AI processes become integrated into all news production and distribution aspects. In order to optimize operations, media companies are expected to give the highest importance to automation, establish data silos, and build AI algorithms capable of discovering fresh information and social trends. These algorithms will not only write articles but also precisely deliver content to suitable consumers within the appropriate media consumption framework. AI algorithms have the potential to facilitate automated analysis and tagging of various forms of media content. These algorithms can also consider the ways and levels of how consumers are viewing the content (Lemelshtrich et al., 2009). Media companies can harness AI algorithms to generate extensive social DNAs, which allow for automatic matching and distribution of content and advertising tailored to consumers' digital traits.

It is likely that the accuracy of measuring the impact of content on consumer behavior and journalist ROI will force journalists to change their media content and align it with the revenue generated by every article for the media organization. Robot journalism automation ensures that they complete the task automatically. Robot journalism offers a significant competitive advantage and can assist with pushing content to users based on their activity online, competing with human journalists for attention and money. This is due to the speed of its work and its ability to provide automatic updates without human intervention (Lemelshtrich et al., 2009).

Commercial or political content providers utilize behavior-

al targeting as a method to adapt content units, thereby improving consumers' commercial and political behavior. By harnessing the power of artificial intelligence, content providers and website owners are empowered to observe consumers' online activities and build customized digital profiles through behavioral targeting. AI algorithms can provide advertisements to consumers by observing their actions on web pages, engaging in online shopping activities, inputting keywords into search engines, or a combination thereof (Williamson, 2005).

The AI model for behavioral targeting examines journalistic content across different platforms and provides consumers with appropriate content and ads suited to their digital profiles. The journalistic content closely monitors and tracks the actions and decisions of consumers. Afterward, these precious findings are integrated into a constantly evolving learning model that adapts itself to comprehend individuals' profiles and content preferences. By constantly improving its accuracy, it diligently enhances the precision of these profiles. The AI engine carefully assesses consumers' verbal and non-verbal responses to keep track of contextual information and their emotional well-being during interaction or usage.

Implications for news media

Since its inception, the Internet has revolutionized the news industry, surpassing the reach of radio, TV, and cable TV. The impact of this has been significant, resulting in the loss of revenue for numerous news organizations and creating an air of uncertainty for others regarding their future.

The New York Times has embraced the digital era, making remarkable advancements as a prominent newspaper. They publish stories using an expanding range of interactive tools. The distinguishing element being The Times aim of making paid digital subscriptions the primary spur for revenue growth instead of depending on advertising earnings. As a result of this choice and the rapid decrease in ad profits, a scenario emerged where revenues from readers surpassed those from advertisements (Leonhardt et al., 2017).

With the rise of the internet, numerous up-and-coming news entities have achieved remarkable success, captivating a substantial portion of consumers' focus and securing business advertising revenues. It has been reported that around 70% of news organizations' website traffic is now controlled by the two tech giants, Facebook and Google (Parse.ly, n.d.).

These new players employ creative techniques to tell stories

and captivate the audiences. They use mobile device applications, virtual reality technology, and chatbots, thus providing exceptional interaction. Unlike other Internet tools, young readers widely adopt these new forms of storytelling. The key to guaranteeing a brighter future for the news industry lies in engaging this demographic, progressively consuming news at lower rates.

News organizations are embracing the latest technological innovation in immersive virtual reality videos. These videos provide people with an immersive experience, enabling them to feel as if they are physically present in their surroundings. The viewpoint in these videos adjusts in real time, aligning with the viewer's gaze and allowing them to explore their environment from various angles. Virtual reality provides an incredibly immersive encounter. The remarkable world of VR and 360° videos embrace the ability to encompass genuine scenes, revive pivotal historical events, and take viewers into the realms of fantastical, even futuristic settings. Typically, specialized gear like headphones is necessary for operating, while human-made components can be found in productions.

The Guardian has developed a 360° video titled "6x9: Solitary Confinement." Through the use of specialized viewing gear, this video offers a captivating experience by immersing the audience inside a solitary confinement cell in a US prison. The Guardian (2016) illuminates the deep mental anguish that can arise from solitude using this interactive encounter. The New York Times as developed an app, nytvr, which offers a wide range of videos for viewing with or without a virtual reality headset. According to Giardina (2016), VR/360° videos present a captivating approach to storytelling, completely immersing viewers in the portrayed event. Nevertheless, the cost of creating such videos continues to be excessive, amounting to around USD 10,000 per minute. Moreover, consumers must obtain expensive hardware to attain optimum results, which can lead to a financial burden.

According to Treanor and Mateas (2009), news games are a unique gaming industry subgenre that takes inspiration from authentic societal situations and conflicts. News games have transcended the realm of being mere video games. This genre stands apart as it provides a platform for promoting public discourse by presenting news in a captivating manner. The purpose of this genre is not persuasion but a demonstration of the limitations of traditional printed news. News games serve as a platform to showcase the utmost

importance of news in society and its remarkable impact on various cultures.

De la Peña and Weil (2007) introduced an interesting example of how news games transformed into immersive journalism. This phenomenon was famously referred to as *Gone Gitmo*. As a social activist and journalist, De la Peña's was frustrated with the limited journalist access to Guantanamo prison.. She came up with a solution by rebuilding the entire prison in the vast digital world of *Second Life*, allowing numerous users to explore and experience it personally. This virtual world, which is not meant for gaming purposes, has been created to be explored on desktop and laptop computers in a way that does not provide an immersive experience. In this imaginative scenario, participants will embark on a journey that replicates the prison life in Guantanamo Bay.

Another of De la Peña's projects, described by Arora and Milk (2015) called , is "Clouds over Sidra." This impactful story revolves around the adventures of Sidra who is staying in a refugee camp in Jordan. To create a truly immersive experience in the VR world, De la Peña and her camera crew deliberately step aside, ensuring participants can devote their entire attention to the ultimate objective of facilitating a complete presence free from any disturbances. The main objective of producing this story is to give the participants a firsthand experience of Sidra's Perspective, ultimately encouraging them to empathize with her on a profoundly human level.

De la Peña and her team, artfully reproduced authentic scenarios from Syria, incorporating visual enhancements and immersive audio captures. The team compiled the photos and videos from Syria, taking great care in recreating authentic individuals by combining audio and visual materials that captured their perspectives. The composition depicts everyday situations that were happening during the conflict. Out of nowhere, a rocket suddenly appears with a blast, accompanied by a melodic tune resonating through the air. In the upcoming scene, the participant will catch a quick look at a refugee camp and assume the role of a resident. The purpose is to portray and communicate the challenge of being a refugee forced to escape their native land. After completing the *Gone Gitmo* project, De la Peña started a fresh endeavor by creating a brief virtual reality (VR) piece to immerse audiences into the disturbing world of Abu Ghraib, a highly aggressive Iraqi prison (De la Peña et al., 2010).

Implications for journalists

Reporting from the current hotspots worldwide is dangerous for journalists, who risk their lives. Journalists not only confront physical dangers in conflict zones, but they also endure psychological distress as a result of witnessing human agony. Similarly, ordinary citizens face the same difficulties, which are not confined to journalists alone. A wealth of evidence suggests that journalists who report on human suffering can be deeply affected psychologically, often experiencing distress that is akin to severe traumatic stress. These psychological effects, once experienced, have the potential to endure throughout their entire lives. It has been found that 28.6% of war correspondents have post-traumatic stress disorder (PTSD) that persists throughout their lives (Feinstein et al., 2002, 2014).

AI algorithms, telepresence technologies, and remote developments have witnessed significant advancements. This would help to cover stories in the conflict zones and gather data which doesn't require the journalist to be present. Adopting these emerging technologies is expected to revolutionize the field of war reporting while also providing essential support for journalists.

Telepresence robots have become valuable assets in journalism, especially in war-torn areas or events brimming with terror. These robots can swiftly and securely travel distances in a manner that exceeds any human's capacity to do so on-site. In addition, these robots provide a degree of presence that a human correspondent would not be able to achieve. According to Tiwari (2017), it was determined that the sales of telepresence robots reached approximately USD 1.4 billion in 2016. There would be a substantial surge, projecting these sales to skyrocket to a remarkable USD 8 billion by 2023. In 2002,

Chris Csikszentmihalyi, MIT's Computing Culture director, created a groundbreaking technology known as the "Afghan Explorer" (AE). Its purpose was to capture and transmit images, sound, and interviews from dangerous locations far beyond the reach of journalists (Wakefield, 2002). The AE was equipped with four wheels, harnessing the power of solar energy, and employing GPS navigation. Additionally, the convenient control of its operations can be achieved through a laptop computer or a mobile phone. This feature allows for conducting live interviews with individuals.

Integrating artificial intelligence (AI) into journalism reshapes the news production and distribution landscape.

With the advancing capabilities of robots and algorithms, the possibility of automating different facets of journalism encompasses content creation and distribution. This evokes apprehensions regarding the fate of human journalists in the future.

In the realm of writing, the emergence of robot journalists armed with AI algorithms has proven to be highly efficient in analyzing data, generating content, and even customizing stories according to the unique profiles of individual audiences. Some journalists perceive these advancements as a danger to their field, while others regard them as valuable assets that can amplify their expertise. These tools offer automated renditions of stories, which can be further improved by applying human analysis and storytelling abilities.

Jigsaw, a tool developed by Alphabet, goes beyond content creation in its impact on journalism. It plays a crucial role in moderating online discussions by discerning positive and negative comments. Incorporating AI processes in news production is anticipated to result in substantial transformations. Media organizations will give utmost importance to automation, establishment of data silos, and utilization of algorithms to scrutinize consumer behavior for targeted content and advertising.

Conclusion

While AI holds great potential for transformation, there are still obstacles to overcome. These include worries about bias, ethical implications, and the possible displacement of human workers. The landscape for traditional news organizations becomes even more complex due to the control exerted by tech giants such as Facebook and Google over news traffic. On the other hand, new opportunities arise with emerging technologies like virtual reality (VR) and immersive journalism, allowing for a more engaging and impactful storytelling experience.

The utilization of VR and telepresence technologies in conflict reporting illustrates how technology can help reduce the perils journalists encounter in hazardous circumstances. Telepresence robots possess cutting-edge sensors and navigation capabilities, facilitating journalists' remote information collection. This technology effectively mitigates the dangers, both in physical and psychological terms, that are typically associated with on-site reporting.

The future of journalism resides precisely at the crossroads where human creativity meets technological innovation. AI poses challenges to traditional roles, but at the same time,

it brings forth opportunities for collaboration, improved efficiency, and innovative modes of storytelling. The industry must carefully navigate these changes, considering ethical concerns and ensuring that technology enhances rather than substitutes human journalists' vital function in providing information and engaging the public.

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Exploration

In this section we briefly explore an area of creativity that is topical in a particular discipline. We begin by posing a question from a practitioner in that discipline, "I'm curious about..."

If you have a question you would like to pose and/or answer, please contact the Editor at philip.dennett@cu.edu.au.

Modest fashion: A case of influencers blending marketing with a message

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In this exploratory paper, I consider the case of young fashion designers using platforms such as Instagram to get their message across rather than go through the traditional channel of fashion magazines.

According to Dinar Standard (2022), the modest fashion industry has grown from small beginnings 10 years ago to be a US\$295 billion industry, a figure forecasted to jump to US\$375 billion by 2025. They say this success, in no small part, has been facilitated by young modest fashion brands and their founders gradually being accepted into the mainstream through the attention gained from social media engagement.

My interest is in the duality of messaging where consumers are seeking advice and support as much as knowledge of the latest fashions (Barron, 2020).

This idea is supported by Shaari, et al (2021) who found that opinion leadership significantly relates to purchase intention. This interest is clearly driven by modest fashion bloggers on platforms such as Instagram as mainstream media still have many misconceptions (Dinar Standard, 2022).

Marketers are constantly monitoring the discourse relating to their brand and category but in this case, I believe they should also be aware of the ideas that are an integral part of the discourse. To illustrate this, I reviewed the postings on Instagram of eight notable designers/influencers and used an open coding process to identify themes using a Data structure based on Gioia, Corley and Hamilton (2012).

The influencers were picked based on an Instagram search on the term "modest fashion". The final 8 were chosen partly based on the number of followers and partly based on mentions by other bloggers. The following table shows the influencer (signified by a code rather than name) and their corresponding number of followers.

Influencer	Followers
INF1	333,000
INF2	2,900,000
INF3	1,200,000
INF4	444,000
INF5	170,000
INF6	237,000
INF7	781,000
INF8	21,900

Figure 1: Influencers and their followers

Posts made over the previous 12 months (to August 2023) were examined. A typical entry consisted of a fashion related image and a description. The associated message either comes from the influencer or from the comments from followers. For example, one influencer posted a question about finding your purpose and the responses were either supportive and/or brought out related issues such as being restricted by families.

In some cases, fashion is not even discussed and there is just a topical issue discussed like the banning of the hijab in France.

The table below lists all the different concepts mentioned, grouped into three second order themes.

1st Order Concepts	2nd Order Themes
Empowerment	
Self-expression	Righteousness
Personality	
Individuality	
Modesty	
Respect	Purity
Personal journey	
Colour	
Creativity	Fashion
Comfort	
Dress to impress myself	
Fashion	

Figure 2: Concepts and themes

Discussion

The 'righteousness' theme was the most prominent with people not viewing the Hijab as a restriction, as seen by many in the West, but as a symbol of their own personality, giving them a sense of empowerment. There appeared to be a strong desire to maintain modesty, but at the same time experiment with colour and the idea of dressing to impress themselves rather than others. I used the word 'righteousness' to represent the ideas of individuality and empowerment and the word 'purity' to express the idea of modesty and respect as they were two of the dimensions of Halal brand personality identified by Ahmad (2015). Ahmad found that where faith is a factor in purchasing decisions, righteousness plays an important role. In the case of purity, he found that it offered a sense of sureness as it fulfills the halal concept for Muslims.

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Ideas for Practice

While this is only a preliminary investigation, the findings can be used by marketers to help guide the words they use when addressing a Muslim audience. It may also have relevance to a Western audience who are attracted to the idea of modest fashion, of which opinion leader Hafsa Lodi (www.modestish.com founder), says interest is increasingly growing. (Lodi, 2020).

Is Creativity Everywhere or Is It Something Other?

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Is creativity everywhere or is it something other? After browsing through numerous posts shared at Online communities, one may arrive at this conclusion. However, maybe it's not really creativity as much as it's about using technology to realize a novel purpose. Recently—the last two years or so, an explosion of generative Artificial Intelligence (AI) computational software and the accessibility for the everyday user opened new possibilities of envisioning and realizing creative visions. For example, at a San Francisco based independent research project known as Midjourney, [the lab] claims that they “focus on expanding the creative abilities of humanity through exploring new forms of thought.” (Midjourney, 2023).

Midjourney, generate images from natural language descriptions known as ‘prompts’ and is similarly used in many other generative AI applications. Does that seem too advanced or abstract for you? Well then, how about an example at a more practical level? Today, for whatever purpose, anyone with access to a smartphone can record, edit, and share a digital video in a matter of minutes. Nor do they need to know anything about depth of field, exposure, or theoretical foundations. The user only needs to hold the smart phone, point it at the subject, and press record on the screen. The smart phone's internal computer and algorithm will determine all the technical factors averaging those considerations for the recording of digital video. For the average person the result will be great, and they could feel a sense of creative accomplishment. For the professional, it will be average. However, does this mean creativity is flourishing or does it mean our standards have become average?

Aura and authenticity

In the early 1930's, Walter Benjamin published an essay titled, *Art in the Age of Mechanical Reproduction*. Among other things, like cultural degradation due to mass reproduction and the place of art in a capitalistic society, Benjamin coined the term ‘aura’. He describes the ‘aura’ as that which derives from a work of art's ‘authenticity’ or uniqueness. He claimed that ‘authenticity’ is outside of the technical sphere of mechanical reproduction. “The authenticity of a thing is the essence of all that is transmitted from its beginning, ranging from its substantive duration to its testimony to the history which it has experienced.” (p.221). Benjamin claimed that art produced by mechanical means

diminishes the aesthetic value of the work of art and therefore loses its aura, “...the technique of reproduction detaches the reproduced object from the domain of tradition.” (p.221). If we replaced the term ‘mechanical reproduction’ with AI ‘prompts’ and digital algorithms, would we not have the same situation? Should we distinguish that creativity is a neoliberal term that reflects computational production for capitalistic society in 2023?

Virtual experience

As the Ancient Greek philosophers suggested, we are to go out into the world to experience it and learn from that experience. Now, we envision a world through AI ‘prompts’ or smartphone digital videos and experience it Online. And, what about our other sensorial faculties? And, or as Benjamin wrote, “...the mode of human sense perception changes with humanity's entire mode of existence. The manner in which human sense perception is organized, the medium in which it is accomplished, is determined not only by nature but historical circumstances as well.” (p.222). Since the time of ancient Greece, and as Benjamin admitted, “...art has always been reproduceable. Manmade artifacts could always be imitated by men.” (p.218); however, “even the most perfect reproduction of a work of art is lacking in one element: its presences in time and space, its unique existence at the place where it happens to be.” (p.220). What do we gain from making digital videos on smartphones or the end-result of AI prompts? How does this contribute to our culture? On the one hand, we receive instantaneous results without much physical effort or worldly experience. Most of the effort is the processing power of the computer and its algorithm. On the other hand, the accessibility to devices and the ease of use changes the interest levels of others. In a world with access to the above-mentioned computational applications and devices, how do we form a critical perspective of our world's unique existence without experiencing it? If it's “...the desire of contemporary masses to bring things “closer” spatially and humanly...” (p.223), then what are the foundations of aesthetics if there are no referents? Is this “...unique phenomenon of distance, however close it may be...” (p.222) the aura of computational application and devices? Is that why we assume Creativity is everywhere?

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