Book of Abstracts

The Age of the AI-mage
Conference on Visual Communication for Young Researchers

Edited by: Andrea Kárpáti, Anilla Till

COCOCO
THE AGE OF THE AI-MAGE

CORVINUS UNIVERSITY of BUDAPEST

Corvinus Communication Conferences
The Age of the AI-mage
Conference on Visual Communication for Young Researchers

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Corvinus University of Budapest
Communication Science Doctoral Program

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Michelle Gal

Is AI in Aesthetics Really New?: The Visualist Perspective

Shenkar College of Engineering, Design and Art, Interdisciplinary Design Graduate Program, Ramat Gan, Israel

The idea of AI in Aesthetics is facing fresh engagement with an algorithmic machine that generates visual pieces along with philosophical discourse, sparking both enthusiasm and concern. However, this idea is also quite old and has been manifested in various debates in this long-standing discipline. These have addressed topics such as the illusion of the ontological stability of the image or object, or proper function and user's control; the distinction between the natural and artificial, authenticity and forgery; the gap between the handmade and mass-produced items; the problems of readymade and indiscernibility in art, or the possibility of ekphrasis.

The lecture will present the claim that this dialectic structure, of newness which reveals sameness in our being as exposed by aesthetic AI, can be well explained by what I name "Visualism". Visualist philosophy characterizes us as primarily constituted by external-visual ontology and experiences, rather than by well-ordered rational and conceptual schemes. Visualims follows the visual turn that identifies the dominance of the visual sphere as the proper field for studying our essence, ontology, and culture. Accordingly, I will argue that generative aesthetic AI is naturally subsumed under what Visualism identifies as the essence of the visual—its resonant vitality, and the always-emergent properties and affordances of visual artifacts, be it art, design, or any sort of imagery, which cannot be pre-conceptualized or planned from the outset.

Nick Holliman
Trustworthy Data Visualization

Professor in Computer Science and Director of the Centre for Urban Science and Progress (CUSP) atKing's College London and Visualization Turing Interest Group, The Turing Institute, London, UK

Link to the presentation:
https://rb.gy/wjk99g

Films:
https://vimeo.com/showcase/7925296

Publications:
https://kclpure.kcl.ac.uk/portal/en/persons/nicolas.holliman/publications/

Hugo Ljungbäck

The Attraction of Restoration: Early Cinema and the Aesthetics of Artificial Intelligence

University of Chicago, US

Since 2020, hundreds of clips of early historical films "restored" using artificial intelligence tools have circulated online. These films, upscaled, colorized, and stabilized by AI enthusiasts using AI to match contemporary imaging standards, have made the historical image gain relevance and prominence in our oversaturated contemporary media landscape. But they also threaten the integrity of the historical image by introducing, removing, or altering elements of images that never existed before.

While archivists and media historians originally dismissed these videos as a short-lived, contemporary fad, the significant viewership they have developed and the attention they continue to be paid suggest that we should take them seriously. My papers examines the aesthetics of AI-enhanced films and audiences' enthusiastic spectatorship and engagement with hobbyist restorations. I argue that these restorations have revived a form of "cinema of attractions" as audiences are encouraged to marvel both at the historical image itself and at AI's technological remediation of it.

Instead of seeing the digital artifacts, distortions, and noise introduced through the upscaling and enhancement processes as distractions that interrupt viewers' unmediated experience of the past, I interpret them as material reminders of the uncanniness of the historical perspective—akin to the visible signs of nitrate degradation, but unique in their spectral quality—which reinforce rather than detract from viewers' "time travel" experience.

Francesca Borgato

AI-maging and the The New Fictional Pact: Cinema in the Age of Abduction

University of Milan La Statale" and the University of Salento, Italy

In the digital age, visual communication has experienced a transformative revolution. With the emergence of new technologies, the boundaries between simulation and reality are increasingly blurred, challenging viewers' interpretive skills and notions of authenticity. In this scenario, artificial intelligence (AI) – particularly generative AI – plays an increasingly important role. The XXI century has seen an explosion of artificial images, driven by technological innovations raising pivotal questions on how we interpret mediated reality.

The purpose of this work is to shed light on the contemporary application of generative AI systems to cinema and imagesby analyzing the case studyof the first short film made by Shy Kids with SORA, OpenAI's text-to-video system, entitled Air Head (2024).

The main questionrevolves around the necessity of adopting toolsthat allow us to distinguish reality from simulation, and how a semiotic approach can assist us in this endeavor. To address this question, I will employ semiotic methods.

According to Baudrillard (1981), contemporary society would be permeated by simulacra, copies without a model, or representations that no longer have any reference to an original reality. This proliferation of simulacra leads to a condition of "hyperreality" in which the distinction between reality and simulation becomes difficult to discern.

The semiotic approach offers promising insights into the visual culture of our time. Semiotics, indeed, as defined by Umberto Eco (1975),concerns itself with the sign, or "any 'thing' that can be taken as a significant substitute for something else". Eco further suggests that semiotics can be considered a "theory of lying" because "if somethingcannot be used to lie, then it cannot be used to tell the truth either: in fact, it cannot be used to say anything at all" (ibid.). Paolucci, echoing Eco, assertsthat "if there is a system capableof lying, then it is a semiotic system" (Paolucci, 2021, p.3).

Through semiotic analysis, this work will consider the possibility that viewers adoptsemiotic tools, such as abduction, to understand and decode what they see in AI-enhanced images in cinema. Abduction, a concept introduced by C.S. Peirce in Collected Papers (1931-1935), is a form of logical inference that involves formulating hypotheses to make sense of observations and experiences, proving essential for navigating complex visual narratives.

The theoretical framework of semiotics, "a theory of lying", can be effectively applied to cinema, where AI is revolutionizing the creation of special effects. As AI capabilities advance, the boundaries between reality and simulation become increasingly blurred, further complicating the viewer's relationship with images and the suspension of disbelief.
Special effects have been an integral part of cinema since its inception. As J. Gardner observes: "if a special effect is a kind of magic trick, designed to make us see what is not actually happening, then film is itself a 'special effect'" (J. Gardner, 2023, chapter XIV). The introduction of AI represents a continuation, rather than a departure, from cinema's longstanding tradition of bending reality to create immersive experiences.

This evolution is palpably demonstrated in Air Head where the AI systemSORA takes center stage, blurring the lines further betweenthe creator and the creation, thus challenging the viewers' suspension of disbelief and their ability to discern the origins of what they perceive. AI can be used to disguisereality in ways that are not necessarily bad. However, this dissimulation can result in an ethicaldeficit when viewersfail to distinguish between simulation and reality, potentially projecting their ethical frameworks onto the film.

Just as Marco Polo struggled to comprehend the nature of the rhinoceros, an animal previously unknown to him, relyingon outdated encyclopedic knowledge (U. Eco, 1997), we, as modern viewers, often tend to classify images as plausibly real, drawing upon our established cognitive tools.
A short film like Air Head could be easily misconstrued as a purely human-made production, perhaps enhanced with special effects. However, this initial perception might fail to grasp its true AI-generated nature. Unlike Marco Polo who "modifies the intension while leaving the extension untouched" (ibid.), we must actively expand our encyclopedia to encompass the nuances and possibilities offered by generative AI, particularly in the realm of images.

The advent of AI is revolutionizing the creation of images, rendering them increasingly realistic and blurring the lines between reality and simulation. This complex landscape necessitates a well-developed critical capacity to discern between simulation and reality, between human-made and AI-generated products. Semiotics, with its focuson signs and their inherent ambiguity, offers invaluable tools for decoding visual content and understanding the implications of AI's impact on perception. In a media-saturated era, possessing theseskills is crucial for navigating the mediascape with awareness and critical discernment.

Giacomo Scardia

Generating "The General": a study of AI-powered visuals in music videos

University of Salento, Italy

From initial experiments to the emergence of MTV and streaming platforms, the production of music videos has evolved through diverse practices and involved numerous professionals. This evolution has been driven by factors such as technological advancements, artistic visions, and the mainstream appeal of music videos, both as an art form and as a marketing tool (Edmond 2014).

This study explores the evolution of AI-powered music videos, positioning them within the broader history of music videos as both art and narrative tools. Specifically, it examines user-generated slideshows that became popular from 2022 to 2023, where early versions of Midjourney were used to animate song lyrics (Chesher & Albarran-Torres 2023). These can be likened to the 'illustrated songs' of the late 19th century, where live music was accompanied by images projected through a magic lantern (Trezise 2017, pp. 6-7).

Illustrated songs initially served as a marketing tool to boost sheet music sales, setting the stage for the use of visuals to attract and influence audiences. With the rise of MTV, the exposure of music videos surged, prompting record companies to heavily invest in their production. Over time, these videos evolved from merely promotional tools into significant revenue sources (Edmond 2014). Despite a downturn in the music industry and reduced budgets for music videos, specialized directors and professionals remain active. Additionally, the advent of the Internet has empowered amateur artists and videomakers to produce noteworthy content, sometimes paving their way to professional careers in the mainstream industry (Kinskey 2014).

In recent months, several established artists have begun integrating AI-generated visuals into their music videos, marking a new trend in the industry. Notable examples include Future Rain by Don Diablo, The Court by Peter Gabriel, and The General by Guns 'N Roses. These case studies reveal diverse workflows and the involvement of different numbers and types of professionals in the production process. Such variations in the use of generative AI not only demonstrate different technical approaches but also significantly influence the aesthetics of the visuals.

The Future Rain music video, directed by Don Diablo himself, features a series of brief, fully AI-generated visual clips. These clips are only a few seconds each in duration. While the specific details of the Dutch musician and visual artist's workflow were not disclosed, it is reasonable to infer that his production methods likely differ significantly from those used in The General.

For the music video The General, Guns'n'Roses collaborated with Creative Director Daniel G. Potter, who led a high-profile creative studio specializing in graphic design and 3D animation, named Creative Works. The video features live action performances by Guns'n'Roses, enriched with artworks and animations powered by Unreal Engine. Instead of creating visuals from scratch, a custom-trained generative AI hypernetwork based on Stable Diffusion (Graves 2024) was employed to enhance these elements with a cohesive cyberpunk aesthetic.

In both cases, the use of GenAI as a medium adds significant meaning to the music videos. The futuristic visuals gain an enhanced significance precisely because they are crafted with cutting-edge technology. Thus, the artifacts and visual glitches characteristic of current video synthesis tools are not hidden but rather embraced. This approach not only fosters a dreamlike aesthetic but also serves to remind the audience of the innovative process behind the visuals (Graves 2024).

This is somewhat true for the music video The Court as well, although to a lesser extent. Like Future Rain, The Court was created by a single individual, production designer Julie Lao. She entered her video in a contest organized by Stability AI and Peter Gabriel, where it won unanimously. In this case, using generative AI was a contest requirement rather than purely an artistic choice. Consequently, the focus shifted from the technology itself to maximizing its potential to enhance storytelling. Lao used a comprehensive array of techniques, including traditional video editing and at least seven different AI tools, such as ChatGPT, Deforum, and various image and video generators, as she mentioned during the winners' announcement livestream.

This study, through these examples, investigates whether and how state-of-the-art (SOTA) and forthcoming generative AI tools, like Sora and ChatGPT 5, could fully automate the production of music videos—from the initial conception of the song and visuals, to directing, animating, and editing. Additionally, it seeks to identify specific areas where human input remains crucial, especially in overcoming the technical limitations of current AI models. This includes evaluating factors such as the breadth of multimodal capabilities and the user-friendliness of these tools.

Viktória Szabó

How does AI reshape visual storytelling? Challenges of creating visual narratives with Midjourney – case study

Corvinus University of Budapest, Doctoral School of Sociology and Communication Science and Moholy-Nagy University of Art and Design Budapest, Hungary

The rapid rise of AI-powered generative tools is revolutionizing creative industries. This technology blurs the lines between human and machine authorship, presenting unique challenges and opportunities for storytellers. Traditional storytelling processes, no longer sufficient, demand adaptation to this fast-changing landscape. Educational institutions face the critical task of integrating AI tools into their curriculum.

The research project was conducted with art students at Moholy-Nagy University of Art (Fall semester 2023/24) in the framework of a course called AI Storytelling. It explored the potential of generative AI for visual storytelling, specifically focusing on the unfamiliar territory of "natural language prompting" for students traditionally accustomed to non-verbal creative expression.

The research involved participants using generative AI software for assigned projects. We analyzed the prompts they used for visual art creation and monitored the difficulties they encountered.

The key findings highlight two major challenges visual storytellers face in this new paradigm. The first one concerns the language gap. The language used to describe visual design processes often differs significantly from the "prompting language" required for AI software. This can create a barrier to effective communication and desired outcomes. The second is the prepartion for the uncertainty. The inherent uncertainty within these applications can be disruptive to the creative process. Mastering descriptive prompt language emerges as a crucial skill for designers to navigate this uncertainty and harness the full potential of AI tools.

These findings underscore the need for educational institutions need to equip students not only in visual storytelling but in visual design in general with the skills and knowledge to thrive in this evolving landscape. Integrating AI literacy and effective prompting techniques into design education can empower future designers to collaborate effectively with these powerful new tools and unlock their creative potential.

Jing Han & Andrew Iliadis

A Picture is Worth a Thousand Prompts: Topic Modelling of AI Art Subreddit Communities

Temple University, US

Regardless of one's ethicalstance, practitioners of AI art, including artistsof various skills and non-artists, form and participate in online communities to showcase their wares, share practices and resources, and learn from each other. This study uses a topic modeling approach to examine topics within three such subreddit communities centered on three text-to-image generation models (r/StableDiffusion, r/midjourney, and r/weirddalle).

Our topic modelinganalysis included two steps: (1) translating images to textual data and (2) performing topic modeling with hyperparameter tuning on both translated textual data from images and post titles. We used Replicate API (a cloud API that runs a collection of open-source AI models with customization options) to translate images into text prompts. The specific model we used for image-to-prompt translation was img2prompt by methexis-inc, which provides an approximate text prompt with styles.The generated promptsfollow the pattern"a subject + subject modifiers + a style + style modifiers." The caption in Figure 1 is an example of a generatedprompt. Two researchers manuallyinspected the accuracyof the generated prompts from a random sample of 20 to confirm theirappropriateness. We used BERTopic to conduct topicmodeling on generated text prompts and post titles and adjusted the hyperparameters (min_cluster_size, n_neighbors, and n_components) to better fit the topicmodels to our datasets. We also used the KeyBERT-Inspired model to reduce stop words and increase topic representation by having more diverse topic words.

Most of the topics in r/StableDiffusion post titles relate to themes of technological innovations/services or technicallearning. Innovators advancetext-to-image technologies by releasing improved models (e.g., SDXL) and inventing new training techniques (e.g., DreamBooth). Services make innovations more accessible to community members by creating resources and building applications (e.g., Automatic1111 and ComfyUI) on top of open-source code provided by innovators. The theme of technical learningis visible in topics focusingon community members strivingto achieve more predictable and higher-quality resultsby providing workflows and details such as modelcheckpoints and trainingtechniques. Topics in r/Midjourney relate to themes of showcasing AI art wares and prompt learning. Communitymembers share images generated by Midjourney withoutapparent intentions to receive and learn from community feedback, focusing less on computational details and more on discussions about prompts.

The accessibility of the models could partiallyexplain the differences in community members'activities between r/StableDiffusion and r/midjourney. Stable Diffusion models are open source, enabling anyone to download/train theirmodels. Midjourney modelsare not open-source and can only be accessed via Discord. Lastly,topics in r/weirddalle focus on competition and the flaunting results; community members seem less interested in sharing knowledgeand more in the AI art "game" (i.e.,who can produce the most creative or entertaining results).

Portraits of women are prominent subjects in r/StableDiffusion images, while photos and photorealistic images are their most preferred styles. The community also generates images of anime and comic characters with trending styles in digital art platforms, such as DeviantArt and ArtStation. Surrealist photos and digital art styles trendingon DeviantArt and ArtStation are also prominent in r/midjourney images. In addition to women, frequently occurring subjects include food and animals. 3D style is popular in r/midjourney images but less pronounced in r/StableDiffusion images. Images in r/weirddalle encompass styles and subjects seen in the other two communities but with additional varieties. Specifically, imagescontain photos of products and posters and appear to emphasize the shock valuein the image styles and compositions. In sum, the topic words from image captions suggest that community members from three AI art subreddits prefer using popular media characters and digital art platforms in their text-to-image generation prompts and deem a high degree of photorealism in images of people as high quality. They also pursue surrealist styles and choose people, especially women, as image subjects.

(Accepted but not presented.)

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Figure 1. Sample image,from which we produced the following prompt:"a man in a futuristic suit with a gun in his hand, cyberpunk art by Cedric Peyravernay, cgsociety, afrofuturism, unreal engine 5, zbrush, artstation hd."

Osamu Sahara
Tokushima University, Japan

The Needs and Challenges of Utilizing Image-Generating AI Considering Aphantasia Characteristics: Insights from the Field of Visual Communication Education

The study of how artificial intelligence (AI) can creatively evoke images in visual communication, particularly for those with aphantasia, is a burgeoning field. Aphantasia, defined by Zeman in 2015[1], refers to the lifelong inability to generate mental imagery. The Vividness of Visual Imagery Questionnaire (VVIQ), developed by David Marks in 1973[2], screens for aphantasia, revealing an incidence rate of about 4%, which aligns with findings by Dance[3] and Takahashi[4].A significant portion of individuals, approximately 20%, report an inability to form images of unseen scenes or imagined motion[5].

Cognitive and Sensory Modalities

People with aphantasia often rely on other sensory modalities such as language, sound, spatial sense, and touch to compensate for their lack of visual imagery[6]. This reliance is evident in their use of conceptual symbols in drawing and difficulties with metaphors, which are distinct in visual communication[7,8]. Graphic designer Amy Light notes[9] that designers with aphantasia must refer to each line they draw, requiring significant time and often referencing many images. This suggests a potential benefit from AI assistance in visual imagery for complex drawings.

Emergence of Creative Images

The generation of creative images involves broad tactile sensations, emotions, and spoken language, indicating the need for support methods tailored to individual characteristics. For those with aphantasia, especially during developmental stages, it is essential to clarify the educational needs and challenges of using image-generating AI, demonstrating its potential.

Developmental Stages and Drawing Methods

Supporting children with aphantasia using AI requires considering their cognitive levels at various developmental stages. During stages like the Pre-Schematic and Schematic stages, methods such as Fold-Out Drawing and X-Ray Drawing are used. Unique perspectives and hierarchies like Emotional Perspective and Stacking Perspective, as well as special expressions like Symbolic/Animism in children's drawings, are also important. Cultural and ethnic influences, along with indigenous environments, play significant roles[10]. If generative AI cannot accommodate these expression techniques, children may find it challenging to interpret the outputs.

Practical Applications and Findings

When generating children's drawings using ChatGPT 4.0's DALL-E, significant issues arose due to a lack of references. Conversely, using models created with LoRA trained on works from Sumitomo Life Insurance's The 46th Children's Art Contest and outputting them with Stable Diffusion yielded better results[11], showing promise in expressing cultural features. However, this highlighted the need for more references for distinctive expressions and indicated a bias towards Western expressions in the absence of adequate references.

Future Directions

Future models must respond to developmental stage expressions, era, and cultural context, and their empirical utility must be validated. This approach has been applied in television media as Developmentally Appropriate Image Narrative Design, ensuring no first-person perspectives or rearrangement of time axes. Addressing the needs of individuals with aphantasia, especially children, requires AI models that can support the unique cognitive and sensory modalities they rely on.

Conclusion

In conclusion, the study of AI's role in enhancing visual imagery for individuals with aphantasia is crucial for improving their visual communication and artistic expression. By considering cognitive development stages, cultural influences, and individual sensory modalities, AI can provide tailored support, helping to overcome the challenges posed by aphantasia. The integration of AI in educational and artistic contexts holds significant potential for fostering creativity and inclusivity for all individuals, regardless of their ability to generate mental imagery.

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Bingrui Li & Karolien Poels

Disentangling the Role of Different Types of Empathy between the Valence Match of AI-generated Image and Text in Non-profit Appeals and Prosocial Behaviour

University of Antwerp, Belgium

In donor advertising, it is of strategic importance to match an image with a text in the donation appeal. A key to matching both is finding the right valence of a text or an image. Due to previous scholars' conflicting findings related to how the valence match of images and texts affects donation and other prosocial outcomes, it is difficult to judge which match of valence (congruent or incongruent) in images and texts is most effective. The present article aims to collect different streams of literature and develops a conceptual model proposing the underlying mechanisms of valence match's effects on prosocial behaviors by relating it to empathy disentangled into three types (positive, negative and mixed) as the possible mediator. It further outlines how the proposed conceptual model could be empirically tested and employed by using AI-generated images and texts.
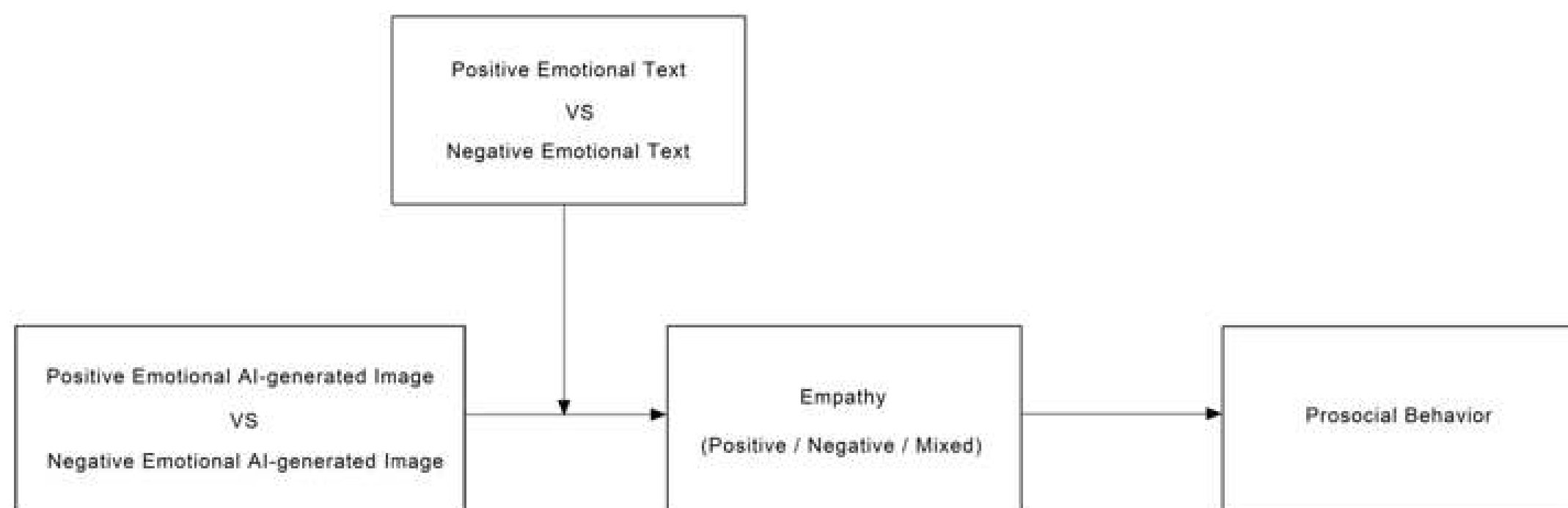
Figure 1. Conceptual Model

Anna Mundet Molas

The Aesthetics of Believability: Harnessing Deepfake Technology for Visual Activism in Politics, Art, and Cinema

Pompeu Fabra University in Barcelona, Spain

The aesthetic power of deepfake technology extends beyond digital deceit, emerging as a tool for visual activism in politics, art, and cinema. "The Aesthetics of Believability" explores how deepfakes, far from solely misleading, can reshape societal discourse and incite activism.

Politically, a deepfake of Belgian Prime Minister Sophie Wilmès by Extinction Rebellion Belgium in 2020 demonstrates the technology's use as an activist tool, highlighting environmental issues without the intent to deceive. In art, Joan Fontcuberta and Pilar Rosado's "Beautiful Agony" (2020-2021) uses GANs to create fictitious portraits that critique power abuse within patriarchal societies, employing exaggerated imagery for political statement rather than mere deception.

In cinema, Alexander Sokurov's "Fairytale" (2022), though banned in Russia, employs deepfakes as a statement on censorship and artistic freedom, prompting dialogue on the nature of truth and fiction. Integrating theories of W.J.T. Mitchell and Nicholas Mirzoeff, this analysis underlines the changing role of imagery in activism and societal change. Ethical concerns are paramount, as discussed by scholars like Robert Chesney and Danielle Citron, advocating a balanced approach to deepfake regulation.

(Accepted but not presented.)

Camila Flores-Fernández

Visual communication and post-truth: how deep is deepfake?

Aalborg University, Denmark

Digitally-altered content is something we encounter on a daily basis, but we are yet to figure out how to recognize, discern and manage it. With the rise of AI-generated imagery come discussions of privacy, authenticity and misinformation. But the impact of images is profound, even if we discredit their truthfulness. Research on the field of AI technologies show that one of the widest (and most troubling) uses of alteration software is to create deepfakes. These are, in its overwhelming majority, fake pornographic content of women, from celebrity deepfakes to revenge porn.

More recently, it's also been used to "correct" originally explicit images by adding clothes to women or erasing tattoos. This type of content is growing in quantity and realism levels as high-end, accessible AI develops, yet the discourse behind the creation and consumption of its images remains under examined. In this paper, I want to analyze deepfakes as technologies of gender based violence in the digital age.

Through a nuanced exploration, I seek to study how deepfakes intersect with power structures and cultural discourse that commodify and perpetuate gender inequalities. With this, the present research aims to contribute to a better understanding of the interplay between technology, gender and cultural violence.

Selin Küçükoruç

Seeing is Believing (or Not?): Deepfakes, Public Trust, and the Future of Turkish Democracy

Bilkent University, Department of Communication and Design, Ankara, Türkiye

The spread of AI-powered disinformation campaigns presents a significant challenge to the integrity of democratic processes worldwide. This research aims to understand the impact of such disinformation, particularly deepfakes, on the decision-making processes of ordinary citizens during elections.

Focusing on Türkiye's political landscape, this ongoing study aims to examine how deepfakes, specifically those used in Türkiye's 2023 presidential election and 2024 local election, influenced ordinary citizens' decision-making processes. By combining case studies of these deepfake scandals with an experimental survey of Turkish college students, the study also examines how AI-manipulated imagery impacts public perception and behavior, as well as public opinion towards AI image manipulation.

The findings of the study illustrate the impact of deepfakes on elections and highlight the critical need for better regulations and improved digital literacy to ensure democratic institutions remain strong and resilient in the age of AI, where technological advancements continue to shape the landscape of information dissemination.

(Accepted but not presented.)

Dávid Horváth

Artificial intelligence fake news, images and videos, or the age of uncertainty

Ludovika – University of Public Service, Doctoral School of Military Sciences, Hungary

Artificial intelligence-generated fake news, images and videos in the service of military science represent one of the major challenges of our time, both in the field of information, communication and battlefield disinformation. The hybrid wars of the 21st century are raging before our eyes. The tools of influence have been used by political and military actors in the past, but their application in cyberspace has taken on a new dimension.

On the one hand, they are linked to the issues of information operations and psychological operations, and on the other hand, to the mapping of the linguistic phenomena of deception and the analysis of its social functioning and impact. How do we know that what we see in a picture or video has not been produced by artificial intelligence? How do we know that what we hear was not generated by a program designed to imitate sound?

Everything is becoming more and more uncertain and deconstructing them is almost impossible. Fake news and fake videos (fake news, fake video) pose a huge challenge to modern media and society at large. News and information without any truth content can be spread in the media in seconds. All this is very difficult to refute and counteract with arguments. Sometimes it is impossible. This is why it is valuable to examine and analyse the explicit and implicit, hidden content of verbal and visual texts. What ideology, indirect or direct political interest or intentions are behind the sentences? What are they trying to hide? In my lecture I will examine online deception as a tool of hybrid warfare, influence and deception, and give practical examples of such situations.

Selin Günce Yöndem

Reconstructing the Past: #nostalgiacore and the Illusion of Authenticity

Bilkent University, Department of Communication and Design, Ankara, Türkiye

Nostalgiacore emerged as an internet aesthetics phenomenon during the COVID-19 pandemic on TikTok. The trend features visuals of childhood artifacts from the late 1990s and early 2000s, targeting audiences who spent their childhood during that era, fostering a longing for simpler times. While the trend aims to evoke nostalgia through archived photos from the past, the majority of the visuals are edited, manipulated, and even AI-generated. The creators of the nostalgiacore images often utilize VHS filters, pixelated graphics, intentionally low-quality pictures, and editing techniques for "aestheticizing the past" (Adriaansen, 2022, p.114). This 'polished' reconstruction of the past raises the question of how visual communication negotiates the tension between authenticity and manufactured narratives in the digital age.

The paper argues that the depictions of the past within the nostalgiacore phenomenon are not authentic demonstrations but hyperreal simulations detached from their original context. Drawing from Jean Baudrillard's theory of simulacra, this study examines the nostalgiacore hashtag and its associated POV (Point of View) videos on TikTok as a case to study the illusory nostalgic imagery within pandemic-era internet nostalgia. The examined data involves the related TikTok videos, the captions with which the creators share them, and the comments sections under the videos to explore the user reception. As a result, this study claims that nostalgiacore uses authenticity as an aesthetic tool to reconstruct a narrative of the past that is detached from reality, which aligns with the broader post-truth and hyperreality discussions in the literature.

According to Baudrillard (1994), all past elements can be recontextualized in the present as objects of nostalgic significance. "When the real is no longer what it used to be, nostalgia assumes its full meaning" (Baudrillard, 1994, p. 6). This erosion of reality and truth points out internet nostalgia's hyperreal condition. On this point, I argue that nostalgiacore presents a case of 'hyperreal nostalgia,' in which nostalgic feelings are constructed to the extent that they become more impactful or convincing than the authentic past itself. An analysis of nostalgiacore through the four stages of simulacrum, as described by Baudrillard, thus, allows how this visual artifact stands in a paradoxical position, transitioning from representations of the past to hyperreal entities.

The first stage that the image goes through in this process is the representation. Nostalgiacore creators first find archived photos from individuals' childhoods. Understanding photography as an initial representation of reality (Scruton, 1981), its capture can be acknowledged as the first stage towards becoming a simulacrum since the image is taken at a specific time and with framing chosen by the photographer.

In the second stage, the initial photographic capture undergoes manipulation via filters and color adjustments. This intervention obscures the image's referentiality, effectively 'masking' the underlying reality (Baudrillard, 1994). Subsequently, in the third stage, the manipulated image enters the realm of social media, where it circulates through hashtags, with various copies and versions created by different users.

The final stage is when the simulation precedes and determines the real. In this phase, the circulated content finds its audience, and the user views the content as entirely detached from their past realities. In this last stage, the nostalgiacore videos become merely the "triggers of nostalgia" (Niemeyer, 2014, p.7) rather than pure nostalgic imagery. The POV video format in nostalgiacore aesthetic further reinforces this simulated reality. In this last stage, the visuals no longer reflect a direct link to the past. Instead, the illusion of authenticity creates a new situation in which hyperreality assumes the meaning of the past reality.

Vishal Sharma

'GO VIRAL': Understanding Memory Activism through Manipur Viral Video incident

Department of Journalism and Mass Communication, Chhatrapati Shahu Ji Maharaj University, Kanpur, India

Why must we accept that the only way to know the truth is if the nude video of a heinous crime committed against a woman goes viral on social media? Can it be believed that despite being educated or socially developed, a person exploits the vulnerable and deprived and satisfies his hatred by making videos viral? That, too, is when India is giving base to technological revolution with high-speed internet, gradually becoming the third largest economy in the world.

One may note that the viral video scenario on social media is changing the country's social, political, economic, and diplomatic scenario. Moreover, it compels the country's leaders to confidently convey a strong message to the people to handle the situation efficiently. A few months old video of two women being paraded naked recently became the basis of the riots between the 'Meitei' and 'Kuki' communities in the north-eastern state of Manipur in India, which linked all the media institutions, social media platforms, and households in the country to the incident. Riots started as soon as the video went viral, media headlines started changing, and the law and order deteriorated.

However, the culture of sharing and commenting through social media brought that message to the world. The law started showing effect, the culprits were caught, and as per the BBC and major media houses' reports, the victim stated that God had made that video viral so that the truth could come out. This study focuses on one such aspect of Conflict Memory, where media houses, political parties, and different sections of society start reacting on the basis of viral videos. Based on a case study, this paper will present information about the purpose of propagation of such viral videos, its effects, and most importantly, the challenges faced by the media and the government.

The study in this research will highlight whether viral videos are working to divide society. In this study, being done in the special context of India, such topics raising various questions on the attitude of the society we live in will be highlighted through the viral culture of social media, while discussing that the viral video movement is also becoming a new way of seeing truth, justice, rights, and awareness.

(Accepted but not presented.)

Adrienn Mária Kiss

Machine Impressions – Visual Storytelling: contemporary take on an ancient genre

Hungarian University of Fine Arts, Doctoral School (Arts), Hungary

I believe that staying informed about the latest trends in visual culture and keeping abreast of technological advancements should be fundamental components of a relevant contemporary artistic practice.The exploration of the interactions between art and technology based on creative methodologies has been constantly present throughout my career.

My primary focus lies in the intricacies of painting, and I strive to expand upon the limitations set by conventional mediums by employing these insights.

In tandem with my studio work in my artistic research, I address specific social implications arising from creative practices. Lately, there has been a frequent inquiry into whether generative imaging might replace the human element in artistic expression, leading to apprehensions about further marginalizing artists who already grapple with socio-economic challenges.

While investigating these questions I have directed my attention towards examining the ramifications of incorporating artificial intelligence as a collaborative partner within conventional painting techniques. I was intrigued by how AI's participation influences the creative process and what potential outcomes could emerge from such collaboration.

My DLA dissertation-related masterwork, – showcased as part of the duo exhibition with Andreas Fogarasi curated by Júlia Salamon "Letting Do" (Torula Art Space, Győr) in the summer of 2023, – delved into these dimensions with a specific emphasis on studio economics.

One of the works I presented here is titled "Shifting River, 2023" (wood, plasterboard, and 75 paintings). This involved reconfiguring my abstract paintings from previous years into a site-specific, expansive installation.

Most of these are small-format images meant to draw the visitor's attention to the economic environment surrounding studio work, including the availability of materials, the economy of by-products resulting from experimentation, and the costs associated with storing artworks. My other exhibited piece, "Machine Impressions, 2023" (four-channel video installation, C-print on paper, 4min, loop) ventured into the intangible realm of the digital world.The frames for the moving image were generated using artificial intelligence from digital reproductions of the traditional paintings featured in the aforementioned installation.

In addition to the image-to-image creation process, I also engaged in word-to-image generation by providing prompts written in a blend of poetic and art-theory language.

Indeed, with the artist guiding artificial intelligence and infusing it with aesthetic considerations, a symbiotic relationship between machine and artist is formed, culminating in the emergence of a distinct visual quality.

After additional conceptual reflection, I crafted my piece "Dream a spacious studio for me" for the group exhibition of Doctoral School students of the Hungarian Fine Art University. This installation juxtaposed real and artificial intelligence-generated representations of the creative space - the studio. Once more, utilizing both image-to-image (digital photographs of my current studio) and word-to-image (description of an ideal studio tailored to my preferences as a prompt), I generated images depicting imagined studio spaces. However, this time the installation was augmented with a new dimension: the creation of architectural models. These models I meticulously crafted by hand, employing traditional methods, and scaled at M=1:20.

One of the models faithfully replicated the current state of my studio, while the other incorporated elements selected from the resulting generative images, thereby serving as a culmination of the creative process. Through my artistic research in practice, my aim was to demonstrate that there is no need to fear the integration of neural networks utilized by AI as co-creators, provided that the process adheres to ethical standards.

Although neural networks operate similarly to the human brain by recognizing patterns in data, they lack the intellectual depth, emotional and ethical dimensions, as well as the logical reasoning. Therefore, I conclude that the human factor remains indispensable in the creation of meaningful and forward-thinking works of art.

Erna Földvári–Uricska

Communicating crises with a purpose: digital teaching and learning material: social media, social responsibility, and social crime prevention

Corvinus University of Budapest, Doctoral School of Sociology and Communication Science, Hungary

Technology is constantly improving and influencing workplaces, therefore the required skills of the employees, and the teaching and learning material of students have to be improved (Connell, Gough, McDonnell, & Burgess, 2014). With the emergence of digital communication channels, new positions as well as new trainings have emerged (e. g., the BA programme of digital public life and organisational communication at CUB, or social media manager). Public administration organisations have to be aware of the importance of these new platforms and build in their external organisational communication properly. It is crucial that their communication experts need to be trained for these tasks, and they have to learn how to adapt the technology appropriately in order to reach successful organisational performance (Tajudeen et al., 2018).

Visual content such as images, videos, paintings, films, drawings, graphs and diagrams are effective tools for communication (Simon & Kárpáti, 2018), as they present and explain phenomena in a complex way that is almost impossible to explain by words. Visuals about different types of crises can also be employed as communication and educational tools. Two aspects have to be considered when choosing the visual content. First of all, it is important to select the channel that reaches the desired target audience, in this way the message can be received and coded by the followers of the channel properly. Secondly, that visual form has to be selected that adequately communicates the desired message. In the course of this research, images of three social problems, speeding, drunk driving and drug use (Közlekedésbiztonság, 2022) were observed. It was assumed that visuals of social networking sites shared by public administration organisations are crucial, and images can be employed not only in crises communication but their applicability can be explored in teaching, prevention and the social responsibility of organisations. With the methodology of framing (Bateson, 1972; Suka et al., 2018), the research aimed at exploring the differences in the evoked emotions and carried out with a qualitative approach (Simon & Kárpáti, 2018) among the members of Generation Z (N = 16 respondents). Data collection occurred in multiple stages.

The findings confirm that emotional responses may offer a pathway through which gain- and loss-framed messages exert persuasive influence, therefore audience-centered strategies have to be developed in the future. Due to the results, the image containing a visual hook (Dhanesh & Rahman, 2021:5) was the most persuasive among the members of Gen Z. According to their answers, loss-framed images make people think about social problems and leave deeper imprints on memory. Images have an awareness-raising function and can cause an attitudinal change and behavioural change. 81, 5% of the respondents thought that it was necessary to use such visual content in prevention. The questionnaire, the methodology of framing and the issues related to social responsibility might be as teaching material in different courses (e.g. crisis communication both in English or Hungarian), and can help communication experts in conscious content creation on social media.

Source of images: police.hu and police_hu

Albert L. Lehrman

Shifting Perspectives: Evolution of Art-Based Research in Immersive Virtual Reality

Charles University, Faculty of Education, School of Art Education, Czech Republic

In the dynamic realm of art-based research, this presentation chronicles the evolutionary journey of a research initiative, detailing the transition from an initial focus on design theory to the exploration of imaginary worlds within immersive virtual reality (IVR). Initially, the study sought to evaluate IVR's impact on students' creative thinking and problem-solving skills through diverse design challenges, wherein students engaged with design theory by manipulating shapes, forms, and spatial arrangements in virtual environments. However, as insights accrued, a transformative shift became imperative.

Recognizing the vast potential inherent in IVR, the course's focus pivoted to 'Exploring Imaginary Worlds: Visual Storytelling in Immersive Virtual Reality.' This paradigmatic change entails a holistic examination of visual storytelling and world-building, empowering students to craft representations of personal narratives and symbolis within their creations.

The project shifted to embrace a multi-modal approach, incorporating 3D scale models and VR 3D drawing programs like TiltBrush. Employing rigorous methodologies such as reflective analyses, interviews, surveys, and narrative inquiry, the study aims to compare teaching, learning, and working processes across groups. This presentation will outline the stages of the project's development, offering valuable insights into pedagogical approaches and the integration of new media in art education.

Michele Varini

The needle and the (code) string – new imagery and new challenges for the fashion of the future

Università Cattolica del Sacro Cuore of Milan, Italy

Fashion, as we know it today, is a phenomenon with multifaceted facets, inseparably linked, and from its origins, to modernity, the industrial revolution and the new possibilities of production, transport and consumption that it initiated (Godley 1997; Aspers, Godart 2013). Throughout its history, this link is a constant, a link that has infrastructured not only the artistic and cultural production of the sector (Geczy, Karaminas 2013), but also its territorial breadth, its pervasive capacity, the imaginaries it has generated, entrenching new ones or eradicating previous ones (Cole, Deihl 2015).

Although in a variable way (a constituent characteristic of the phenomenon by definition, in fact fashion is the embodiment of change), one element has however always remained stable, constant: the material component (Woodward, Fisher 2014). Fashion objects, from clothes and accessories to cosmetics and hair styles, in short, the phenomenon of dress and aesthetic fashion in all its meanings has always depended on the material, object, physical dimension (Jenss, Hofmann 2020). There have been changes in the relevance of this component, just think of photographic retouching and editing techniques, widely used in photography and communication in the sector, which have produced distortions in aesthetic imagery with consequences that have been the subject of observation in fashion studies for years (Ruggerone 2006), or of photographic filters which, from the last decade onwards, with the rise of social networking platforms, have become very easy to use by a vast number of users worldwide (Zappavigna 2016).

These technologies were epoch-making milestones in this multidirectional relationship between media and the fashion industry, but always the base from which they moved, however revolutionary, was a material base: the model's body, however much it may be altered in post-production, is a body of flesh and bones, a face modified using a Snapchat filter is and remains a face, tangible, material (Giles 2008; Goodings, Tucker 2014). So, although fashion's relationship with technology, especially recently, would seem to lean towards the latter, one of the basic characteristics, primordial we might say, of the fashion phenomenon has not in fact been substantially challenged. There are certainly changes, even of great importance, but objecthood remains almost axiomatically, unquestioned. At least, that is how it might seem.

As a matter of fact, more and more, also due to the pandemic emergency and the resulting increase in both the overall time spent online (Vargo et al. 2021) and mediated or synthetic forms of social interaction, as well as online entertainment (video games in the lead) (Boldi et al. 2022). In social media (particularly in the embryonic Metaverse), in virtual gaming environments, in life simulators, bodies can be replaced, replaced by a byte-built 'double' of themselves, a body that exists but no longer responds to the material prerogatives to which the biological body is bound (Lupton 2017). Although this is by no means a new phenomenon (just think of the pioneering case of Second Life, developed by Linden Lab more than 20 years ago) (Kaplan, Haenlein 2009), the sophistication of the technological and computational tools available have made it accessible to a number of users that would have been hard to imagine even before the pandemic.

The emergence from Covid 19, in addition to stimulating the phenomenon just described, has also proved challenging for the fashion industry as a whole, since the practice of consuming and using fashion objects, which is closely linked to a fruition of a social and collective nature, has been severely affected (Choi, Lee 2020; Pang et al. 2022). At this juncture, the fashion-technology relationship was certainly strengthened, in an attempt to find new strategies and countermeasures by the industry: virtual fitting rooms, augmented reality experiences, fashion shows in streaming or digital environments (and here again, the Metaverse and video games proved to be extremely fertile ground) (Gonzalo et al. 2020; Sayem 2022).

These revolutionary dynamics have laid the foundations for new reflections on the status of fashion itself, questioning some of its almost axiomatic 'rules', and fashion has sought, sometimes finding, answers. Think of the case of the Non Fungible Token (NFT) on digital fashion e-shops (Wang et al. 2022), a technological sophistication to make a resource, potentially infinitely reproducible (an intrinsic property of the raw material of which these 'non-cosmetic' objects are constructed), limited, activating even in new contexts those aspirational or ostentatious consumption logics so well known and so crucial to the traditionally understood fashion product (Veblen 2017). Among all these revolutions, one in particular, among the most recent ones, is the rise and growing popularity of generative artificial intelligences, which in many fields have overwhelmingly imposed themselves, both at an operational, factual level, and at a theoretical, reflective level (Luce 2018; Harreis et al. 2023). In the visual arts, for instance, as well as in music and textual production, just to name two particularly affected fields, the permissibility of these tools has been widely discussed, even going so far as to engage in debates about creativity and the very definition of art (Roose 2022).

(Accepted but not presented.)

One of the issues that polarised the discussion the most was that of law and copyright (Markellou et al. 2024), how it was opaque or downright impossible to define from which sources these generative AIs were drawing, how this process debased the individual creative dimension of artists (Epstein et al. 2020), which in some cases opened a declared war on these tools and their users, considering it as 'second-class art' (Moruzzi 2020; Jiang et al. 2023). As far as the fashion industry is concerned, an immense Pandora's box opens up, as some uses of these applications have long been employed in the supply chain and production, others have only recently taken over and open up the field to a number of possible reflections, which is why an attempt is made in this paper to list some of their implications for the industry (Chen et al. 2023).

We then proceed with a case analysis, focusing on some recent productions by artists and technicians in the field, which were realised at the Fahion Metaverse Conference. The visual material was sampled by means of a netnography, after which it was made the subject of a visual analysis, following a grounded approach. we proceeded by coding the material in question, in order to arrive at some preliminary conclusions concerning certain trends in the field, visual imaginaries, bodies and matter, and to outline possible future developments.

Judit Esküdt

Artification in Fashion Communication

Corvinus University of Budapest, Doctoral School of Sociology and Communication Science, Hungary

Exploring artification is key in luxury brand management, serving as a communication strategic tool in navigating the complexities of the contemporary luxury market amidst the attention and experience economies. Luxury brands aspire not only to be perceived as art, but to necessitate such perception (Kapferer, 2014) for their survival within an economy where attention is scarce and experiences are sought after. The primary challenge for luxury conglomerates is to expand while safeguarding their brand's exclusivity, as excessive growth can erode prestige and undermine the scarcity principle fundamental to luxury pricing.

Artification via fashion communciation offers a strategic remedy by redefining traditional measures of luxury value and bestowing upon commercial products the revered status associated with art.

This paper aims to provide a comprehensive, 360 degree exploration of artification, tracing its historical roots, and delving into contemporary debates and criticisms to understand how artification impacts business reality. Despite its growing importance, artification remains a relatively under-theorized concept within academic literature.

Katalin Szőke

New visual genres in communication: the visual identity of museums

Corvinus University of Budapest, Doctoral School of Sociology and Communication Science, and Budapest Metropolitan University, Hungary

Visuality and museums have been inseparable since museums exist. Although a museum is a collection of objects, these objects can mostly only be seen, not touched. They exist as images in the exhibition halls, in photographs, in books, on websites and social media posts.

Just like for profit companies, museums are expected to build reputation and a strong brand. Although, museums are not companies. At some points there can be similarities and shared methods in their operations, but their business model is different. One significant difference is that the visitor is not a simple customer. Museums depend entirely on the visitor to fulfil their mission. The visitor is at the heart of everything they do. The raison d'être of the museum is to attract and engage the audience. The visitor's presence and attention is much more important than the amount of money they spend on admission tickets, merchandising, or in the restaurant.

Placing the engagement of the audience in focus, museums enjoy a greater freedom in forming their visual identity. They are among the organizations having the most creative visual identity. Freedom and playfulness characterise their visual communication. Generating interest already starts with a meaningful and exciting logo and other types of visuals.
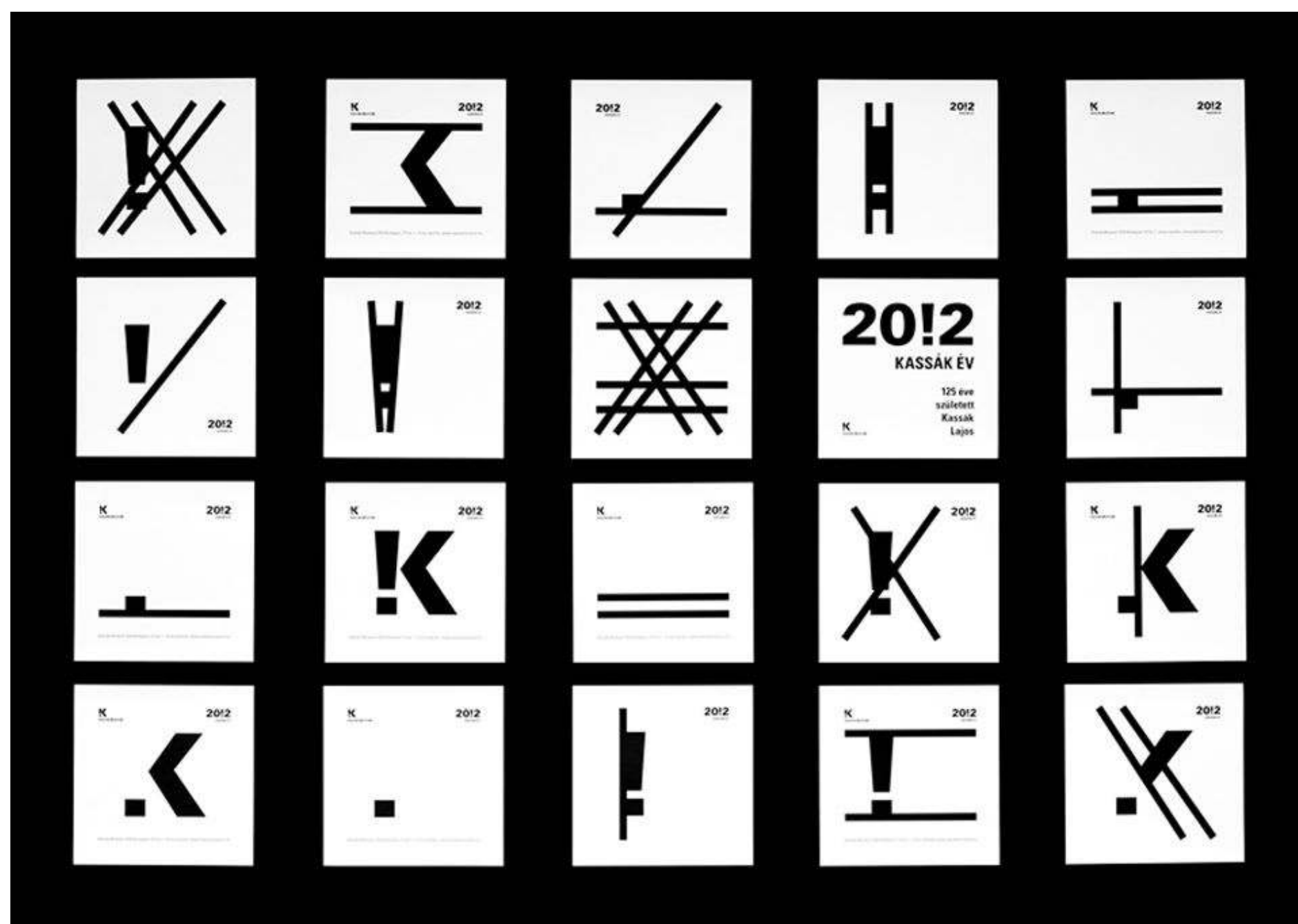
Museums that strongly build on their visual identity, use modular and generative graphic design which is adaptive to different contexts and mediums. Why can these visuals be so effective and seem uniform, yet always different? The reason is that museums can, and dare to relate to a wide range of issues. They have an inexhaustable supply: their collections. The collection provides an infinite number of references (topics, ages, stories etc.).

Through their objects, museums have access to an infinite number of images, they can play with their identities. The boldness of relating to a wide range of themes and the abundance of images helps to increase museums' visibility and attractiveness. And, equally important, they are always self-identical, no matter which major theme in the collection they relate to. Congruency also increases trust in the museum.

The development and design of a complex visual identity is an in-depth and lengthy process, in which the museum must be able to define the essence of its own collection in such a way that the new visual appearance is contemporary and up-to-date, also timeless to some extent, and eye-catching and original at the same time.

These visual communication elements are often rewarded. The visual identity of the Kassák Museum, Budapest, and the Van Gogh Museum, Amsterdam, won red dot awards in 2012 and 2013. Lajos Kassák is the most important figure of the Hungarian avant-garde art, so the design principles of the Kassák Museum focused on evoking the spirit of Kassák, but not copying him formally; being contemporary, since the museum's activity places the issues under study in the artistic-social context of today; being able to be interpreted in an international context; being clear and easy to remember, developable and easily reproducible.
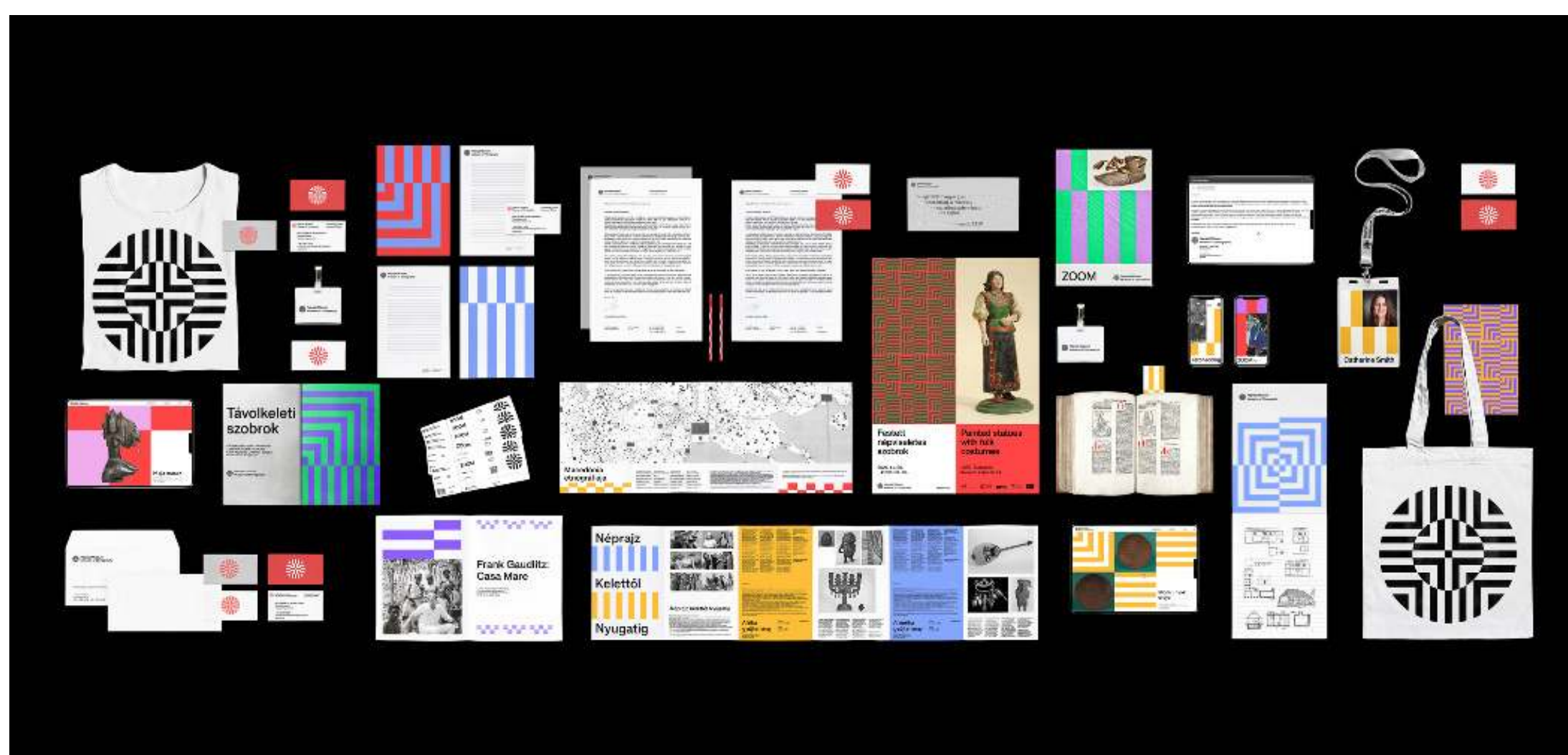
The visuals of the Van Gogh Museum are based on the brushstrokes of Van Gogh, and can take many different forms and colors.
Another important visual identity is that of the Museum of Ethnography, Budapest. Reflecting diverse motifs of the institution's Hungarian and international object collection, the logo pattern merges the four cardinal directions into a visual symbol, referring to the openness of the museum and the collection covering all continents. It is a composite symbol created from three different signs.

In summary, being a museum and having a collection is an insurmountable advantagein the field of visual branding and visual communication. More museums should take advantage of it.

Images / title, credit:
Elements from the visual identity of the Kassák Museum, Budapest. Image: Kassák Museum, Lepsényi Imre
Elements from the visual identity of the Museum of Ethnography, Budapest. Image: neprajz.hu

Oliver Koncz

Redocumenting the past. The role of images in reshaping historical memory and setting the course for tomorrow

Budapest Metropolitan University, Hungary

In my research, I explore the limits of AI-generated imagery's representation of verisimilitude at the current level of technological development; searching for the limit where the visual/narrative elements no longer mask their implausibility.

One of my questions is to what extent a realistic representation of the events of the 1956 Hungarian Revolution can be achieved. This leads to the next, perhaps more important, question of how the intentional or even unintentional misrepresentation of events changes our relationship to historical events.

The question arises as to whether such falsification of history can be used to manipulate the broader masses, and within which generations and social groups it can have a greater impact. Furthermore, it is unclear how this may affect future generations.

I will explore how an American algorithm and global, but mainly Western, source images can be used to credibly reconstruct the visual vision and atmosphere of 20th century Central and Eastern Europe.

Adding to the previous question, the question arises whether it is possible to use as illustrations historical 'documentations' that are entirely fictitious; so much so that their real foundations cannot even be traced. This in turn raises the problem that the illustrative 'period representation' of the image generated may also be invalidated, as it may be based on misconceptions.

We can play with the idea that these procedures can provide extra detail and add images to our existing archives that we only have information about in written form, but as mentioned above, these images can be misleading.

To answer the above questions, I will use AI to create a series of 'found' photo-documentation, which I would present at the conference, explaining the problems outlined above.

(Accepted but not presented.)

Judit Reijnders

Copyright law perceived by visual art students and by the university in the digital age

University of Szeged, Doctoral School of Law, and Political Sciences, Hungary, GUEST LECTURER AT Metropolitan University on Law and Copyright

Fame or Fortune are not alternatives in the modern commercial reality of digital artists, visual art is being pushed into the digital cultural industry. The EU, the Digital Sales Act and the Digital Media Act categorize art into commercial product or service classifications which offer little chance of differentiation and increase competition. The AI Act also focuses rather on the control and limitation of commercial, governmental or political players in accessing digital information about human habits and interests. The main aim is to protect cyber security and privacy. The 2019/790 CDSM directive by defining the tasks, rules and responsibilities of the digital archiving of the EU cultural heritage is just adding to the amount of noise on the net.

Art students fear they have little chance as an independent author. Firstly as their visibility or breakthrough is difficult due to the power of global players who also dictate the monetization of the UGCs or social platform shared content. Secondly the trend of even freely available AI images and software further inflate the value of human creativity and their wide availability also influence the taste trends in a big scale.

Universities have a mixed role of sustaining cultural values and in the same time sustaining their own commercial reality in a growing competition in the knowledge market. Various technological skills can be learnt as online tutorial, students may question the added value a university can offer to their development. There is scarcity among students of their ideas being stolen once published or handed over to the university.

Having compared art university IP protocols in Hungary (Magyar Képzőművészeti Egyetem, Eszterházy Károly Katolikus Egyetem, Moholy–Magy Művészeti Egyetem, Debreceni Egyetem, Szegedi Tudományegyetem, Pécsi Tudományegyetem, Budapesti Metropolitan Egyetem), there is no academic synergy on the national level and the main learning is that universities lay too much focus on their own commercial goals, this way they tend to limit their students in their creative freedom. Below some examples:

1, The art universities set their own value standards. By taking the lead of choices of work or themes of excellence, the university also limits the artistic freedom of their talent
2, Art universities when involving third parties in their projects, not only create a chance but also push students to participate in projects, which is another form of limitation of free choices.

3, Open Access research or publication projects could be an opportunity to push visibility of fresh artistic voice of students.

4, All universities acknowledge the rights of the author, but due to financial priorities usually the management of the university, not that much the art faculties and the students define the copyright protocols.

5, AI is not yet incorporated in the protocols it only relates to written work and is there to check originality.

Next I will explore together with professors and students the new contexts, the transition of art along AI development, as I believe this helps to understand how copyright and the author can be redefined. The actual AI technological change is the most complex so far in digitalization as it influences creation, learning, originality, utilization and maybe even overall the definition of the autonomy of human intellect at the same time:

In what context does AI influence authors? What is at stake? Originality or art itself?

Is AI a creation or a methodical tool? How far is visual language from wording? Should we see AI pushing all communication language towards a fully audiovisual spectrum?

Is it realistic that artists turn away from digital, will they be able to monetize their work without it?

Art in transition – The two pictures show a photo of a hand-made creation, and an AI picture made from the photo.

Cavell Ord-Shrimpton

Creating meaningful visual narratives through AI

Anglia Ruskin University, UK

The 'digital now' is urging humanity to upgrade its traditional time-sensitive art with the more efficient, presently less specific, instantaneous AI-generated version of art.

While many genres of traditional art are being downsized or rendered obsolete, the role of graphic design as it sits within digital visual communication is changing to meet the needs of abundant digital imaging options. With the new trajectory of visual communication as a vehicle for new design and the heightened strength of all digital messages fluxing between order and chaos, more than ever it is important to respond to the 'digital now' to adapt the messages of AI-generated images to reflect real-world actions.

The 'digital now' is a new landscape of emerging digital behaviours where humans are beginning to engage and absorb the AI experience, cultivating known and unknown digital visual communication outcomes, (see Figure I), which, through algorithmic manipulation can generate an alarming array of masking, faux framing, and distorting of messages outside of real-life possibilities. In 2004, Lev Manovich wrote that a "new media object is subject to algorithmic manipulation", and in his 2013 book "Software Takes Command." he refers to the expansion of this process as an "algorithmic state".As digital social platforms provide everyone with customised "algorithmic states" to perpetuate particular viral freedoms, participants are encouraged to publish anything and everything (within some limits) as often as possible.

While the digital landscape we operate in oscillates between authentic and unreal, we can choose to navigate both a linear and a circuitous route to creating meaningful visual narratives from images rendered by AI. The linear route (e.g. portraiture art/photo) and the circuitous route (app filters, AI, fake ID avatars) (see Figure I), represent conventional authentic and composite/unreal expectations of visual communication. There is a cultural gulf between these two routes as convention has not been able to keep up with digital and AI.

The 'digital now' as it relates to visual communication design is experienced differently depending on demographic and vocational background and AI images as messages must relate ethically to the audience for which they are designed. This study aims to identify the influence of manipulated message meaning, through masking, faux framing, and altered tone to identify how vocation and demographic background affect message reception.

AI images were generated using simple generic keywords with no additional modifications. The global subject group was chosen based on relatable social media themes of corporate, children and 'other', with visuals based on vocational and demographic criteria. Script themes were decided to define tone, where voice and audio theme were congruent or incongruent to the visual. Audio was generated in AI using relatable themes of health, food, public notice, marketing and 'other'. This case study forms part of a larger body of work including additional case studies related to framing, communication channels and message meaning (please scan the QR code).
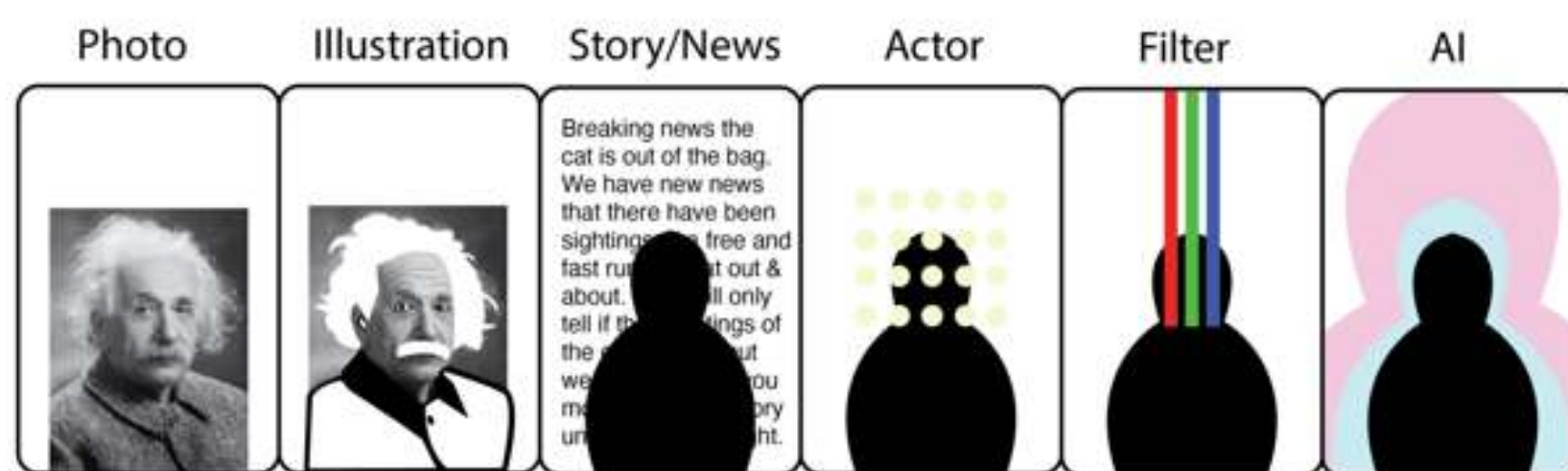

Scan me now

Figure I Infographic depicting visual image options to emphasise possibilities of communication breakdown/confusion
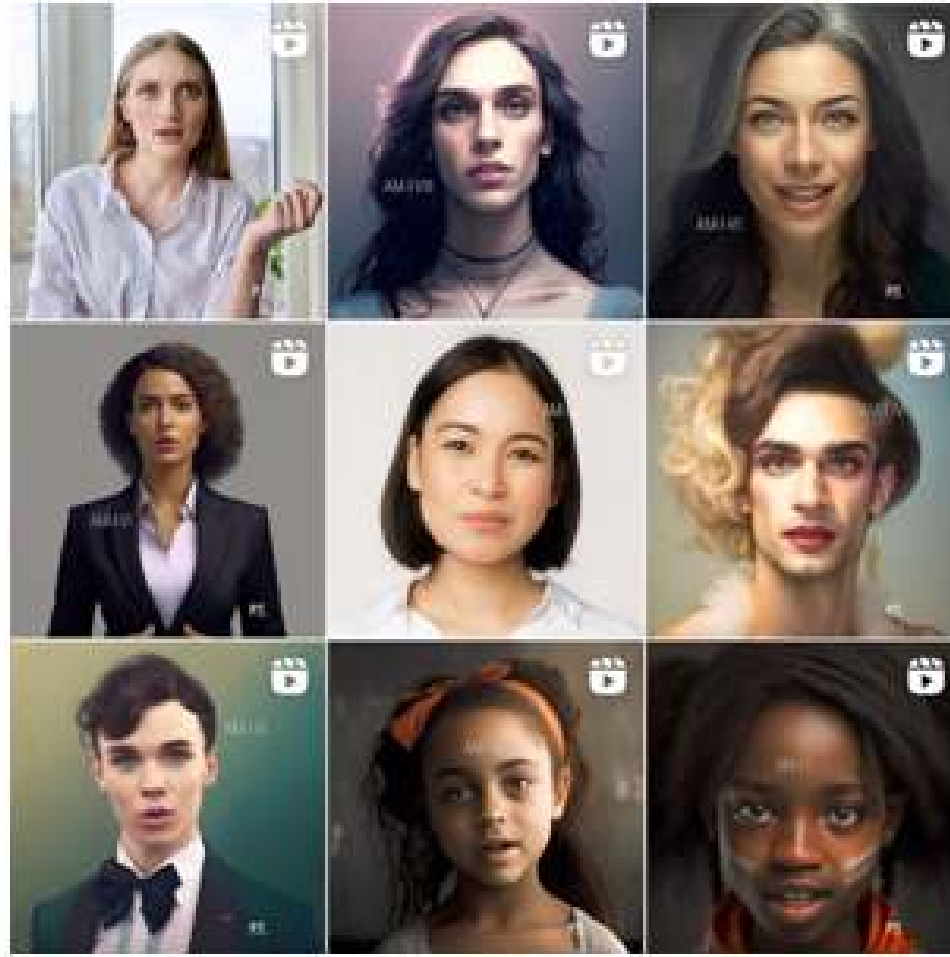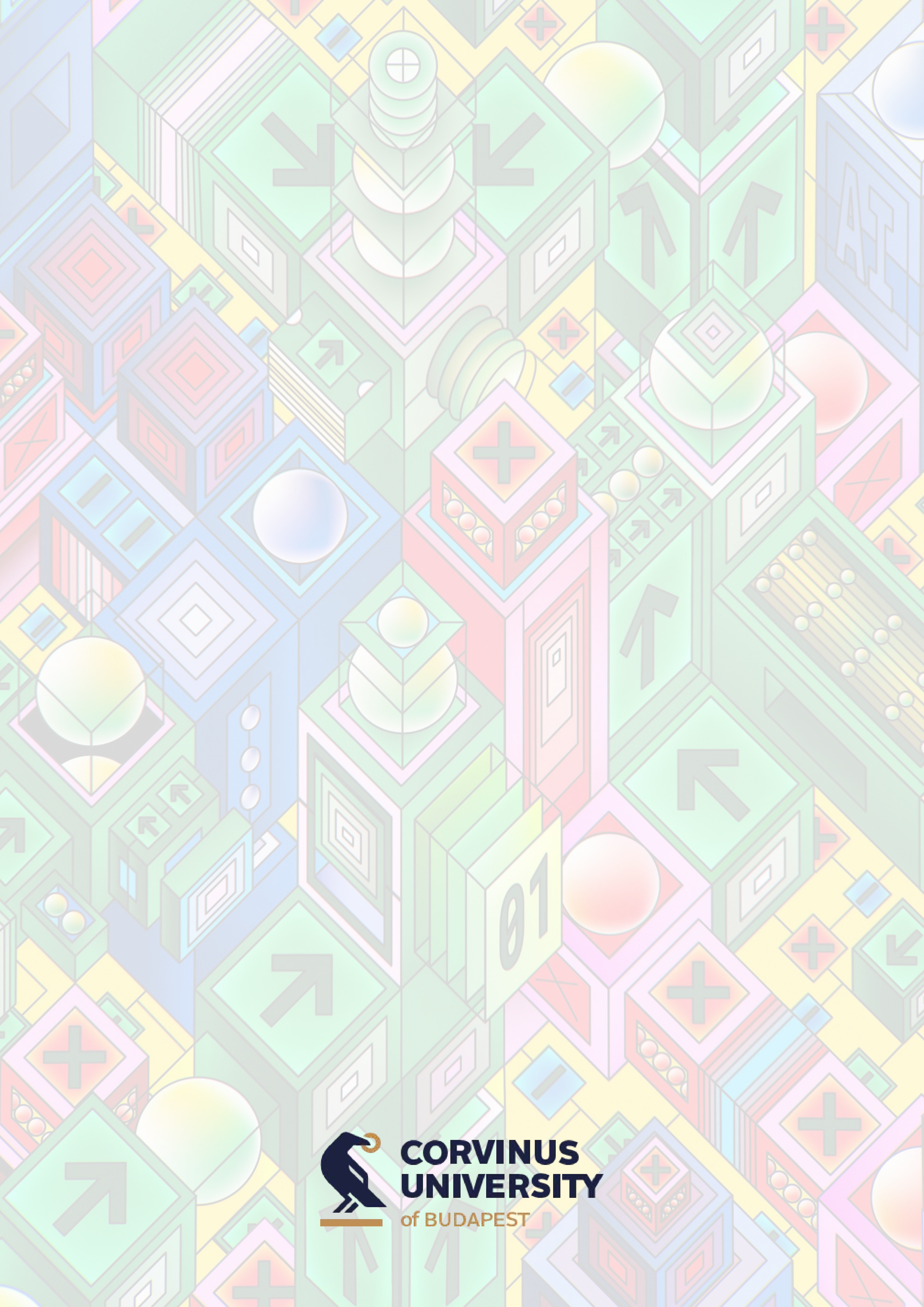
Figure II Display of Padlet AI subjects

Professional design participants aged in their 20s to 60s, all recorded negative comments after viewing the AI image set (see Figure II) with congruous or incongruous audio messages. Of note, this study showed no difference between generations regarding response to AI communication.

This research evidences the use of high-quality AI-generated images alone as insufficient to define message meaning and the creation of meaningful visual narratives requires the understanding of specific design principles and practice that consider the ethical requirements of intended audiences, based on demographic and vocational background.