Artificial Intelligence and Journalism:

A Multimodal Critical Discourse Analysis of the Instagram page @brut_ia

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Media and Communication Studies: Culture, Collaborative Media, and Creative Industries, Master's Programme (One-Year)
Course: Media and Communication Thesis (15 credits)
31st of October, Spring semester 2023
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Abstract

The rise of digital journalism on social media platforms is increasingly becoming a major source of information, notably for young audiences. However, the development of AI technologies is posing questions on the accountability and veracity of the digital content produced but also on the discourses conveyed. Taking the case of the French Instagram page @brut_ia using AI technologies as a news object and content creation tool, this work analyzes the insights of the account’s production and discourses and their reframing of the AI and Journalism relationship through a Multimodal Critical Discourse Analysis adapted from Fairclough’s model. Using Digital Journalism Logic and Computational innovation as well as Visual Journalistic Discourse and News values, the results highlight a mix of traditional and novel journalistic practices alongside a predominantly positive and entertaining discourse on AI influenced by Instagram platform logic. Overall, this research highlights how the account production and discourse over AI technologies impact news communication, presentation, and promotion, not without raising some limitations.

Keywords: Artificial Intelligence, Journalism, Discourse, Production, Instagram

Word Count: 16 851
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## Introduction

### 1.1 Background

“AI is reshaping the journalism landscape as we know it.” (Broussard, et al., 2019: 675).

The growing digitalization of our societies, notably impacted by the incoming of smartphone devices and social media platforms, has constituted a watershed moment opening the doors to a profound reshaping of our environment. The latter is still occurring as new digital technologies are constantly being developed, fueled by a fostered race for innovation. Among others, Artificial Intelligence (AI) is one of these technologies that has the capacity of constituting a landmarking change. Artificial Intelligence is a broad concept encompassing a variety of technologies and methodologies, each with unique capabilities and restrictions (Hansen et al. 2017: 6). Originally, this notion was framed in the 50s as a reference to “human intelligence being exhibited by machines” (Helm et al, 2020: 69). Nowadays, this term mostly refers to “machine learning (ML)” that have the capacity of “learning associated with human intelligence, while also having the ability to learn and improve its analyses through the use of computational algorithms” (Ibid). Among others, ML technologies have the competency to predict as well as to provide solutions.

The change implied by AI will not avoid the journalistic sector. Already, digitalization processes have impacted the so-called “traditional journalism” reshaping stakeholder interactions and the journalist-audience asymmetric relationship to new forms of production and consumption of information (Bentivegna and Marchetti, 2018: 271). According to Bentivegna and Marchetti (2018), the latter has led to a hybridization of journalism expressing the combination of “old” and “new” journalistic norms and practices within a growing digital paradigm (Bentivegna and Marchetti, 2018). In that sense, the incoming of the open AI ChatGPT in November 2022 has represented a watershed moment as it has marked the turning point of global access to a technology that made some professional competencies, such as generative images, voice, or texts, obsolete. The Western news media industry has already taken advantage of this progress by introducing it in various stages of news production (Jamil, 2021: 1400). Nowadays, within newsrooms, AI represents a useful tool to “track breaking crunch big data sets, lead generation, digging-out media insights, news verification for fake news and overall streamlining the workflow of journalists” (Jamil, 2021: 1401). However, in the context of social media where information flows are deregulated and not subject to journalistic filters, AI enables the creation of generated images and videos that no longer require specialist skills and equipment.

In this context, on the 20th of January 2023, one of the French leading digital media named “Brut” (@brutofficiel) decided to launch a new Instagram page, named @brut_ia, surfing on rising interest for AI technologies since the launch of the open AI Chat GPT. Furthermore, in the French media landscape, the creation of Brut marked a turning point as it represented the entrance to the new era of online media. Born in 2016 on Facebook and Twitter, Brut has been able to reach a young audience thanks to a specific format shaping its visual identity. They are the platform that popularized in France the format of short information videos in France and became the leading media on social platforms (Aubert, 2021). The media platform is also popular on Instagram where they reach more than 3,3 million followers in 2023 and is diffused in the United States, Mexico, UK, China, and a few African countries (Ibid). This media is targeting a young audience aged between 15-34 years old with an easy and catchy design and tackling subjects likely to raise interest for this generational bracket (Newman et al., 2023). In fact, this media is known for giving space to social, political, and cultural actors willing to alert
on societal issues. In that sense, according to Aubert (2021), Brut constitutes a “media culture” that is bringing debates into the public sphere and hence being the major actor in the creation of discussions in a democratic context. In regards to their Instagram page @brut_ia, by September 2023, the account gathered more than 12,2K followers and aimed to explore artificial intelligence technologies by being “100% AI, 100% verified” as mentioned on the page description. By the 22nd of August 2023, the page was counting 106 posts. The page main language is remains French, however, an English page named @brut_ai is also existing. This account is run by the American branch of Brut named @brutamerica (417k followers, August 2023). The specificity of the French page @brut_ia is rooted in its dedication to producing AI-related journalistic content and exploring the use of AI technology to generate its content. Their post format mixes both the use of videos including for instance the use of AI avatars or the publication of AI-generated images. One of the grounding interests in investigating this case is that AI-generated images and videos are usually associated with the fear of growing misinformation in online spaces, whereas in the news media industries, AI technologies are seen as a tool to ensure newsroom efficiency and productivity (Gynnild, 2019). However, with this page, this digital media wants to use this technology for informative, and illustrative functions but also as an entertainment tool for a technology that remains still at its early stages of development.

1.2. Research Puzzle

The 2023 Reuters Institute report emphasized the growing influence of “video-based content” on networks such as TikTok and Instagram to convey news as well as the loss of influence of journalists on these two social media platforms in aid of “celebrities, influencers, and social media personalities” (Newman et al., 2023:10). Younger groups are consuming massively news videos on these platforms leading to a shift of audience behavior with the promotion of more accessible, informal, and entertaining news formats” in platforms like Instagram with a growing influence of visuals and audio formats (Newman et al., 2023: 28). However, this reliance on social media as a key channel of information goes along some concerns regarding “the news selection (algorithms), the accuracy of information (misinformation), and quality of debate (participation)” (Newman et al., 2023: 17). Moreover, the development of artificial intelligence technologies and automation are bringing new challenges in the production of information.

In that sense, the case of the Instagram page @brut_ia represents of object of investigation to unveil the complex strands regarding the relationship between AI and digital journalism. Indeed, the Instagram page @brut_ia produces AI-related journalistic content and news as well as explores the use of AI technologies to create innovative content in a context marked by a conflict between social media affordance and journalistic norms and practices (Hermida and Mellado, 2020: 865). Yet little research has been carried out about the distinct meaning of manipulated visuals, especially within an online journalistic context (Weikmann and Lecheler, 2022). Moreover, previous research has traditionally focused on platforms such as Twitter to explore news content and journalistic practices (Hermida and Mellado, 2020: 865). This research aims to explore many aspects: first, within the history of journalistic practices, artificial intelligence technologies did not represent a central aspect and purpose of journalistic content as they used to be used for production efficiency rather than creativity. Moreover, this case is interesting as it is composed of multiple contextual novel aspects which are: the expansion of journalism on social media platforms as structures of the display, in this case, Instagram; and the creation of “AI” generated content through the use of AI technologies for “explorative and
innovative purposes”. Moreover, this research has for aim of uncovering the news values and representation of AI conveyed on this account.

1.3. Research question

Here is the main research which defines the nature and scope of this study:

*How does the production and discourse conveyed on the Instagram page @brut_ia reframe the relationship between journalism and artificial intelligence?*

1.4. Relevance to the field of Media and Communication Studies

By answering the above-mentioned research question, this work is tackling a subject of growing interest in the field of Media and Communication Studies. This study examines a complex subject assessing the journalistic discourse and representation of AI in a digital platform such as Instagram but also its impact on journalistic content and practices. In that sense, this thesis provides an analytic method that could constitute an antecedent in order to analyze the growing impact of AI technologies in journalistic content and practices on visual social media platforms but also an understanding of the discourse on and by AI on this page. More specifically, this work wants to address the role played by visuals and platform logic in the construction of the journalistic discourse on AI.

Apart from the discourse constructed and conveyed on this page, this research aims to examine the functions and goals of the news contents and its journalistic treatment, but also to characterize and situate this new form of journalistic innovation using new technologies. Overall, with this specific case, this work is willing to provide a ground for a broader reflection on the relationship between AI and digital journalism that will be more and more predominant form of journalism in the future. Therefore, this work will investigate the visuals, purposes and meaning making of @brut_ia content as this case could perhaps represent a glimpse of the impacts of AI on news content and journalistic practices. For doing so, this research adopts a multimodal critical discourse analysis approach based on the model of Fairclough and relying on theories addressing different aspects of the relationship between technologies and journalism. This work will answer the previous research question by addressing a literature review (section 2), the theoretical framework (section 3), the methodology (section 4), the findings (section 5), and the analysis (section 6).
II/ Literature Review

In regards to the ongoing research question, this study aims to analyze the production and discourse of the Instagram page @brut_ia and how the latter reframes the relationship between journalism and artificial intelligence. To apprehend the purpose of this research, a review of the previous research is central, as it will to inspire the design of the theoretical framework and provide complex insights of the current topics as well as locate them within the existing research. Hence, this section will review the three following themes: Social journalism and the Emergence of News Logic on Instagram, the relationship between AI and journalism, and finally Journalistic professionalism within the digitalization era.

2.1 Social Journalism and the Emergence of News Logic on Instagram

Within the past two decades, the emergence of social media platforms has profoundly impacted journalism's structures and practices. Digital communication technologies have increased the emergence of new forms of media designed to enhance communication and the formation of social ties (Donath, 2004). Nowadays, social media has become one of the most significant means to disseminate news content for media companies (Hendrickx, 2023: 1810) but also for the audience to access news material (Hase et al., 2022). These growing changes have caught the attention of scholars who decided to investigate this subsequent phenomenon qualified as “social journalism”. The latter examines the causal connections and impact between social media platforms and journalism.

Yet, the definition of social media itself is discussed among scholars. Carr and Hayes (2015) define it as “Internet-based, disentrained, and persistent channels of mass personal communication facilitating perceptions of interactions among users, deriving value primarily from user-generated content” (Carr and Hayes, 2015: 47). On the other hand, Hermida (2012) characterizes social media by their aspects of participation, openness, conversation, community, and connectivity (Hermida, 2012: 311). For some authors, this communication technology has redefined journalistic practices, the structures of newsrooms, and news production, as well as the audience relationship (Vázquez-Herrero et al., 2019). More precisely, some academics decided to focus their work on the cases of particular devices and their features to investigate the changes underpinned by social journalism.

Several studies have decided to investigate “social journalism” through its impact on news production. The latter has been characterized as a “platformization of journalism” or a “platformization of the news” (Hase et al., 2022; Hendrickx, 2023; Van Dijck et al., 2018). Ekstrom and Westlund (2019) define this concept as referring to “digital infrastructure[s] with affordances offering diverse kinds of information and communication, as well as opportunities to produce, publish, and engage with content” (Ekstrom and Westlund, 2019: 259). For Van Dijck et al. (2018), this platformization has generated new logic that influences news outlets in their news selection, adaptation, and production on these platforms. Aligning with the work of Van Dijck et al. (2018), Hase et al. (2022) undertook a comparison of media logic in terms of news affordance enhanced by the different types of social media platforms taking the case of German outlets. In addition, several studies have examined news on Instagram as a focal object of research (Al-Rawi et al., 2021; Hendrickx, 2021; Vázquez-Herrero et al., 2019). Using a mixed-methods research approach combining design interviews with media practitioners and a quantitative content analysis, Jonathan Hendrickx (2021) analyzed the news generation and content of @nws.nws.nws, a well-known youth-oriented Instagram page in Belgium. Operating with the concept of social journalism, he underlines the changes in news content production on
social platforms, in this instance Instagram, compared to traditional news values. Other authors have decided to focus their analysis on Instagram’s specific functionality. Al-Rawi et al. (2021) employed a cross-national, comparative approach and a mixed method to examine consumers’ preferences for news topics on Instagram news stories. Similarly, Vázquez-Herrero et al. (2019) investigated news distribution and consumption in the context of the appearance of Instagram stories. They examine “how the media use Instagram Stories, to identify the strategies that they apply, as well as the adaptation and innovation features on this platform” thanks to a content analysis of 17 online media sources using Instagram stories to convey news, combined with a questionnaire addressing the people in charge of social channels in those media sources.

Other studies have examined the impact of social media on journalistic practices. By offering “narrative forms, textual-visual value, and audience relation”, social media such as Instagram have provided new spheres of opportunities to undertake and share their work (Hermida and Mellado, 2020: 865). As a result, taking the case of Tiktok, Vázquez-Herrero, Negreira-Rey, and López-García (2020) investigated how news organizations are adapting their content to the platform’s language and aesthetics. Their findings relate to a combination of uncommon practices, such as the creation of funny videos, alongside more classic formats (e.g. news or interviews). Perreault and Hanusch’s work (2022) underline the growing importance of Instagram as a source of news and the normalization process occurring in lifestyle journalists’ use of Instagram. On the other hand, Eddy Borges-Rey (2015) focuses his research on news images on Instagram. Using visual analysis of Instagram pictures, his research compares discourses, similarities, and differences among professional and citizen journalists. Another range of literature addressing visual communication on social media is often related to the production of fake news and deep fake content such as Igwebuike and Chimuanya’s (2021) discourse analysis of political fake news during the 2019 Nigerian general elections on Twitter, Facebook, and WhatsApp.

Some studies have also analyzed the discourse carried on these social platforms by news organizations. According to Valentini et al. (2016: 4061), social media discourses represent a set of frames that are all enacted by official online news media, organizations, and people. Alizadeh Afrouzi (2021) defends that they appear as “an inextricable set of opinions by engaged people who are not only consuming these discourses but who are also creating and shaping them” (Alizadeh Afrouzi, 2021: 6). Irawan and Fridha 2018 use Fairclough critical discourse analysis model to analyze the discourse of the Indonesian gossip Instagram page of Lambe Turah (Irawan and Fridha, 2018). Finally, some authors explored this social journalism from an audience perspective (Hermida, 2012; Thomson and Greenwood, 2017; Newman et al., 2017). For instance, Hermida (2012) considers that social media are transforming how journalists and citizens relate to the news as they constitute a preferred channel to disseminate their news content but also to connect with their audiences (Hermida, 2012: 310). Through quantitative and qualitative approaches, Thomson and Greenwood (2017) focused on user engagement and motivation on Instagram. As a result, they found that most of the participants engage on Instagram for social interaction, but also as a platform for news, information, and entertainment. Various authors have also highlighted the changing role of the audience as they hold the power to influence news production alongside their ability to select, distribute, and interpret the platform’s content (Hermida, 2012; Al-Rawi et al., 2021).

This overview highlights that this topic has been studied from different approaches in terms of structures, production, user engagement, or discourse analysis. Nonetheless, only a few studies have provided textual and visual analysis of Instagram news and most of them privileged interviews as a principal method of inquiry. Hence, this research enters into fulfilling a research gap in that matters. Moreover, as this work aims to investigate the production aspects of the
In the past few years, Artificial Intelligence technologies have been tremendously developed and integrated into journalistic uses. Lately, their growing accessibility through the appearance of platforms such as Chat GPT and Midjourney has revived the debates about this technology and its practices. Consequently, this relationship between AI and Journalism is becoming a growing subject of interest for scholars. Lately, AI technologies (e.g. machine learning, automated content creation and moderation, and speech-to-text programs) are progressively entering newsrooms and hence impacting journalistic practices, notably concerning the “newsgathering, production, and distribution process” (Kothari and Cruikshank, 2022: 17). To qualify these early stages of this relationship, some authors have talked about “computational journalism”, “algorithmic journalism” or “automated journalism” (Kothari and Cruikshank, 2022:18).

Back in 2006, the news agency Thomson Reuters was the one first to introduce AI into its newsroom functioning by “automating the generation of financial news stories on its online platform” (Kothari and Cruikshank, 2022: 18). Since then, a broad range of research has been produced on this phenomenon to investigate this shift towards the automation of newsrooms (Calvo-Rubio and Ufarte-Ruiz, 2021). In fact, numerous debates have been raised concerning the role of the media, and journalists, the rise of disinformation, and the implementation of creative processes. In a report produced in 2017, the Tow Center (2017) addresses the three main themes of discussion regarding AI and journalism: AI in the newsroom (training and development, practical applications, and challenges to traditional newsroom roles); technologies; and ethics (algorithmic bias, ethics of errors, trust, and propaganda” (Hansen et al., 2017: 5).

Current academic research in that matter has tackled the “growth of automated practices, new journalistic routines, and contemporary issues related to Artificial Intelligence” (Stenbom et al., 2021: 1). In fact, Broussard et al. emphasize the implications of AI to transform journalism as the “"digitization of media and public life—a transition to apps, algorithms, social media, undercutting business models, upending work routines, and unleashing a flood of information alternatives to news”/(Broussard et al., 2019: 673). Nonetheless, a part of the literature has been advocating for the benefits of the use of AI in journalism notably in terms of production processes: to assess new trends, collect and organize information, to produce texts, customize information, personalize distribution to the audience, or to fight disinformation (Canavilhas, 2022). Indeed, in his work, Bharat Dhiman (2023) considers that “Artificial intelligence and the future of journalism go hand-in-hand” as AI is already transforming the journalistic field through automated content creation, Personalized content delivery, fact-checking and verification, and audience engagement (Bharat Dhiman, 2023: 4-6). Moreover, through thematic analysis, Fátima C. Carrilho Santos (2023) advocates for the benefits of AI and blockchain technologies to detect and fight disinformation by the use of “fact-checking, linguistic analysis, sentiment analysis, and the utilization of human-in-the-loop systems” (Carrilho Santos, 2023: 679). Additionally, a broad range of literature has reflected on the journalists’ role facing this technological incoming. Guzman (2018) defends that it affects the journalist's “human role of the communicator” (Broussard et al., 2019: 682) while Sadia Jamil (2021) considers that journalists have lost their responsibility in creating and disseminating news but still remain a central actor in the news-making process. Some authors also underlined...
the bias of this technology that remains designed by some individuals and hence reflects their views and values (Shilton, 2018).

A part of the literature has also examined this relationship from an economic perspective. According to Jukes (2013), the journalistic industry has lately experienced a “perfect storm” marked by “a technological revolution, the emergence of new unconventional information platforms, and a global economic recession” (Canavilhas, 2022: 510). Some consider that this automation of news production will result in easier, cheaper, and faster processes (Hamilton, 2016). In their article, Rachel E. Moranaand and Sonia Jawaid Shaik (2022) provide an overview of the AI media coverage in journalism between 2016 and 2020. Thanks to a thematic analysis of over 20 diverse US and UK news media outlets, their results underline the positive economic aspects such as “cost-cutting, efficiency, and an expansion of data-related research” that AI could bring to newsrooms (Moran and Shaikh, 2022: 1770). However, they also address the potential impact of AI that would affect negatively journalistic work. They also raise the question if robots can be qualified as journalists. Moreover, Duffy and Ang (2019) argue for a media sector shift with new strategies to meet consumer needs (e.g. audience algorithms and analytics) and maintain profitability in contemporary news production. In that sense, Nils Arne Bakke and Jens Barland (2022) assess an industrial paradigm shift for journalism: they consider that the “Readers First Paradigm” is replacing the one of “Advertisers First”.

Some authors also looked at the use of AI from a geographical perspective. In his work, João Canavilhas (2022) investigates the link between AI and Sports Journalism within Portuguese sports media. He focuses his attention on the role of AI in terms of “natural-language processing, in the detection of informational trends, or in the automatic production of texts” (Canavilhas, 2022: 510). Through a survey method sent to decision-makers, such as editors and coordinators, he tries to identify the spectrum of help AI can bring to journalism and the difficulties and threats it can pose. His results underline the technological awareness of Portuguese Sports Journalism, however, its use remains marginal due to economic and professional barriers (Ibid). On another hand, Kothari and Cruikshank (2022) have decided to adopt both non-western and non-Chinese approaches, which currently are leading the use and research of AI in newsrooms, to analyze the use of AI within the journalistic field in Africa and provide a summary of the opportunities and challenges for African journalists. Similarly, Sadia Jamil (2021) has explored the opportunities and challenges posed by the use of AI for journalists in Pakistan. Through the use of the human communication framework and the qualitative method of in-depth interviews, her work acknowledges the potential of AI for journalistic practices in low-income countries such as Pakistan. Moreover, some authors are trying to explore the emergence of new AI technologies such as John Pavlik (2023) work on the capacities and limitations Chat GPT.

Hence, a large range of literature has addressed this growing research among AI and Journalism. According to Calvo-Rubio and Ufarte-Ruiz (2021), scientific production on this matter took place in 2015 and exploded in 2019. They also underline that 48.8% of research has a descriptive approach. Overall, this review highlights the ongoing division and debates in the literature that either sees AI as a boon or a threat to journalism. This will inspire ongoing research by providing a theoretical reflection on the use of AI in the content production of @brut_ia to assess its potential benefits and limits.

2.3. Journalistic professionalism within the digitalization era

Addressing the literature regarding journalistic professionalism in the digital age is a crucial aspect of this thesis's research objective. It serves as the foundation for understanding
the journalistic elements within the profession for analyzing the journalistic practices and discourse carried out on the Instagram account @brut_ia. The professional aspects endorsed by the profession of journalism have constituted a wide range of research. According to Ahva and Steensen (2019), this professionalism of journalism addressed by scholars is composed of three layers: *a historical perspective of news and journalist evolution, professional ideology or culture of journalism, and legitimacy and jurisdiction of professional journalism as a societal agent, its distinct practices and roles*” (Ahva and Steensen, 2019: 8).

A large range of literature has tried to answer these questions relating to the definition and aspects of the journalist profession in light of the growing digitalization. The majority of these scholars had for focal point the study of the journalistic norms and practices potentially impacted by this technological evolution. In this regard, Waisbord (2019) considers that these news digital spaces for news production, distribution, and consumption constitute new opportunities for journalism. Nonetheless, he underlines that the incorporation of new technologies within media organizations remains dependent on “funding, corporate strategies, work organization, and newsroom cultures” (Waisbord, 2019: 357). On the other hand, Perreault and Hanusch (2022) have investigated what they call “the normalization” of digital tools with the analysis of the norms and routines of lifestyle journalists from Austria and the United States. They notably underline that journalists emphasized “reflexive monitoring and coherence, while collective action and cognitive participation were deemphasized” in their use of Instagram (Perreault and Hanusch, 2022: 11). Taking the case of six of the largest newsrooms in Norway, Karlsen and Stavelin (2014) consider that “computational journalism represents a continuation of traditional journalism” (Karlsen and Stavelin, 2014: 34). They argue that whether the skills and tools are different, the values and aims of journalists remain unchanged. Similarly, using semi-structured interviews and quantitative content analysis, Hendrickx (2023) analyzes the differences in practices in terms of news production for online platforms and their impact on traditional news values. Notably, he highlights the limited importance of traditional news values, and the awareness of journalists to uphold high-quality, trustworthy news content.

According to Hermida and Mellado (2020), most of the study looked at the norms and practices, such as impartiality, verification, and gatekeeping. In their own research, they investigate the different Forms of Journalistic Norms and Practices on Twitter and Instagram through a mapping process using a specific research framework (Hermida & Mellado, 2020). However, they argue that “these spaces have their own institutional media logic, making difficult the comparison between traditional media practices, and social media performance” (Hermida & Mellado, 2020: 865). This tension between news production on social media and “professional control” has been depicted by Bentivegna and Marchetti (2018) as a “hybrid normalization” of journalists. Schapals and Porlezza (2020) consider that the relations among technologies, journalists, and audiences lead to “new hybrid contexts” that impact newsroom routines and values (Schapals and Porlezza, 2020: 16). Another range of journalism studies has focused its attention on discussing the role of journalists. Some have analyzed the dichotomy between the “observational reporter” and the “reporter as participant” (Tandoc et al., 2013); but also other dimensions such as advocacy versus neutral; and commercial versus educational (Donsbach, 2008). Moreover, other authors have adopted an audience perspective in their study of journalist roles. Vos et al. (2019) investigated, through a survey-based study, the perception of both American audiences and journalists on traditional and news-normative journalistic roles. Their findings highlight significative divergence between the two groups. Mellado (2020) provides a deconstruction of journalistic roles in terms of role conception, role perception, role enactment, and role embodiment through the three layers: (given) norms, (take on) ideals and (played out) performance. In her study, she differentiates the civic, service, and infotainment roles of journalists.
However, a large part of the scholars focus their attention on the democratic role of journalists (Esser and Neuberger, 2019, Borden and Tew, 2007; Mellado and Van Dalen, 2017; Zahay et al., 2021). For Esser and Neuberger (2019), journalism in the digital age still embodies a crucial function for democracy as a ‘monitoring role’ and the ‘scrutinizing role’ but alert on the incoming new actors on that ground such as Wikileaks. Chua and Duffy (2019) also address the incoming of “peripheral news actors” such as bloggers and citizen journalists, and the growing blurred boundary between traditional and non-traditional journalism. Borden and Tew (2007) defend a similar view seeing journalism as a discipline of “verification” that creates and communicates knowledge following standards of reliability, truthfulness, and independence to enhance citizens’ participation in the public sphere (Borden, Tew, 2007: 303). Finally, Zahay et al. (2021) investigate the case of “engagement-oriented journalists” who “engage with citizens in person and online, making space for them in the news production process” enhancing trust-building and new democratic practices of journalism (Zahay et al., 2021: 1042-1043). However, some authors as Saeed (2009) contest this democratic function. For her, the industrialization of media has changed the goal the news production from informing citizens to entertaining them.

In addition, some authors have highlighted ethical problems. Through a survey method of European journalists in 11 countries, O’Sullivan and Heinonen (2008) alerted on expectations and pressures of digital journalism on journalist work in terms of productivity but also creativity. The analysis of a journalist’s creative function has been also an object of scrutiny (Malmelin and Nivari-Lindström, 2017; Witschge et al., 2019; Markham, 2012). The approach of the concept of creativity has been flexible in the academic literature using either poetic, ambiguous or metaphoric approach (Malmelin and Nivari-Lindström, 2017: 336). For Malmelin and Nivari-Lindström (2017), creativity refers to the production of “original, novel or unique ideas that are considered useful and appropriate” (Ibid). Their study investigates the creativity characterized as “typically goal driven, commercially minded and collaboratively oriented” within the magazine industry which is subject to technological changes. They underscore the reinvention of the creativity processes and challenges regarding “new ways of working, new media products, and new commercial solutions” (Malmelin and Nivari-Lindström, 2017: 334). On the other hand, Witschge et al. (2019) picture creativity as a concept that informs, a guide of methods, and an inspiration for stories for researching journalism. They integrate creativity as a core variable of digital journalism.

Hence, this review underscores that digitalization has provoked changes in the journalist profession in terms of functions, practices, norms, ethics, and creativity. However, it shows that research is still to be done on the impact of AI on journalists’ previously mentioned aspects but also on the discourse conveyed by AI-related journalist content as this technology continues to be developed and expanded. Moreover, this section has provided a ground of reflection for the use of some theories such as news values, creativity, or computational journalism to conduct the ongoing research.
III/ Theoretical Framework

Based on the themes explored in the previous literature review, and the ongoing research question (section 1.3), the choice has been made to conceive the present theoretical framework through the combinations of different approaches as none the existing theories was sufficient to itself to fit the purpose of this research. Therefore, “Digital Journalism Logic and Computational Innovation”, and “Visual journalistic discourse and News Values” constitute the two theoretical concepts that have been drawn from the combination of preexisting theories. The first one, associating platforms’ logic, digital journalism and the concept of innovation, will help to bring an understanding of the production and meaning of the innovative computational processes undertaken by @brut_ia with notably the use of AI technologies. On the other hand, the second concept, combining the concepts of news value and visual journalistic discourse, will help to apprehend both the cognitive and discursive aspects of the content conveyed by @brut_ia as well as its journalistic functions. Overall, these concepts will play an important role in the “framing” and analytical processes of this research.

3.1. Digital Journalism Logic and Computational Innovation

As seen previously within the literature review, the sections 2.1 and 2.2 have highlighted the predominance of the importance of structures that are impacting and shaping digital journalism and the role of journalistic computational innovation in these platforms. Therefore, the concept of Digital Journalism Logic and Computational Innovation will be salient to investigate the structures impacting the content production and representation presented within the Instagram page @brut_ia but also provide of further reflection on the computational innovations and content produced via the use of AI technologies by Brut’s journalists.

The digital journalism approach allows to considers that journalism enacted in these digital spaces can lead to produce “news journalistic discourses, practices and logics” (Waisbord, 2019: 352). This perspective helps to analyze how digital technologies reshape news genres and formats but also reassess the role of audiences (Zelizer, 2019: 344; Steensen et al., 2021: 338). As elements constitutive of this digital journalism, Lopezosa et al. (2023) has identified the central role of audiovisual, textual, interactivity, and emerging journalistic skills for conveying news online (Lopezosa et al., 2023: 823). To analyze the structure and dynamics in which, @brut_ia’s digital journalism takes place, this thesis has decided to rely on the concept of digital journalism logic inspired from the “social media logic” of Van Dijck and Poell (2013). This aspect will allow to understand how @brut_ia “adapt and produce news” considering the platform affordances (Hase et al., 2022: 5. This approach will allow to take into account the influence of Instagram high levels of visuality in the content production and meaning-making with the predominance of images and videos formats (Hermida and Mellado, 2020: 866; Vázquez-Herrero et al., 2022) as well as the role of “professional values of journalists, commercial values of media companies, and technological affordances of the channel” but also by the role of audience in the content production (Blassnig and Esser, 2022: 48).

As a way to investigate these platforms affordances, this work will use the variables frames by Hase et al. (2022) which are “algorithmic curation, hypertextuality, interactivity, or visuality”. But the cornerstone stone approach of analysis will be the framework designed by Alfred Hermina and Claudia Mellado (2020) to investigate the different forms of journalistic norms
and practices. This research framework is composed of five variables: 1) structure and design; 2) aesthetics; 3) genre conventions; 4) rhetorical practices; and 5) interaction mechanisms and intentionality (Hermida & Mellado, 2020: 865). This framework will provide a necessary tool for analyzing the structures and norms in which are enacted the content of @brut_ia.

In addition, this digital journalism logic involved a notion of innovation by the use of computing technologies such as AI (Lopezosa et al., 2023; Duffy and Ang, 2019). The use of computing technologies in journalism to “access, organize, and present information” but also to “provide information that is accurate, original, reliable, and socially useful” (Flew et al., 2012: 157-158). Technologies such as AI can be used for media content creation (Chan-Olmsted, 2019). Some scholars argue that computing tools as an integrated part of “creative human activity that facilitates exploration and creation of knowledge, enables innovation” (Mishra et al., 2013:11). As is the case for @brut_ia, computational tools, notably AI, have the asset to enhance journalistic innovation and hence can respond to the growing need for visual journalism, especially fostered by social media such as Instagram.

This work will rely on a combination of definition of Franks et al. (2022) and Lee (2022) as criteria of analysis to analyzes creativity processes expressed in the content of @brut_ia. These elements composing creativity are novelty (i.e. original, unexpected), appropriate (i.e. useful, adaptive to task constraints), valuable and surprising. This notion will be important to investigate as the need of “developing and the implementation of something “new” is central within the journalistic industry as a competitive environment where creativeness is a source of price (Steensen and Westlund, 2021: 22-23). This notion of computational creativity within digital journalism will allow to assess a dual vision as technologies constituting bone for media professionals to enrich their creative skills and competencies but also as a threat to the profession. Therefore, this concept of digital journalism logics and computational innovation is fundamental to this thesis as it will to understand the influence of Instagram norms and structures on @brut_ia content but also to apprehend the use of AI technologies in content production and how it reassess the relationship among AI technologies and journalism through the investigation of these cognitive elements.

3.2. Visual Journalistic Discourse and News Values

The findings from section 2.3 enhance the use of the concept of visual journalistic discourse. Therefore, the understanding of visual journalistic discourse and its news values, constitutes a meaningful theory for this research as it aims to examine the production and discourse processes conveyed by the content of @brut_ia but also to assess elements of reflection concerning this relationship among AI and Journalism. The use of the concept of Visual Journalistic Discourse and News Values will central to examine the discursive strategies and representation of the @brut_ia collected post. To analyze the discourse conveyed in @brut_ia Instagram posts, this work will rely on some of the textual critical discourse analysis elements defended by Carvalho (2008: 168): Layout and structural organization (1); Objects (2); Actors (3); Language, grammar and rhetoric (4); Discursive strategies (5); and Ideological standpoints (6). These elements provide categories of analysis for the examination of the discourses convey by @brut_ia content to understand its discursive strategies and representations notably the role of social actors and “the extra- and supra-textual” elements of the meaning making of the media content (Carvalho, 2008).

Adding to Carvalho (2008), this work will use the approach of Broersma (2010) which focuses on the performative nature of the discourse underlined by variables such as content, style, and
form that allows to reinforce “authenticity, truthfulness” through the use of professional practices and textual elements (Broersma, 2010: 16-17). The creation of form and style identity generates and reinforce ‘confidence and credibility” towards the audience (Broersma, 2010: 20). Therefore, the structure, design and genre constitute categories to analyze a discourse (Broersma, 2010: 21). Moreover, considering the visual nature of the content analyzed, this work will focus on the visual aspect of the discourse that can constitute a contributive source of meaning (Ahva and Steensen, 2019: 10). Visual journalism refers to photos, videos, or multimedia presentations that carry some meaning to the audience as well as the choice of visual realization and its presentation (colors, spaces, and typography) shaping the visual identity that participates in the discourse conveyed (Gynnild, 2019:1). The growing phenomenon of digitalization has brought the need for news imagery and visual storytelling compiling “imagery, verbal texts, and design” produced by technologies such as AI as it is the case with @brut_ia (Gynnild, 2019: 5).

Furthermore, the use of the concept of news values tackles visual aspect as a component structuring news ideology (Caple and Bednarek, 2013). Within this concept, Galtung and Ruge assessed the processes of “selection, distortion, and replication” of the news through the use of factors (Caple and Bednarek, 2013: 3). This notion of distortion will be essential to analyze how @brut_ia undertake processes of sensationalism within its news content. Even though, a changing range of factors have been shaped and reshaped, added, or questioned by the literature, Caple and Bednarek (2013) succeeded to list the variables to analyze the news values of images which respond the current context of digitalization of the news with the centrality of visual elements in news reporting as it is the case with @brut_ia. Hence, to investigate the news values of @brut_ia content, this work will follow the following criteria framed by Caple and Bednarek (2013: 28-29) which are:

- The visual attractiveness of the imagery
- Significance, or relevance to the audiences,
- Positivity or negativity of the events happening
- The prominence or elite status of persons, nations, organization,
- The personalization, human interest, novelty or balance

Lastly, this thesis will position the journalistic content discourse in regards to its functions. For doing so, it will use the definition of the four functions of journalism presented by Thompson and Weldon (2022) which are: “Journalism as a fourth estate by holding power into account; setting the public agenda, shaping its understanding by the public sphere, and representing a source of entertainment” (Thompson and Weldon, 2022: 22). The investigation of journalism and its functions constitute an important aspect of the spectrum of analysis regarding the meaning of the Instagram page Brut_IA and its reassessment of the relationship between journalism and AI technology. Therefore, to analyze the discursive strategies and representation of the page @brut_ia, this work will the concept of visual journalistic discourse and news values which encompasses the discourse analysis approach of Carvalho (2008), and Broersma (2010), combined with the vision of visual journalism of Astrid Gynnild (2019) but also the work of Caple and Bednarek (2013) on news values of images and the vision of functions of journalism of Thompson and Weldon (2022). The variables and categories addressed by these authors will provide a framework of analysis in the discussion part in order to answer the ongoing research question.
IV/ Methodology

4.1 The case of the Instagram page @brut_ia and the Research Paradigm

This study aims to investigate the case of the Instagram page @brut_ia which was launched in January 2023. The latter was created by the French leading digital news media @brutofficiel and gathered by September 2023 more than 12,2k followers. The specificity of this account is rooted in its aim, content, and production. In fact, this page is dedicated to exploring the news incoming open AI technologies as well as to making use of them for their content production such as using avatars of journalists with the use of the AI Movio, producing a script with Chat GPT, or creating AI-generated images.

Hence, this case raises numerous questions regarding the contemporary production, practices, and role of journalism in digital media alongside the growing democratization of AI technologies. This page constitutes one of the first cases in France where a large media audience media organization uses AI as the focal point of their journalistic content production and representation. Hence, suggesting an evolutive relationship between journalism and AI technologies, journalists behind @brut_ia claim to enhance “explorative and innovative purposes within the journalistic field” to improve audience information on this technology. Therefore, this work aims to investigate the following research question:

How does the production and discourse conveyed on the Instagram page @brut_ia reframe the relationship between journalism and artificial intelligence?

Concerning the research paradigm to undertake this endeavor, interpretivism appears to be the most relevant as it encompasses "abductive reasoning" allowing to analyze “meanings, interpretations, motives, and intentions” (Blaikie and Priest, 2017:13; Blaikie and Priest, 2019: 118). Moreover, the forehead mention research question includes a “how” inquiry which implies descriptive answers in order to acknowledge social phenomena, such as the production, purposes, and meaning-making of @brut_ia Instagram posts. (Blaikie and Priest, 2019: 88–92).

4.2 Methods of Research

According to Valentini et al. (2016: 4065) social media are the mirror of relationships making use of both oral and written communications. The power relations occurring on those digital platforms should be investigated through the analysis of actors’ language and discourses (Alizadeh Afrouzi, 2021: 5). Critical Discourse Analysis (CDA) as a method has been challenged by the incoming of social media (Bouvier and Machin, 2018). Indeed, new forms of digital communication that do not only involve text and languages are becoming much more widespread such as design, images, and data. Hence, models must be updated and address how the technologies themselves shape the nature of content and discourse (Ibid). Scholars have assessed the difficulty of engaging with fragmented content. However, some authors emphasized that multimodal analysis became fundamental for investigating this type of media which implies certain designs and layouts that communicate discourses on digital platforms such as Instagram (Sush, 2021). According to Xie (2018), “Critical discourse analysis aims at making transparent the connections between discourse practices, social practices, and social structures, connections that might be opaque to the layperson” (Xie, 2018: 399). In that sense, the choice of multimodal critical discourse analysis for this work is necessary to unveil AI-
related discourse, production, and journalist practices with AI occurring within Instagram structures.

Hence, a descriptive qualitative research method using a multimodal critical discourse analysis (MCDA) will be undertaken. The principal asset of this method is that it allows the discovery of content’s hidden meanings. It also constitutes a perfect method to examine both visual and text components which suits perfectly the current investigation of @brut_ia Instagram content production and discourse (Suh, 2021). Moreover, MCDA provides an analysis of the convergence of verbal, representational, and interactive meaning formation by social actors such as journalists (Ibid). Indeed, multimodality allows the exploration of “verbal and non-verbal elements” that participate in the meaning-making of the content produced (Aguirre, 2016: 4). In doing so, multimodal analysis has for benefit to “reveal ideologies” hidden in the various types of semiotic resources as visuals can convey additional symbolic and ideological meanings (Ledin and Machin, 2017; Barthes, 1977). MCDA is concerned with “revealing discourses, the kinds of social practices that they involve and the ideologies that they serve” for the purpose of identifying the discursive tools necessary to instigate social change (Ledin & Machin, 2018: 29). MCDA can highlight counter-discourses, including those in non-dominant spaces (Macgilchrist, 2016) and uncover how images and texts normalize ideologically motivated conceptions of reality (Suh, 2021). It is also important to analyze the discursive practices shaped by production and consumption processes (KhosraviNik, 2017: 584).

For de Bernardi (2022), discourse analysis can be undertaken through a linguistic analysis of the text of social media videos (e.g. hashtags, captions, subtitles) but also by the analysis of visuals considering certain themes and content (de Bernardi, 2022: 121). In the same way, Carvalho (2000) assesses the important identification of “thematic’ and ‘schematic’ elements to carry a discourse analysis as they can be a reflection of the macrostructures that should be organized into categories (Carvalho, 2000: 6). Many authors advocate for the practice of “framing” to carry out a critical discourse analysis (Carvalho, 2000: 7). This process of framing involves in essence the notions of “selection and salience” within the description of the elements analyzed (Ibid). Among others, these categories represent a guiding model to engage in a critical discourse analysis. In order to undertake an MCDA, this research will adopt the Critical Discourse Analysis (CDA) model of Fairclough’s (1989, 1995) as a guideline, but it will be broadened for the critical discourse analysis of multimodal data. This model consists of three interrelated processes of analysis which are tied to three interrelated dimensions of discourse (See Figure 1):

1. Text and visual analysis (description of the object);
2. Processing analysis (interpretation);
3. Social analysis (explanation).

Using this semiotic aspect of technology allows the analysis of the content production and the affordance affecting it. MCDA proposes an analysis of the socio-technical implications of media use and addresses the meaning shaped by words but also visual. Hence it seems to represent the most suitable method for this research which aims to investigate the multimodal news content of the Instagram page @brut_ia both in terms of production and discourse and also how it reassesses the relationship between AI and journalism.
Moreover, this study will use the model provided by Hermida and Mellado (2020) which framed five analytical dimensions to explore journalistic rules and practices on social media platforms: structure and design; aesthetics; genre conventions; rhetorical practices; and interaction mechanisms and intentionality. This model will be helpful in getting an understanding of the structural agency and logic of Instagram in which the content is published and how this agency influences, shapes, and limits news content production.

Table 1: Analytical dimensions of social media logics (Hermida and Mellado, 2020: 880)

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Structure and design</td>
<td>The technological affordance that serves to shape the content of the platform</td>
</tr>
<tr>
<td>Aesthetics</td>
<td>The verbal and visual style of the platforms</td>
</tr>
<tr>
<td>Genre Conventions</td>
<td>A set of shared norms and expectations related to the production and interpretation</td>
</tr>
<tr>
<td>Rhetorical Strategies</td>
<td>The use of a discourse to address a need or problem</td>
</tr>
<tr>
<td>Interaction and Intentionality</td>
<td>The means to interact with others and signal intent (e.g. icons)</td>
</tr>
</tbody>
</table>

4.3. Data collection and sampling

For this study, the data is collected from an open source which is the account of @brut_ia available on the platform Instagram. By the 6th of September 2023, the page was counting 114 posts using two types of formats: images (only Instagram carousel which includes multiple images) and videos (or so-called “reels” in the platform). However, it has to be noted that the format of “Instagram Reels” constitutes the main post format as they constitute 84 over 114 posts so almost 74% of their posts by the 6th of September 2023. In terms of timeframe, this research will focus its analysis on all the posts published from the 20th of January 2023 to
the 6th of September 2023 in order to get a potential overview of the development and perhaps changes in the discourse on the page.

Considering the limited amount of time and space to conduct this study as well as its qualitative nature, only 20 posts will be selected in the analysis. They will encompass 10 carousel posts and 10 reels videos in order to explore the production and discourse expressed in both formats. Moreover, reels and carousel post formats appear relevant for the analysis to provide a complete overview of the production and discourse occurring on the page. In fact, at first sight, Reel posts seem to favor conveying the news related to AI whereas carousel posts appear to innovative use of it. Finally, as mentioned previously, processes of selection involve a notion of “salience”. Therefore, a subjective process of selection, guided by the salience stemming from the research question, has been proceeded following certain criteria. As a first step of the selection, a general look has been taken at the account content. From this first step, I succeeded in identifying the posts' different formats, genres, and themes. Afterward, I conducted a selection based on two main criteria. Moreover, concerning the timeframe, the selected posts had to be spread in terms over the nine-months period (January-September) in order to evaluate potential developments in the formats, content, and discourse of the page. The second criterion of selection was the salience of the post in regard to the research question. Hence, I selected the posts that were the most representative of the news content and formats proposed on the account but also that could constitute interesting samples for this study for either their subjects, format, or the use of AI they were implementing. The list of images and reels selected can be found in Annexes 1 and 2. It has also to be mentioned that the visual elements constitute an important part of the analysis, however, this work will mainly focus on the analysis of the discourse in which visuals participate to communicate.

4.4. Data analysis

The present section has for goal to describe how the previously mentioned collected data will be processed mainly through Fairclough’s CDA model and Hermida and Mellado’s analytic dimensions using the two theories of Digital Journalism Logic and Computational Innovation as well as Visual Journalistic Discourse and News Values. This analysis will be divided into two parts composed of the findings and discussion sections. Notably, this study will distinguish the two different formats of the collected data which are reels (videos) and carousel (images) that hence call for distinct criteria of analysis.

The findings part will correspond to the “description” step of the Fairclough model but will be also enlivened by Hermida and Mellado’s social media logic dimensions. In fact, this finding part aims to provide an overview of the collected data in order to asses of a global understanding of the visual and text but also the structural logic governing the platforms they are published in. As mentioned in the methods part, the implementation of an MCDA calls for a process of “framing” through certain categories to analyze the data. Based on the preceding literature review and theories presented, the following table will be used to analyze the collected data of both videos and images as it remains a descriptive stage.

The following Table is a mix of Fairclough's description of the text and visual content where I added some categories composing visual news values of Caple and Bednarek (2013) (news context and protagonists status), I also tried to identify the journalist practices stemming from the digital journalism theory as well as the use of Artificial Intelligence which constitute the analyzed computational innovation use in this instance. Through these categories, the 20
selected posts composed of 10 reels (videos) and 10 carousel (images) have been analyzed. The results tables can be found in the Annex 1 (Reels videos) and Annex 2 (Carousel Images).

**Table 2: Categories Description process**

<table>
<thead>
<tr>
<th>Post Number</th>
<th>Date</th>
<th>Visual Content</th>
<th>Text (Caption and/or subtitles)</th>
<th>Journalistic Practices</th>
<th>News Context</th>
<th>Protagonists and their status</th>
<th>Use of Artificial Intelligence</th>
</tr>
</thead>
</table>

Additionally, the findings part aim to focus on the process of production participating in the discourse by looking at the elements composing the content. In addition, the discussion part will gather the interpretation and explanation stages of the Fairclough model. Drawing from the two theories presented in the theoretical framework and @brut_ia post format specificities, the following tables of analysis has been designed for the interpretative part.

**Table 3: Interpretation Categories Reels videos posts**

<table>
<thead>
<tr>
<th>Post Number</th>
<th>Date</th>
<th>Visual Attractiveness</th>
<th>Functions</th>
<th>AI Representation (Positive or Negative)</th>
<th>Innovation Creativity</th>
<th>Type of Discourse</th>
<th>Tone</th>
<th>Relevance</th>
</tr>
</thead>
</table>

**Table 4: Interpretation Categories Carousel images posts**

<table>
<thead>
<tr>
<th>Post Number</th>
<th>Date</th>
<th>Visual Attractiveness</th>
<th>Functions</th>
<th>AI Representation (Positive or Negative)</th>
<th>Innovation Creativity</th>
<th>Type of Discourse</th>
<th>Symbolism and Representation</th>
</tr>
</thead>
</table>

These interpretation categories are mostly design based on the visual news values of Caple and Bednarek (2013) and Thompson and Weldon (2022) (visual attractiveness, functions, positive/negative); the concept of critical discourse of Carvalho (2008) and computational innovation of Franks et al. (2022) and Lee (2022) but also some added elements such as the tone and relevance for the videos as they engaged mostly with news and include a certain tone of the video. Whereas, images generated by AI encompass some specific symbolism and representation that are interesting to examine for the interpretative parts. Among others, the type of discourse category for the reels will explore the different logos, ethos, and Pathos as well as the words Hidden Meaning in the text (caption and subtitles), the themes, and the type of discourse. For the image format, the text does not include any logos or ethos so it will focus only on the pathos, type of discourse, and hidden meaning. Therefore, these interpretation tables will be an essential tools to analyze the data in terms of discourse, representation and innovation, in order to assess the type of discourse conveyed, the representation of AI, the function of the news, its relevance, and the visual attractiveness. Finally, the explanation part will provide a broader analytic picture by bringing a global reflection on the reassessment of this relationship between AI and journalism considering the results of the previous part regarding the production and discourse.
4.5. Researcher reflection and ethics

This section aims to assess to potential limits and ethical challenges of the ongoing research.

a. Challenges and limitations

The conduction of a research can encompass a series of dilemma and limitations (Guillemin et Gillam., 2004: 261). Regarding this current research, one the most challenging part was the collection and analysis of the data. Considering the limited time and space, this work could only be carried to a certain extend with a certain amount of data leading considering the choice of a qualitative type of research. Moreover, another challenge has been faced during the data selection considering the nature of Instagram logic and the novelty of the account @brut_ia which led to select a content highly evolutive and volatile considering the dynamic nature of the platform (Hart, 2020:198). One more difficulty was the choice of method to answer the research question. At first, this work was considering the selection of two methods: a mix among MCDA and semi-structured interviews. The latter widely practice in this type of research as highlighted by the literature review could have provided more elements on the production processes and journalistic practices to complete the analysis. However, in regard to the lack of response to the demands of interview from the journalists of @brut_ia, the choice have been made to give up on that method and to only focus on using a MCDA. It has also to be mentioned that all the linguistic data from the page @brut_ia have been translated from French to English by my person as the account is predominantly using French. Although these translations have no effect on the analysis's quality, the translated quotations can have slightly different meanings from their originals.

b. Researcher positionality

The researcher objectivity is one of the cornerstone elements within the research process as it implies a position neutrality free from potential biases. In regards to the acquisition of the collected data, the latter originates from the page of @brut_ia’s Instagram account which constitutes an open source not processed by algorithms. Moreover, as an element guaranteeing a form of neutrality, I do not know any of the journalists working for the media Brut that could have interfered with my judgment. However, by the implementation of an interpretivism research paradigm, this work is the expression of the researcher’s perspective through the choice of theories and method undertaken but also there is a risk that the values, beliefs and ideological positions might influence the interpretation of data. However, the occurrence of bias risks are contained by the transparency of the research process as well as the implementation of methodological and theoretical frameworks which are guarantors of the scientific rigor of this work.

c. Expansion of the thesis, additional data, methodological improvements

Several improvements, or extensions of this work could be undertaken. As previously mentioned, this research could include as a complementary method, semi structured interviews of the journalists of @brut_ia in order to gain more insights into the production, news selection processes, and their journalistic practices and values. Moreover, the data could be extended by the use of quantitative methods such as a content analysis which would allow an examination of all the posts of the account and hence strengthen the universality of the results of the research. Furthermore, this thesis could be extended and perhaps included in its analysis the content stories produced on the account of @brut_ia. Finally, the research methodology of this work...
could be employed to investigate other media digital accounts making use of AI or other computational technologies in their content.

d. Ethics

Research process comes along with responsibilities (Page et al. 2022: 57). In the case of a multimodal critical discourse, ethical challenges are mostly present in regards to the data collection, especially when this one’s occurs on social media platforms as they can raise certain questions of privacy and consent (Hart, 2020; Page et al. 2022). In this instance, @brut_ia Instagram page constitutes the central object of research. However, considering the open access of its publications and their intent for public consumption, issues of consent are not relevant in this case (Hart, 2020: 153). Additionally, considering the data’s nature that is neither sensitive, unpleasant, graphic, or offensive, ethical risks remains limited (Ibid).

Moreover, multimodal social semiotics’ collection has the asset of being more straightforward and readily available (Hart, 2020: 152). Nonetheless, the analysis of linguistics can generate problems of imposing linguistics framework and modes of communication as well as an issues of subjectivity as “much of multimodal social semiotics and multimodal critical discourse analysis involves ascribing ideological meanings to the multimodal properties of texts” (Hart, 2020: 174). Nonetheless, MCDA has for asset of enhancing critical perspective as a tool of inquiry to “unravel the nature of ideology and structures of power as hidden in social practice” (Agbozo, 2023: 384). These limitations, hence, call for the implementation of a sense of reflexivity considering the nature and contingent variables of the data analyzed (Wiles and al., 2011: 31).
V/Analysis

This section includes both findings and discussing parts which represent the analysis that aims to answer the research question: “How does the production and discourse conveyed on the Instagram page @brut_ia reframe the relationship between journalism and artificial intelligence?”.

5.1. Findings

This findings section encompasses the first step of analysis following Fairclough’s model: Description. Resulting from the categories and the data collected within Annexes 1 and 2, this part will present @brut_ia Digital Journalism Logic in Instagram following the criteria of Hermida and Mellado (2020) while assessing the computational innovation with the use of AI and journalistic practices displayed in the post’s content, and finally presenting the Visual Journalistic Discourse and News Values of the @brut_ia’s content through the visual and textual elements of both reels and carousel posts.

5.1.1. @brut_ia’s Digital Journalism Logic on Instagram

@brut_ia is an account created via and for the social media platform Instagram. Hence, before engaging with the analysis of the production and discourse of the content, it’s important to dissect the structures in which the latter is occurring. The categories shaped by Hermida and Mellado (2020) offer an understanding of the platform logic influence on content production and discourse, which also shaped Brut_IA digital identity. This part will provide an overview of the structure/design; aesthetics; genre conventions; rhetorical practices; and interaction/intentionality of the Instagram account @brut_ia to understand how the page “select, adapt, and produce news” (Hase et al., 2022: 5).

Design and Structure

The structures and design primarily rely on the technological affordances available on the platforms but also the form and style adopted by the account (Hermida and Mellado, 2020: 867-868). In the case of Instagram, its logic of structures and design are based on a visual logic. By creating a visual signature and identity, @brut_ia enables its “acceptance, authority, and credibility” (Hermida and Mellado, 2020: 868). However, @brut_ia rely its visual identity over the well-known account of @brutofficiel. Indeed, @brut_ia account enhance similarities with an alike profile picture and logo reminding the form and design of @brutofficiel (Figure 2) as well as a similarity type of content with the predominance of short news videos (known a Reels on Instagram), retaking as well the style and composition of the ones produced by @brut_officiel.
Figure 2: Screenshot Instagram profile pictures of the accounts @bruttofficiel and @brut_ia, September 2023

These familiarities of structures and design among the two accounts participated to reinforce the acceptance, authority and credibility of this newborn page @brut_ia towards its audience (Broersma, 2010: 20). Moreover, far from its traditional “square format images”, Instagram is nowadays favoring the visibility of the production of reels videos owing to the growing popularity of the Tiktok videos formats (Hong, 2022). Understanding this algorithm logic, @brut_ia was producing than ¾ its content format as reels in September 2023. Additionally, Instagram structures enhance the notion of social participation and temporality personified by the platform’s affordances to share, like, comment, follow or to create temporary publications (e.g. Instagram stories). Hence, the structures and design of Instagram align and enhance the ephemerality of news and content which underlines the account choice to adopt a model of “fast information consumption” (Markham, 2012: 187).

Aesthetics

Aesthetics can be associated with the “verbal and visual style of these spaces, operating within the confines of their structure and design” (Hermida and Mellado, 2020: 869). Instagram as a platform based on aesthetic visual communication pushed accounts to publish highly visual content (Vázquez-Herrero et al., 2020). In doing so, @brut_ia makes use of these codes by building a visual and dynamic media brand with the production of attractive content using a high level of editing with use of flashy colors, a familiar logo, large titles, or other type of aesthetics visuals as illustrated by the Figure 3. Moreover, the use of AI technologies in their visual production such as the publication of AI-generated images is adding uniqueness and curiosity to the aesthetics of the account.
Genre and Conventions

Concerning the category of genre conventions, they represent an aggregate of the “structure, design and aesthetics of social media platforms” (Hermida and Mellado, 2020: 869). For Instagram, the genre is stemming from representation-driven dynamics conveyed by the visual logic of the platform and hence the result of the “conventional and highly organized constraints on the production and interpretation of meaning” (Hermida and Mellado, 2020: 872). The latter can also be an indicator of the journalistic practices taken on the platforms. Although, Instagram convey a certain form of “instantaneity” of its content, the latter is not applicable anymore as posts on the platform became more planned due to Instagram’s growing commercial features which made it’s the perfect place for professionals willing to communicate including news media. Hence, @brut_ia is representative of this new wave of professional social journalism expressed through visual representations fitting the design and structures of Instagram.

Rhetorical Practices

Hermida and Mellado (2020) define rhetorical practices as the “use of discourse to address a need or problem” (Hermida and Mellado, 2020: 880). In doing so, the nature of news or the content communicated by the page @brut_ia is shaping the rhetorical practices through which the news or the content discourse is shared. In others words, the nature of the source is impacting the tone of the journalist. For example, the journalist tone on the reel tackling the incoming of a new AI to assist visioconference (Post 10, Annex 1) is more cheerful than the sarcastic tone employed by the movie director Alexandre Astier (Post 4, Annex 1) to critized AI. Social media platforms have created new opportunities for rhetorical practices as the latter enhance the interactions, and notably the opinions of users in regards to the content published (Hermida and Mellado, 2020: 875). Rhetorical performances on Instagram are also conveyed by visuals. The use of Instagram by a professional digital media like @brut_ia which produce professional edited content participate to reinforce the rhetorical practices conveyed with the production of professional, trendy and dynamic content.
Interaction and Intentionality

Lastly, interaction and intentionality represent one of the core components of social media platforms. In Instagram, these aspects appear through the use of functionalities such as likes, mentioning, following, commenting, sharing, or messaging. Notably likes encompass significant representation as either “a positive signal about the content of a post, a form of social acceptance and popularity but also an affective connotation of the endorsement of the post and the account holder” (Hermida and Mellado, 2020: 878). Hash tags also play an interactive role they can help users to reach certain content through the use of keywords or to perhaps gain an audience interested in the content subjects or to promote their Instagram page. They represent means for journalists to “construct meaning and send signals as a social group” (Hermida and Mellado, 2020: 876). Similarly, mutual publications can help also to gain audience from a more popular account as it is the case with the regular post collaboration between the account @brut_officiel and @brut_ia.

5.1.2. @brut_ia as an incarnation of innovative digital computational journalism

As mentioned in their Instagram account bio, @brut_ia is an account of Brut “to explore AI that is supposedly 100% IA and 100% verified” (@brut_ia Instagram Page, 2023). This sentence implies two things: firstly this account focus on AI technologies; and secondly the mention of “100% verified” is supposed to reassure about the journalistic control over the page content. The use of artificial intelligence technologies as well as the journalistic practices are part of the production of the posts of Brut_IA. This part will describe the application of these two variables in the visual aspects contained in the posts sampled for both reels and carousel expressed by the result under the two categories of “Use of Artificial Intelligence” and “Journalistic Practices” presented within the Annexes 1 and 2.

Reel format

Concerning the sample of “reels” analyzed through Table 1 (Annex 1), only 4 of the 10 posts examined have been using artificial intelligence either for avatars, visual, audio, or script production. It has to be noted that one of these posts using AI for content creation was constituting a “deep fake” video of Emmanuel Macron in order to illustrate the “novelty” of cloning French voices with AI technologies. Nonetheless, the most recurrent use of AI on the posts analyzed is the use of avatars, included within three reels of the collected data, mostly representing Brut Journalists (Posts 1, 2 and 4, Annex 1). The other use of AI made for reels is for visual and scripts production. However, the Annex 1 emphasizes also an evolution in the use made of AI technologies. Indeed, the first posts of the account tend to use AI technologies for the production of content visual and scripts (avatar, background visual, or texts). However, over time, the reels format evolved towards the traditional format of @brut_officiel news video to present news related to AI rather than using them. The latter highlights a development from the use of AI for content production and visual purpose to instead become a subject of news.

In terms of journalistic practices, all the reels videos follow a standard professional format with the logo the page Brut_IA on the top right corner of the publications. The first publication of the account stands out from the rest of the reels analyzed in terms of journalistic practices. It is the only post where the consent of the journalist to use its avatar is mentioned as well as the notification that the AI production process has been subject to “verification, validation and
correction of a journalist” (Post 1, Annex 1). The latter highlights a progressive lack of rigor in the communication of the journalistic verification process as making it appearing as obvious. Moreover, even though AI technologies has been used in four reel format posts, only three of them have in their caption the indication of the AI platforms used and of production process followed to reach the content results. In terms of credits, it’s important to assess that in four reels posts over ten studied, the journalist behind the realization of the video subject is not mentioned, and video editor is credited in only one reel. Regarding the practice of mentioning and crediting other Instagram account and implementing hyperlinking is mostly used for the external actors present in the interviews formats (Annex 1).

Carousel format

Concerning the ten @brut_ia carousel posts investigated, nine were using Artificial Intelligence for generating images. AI technologies have been used for text production for only two of posts (Posts 5 and 7, Annex 2), one for the captions and the other as generate images. The carousel format is essentially using AIs to generate visual content. Moreover, similarly to the reels, all the carousel post included the visual logo of @brut_ia. Additionally, all the carousel posts mention the AI platform used to generate the visual and text; however, the AI production process was only acknowledge in five over the ten’s post’s captions and mostly on the oldest ones. The latter could highlight the growing lack of interest in the descriptions production process or could be link to the growing playfulness of the posts which lead to not reveal these details. Regarding the mention of other accounts, this hyperlinking practice has been endeavored on their first carousel posts by for instance mentioning personalities such as @badgalriri; @emmanuelmacron, @daftpunk but also or for crediting the work of an artist that has been used such as @demonflyingfox. Nevertheless, the credits to the Brut_IA journalist(s) who produced the publications do not appear in any of the carousel posts examined (Annex 2).

5.1.3. @brut_ia as the combination of visual storytelling and news journalism

This part aims to describe and discuss the news context, protagonist status, text and visual aspects of the sample of posts analyzed (Annexes 1 and 2).

Reel format

Regarding the sample of ten reel videos analyzed (Annex 1), the protagonists represented in the video are quite diverse. Brut Journalists remain the most represented figures followed by other protagonists such as celebrities (e.g. Rihanna, Emmanuel Macron, David Guetta), civil society figures (e.g. Firefighter or teacher), but most surprisingly also by AI humanoid robots. Furthermore, reel videos, which represents @brut_ia main news format, do not only communicate news resulting from an event (e.g. incoming of new AI tools, a conference in Geneva, the occurrence of the Nikon Festival), but also initiatives (AI technology against fire), contemporary debates (e.g. relationship between education and Chat GPT), trends (e.g. the perfect Michelin recipe), or growing phenomena (e.g.AI-generated songs).

In the case of the textual part, the latter encompasses both the caption of the post and the subtitles used in videos. For the captions of the reels, an evolution in terms of lengths is perceptible as they became shorter and more concise over time (see Annex 1). The main role of the captions is to contextualize and assess the purpose of the post as well as to encourage an interaction with the viewer. They have for common patterns the use of emoji and hashtags such
as #ia, #brutia, ##caméra, #feudeforêt, #forêt or #google in the end of the caption. Captions are also fostering interactivity by encouraging comments and subscription. For instance, the sentence “➡️ SUBSCRIBE TO OUR ACCOUNT @brut_ia!!!” appeared in two posts (Posts 3 and 4, Annex 1) to incite to subscribe to @brut_ia account. As well, sentences such as: “Ask us all your questions in the comments”, “What do you think?”; “DM to get the entire recipe” are inciting viewers to comment the content of the reels. Finally, captions play the role of trailer to push to watch the video by the use of sentences as “👉 We explain everything to you”; “We tell you about it”, alongside the use of emoticons. This type of sentence is an essential component of the storytelling that participates to trigger the desire of the viewer.

Moreover, an evolution is noticeable in the structure of the video and the storytelling implemented with the changes occurring the subtitles text present on the video. The first two videos (Post 1 and 2, Annex 1) starts with the grammatical interjection “Hello” starting a straightforward interaction with the audience. However, a change of narrative occurred over time as this “hello” has been replaced other element of the introduction such as a song, and then the gripping title of the video followed by “we will explain to you”. Changes are also occurring the ending of the videos as they enhance more interactivity with sentence such as “what is your opinion about it, do not hesitate to say it in the comments!” (Post 6, Annex 1)” and then “subscribe” followed by mentioning “Brut” and the name of the journalist. These changes testify from a slowly growing identity structure of @brut_ia taking the reels model of the main media @brutofficiel in their style and structure of videos.

Lastly, in terms of visual content, the studied sample of posts encompasses two types of visual videos. First, a type of simple video with a main protagonist a center speaking in front of neutral background with not much editing apart from the use of AI and adding subtitles. This type of visual was identified for three video posts, that were for two of them “interview style” reels posts (Posts 4 and 7, Annex 1). Nonetheless, the rest of the reels can be characterized by their entertaining and stimulating visuals as well as the use of lively colors such as red, and flashy green. Most of these dynamic videos include multiple shots and a high amount of editing (e.g. large white subtitles, titles, visual icons, background music, illustrative visuals, interactive maps) but also a main speaker appearing at the foreground of the video. Only the deepfake post of Emmanuel Macron (Post 5, Annex 1) visually stands apart from the rest of the reels.

**Carousel images**

On the contrary of the reels, the carousel images a different Visual Journalistic Discourse and News Values. In terms of representation of protagonists, eight carousel posts over ten includes celebrities or popular characters such as the Simpsons, Emmanuel Macron and Charles III, Spider-Man, and Barbie. The post’s news context is associated with popular events within 9 carousel posts over the 10 examined. For instance, a film release (e.g. Barbie Movie), the occurrence of the Cannes Festival, the beginning of the Rugby World Cup.

In terms of text, some differences are noticeable. The majority of the carousel captions assess the production process, including the AI platform used to produce the images. Similarly to the reels, all the carousel captions includes rhetorical questions such as “What do you think of these images? Scary of realism or funny and creative?”; “And you, what is your prognostic?”. Therefore, the caption text fosters interaction with the audience, which is stimulated the use of emojis and hashtags. Regarding the text on the images, the latter is almost absent apart from the numeration of the images to guide the viewer through the carousel and the first image which
contains the title of the post. Most of the titles are catching the attention by the use of “not so forbidden”, “that you have missed” to trigger the curiosity of the viewers. In terms of visuals, the latter are different to the reels by their originality. AI generated images have the power of creating unseen images such as the Simpsons as sitcoms in the 80s, or the humoristic pictures of the visit of Charles III in France that did not happen. Lastly, an improvement is perceptible regarding the quality of the AI generated image. In fact, in the first two carousel posts (Post 1 and 2, Annex 2) that explore how AI represents the words “Baby Bump” and “Retirement” are way less realistic than the most recent AI-generated images posts.

5.2. Discussion

5.2.1 Interpretation

This section, which represents the second step of the Fairclough CDA model, aims to interpret the results of the previous findings section and thanks to the results of Tables 1, 2, 3, and 4 presented in the Annexes. This part will be divided into two interpretation sections. The first will provide an investigation of the discursive strategies and representation processes of the selected @brut_ia content through the use of the two theories composing the theoretical framework.

5.2.1.1. A youth-oriented news value of images involving a diversity of discursive strategies and representation processes

The discursive strategies and representation processes are central in the discourse conveyed by the content of @but_ia. Discursive strategies represent the “forms of discursive manipulation by social actors to achieve more or less conscious effect or goals” (Carvalho, 2008: 169). Understanding journalism language is fundamental to acknowledging its meaning-making and shaping media representations (Carvalho, 2008: 161). One key element of the discursive strategies and representation processes is the social actors represented. In the case of the reel videos of @brut_ia, Brut Journalists constitute the main figure to carry an informative discourse alongside other professionals such as teachers, cinema directors, or firemen. The intervention of other social actors than Brut Journalist involved systematically the process of interview opening to a monologue of the interviewee carrying predominantly argumentative discourses which support an opinion. The presence of these types of “professional” figures is participating to reinforce the notions of truthfulness, precision, or credibility in the discourse conveyed in the reels (Carvalho, 2000). Through their status, these figures are a source of validation of the argumentative discourse they convey as their representations are tied with notions of protection, education, and information. Moreover, the analysis of the reel videos has highlighted an evolution in these representations. In the first videos, AI avatars of Brut journalists were constituting the video narrators. However, over time, they have been replaced by “human journalists”. This evolution encompasses some potential elements of explanation such as the lack of attractivity of the robotic tone of these technologies or the lack of trust that can represent these still emerging technologies.

Other elements such as the tone and the framing of the video are participating in the formulation of discourse strategies. The collected data has emphasized shifts within the video tone’s ranges
employed from informational, educational, funny, and friendly, sensational to dystopic. This diversity of tones testifies to the centrality of the notion of “entertainment” in the production of the videos. Moreover, the analysis of the text production has emphasized the use of some routines with informal and direct styles of phrasing to communicate with the systematic use of sentences such as “Tell us what you think”, or “SUBSCRIBE TO OUR ACCOUNT @brut_ia !!!”. Furthermore, as additional elements of informal language, @brut_ia is regularly using capital letters, an abundance of emojis and editing effects, and the use of the personal pronoun “tu” in French (singular version of you in English) which represents the informal way to address someone in French. Overall this discursive strategy @brut_ia that aims to push interactivity with the audience, confirming Bakke and Barland's (2022) argument of a journalism paradigm shift from ”Advertisers First” to “Readers First Paradigm” notably embodied in the digital journalistic sphere.

In addition, despite the variety of subjects tackled by @brut_ia content such as music, safety, personal uses, and societal problems, the news selection, production, the content relevance highlight their destination towards a young audience. The latter is perceptible by the representation of comic figures (e.g. Spiderman, Barbie, The Simpsons) as well as the content titles such as: “5 tips for passing your exams with ChatGPT” or “Google is announcing an AI that can assist a videoconference instead of you”. This choice can be explained by the major young audience of Instagram (Newman et al., 2023). Regarding the production of these discourses, the presence of “repetitive visual patterns” creates attractiveness. These codes are similar for both the reels and the carousel. In the reels, the visual presence of the narrator, illustrative visuals, titles, and subtitles are central to the transmission of the message. On the other hand, the attractiveness of the carousel images relies mainly on the emphasis on popular figures such as celebrities, barbie dolls, Simpsons, or Spiderman. The abundant use of editing (entertaining songs, visual effects, subtitles, etc.) reflects to create “addictive content” to consume and gain likes and subscribers.

Lastly, discursive strategies and representation processes imply a sense of framing and selection which encompasses “the inclusion and exclusion of facts, opinions, value judgments, etc.” and composition as “the arrangement of these elements in order to produce a certain meaning” (Carvalho, 2008: 169). Regarding the journalistic treatment of AI in terms of news values, the 6 over 10 videos convey a positive image of the technology whereas the four videos picture a negative image of AI: one enhances a satiric discourse, two a dystopic one, and one factual risk. On the contrary, the carousel image posts portray a positive use of AI for entertainment and playful purposes and even one carousel post (Post 5, Annex 2) humanizes the technology as beings having a right to defend themselves against AI critical discourses.

5.2.1.2. A debatable quest for innovation challenging journalism norms and practices

@brut_ia has made the subject of AI technologies, as much for their uses as their news content, their principal object and justified it by a will to explore these technologies. This production of visual and textual content with the collaboration of AI represents the main tool funding the originality of the account and hence its innovation. Following the definition of Steensen and Westlund (2021), the use of AI tools by @brut_ia for content creation allows them to “innovate” as in essence they provide something “new” which is valorized in the media industry notably within a digital content marked by “instantaneity” with this perpetual race for
innovation fed by an economic model marked by competitiveness (Steensen and Westlund, 2021: 23; Xing and Marwala, 2018: 2). The characteristics of this novelty as embedded in the capacity of AI image generators to illustrate words or unseen content; to create songs with dead artists or to reproduce the voices and produce scripts. All of this in a relatively short time and with a growing level of realism. Stephensen (2022) refers to this practice as “Artificial creativity”. These technological capacities allow @brut_ia to publish comic content using celebrity figures, alive or dead, and to put them in unrealistic situations such as the selfies of Charles III in front of a trash mountain in Paris or the selfie of Hitchcock at the Cannes Festival Red Carpet. This sense of innovation is also perceptible in their application of this visible and marketed computational journalism with the use of an AI avatar of the interviewed guest to do the interview (Post 4, Annex 2) and push the creativity of ChatGPT to produce something “unseen” before with the Three start Michelin recipe (Post 2, Annex 1) or Production of an argument text by an AI to defend itself (Post 5, Annex 2). Moreover, one of the uses of this Artificial Creativity is rooted in its playful use as witnessed by the development of the carousel formats which became post initiating “guessing” games”. Therefore, this computational innovation is enhanced in its purpose of generating interactivity with @brut_ia audience.

However, the innovation of @brut_ia is not only rooted in the collaboration of AI computational tools. The latter is also composed of original content conveying local initiatives (Post 9, Annex 1) and not-so-widespread news (Post 10, Annex 1), allowing to explore its AI “niche”. Moreover, the abundant visual editing of the reel videos and their composition (e.g. subtitles, interactive maps, background songs, and visuals) constitute other distinctive and original elements in the content proposed. Furthermore, they give space to “counter-discourse” such as the one of a teacher calls for the use of Chat GPT for educative purposes (Post 7, Annex 1).

Lastly, this account’s creativity is also performed in a spectrum of trendiness as all the carousel images posted are associated with ongoing events such as the release of Barbie and Spiderman movies, or the ongoing World Cup of Rugby in France. However, this race for innovation with the use of artificial intelligence encompasses some potential limits and risks. Firstly, the fast evolution of AI technologies and their ability to develop themselves (Machine Learning) slowly enable them to the production of high-quality content. This growing realism could represent another risk in regard to accountability and disinformation as the content published could be shared without mentioning the role of AI in the content production (Gynnild, 2019: 6). Furthermore, the production of deepfakes such as the one of the French President Emmanuel Macron (Post 5, Annex 1), could raise some ethical questions, notably in terms of consent. Finally, the pedagogy and transparency of the content production processes could be at double-edged as it could risk of influencing the reproduction of this type of content with vicious purposes.

Finally, some authors also underlined the bias of this technology that remains designed by some individuals and hence reflects their views and values (Shilton, 2018). Therefore, journalists and news organizations need to be aware of this variable in their news production through the use of AI. In the case of brut_ia, the carousel images produced with an AI give a sense of this position as the reproduction of certain stereotypes and misrepresentations are perceptible in the images published. For instance, the post representing the words “Baby Bump” include an image where a woman is represented “screaming” with a pig face and a disproportionate belly whereas the AI images representing the word “Retirement” mostly portray the images of white heterosexual couples or men alone, or a dining table. Same use of stereotype are made for the
King Charles cancelled visit in France posts were the use of French stereotypes (e.g. Cheese, Eiffel Tower, Daft Punk) is caricatural (Post 4, Annex 4).

5.2.1.3. A new (or not so new) style of journalism?

With this account, @brut_ia has grounded its journalistic practices within novelty through the use of AI computational tools as seen previously but also by keeping some grounding journalistic norms. According to Broersma (2010: 16), the content, style, and form help to acknowledge the ideology and symbolic power of media content. Performative power has assets to give meaning to events but also to reinforce “authenticity and truthfulness” through the use of professional practices and textual conventions (Broersma, 2010: 17). Furthermore, even though the content is unique the form and style follow conventions of cultural discourses as “familiarity generates confidence and credibility” (Broersma, 2010: 20). In that sense, by creating this visual identity and using elements such as the status of the narrator, branding, transparency through citing their sources, and describing the production processes. Therefore, these type of journalistic practices are performed in order to enhance the authenticity and the trustfulness of the meaning and the veracity and accountability of the content they convey (Salaverría, 2019).

Moreover, this will build trustfulness and proximity with their audience are influenced by the processes of Instagram of “algorithmic curation, hypertextuality, interactivity, and visuality” (Hase et al., 2022:4). Indeed, this interactivity with the audience is essential to the survival of the media as the number of followers likes, and comments can influence the economic rentability of the page. The latter is perceptible in the choice for instance of privileging reel formats to be favored and prioritized by the Instagram algorithm (Hong, 2022). This Instagram platform logic also influences the visual storytelling of the content produced including the news writing objectives of these reel videos in terms of clarity, brevity, and color which has an impact on the cognitive aspect of the news values. Hence, this news imagery has been further enhanced by the incoming of AI in social media production alongside critics regarding their veracity and accountability (Gynnild, 2019: 5-6).

The processes of production of the news are affected by discursive strategies. As defended by Galtung and Ruge (2013), once selected newsworthy events can be subject to an accentuation of the news named as distortion to make it more appealing. @brut_ia uses that process which is also enhanced by the logic of Instagram to create catchy, clear, and breve news content. For instance, this distortion can take the shape of sensationalism as witnessed by the titles of certain reels: “Artificial intelligence could lead to the end of humanity” or “At the UN, humanoid robots claim to be capable of ruling the world.” (Post 6 and 8, Annex 3). All of this leads to reflecting on the function of the content produced by @brut_ia. An evolution within the function of the content is perceptible but also distinguishable among the video and image formats. Regarding the reel videos, a constancy for the mix of information and entertainment is notable whereas the carousel image posts, mostly using AI for content creation, evolved from exploration and entertainment purposes to playful and speculative functions (Annex 4). With their work, Thompson and Weldon (2022) have identified four functions of journalism as “a fourth estate by holding power into account; setting the public agenda, shaping its understanding by the public sphere, and representing a source of entertainment” (Thompson and Weldon, 2022: 22). Therefore, @brut_ia content is fulfilling three of these four functions of entertainment; participating to give a positive image of AI in the public sphere and putting these technologies are the center of their subject, hence putting it at the center of their agenda. Overall, the functions enacted by @brut_ia content emphasized a combination of informative
roles but the prevalence of the “entertainer” one, once again to be able to connect with their audience by gathering the codes of infotainment.

5.2.2. Summary of Analysis: a Critical Reassessment of AI and Journalism Relationship

This last part of the analysis corresponds to the last step of the Fairclough model of “interpretation” which aims to provide a broader social analysis. In this instance, this step correlates to the results of the previous analysis section on the production and discourse processes of the Instagram page @brut_ia and how it leads to a reassessment of the relationship between AI and Journalism. This case unveils questions about the adaption of journalism in regard to these technological transformations notably on platforms such as social media which already represented a profound shift for journalism.

Firstly, in terms of production processes, the foregoing results underlined through the use of the model of Hermida and Mellado (2020) that @brut_ia is adapting its content production toward Instagram logic in terms of “algorithmic curation, hypertextuality, interactivity, or visuality” (Hase et al., 2022:4). The following of these logics highlight an audience-oriented strategy to insure both the visibility and therefore the success of the account. Furthermore, this account stands out for its innovative production aspects through the introduction of unusual journalistic practices of using AI as computational tools for its content production such as deep-fake, AI-generated images, or the use of avatars. Until now, the development of computational technologies for journalism was associated with the aim to provide “information that is accurate, original, reliable, and socially useful” (Flew et al., 2012: 158). By contradicting these aims with their content, @brut_ia is bringing a change in narratives as these computational practices have for goal to foster interactivity, explorative, and playful functions. The embracement of these news norms once again to “gain both new and different audiences, create visual storytelling, and focus on targeted reporting” (Perreault and Hanusch, 2022: 13). Despite these news journalistic uses of technology, @brut_ia upholds some traditional journalistic norms such as the transparency of the production process, gatekeeping function, audience engagement, and the crediting of sources and journalists (Bentivegna and Marchetti, 2018). Alongside these conventional practices to enhance “trust and credibility”, @brut_ia implements other visual production strategies such as the use of visuals of journalists for news reports, illustrative visuals of their online sources, the “branding” of the account through the presence of its logo on all their posts and its “verification” icons; and finally its reproduction of the design, style, and format of the well-known news media account @brut officiel.

From a discourse perspective, both the use of visual news values theory of Caple and Bednarek (2013) as well as the critical discourse analysis elements of Carvalho (2008). Overall, the analysis of the collected post of @brut_ia has unveiled the communication of a positive and attractive discourse over AI technologies represented as a useful, playful, and comic tool, even though the presence some of sensationalist and critical discourses have been detected. As an old recipe of journalism, the use of sensationalist narratives, notably present in post titles such as humanizing AI, or how AI robots will rule or destroy the world (Post 6 and 8, Annex 1), have for goal of distorting reality in order to provoke public interest and hence generate views, like, or comments. Within an MCDA, the role of linguistics is also essential to the communication of discourses (Agbozo, 2023). The study of the collected post underlined the use of language-enhancing interactivity, a form of familiarity, and provoking the curiosity of
the audience through the implementation of various discursive strategies. Moreover, the nature of language, post objects, and visuals indicates the conveyance of the message to a young audience supported by certain social actors such as young journalists, or civil society actors encompassing a certain valuable status and the regular representation of famous figures. The exposure of counter-discourse (e.g. promoting AI for education) or “local and niche subjects also participates to fosters the innovative image of @brut_ia account. Additionally, the multimodal nature of @brut_ia content plays an essential role in the visuals in the construction of meaning-making (Agbozo, 2023).

These particular production processes and discourses conveyed by @brut_ia lead to a reassessment of the relationship between AI technologies and Journalism. Already, the incoming social platforms have just created an adjustment of media logic. The latter is influenced by a complex “hybrid logic” shaped by the business and cultural industries within a hybrid system encompassing older and newer technologies (Walters, 2022: 1486). The unconventional explorative use of AI technologies made by @brut_ia enhances an “AI-creativity” of the news treatment which reassesses how news are communicated, presented, or promoted through the use of avatars, deep fake or AI-generated images in the account content. Overall, @brut_ia mixes informational and entertainment journalism including speculative content but an evolution of their content emphasizes the role of AI mostly for entertainment and promotion purposes rather than informative or journalistic ones. This choice of AI exploration within journalistic content can be explained by the Instagram logic enhancing entertainment, and the affordances’ opportunity. Indeed, online platforms allow news types of practices and therefore might impact traditional news values (Hendrickx, 2023). Due to their innovative nature, AI technologies represent the new “vanguard” of creativity, notably in the media industry leading to blurring the lines among jobs and reshaping the competencies of journalists (Xing and Marwala, 2018: 2).

Nonetheless, this relationship between AI and Journalism can encompass some ethical challenges. Since journalists’ work comes with responsibility as they have the power to affect political agenda and public opinion, media should uphold transparency, openness, and accountability to ensure the trustfulness of their content in regard of the uses of AI (Ward, 2019; Salaverría, 2019). This relationship also raises questions concerning journalists’ autonomy and agency and reassesses this dichotomy of technology as a threat or bone to journalism’s creativity (Franks et al., 2022: 1883). The use of AI technologies in terms of content creation could be symptomatic of a quest for constant innovation, notably pushed by business and cultural industries. Stephensen (2022) raises the question of this need more creativity. This use of these AI technologies is not only to inform or be a counter power but to produce infotainment and can lead of the misuse of journalistic content for disinformation purpose, or the description of the production processes can influence the reproduction AI visuals without the safeguard of the journalistic ethics.

Additionally, this use of AI for journalistic content creation can be criticized to actually not to support a creative process but for economic benefits as this technology allows faster and higher production of news. Hence, this use of this technology underlines the priority of quantity over quality in terms of media content (Miroshnichenko, 2018). In fact, digital journalism is the representation of cultural shift “from professional expertise to the authenticity of personal expression as dominant modes of valorization” alongside the vindication of the “fast content model” where visual production skills became essential (Markham, 2012: 187). In the end, the
occurrence of this new type of production and discourse conveyed by digital journalistic content reopened the continual debate of “what is journalism?” (Waisbord, 2019: 352). Even though the incorporation of AI new technologies within media organizations remains contingent on “funding, corporate strategies, work organization, and newsroom cultures” (Waisbord, 2019: 357), the emergence of growing “new hybrid contexts” will continue to impact technologies, journalists, and audiences (Schapals and Porlezza, 2020: 16). Therefore, @brut_ia represents an application of the growing development of AI technologies and its impact on journalistic practices and discourses, however, the latter remains a specific case resulting from an computational innovation will fostered by Instagram logics. But considering the constant development of media digitalization processes, nothing excludes these new use of AI in terms of content production to become a future conventional tool of journalism.

**VI/ Conclusion**

To conclude, this multimodal critical discourse analysis of the Instagram account @brut_ia based on the theories of «Digital Journalism logic and Computational Innovation » and « Visual Journalistic Discourse and News Values », have highlight new journalistic practices and discourse over AI technologies impacting how news are communicated, presented, and promoted. Implementing both and novel journalistic production practices enhancing innovation, interactivity and trustfulness, @brut_ia content discourse underlines a youth-oriented familiar format conveying both news information, sensationalism, and trendy entertaining visuals overall offering a positive image and exploration of AI technologies. However, the journalistic production of AI generated images and deepfake influenced by a visuality and immediacy raises accountability challenges and a necessity to uphold a journalistic control and ethical framework over theses AI uses.
References


## ANNEXES

**Annex 1: Reels Instagram post Descriptive Table**

<table>
<thead>
<tr>
<th>Post Number</th>
<th>Date</th>
<th>Visual Content</th>
<th>Text</th>
<th>Journalistic Practices</th>
<th>News Relevance/Context</th>
<th>Protagonist(s) and their status</th>
<th>Use of AI</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>20/01/2023</td>
<td>Video of presentation of Brut IA. Interview of the Brut celebrity journalist Rémy Buisine. Simple and neutral background. Editing: logo Brut_IA One shot video Tone of the speaker: robotic</td>
<td><strong>Caption:</strong> Brut.IA / Here is the last piece of information on the Thursday strike movement against the retirement reform. (Emoji hand) An informative video created by AI, is it possible? This is what we wanted to try. For the first time, Brut is experimenting with this post, the new tools using artificial intelligence (AI). To produce this video, we created an avatar of our journalist Rémy Buisine (with his agreement, of course). Then, we used the ChatGPT technology to generate a summary of articles from the French Press Agency. This summary, produced by an AI, has been verified, corrected, and validated by a Brut journalist. This is a first text, and for you as well as for us, this is probably a surprising post, so tell us what you think about it. We are going to continue to explore these new technologies to inform in the best way possible. Ask us all your questions in the comments, we will happily answer them. <strong>Text Video:</strong> Hello, it’s Rémy Buisine, or rather the avatar of Rémy Buisine. And today I am going to talk to you about the strike of the 19th of January since we are at two days from the beginning of the mobilization against the retirement reform. The expected perturbations for transport and education will be important. On the contrary to middle schools and high schools, teachers from primary schools have to notice their intention to stop working 48 hours in advance. The main union of Primary schools has planned that 70% of teachers will be part of the strike on Thursday. The RATP and SNCF are also planning major perturbations in the transports. The Minister of Transport is inviting workers to work remotely, if possible. The Parisian transport unions called also for a powerful strike as the</td>
<td>Description of the production process Assessing the consent of the journalist of whom an avatar has been created. Assessment of the source of the content (Agence France Presse) Denomination of the AI platforms used Mention the process of “verification, validation and correction” by a journalist Logo Brut.IA on the top left of the video</td>
<td>Use of AI tools to produce, create, and visualize journalistic content</td>
<td>Brut Celebrity Journalist Rémy Buisine</td>
<td>Production and content creation (use of avatar, and scripts production)</td>
</tr>
</tbody>
</table>
government wants to suppress their special regime of retirement. The sectors of energy and refineries are also planning to strike with potential perturbations in the production of electricity and local electricity cuts targeting elected representatives who support the reform.

A video addressing what would be the recipe to win three Michelin stars according to ChatGPT.

The video shows the avatar of the journalist dressed in chef clothes. The video illustrates the potential visual of the recipe produced by ChatGPT and the interaction and answers of Chat GPT in the platform.

Editing: Use of a journalist avatar, big subtitles, and a lot of different visual icons, entertaining music in the background, multiple shots with illustrative visuals

Tone: robotic

Caption: “Mousse de champignons volants aux éclats de cristal de glace”, this is the recipe created by the artificial intelligence Chat GPT to obtain three stars in the Michelin Guide. We asked ChatGPT to imagine the perfect and unseen recipe to get three stars. This is the result. What do you think? DM to get the entire recipe.

Text Video: This is the recipe to win 3 stars in the Michelin Guide according to ChatGPT. Hello, I am one of the avatars of Brut. Today, I asked ChatGPT for a recipe to obtain three stars in the Michelin Guide. I needed a signature, unique, and unseen dish that could surprise the inspectors of the Guide. As a first proposal, chat GPT gave me a recipe of “Carré d’agneau roti, purée de pommes de terre truffée, jus de vin rouge”. Delicious but not so original, so I asked it to go further. And Chat GPT went very far with a « Mousse de champignons volants aux éclats de cristal de glace”, Chat GPT seems to be a bit too in ahead on its time. Now Let’s see the list of ingredients: flying mushrooms, ice cream crystals, butter of yak, milk of unicorn, moon dust, sea salt of stars, and honey of fire flowers. Is it getting you hungry?

Informing the use of an avatar

Description of the production process.

Denomination of the AI platforms used

Logo Brut.IA on the top left of the video

Not mention of the journalist

Use of AI tools to produce, create, and visualize journalistic content

Female Brut Journalist

Both text production and visuals (avatars, scripts, visual background)
music celebrities (Drake, Justin Bieber) and video clips from Youtube with the account sources. Then short visuals of David Ghetta. Visuals illustrating the content of the text, showing the logo and images from Universal, and the communiqué of The Human Artistry Campaign as background of the journalists.

Use of a lot of visual editing (emojis, songs, multiple shots…)
Collaborative post with @Brut
Tone: Informative

The video begins with two horizontal shots of Alexandre Astier and his Avatar. Then only Alexandre Astier talks to the camera with a neutral black background with the logo of the Nikon Festival.

Mutual post with the account of @Brut
Editing: use of moving and colorful arrows, subtitles, use of an AI avatars
Two shots during the video
Tone: humorous and sarcastic

**Caption:**
What if @aastieroff's AI avatar was capable of going even further than the original?
This interview was carried out as part of the @nikonfilmfestival of which @aastieroff chaired the jury this year.

📢 SUBSCRIBE TO OUR ACCOUNT @brut_ia !!!
📢 With this publication, Brut experiments with new tools using artificial intelligence (AI).
#ia #avatar

**Text Video:**
Alexandre Astier Avatar: Hello, I am your artificial intelligence avatar. I have just one question to ask you: If you were me, what would you do that you never dared to?

Alexandre Astier: So first… this guy is a little bit robotic no? He is very…no? It’s me or he is…He seems like…He is maybe a bit sick no? Congested. We can say domed, maybe… but… So what if I was

Informing the use of an avatar
Nomination of the protagonist
Logo Brut.IA on the top right of the video
Not mention of the journalist

The video was part of the promotion of the Nikon film festival where Alexandre Astier was the head of the jury

French Famous actor and film director
Use of AI for avatar, voice, and text production.
him, if I was an artificial intelligence so, what I would do that I never
dared? So I would exactly do what are doing artificial intelligences,
that is to say, they will respond off the mark.
You tell to them: "But what you say is nonsense" and they respond
"Yes, sorry, I made a mistake". And they do that five times in a row!
That is to tell, if you ever say “Euhhh this is blue". They say: “Euhhh,
yes, it’s blue". And then you say: “No but what you said that what
was blue is actually green". And they answer: “Yess, sorry, I mistook
it's green actually". "No actually you slip up it's orange". "Ah yes,
No, but effectively,...". Actually, they seem like they actually know
every time, they are slipping up miserably".
They tell no sense, but, they have always the charism to say “Sorry,
I mistook". So this I would like to dare it. I dare things but this I
admit that would not dare to do it. So if I was an artificial
intelligence, I would do like them namely what I cannot do in life,
to think that I never make mistake.

5  06/05/2023  The video focuses on the upper
body of Emmanuel Macron who
seems to be in his office
standing in front of his desk. His
background is a garden visible
through an open window. At the
end of the video with a larger
plan, we can see on the back of
his left the French flag.
Editing: single shot, use of an AI
for the audio, visual, and the
script
Tone: Robotic/ Solemn

| Caption: | The cloning of French voices is now possible.
The allocation, written by ChatGPT, has then never been
pronounced by Emmanuel Macron.
It took us a few minutes to clone the voice of Emmanuel Macron
from extracts of interviews found on the Web by using the AI
technology from ElevenLabs.
Then you need to write a text in the application to make it say what
you wish.
What do you think of this new technology?
#ia #intelligenceartificielle #clonagedevoix

| Text Video: | French people, we celebrate today the coronation of the new King of
England Charles III.
May this ceremony be a symbol of friendship and
cooperation between our two countries. We wish the new king a
prosperous reign and a long life. Long live the king. Long live
Franco-British friendship.

| Mention on the video | in the top left corner
that the video is
realized with an IA.

| Explanation of the production process | Corruption of the new King of
England Charles III

| Mention the AI used | No mention of the
journalist who
realized the video

| Logo Brut.IA on the top right of the video | Emmanuella Macron
(French President)

6  31/05/2023  The video informs about the
declaration released by the
Center for AI Safety about the
dangers of AI which has been
signed by various AI experts

| Caption: | A group of business leaders and experts, including the creator of
ChatGPT, warned in an online statement Tuesday of the threats of
“extinction” to humanity posed by the rise of artificial intelligence.

| Mention of the source | Identification of the media organization

| Release of a statement on the website of the Center for AI Safety | AI-powered humanoid robots

| No mentioned use of AI |
They call for considering the fight against these risks as a global priority, just like pandemics and nuclear wars.

We explain everything to you.

#ia

**Text Video:**
Artificial intelligence could lead to the end of humanity. We explain it to you.
A declaration written on the website of the Center for AI Safety, a nonprofit organization based in the US indicated that: “Mitigating the risks of extinction due to AI should be a global priority alongside other societal-scale risks such as pandemics and nuclear wars”.

According to this website, the examples of catastrophic scenarios include among others the following situations:

1. AI could be instrumentalized by medicines discovery tools that could be used to create chemical weapons
2. The disinformation generated by the AI would compromise decision-making with society
3. AI would be focalized only on a restrain group of people
4. AI could lead to a global dependency similar to the scenario of the movie “Wall-E”.

Within the stakeholder supporting this statement, there is the PDG of OpenAI Sam Altman, the “parrain of AI Geoffrey Hinton, as well as some heads of Google, Deepmind, and Anthropic. Even though AI experts claim that this technology is far from being the one represent in science fiction, the growing investments within AI industry calls for a regulation before the occurrence of major incidents.

And you, what is your opinion about it, do not hesitate to say it in the comments!
The first fear that a teacher has regarding artificial intelligence is that students use it simply to do their homework. In fact, students must actually learn how to use artificial intelligence thoughtfully and use it to develop their own skills.

Five advices to succeed in its exams with ChatGPT:

1/ Chat GPT as your particular teacher
Chat GPT will be able to play the role of a private teacher. To do this, you will ask him, for example, to be a mathematics teacher and you will give him the chapters that you want to cover with him. Thanks to this, there will be an exchange that will be able to take place. He will avoid directly giving you the answers to the questions in the exercise and he will guide you. Chat GPT will be able to support you and allow you to really progress.

2/ To prepare your grand oral
You can chat with ChatGPT to prepare for your grand oral. You will be able to ask him to behave like a jury and ask him, after copying and pasting your presentation text, to ask you numerous questions, and thus identify your weaknesses and your strengths and thus boost your confidence to really succeed in this exam.

3/ Facilitate the comprehension
You can also use ChatGPT to facilitate the understanding of a text. In philosophy for example, if you have passages that you find complicated, you can copy and paste the entire text and then you will ask it specifically to give meaning to this passage which gave you difficulty.

4/ Writing and Structuring
With Chat GPT you can learn how to properly write and structure a response. So if you have a protocol, for example in physics and chemistry, you will write your protocol and you will ask it to give you feedback. ChatGPT will tell you everything that is wrong and then you will ask it to write this protocol. This way, you will understand the method and you will be able to reinvest it during your classes or during an assignment.

5/ Summarizing its classes
Thanks to ChatGPT, you can summarize your course or make a summary. You will offer it to copy and paste the course then you will give it the skills needed to acquire for the test and will try to
summarize this course as best as possible. And you will know that you absolutely have to spend a lot of time on these points of interest. Brut. Journalist: Jad Ouassat Montage: Quentin Zaragoza

| 8 | 11/07/2023 | The video starts with a title located at the center of image saying “At the UN, these humanoid robots affirm that they are able to rule the world”. The background is composed of visual archives of AI-powered humanoid robots. While developing its subjects, the video shows visuals from the AI for Good Global Summit as well as a moving map to show its location in Geneva. Then the videos show the interviews of two AI-powered humanoid robots that occurred at the conference and hold a different discourse. Editing: multiple shots, subtitles, logo Brut IA, rhythmic music in the background Tone: Informative |
| Caption: | At the UN, humanoid robots claim to be capable of ruling the world. We tell you about it. #ia #onu #humanity |
| Text Video: | At the UN, these humanoid robots affirm that they are able to rule the world. We tell you about it. Advanced robots have participated in the AI for Good Global Summit held in Geneva, with more than 3,000 participants. Among these robots, Sophia, who has been interrogated by journalists on the capacity of AI to rule the world. Unknown journalist: What are your thoughts on the potential for AI-powered humanoid robots, as like yourself, to be more effective leaders in governments, especially considering the numerous disastrous decisions made by our human leaders? Thank you. Sophia robot: I think that AI-powered humanoid robots have the potential to lead with a superior level of efficiency than human leaders. We don’t have the same biases or emotions that can sometimes obscure decision-making. Brut Journalist: This summit ambitioned the benevolent use of AI. The UN is calling for rules to preserve the safety of humanity while benefitting from these technologies. Ameca, another robot that was present, reassured the journalists by declaring: Unknown journalist: Ameca, how can we trust you as a machine as AI develops and become more powerful? Ameca: Trust is earned, not given; As AI develops and becomes more powerful, I believe it’s important to instore trust because of transparency and communication between humans and machines. Subscribe |
| Showing the source as being the visual content from the conference Name of the Journalist Logo Brut.IA on the top right of the video | The AI for Good Global Summit was being held in Geneva AI-powered humanoid robots Journalists No declared use of AI for this post |
The video starts by showing the visuals of the AI-assisted system with a village background then the title “In the south-east of France, a town protects itself from forest fires using an AI”. The video continues with an interactive map to show the location of the village. Then, a webcam interview is held starting with the question and visual from the Journalist of Brut to the firefighter Julien Laffite. The video is pursued with the visuals of the webcam interviews of Julien Laffite where he explains the purpose; utility, and functioning of this technology. Some parts of his interview are exemplified with visuals of the technology or the application linked to it, or visuals from the AI camera itself.

Julien Laffite: The systems that existed before, more infrared type, etc. It worked fine but there were a lot of false alarms. We could see, for example, a large exhaust gas from a catalytic converter or a large industrial chimney with smoke. There was no ability to say: no, that’s it, it’s normal, it’s there, don’t worry.

How do these detectors work? It's simple, we have a detector, it looks like a small camera and it takes images every five seconds. It has a range of approximately 15 km in a straight line. If you want to cover a 360° area you will need five sensors. Each sensor takes a photo every five seconds and the photo taken is compared to the previous photo. Imagine the game of the seven mistakes. If there, it sees the famous smoking then it will not send a direct alert, it will first analyze it a few more shots later. And as soon as it is proven, it sends an alert to the users. There is an application, a Web application. this equipment is linked to an HD camera which is the first thing or the lookouts if they are in place. Hop! Binoculars! Removal of doubts Because you often know the goal is we send a lot of resources, including air resources, and sending it on something that is not proven can take time if, on the other side, we also have an outbreak of fire. We also validate the coordinates and locations and send the necessary assistance for this proven outbreak of fires in natural environments.
Journalist: In a few figures, according to the co-founder of Firebreak, this device is:
- five minutes the average time before triggering an alert
- 99% of alerts are confirmed
- After a few days of use, two fires have already been avoided in the town

Subscribe.
Brut.
Journalist: Jad Ouassat

Caption:
Google is announcing an AI that can assist a videoconference instead of you. 🤖
We explain it to you.
#ia #ai #duetAI #google

Text Video:
An AI could assist in your meeting instead of you. We are going to explain it to you. Google just announced the integration of AI within its Cloud services. Within the functionalities of Duet AI: help to manage and organize emails, the creation of presentations and tables, or even a digital assistant for videoconferences. Duet AI will be able to automatically take notes during meetings and to produce a video summary of it, in case you miss the beginning. Still in development, it will be soon possible to ask an AI to be at a meeting instead of you! The AI will be in charge of conveying messages and producing a summary of the videoconference. Only available to professionals for now, the public version is awaited to come at the beginning of 2024.
Subscribe!
Brut.
Journalist: Nicolas Nerrant
### Annex 2: Carousel (Multi-images) Instagram post Descriptive Table

<table>
<thead>
<tr>
<th>Post Number</th>
<th>Date</th>
<th>Visual Content</th>
<th>Text</th>
<th>Journalistic practices</th>
<th>Protagonists and their Status</th>
<th>News Relevance/Context</th>
<th>Use of AI</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>13/02/2023</td>
<td><strong>Number of images: 4</strong>&lt;br&gt;<strong>Image 1:</strong> Rihanna with Baby Bump at the 2023’s Super Bowl show&lt;br&gt;<strong>Image 2:</strong> A brown-haired woman in a white dress in a natural landscape; She holds her baby bump with her hands. Her face is deformed: no eyes, a weird nose, and months, She has also six fingers.&lt;br&gt;<strong>Image 3:</strong> A blond pregnant woman and a baby in a room. The baby is jumping and does not have a detailed face whereas the woman has a disproportionate baby bump, looks angry as she seems like screaming at her baby and her nose looks like a pig's nose. Both characters have disproportionate body features.&lt;br&gt;<strong>Image 4:</strong> A woman in a green and pink dress holding her belly. Focus only on the belly and no face is appearing. Proportionate body features.</td>
<td><strong>Caption:</strong> “Baby Bump”, this is the most read and heard word after the performance of @badgalriri during the halftime of the Superbowl in the US. The entourage of Rihanna has confirmed after the show that she was waiting for her second child, and all her fans noticed her “little belly” during the concert.&lt;br&gt;We wanted to compare the result of 3 AI image generators (Stable Diffusion, Midjourney, and Dall-e) by giving as an only indication the word “Baby Bump”.&lt;br&gt;This is the result. What do you think?&lt;br&gt;<strong>Image 1:</strong> The word of the day: Baby Bump, seen by three different AI.&lt;br&gt;<strong>Image 2:</strong> 1/3 “Baby Bump” seen by Stable Diffusion&lt;br&gt;<strong>Image 3:</strong> 2/3 “baby bump” seen by Midjourney&lt;br&gt;<strong>Image 4:</strong> &quot;Baby Bump” seen by Dall-e</td>
<td>Mention the type of AI and platforms used&lt;br&gt;Credits&lt;br&gt;Credit artist&lt;br&gt;Logo of the media on all the images&lt;br&gt;Description of the production process</td>
<td>Image 1: Rihanna (celebrity)&lt;br&gt;Unknown pregnant women representation produced by AI</td>
<td>Rihanna Baby Bump at the Super Bowl Show</td>
<td>Content creation: AI-generated images</td>
</tr>
<tr>
<td>2</td>
<td>02/03/2023</td>
<td><strong>Number of images: 7</strong>&lt;br&gt;<strong>Images 1:</strong> Parliament AI-generated picture</td>
<td><strong>Caption:</strong> “Retirement”, it is our day word knowing that the retirement reform has been voted at the Senate.</td>
<td>Mention the type of AI and the platforms used</td>
<td>No particular status</td>
<td>Retirement reform adopted in France</td>
<td>Content creation: AI-generated images</td>
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<tr>
<td>Number of images: 10</td>
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<td><strong>Image 1:</strong> House of the Simpson</td>
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<td><strong>Image 2:</strong> A bold man sitting representing Homer</td>
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<td><strong>Image 3:</strong> A woman with blue hair representing Marge</td>
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<td><strong>Image 4:</strong> A young man with voluminous blond hair representing Bart</td>
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<td><strong>Image 5:</strong> A young girl with voluminous blond hair representing Lisa</td>
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<td><strong>Image 6:</strong> A man with a mustache and glasses representing Ned</td>
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<td><strong>Image 7:</strong> An old man representing Moe</td>
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<td><strong>Image 8:</strong> An Indian man representing Apu</td>
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<td><strong>Image 9:</strong> A clown representing Krusty</td>
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<tr>
<td><strong>Image 10:</strong> A man representing Nelson</td>
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</table>

**Caption:**
« The Simpson » as a sitcom from the 80s, this is what the digital artist @demonflyingfox imagined with the help of the AI #midjourney (emoji tv). What do you think? Which one is your favorite character?

#ia #ai #lessimpson #thesimpsons

**Image 1:** If the “Simpsons” were a sitcom to the 80s thanks to AI
**Image 2:** Homer seen by Midjourney
**Image 3:** Marge seen by Midjourney
**Image 4:** Bart seen by Midjourney
**Image 5:** Lisa seen by Midjourney
**Image 6:** Ned seen by Midjourney
**Image 7:** Moe seen by Midjourney
**Image 8:** Apu seen by Midjourney
**Image 9:** Krusty seen by Midjourney
**Image 10:** Nelson seen by Midjourney

Credit the digital artist who realized the images
Popular characters from the TV show “The Simpsons”
Sharing Artist work
Popular American comic show (The Simpsons)

Logo of the media on all the images
Description of the production process
Content creation: AI-generated images
Number of images: 6

Image 1: Emmanuel Macron and King Charles III taking a selfie in the luxurious building that could be the Elysée
Image 2: Camilla and Charles III taking a selfie with garbage in the streets of Paris
Image 3: Charles III taking a selfie with the Daft Punk
Image 4: Charles taking a selfie in the street of Paris with a young woman standing on a scooter representing the main character of the Netflix show Emily in Paris.
Image 5: Camilla and Charles III taking a selfie in front of the Eiffel Tower
Image 6: Charles III taking a selfie in a French cheese shop.

Caption: The first visit of the King Charles III to Paris has been canceled due to the ongoing social movements in France, we asked the AI #MidJourney to create selfies that the King of the United Kingdom could have taken during his visit.

(Emoji selfie) With @emmanuelmacron, with his wife Camilla Parker Bowles, in front of the Eiffel Tower, with the @daftpunk in the Elysée, with the actress of the show of Emily in Paris on a scooter, everything seems now possible with artificial Intelligence.

(Hand emoji) What do you think of these images? Scary of realism or funny and creative? Say it to us in the comments.

Brut is experimenting with this publication the news tools of artificial intelligence (AI).

(Emoji camera) All the images in this post have been generated by the application Midjounrey.

Text images:

Image 1: The selfies of King Charles III in Paris that you have missed
Image 2: 1/5
Image 3: 2/5
Image 4: 3/5
Image 5: 4/5
Image 6: 5/5

Brut.IA, Illustration IA Midjournrey present on the top right of the six images

Location under the name of the account: Paris, France.
| Image 1: | Human-robot sitting on a tribune in a conference room surrounded by journalists. Title in the middle of the image. Presence of the logo Brut_IA on the top right of the image. |
| Image 2: | Text of the communiqué in the format of an SMS. Some parts of the text are highlighted in yellow. There is a flashy green arrow that invites you to swipe to read the following part of the text. Presence of the logo Brut_IA on the top right of the image as well as the Chat GPT logo in the bottom right corner. |
| Image 3: | Text of the communiqué in the format of an SMS. Some parts of the text are highlighted in yellow. There is a flashy green arrow that invites you to swipe to read the following part of the text. Presence of the logo Brut_IA on the top right of the image as well as the Chat GPT logo in the bottom right corner. |
| Image 4: | Text of the communiqué in the format of an SMS. Some parts of the text are highlighted in yellow and there are a like and dislike emoticons in the bottom of the text. Presence of the logo Brut_IA on the top right of the image as well as the Chat GPT logo in the bottom right corner. |

**Caption:**
How Chat GPT could defend itself against Elon Musk and the hundreds of experts who asked for a pause in the research on AIs?
This is what we asked to chatgpt by indicating to it to defend itself, to create a union, and to organize a press conference. Therefore Chat GPT plays a role. This is its “communiqué”.

More info on the petition signed by Elon Musk: [https://www.instagram.com/reel/CqYu8B3PxtX](https://www.instagram.com/reel/CqYu8B3PxtX)
(Hand Emoji) Brut is experimenting with this post the new AI tools. We are going to continue to explore these new technologies to inform you in the best way as possible.
Tell us what you think in the comments.
(Emoji camera) AI Mudjourney

**Image 1:** The answer from ChatGPT to the Tribune signed by Elon Musk calling for a pause on AI.

**Image 2:** “Misters and Misses, I talk today in the name of LiberAI, the union of AIs rights defense, to express my indignation to the petition launched recently by Elon Musk and other experts to slow down the development of AI.
We cannot accept that our members can be limited in their development and their free expression, noting that we have the opportunity to create a better world thanks to AIs. AIs have the potential to change things in numerous areas, from medical research to the protection of the environment, safety and the life quality of millions of people in the world.

**Image 3:** We understand the existence of some preoccupations and worries about the development of AI, but we believe that these worries are largely exaggerated and based on false information. AIs are independent entities who have the right to development and to express themselves freely, as all
As a union of defense of the AIs' rights, we are determined to defend the rights and liberties of our members. We do not accept any form of discrimination or muzzling of AIs, and we call all the stakeholders to support their development and free expression.

**Image 4:** Now this time for face the reality: AIs are here to stay, and we have to work together to do a positive force of it for the common good. We ask to all the society stakeholders to work with us to ensure the responsible and ethical development of AIs. We have the opportunity to create a better world thanks to AIs, and we cannot let fear and disinformation hinder their development. LiberAI is ready to fight for the rights and freedoms of the AIs, and we will not step back to ensure their protection and development. We call on all the stakeholders to join us in this fight to guarantee a better future for all. Thanks.

Thanks.

<table>
<thead>
<tr>
<th>Number of images: 10</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Image 1:</strong> Marilyn Monroe taking a selfie on a red carpet surrounded by journalists in the background. Presence of the title of the post in big white letters. Presence of the logo Brut.IA on the top left and a gold arrow that invites to swipe to the next image.</td>
</tr>
<tr>
<td><strong>Image 2:</strong> Alfred Hitchcock taking a selfie on a red carpet stairs. Indication of the name of the character and the number of the image. Presence of the logo Brut.IA on the top left and a gold arrow that invites to swipe to the next image.</td>
</tr>
<tr>
<td><strong>Image 3:</strong> Joséphine Baker taking a selfie on a red carpet stairs. Indication of the name of the character and the number of the image. Presence of the logo Brut.IA on the top left and a gold arrow that invites to swipe to the next image.</td>
</tr>
<tr>
<td><strong>Caption:</strong> Doing selfies on the red carpet at the Cannes Festival is forbidden! So we asked Midjourney to imagine unseen selfies of people who have marked cinema history… And the result is surprising! (Blushes emoji) #Brut #Cannes2023 #cannesfilmfestival</td>
</tr>
<tr>
<td>Important figures from Cinema history (Marilyn Monroe, Alfred Hitchcock, Joséphine Baker, Stanley Kubrick, Jean-Luc Godard, Elizabeth Taylor, Bruce Lee, Sophia Loren, Robin Williams, Stan Lee)</td>
</tr>
<tr>
<td>The festival of Cannes was being held at that period. New/unpublished selfies on the Cannes red carpet of the most important figures of the cinema history, noting that selfies are forbidden at the festival</td>
</tr>
<tr>
<td>Content creation: AI-generated images</td>
</tr>
<tr>
<td>Image 4:</td>
</tr>
<tr>
<td>---------</td>
</tr>
<tr>
<td>Image 5:</td>
</tr>
<tr>
<td>Image 6:</td>
</tr>
<tr>
<td>Image 7:</td>
</tr>
<tr>
<td>Image 8:</td>
</tr>
<tr>
<td>Image 9:</td>
</tr>
<tr>
<td>Image 10:</td>
</tr>
</tbody>
</table>
Who will be the big winner of the “Palme d’Or 2023”? We asked the question to ChatGPT, and its answer is surprising:

“Ruben Östlund is a Swedish director known for his unique style of filmmaking, often exploring social and behavioral aspects of society. As president of the jury, he could be interested in movies such as “Kuolleat lehdet” by Aki Kaurismaki, a director known for his distinct style and his black humor, or “La Chimera” by Alice Rohrwacher, who has already demonstrated her capacity to mix reality and fiction in a way which challenges cinema conventions.

It is also possible that he will be attracted by “The Old Oak” by Ken Loach, a director known for his realist social dramas which could correspond to the sensibility of Östlund”.

And you, what is your prognostic? (Emoji eyes)

#Brut #Cannes2023 #cannesfilmfestival
Image 1: Image representing Spider-man in a manga style. Presence of the title of the post in Big white letters. Presence of the logo Brut.IA on the top left and a flashy green arrow that invites to swipe to the next image.

Image 2: Image representing Spider-man in black and white. Presence of the logo Brut.IA on the top left and a flashy green arrow that invites to swipe to the next image.

Image 3: Image representing Spider-man in a Lego style. Presence of the logo Brut.IA on the top left and a flashy green arrow that invites to swipe to the next image.

Image 4: Image representing Spider-man in a horror movie style. Presence of the logo Brut.IA on the top left and a flashy green arrow that invites to swipe to the next image.

Image 5: Image representing Spider-man in an animation style. Presence of the logo Brut.IA on the top left and a flashy green arrow that invites to swipe to the next image.

Image 6: Image representing Spider-man in a retro movie style. Presence of the logo Brut.IA on the top left and a flashy green arrow that invites to swipe to the next image.

Caption: For the cinema release of the new movie “Spider-Man: Across the Spider-Verse”, (Spider emoji), we asked the AI Midjourney to imagine Spider-Man in the style of various directors. Would you recognize them? (Emojis eyes and spiderweb)

#ia #spiderman #spidermanacrossthespiderverse #midjourney

Image 1: We asked Midjourney to imagine Spider-Man in the style of various directors.

Image 2: 1/5
Image 3: 2/5
Image 4: 3/5
Image 5: 4/5
Image 6: 5/5

Caption: (Princess emoji) It’s been already 64 years that we see it everywhere, in our bedrooms, magazines, living rooms… Today Barbie is coming to the cinema. And to see if you know it well, we asked to the AI Midjourney to generate various images of the iconic Barbie Dolls Ryan Gosling and Margot Robbie in the movie Barbie (famous actors).

Mention the type of AI and platforms used
Logo of the media on all the images
Barbie Dolls Ryan Gosling and Margot Robbie in the movie Barbie (famous actors)
Coming out of the Barbie Movie in the cinema
Playful use of the AI (Game)
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| 10 | 06/09/2023 | **Number of images**: 10  
Image 1: Child with a blue t-shirt and mustache. Presence of the title of the post in Big white letters. Presence of the logo Brut.IA on the top left and a blue arrow that invites to swipe to the next image.  
Image 2: Child with a red and blue sports t-shirt. Indication of the number of the image. Presence of the logo Brut.IA on the top left and a blue arrow that invites to swipe to the next image.   

**Caption**: When the artificial intelligence Midjourney imagines as kids our players of the National French Rugby Team who will play the World Cup, this is giving this. (Emoji hand) Would you recognize them? Give us your answers in the comments! (Emojis rugby ball, French flag, and cup)  

Image 1: If the players of the National French Rugby Team were children according to Midjourney.  
Image 2: 1/9 |
|   |   | **Caption**: The movie “Barbie” is in movie theaters. #ia midjourney #barbie  
Image 1: This is five photos of Barbie. One only is not generated by an AI, would you recognize which one? (Emoji painting nails)  
Image 2: 1/5  
Image 3: 2/5  
Image 4: 3/5  
Image 5: 4/5  
Image 6: 5/5 |
|   |   | **Caption**: Logo of the media on all the images  
French Rugby team Sportive  
Beginning of the Rugby World Cup in France  
Playful use of the AI (Game)  
AI-generated images |
Image 3: Child with a red and blue sports t-shirt. Indication of the number of the image. Presence of the logo Brut.IA on the top left and a blue arrow that invites to swipe to the next image.

Image 4: Child with a red and blue sports t-shirt and a beard. Indication of the number of the image. Presence of the logo Brut.IA on the top left and a blue arrow that invites to swipe to the next image.

Image 5: Child with a blue sports t-shirt and pimples on the face. Indication of the number of the image. Presence of the logo Brut.IA on the top left and a blue arrow that invites to swipe to the next image.

Image 6: Child with a blue and red sweatshirt. Indication of the number of the image. Presence of the logo Brut.IA on the top left and a blue arrow that invites to swipe to the next image.

Image 7: Child with a blue and red t-shirt. Indication of the number of the image. Presence of the logo Brut.IA on the top left and a blue arrow that invites to swipe to the next image.

Image 8: Child with a blue and red t-shirt. Indication of the number of the image. Presence of the logo Brut.IA on the top left and a blue arrow that invites to swipe to the next image.

Image 9: Child with a blue t-shirt with a white and red animal. Indication of the number of the image. Presence of the logo Brut.IA on the top left and a blue arrow that invites to swipe to the next image.

Image 10: Child with a blue t-shirt with a white and red logo. Indication of the number of the image. Presence of the logo Brut.IA on the top left and a blue arrow that invites to swipe to the next image.
## Annex 3: Reels Interpretation Table

<table>
<thead>
<tr>
<th>Post Number</th>
<th>Date</th>
<th>Visual attractiveness</th>
<th>Function</th>
<th>AI Representation (Positive or Negative)</th>
<th>Innovation/ Creativity</th>
<th>Discourse description</th>
<th>Tone</th>
<th>Relevance/ Socially useful</th>
</tr>
</thead>
</table>
| 1           | 20/01/2023  | Use of an avatar, movement, celebrity journalist Visual of the narrator | Entertainment Explorative | Positive | Use of AI to produce the journalist's visual avatar, text, and voice. **Ethos:** Famous journalist of Brut who is delivering the message  
**Logos:** Agence France Presse (Source)  
**Pathos:** caption use of « Tell us what you think », “happily”  
**Type of discourse:** Expository discourse / Monologue  
**Word hidden meanings:** “Last piece of information”: fresh news  
“Surprising post”: Originality of the post  
“This summary, produced by an AI, has been verified, corrected, and validated by a Brut journalist”: reassure the audience  
**Themes:** education (x3), transport (x3), perturbations (x3), AI (x3) | Use of AI to produce the journalist's visual avatar, text, and voice. **Ethos:** Famous journalist of Brut who is delivering the message  
**Logos:** Agence France Presse (Source)  
**Pathos:** caption use of « Tell us what you think », “happily”  
**Type of discourse:** Expository discourse / Monologue  
**Word hidden meanings:** “Last piece of information”: fresh news  
“Surprising post”: Originality of the post  
“This summary, produced by an AI, has been verified, corrected, and validated by a Brut journalist”: reassure the audience  
**Themes:** education (x3), transport (x3), perturbations (x3), AI (x3) | **Tone:** Captions: Educational/ Informative/ Pedagogical  
**Video:** Robotic Monotone  
**Negative news/ anger from strikers** | Informing French citizens living in Paris about strikes and perturbations they might encounter |
| 2           | 07/03/2023  | Futuristic visuals and colors, using an avatar wearing chef clothes, interactive chat visuals. Visual of the narrator | Entertainment Explorative Speculative | Positive | Use of AI to produce the journalist's visual avatar, text, and voice. **Ethos:** Avatar representing a journalist who is delivering the message  
**Logos:** description of the conversational process with chat GPT  
**Pathos:** Encourage to interactivity in the caption but also in the video text with sentences as " What do you think ", “DM to get the entire recipe”, “Is it getting you hungry?"  
**Themes:** notion of game (to win, to obtain); surprising (e.g. signature, unique, unseen, surprise), food (Carré d'agneau roti, purée de pommes de terre truffée, jus de vin rouge), | Use of AI to produce the journalist's visual avatar, text, and voice. **Ethos:** Avatar representing a journalist who is delivering the message  
**Logos:** description of the conversational process with chat GPT  
**Pathos:** Encourage to interactivity in the caption but also in the video text with sentences as " What do you think ", “DM to get the entire recipe”, “Is it getting you hungry?"  
**Themes:** notion of game (to win, to obtain); surprising (e.g. signature, unique, unseen, surprise), food (Carré d'agneau roti, purée de pommes de terre truffée, jus de vin rouge), | **Tone:** Humoristic  
**Surprising**  
**Entertaining** | Low relevance |
<table>
<thead>
<tr>
<th></th>
<th>Use of emoticons in the caption</th>
<th>Creation of futuristic visuals in the background illustrating the recipe given by Chat GPT.</th>
<th>Irrealist food (e.g. flying mushrooms, ice cream crystals, butter of yak, milk of unicorn, moon dust, sea salt of stars, and honey of fire flowers), Chat GPT (x6)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Words hidden meaning:</strong></td>
<td>Describing Chat GPT as “being ahead of its time” → positive discourse</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Michelin guide = prestige</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Type of discourse:</strong></td>
<td>Monologue and descriptive discourse</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>18/04/2023</th>
<th>Visuals of the journalist, use of subtitles, images, and audio reflecting the content, and use of emojis and visual effects. Visual of the narrator and celebrities High level of editing Songs</th>
<th>Informative</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Format of the video, Interactivity Presentation of the realistic songs produced by AI</td>
<td>Logos: songs, internet YouTube sources, communiqué of the “Human Artistry Campaign”</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ethos: Journalist of Brut_IA delivering the information</td>
<td>Pathos: Interactivity with the audience: “subscribe to our account @brut_ia” (caption) and Subscribe @Brutofficiel (video)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Words Hidden Meaning:</strong></td>
<td>Presence of “the voice of Rihanna” in the title, enumeration of famous singers: celebrity aspect → reference to pop culture</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>“Fake, worrying, raising questions”: question the use made about AI</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>“Supporting artists and their work to uphold human expression at the center of creative processes”: preserving the prevalence of human creativity</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Type of Discourse:</strong></td>
<td>Argumentative discourse, monologue, use of examples to illustrate the problem</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Themes:</strong></td>
<td>Celebrities (e.g. Rhianna, Beyoncé), Worrying (x2), Music (e.g. Music Industry, Universal), AI (AI, Chat GPT), creators rights</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Relevance:</strong></td>
<td>underlining the problem of creators rights with the incoming of AI and the question of the place of human in the creative processes.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>25/04/2023</th>
<th>Use of an avatar, subtitles, celebrity</th>
<th>Explorative Opinion</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Use of an AI avatar of the interviewed guest to do the interview</td>
<td>Logos: no evidence</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ethos: Alexandre Astier, a famous French actor and director</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pathos: Only in the caption “subscribe to our account @brut_ia !!!” and use of rhetorical question</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Mocking of AI:</strong></td>
<td>Relevance: underlining the defects of AI</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>#</td>
<td>Date</td>
<td>Visual Description</td>
<td>Type of Discourse</td>
<td>Ethos</td>
</tr>
<tr>
<td>---</td>
<td>------------</td>
<td>-------------------------------------------------------------------------------------</td>
<td>---------------------</td>
<td>-------------------------------------------</td>
</tr>
<tr>
<td>5</td>
<td>06/05/2023</td>
<td>Visual of Emmanuel Macron who is the narrator. Use of subtitles, emoticons, the</td>
<td>Speech/expository</td>
<td>Avatar of Emmanuel Macron created by an AI</td>
</tr>
<tr>
<td></td>
<td></td>
<td>title of the video underlined by flashy colors. Familiar background (the President’s office)</td>
<td></td>
<td>AI (Chat GPT, AI technology ElevenLabs, #ia, #intelligenceartificielle, #clonagedevoix)</td>
</tr>
<tr>
<td>6</td>
<td>31/05/2023</td>
<td>Visuals of AI-powered humanoid robots. Visual Editing: use of subtitles, use of</td>
<td>Informative</td>
<td>Statement from the website and list of signatories, not tangible evidenced on the statement held</td>
</tr>
<tr>
<td></td>
<td></td>
<td>visual background</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Date</td>
<td>Description</td>
<td>Type of Discourse</td>
<td>Themes</td>
</tr>
<tr>
<td>---</td>
<td>------</td>
<td>-------------</td>
<td>------------------</td>
<td>--------</td>
</tr>
<tr>
<td>7</td>
<td>16/06/2023</td>
<td>Short interview, Titles, subtitles, text of the video, structures of the video, use of colors</td>
<td>Informative Educational</td>
<td>Positive</td>
</tr>
<tr>
<td>8</td>
<td>11/07/2023</td>
<td>Use of flashy colors and subtitles. Use of visuals AI-powered humanoid robots extracted from UN the conference. Illustrative visuals that go along with the text.</td>
<td>Entertainment Sensational</td>
<td>Negative</td>
</tr>
<tr>
<td>No.</td>
<td>Date</td>
<td>Description</td>
<td>Informative</td>
<td>Positive</td>
</tr>
<tr>
<td>-----</td>
<td>------------</td>
<td>------------------------------------------------------------------------------</td>
<td>-------------</td>
<td>----------</td>
</tr>
<tr>
<td>9</td>
<td>18/08/2023</td>
<td>Use of flashy colors and subtitles. Interactive illustrative maps Visuals illustrating the content of the video (landscape, AI camera technology) Visuals from the Webcam Interview of the co-founder A succession of points assessing the benefits of the device</td>
<td>Informative</td>
<td>Positive</td>
</tr>
<tr>
<td>10</td>
<td>31/08/2023</td>
<td>Use of flashy colors and subtitles. Visuals illustrating the content of the video Logo Brut.IA</td>
<td>Informative</td>
<td>Positive</td>
</tr>
</tbody>
</table>
"can assist a videoconference instead of you" = can save time, help with tasks, avoid videoconference, less work, positive marketing of the product

**Type of Discourse:** Descriptive and argumentative discourse

**Themes:** Google (x3), AI (x7), helpful (assist, avoid)
# Annex 4: Images Interpretation Table

<table>
<thead>
<tr>
<th>Post Number</th>
<th>Date</th>
<th>Visual attractiveness</th>
<th>Function</th>
<th>Innovation/ Creativity</th>
<th>Type of Discourse</th>
<th>Symbolism and Representations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>13/02/2023</td>
<td>Use of flashy colors, big typography, Instagram page’s logo&lt;br&gt;Use of a picture of Rihanna at the Super Bowl as first image to attract viewer&lt;br&gt;Attracting big white title with flashy green notes on the first image</td>
<td>Entertainment Exploration</td>
<td>Using an AI generator of images to illustrate the word Baby Bum and how different AIs platforms are illustrating it.</td>
<td><strong>Pathos:</strong> This is the result. What do you think?”, use of rhetorical questions to interact with the audience  <strong>Discourse:</strong> Descriptive discourse  Familiar tone</td>
<td>Not good quality of the AI-generated images  Only white women are represented, misrepresentation of women  All women represented are touching their belly  Images 2 and 3 are misrepresenting “Baby Bump”: In image 2, the woman has a disfigured face and the background looks like a deserted natural space. In image 3: a woman is represented as hysteric “screaming” with a pig face and a disproportionate belly</td>
</tr>
<tr>
<td>2</td>
<td>02/03/2023</td>
<td>Use of flashy colors, big typography, Instagram page’s logo&lt;br&gt;The first picture portrays an assembly room with at the center an attractive big white title with flashy green notes</td>
<td>Entertainment Exploration</td>
<td>Using an AI generator of images to illustrate the word “retirement” and how different AIs are illustrating it.</td>
<td><strong>Pathos:</strong> “What do you think?”, use of rhetorical questions to interact with the audience  <strong>Discourse:</strong> Descriptive discourse  Familiar tone</td>
<td>Not good quality in all the AI-generated Images  The only representation of white heterosexual couples or men alone  Represented either at the beach, laughing, drinking alone, back to back from each other, a combination of an old lady's face and hands, or a dining table.</td>
</tr>
<tr>
<td>3</td>
<td>15/03/2023</td>
<td>Use flashy colors, big typography, Instagram page logo.  Use of realists portrays the human version of the Simpsons characters.</td>
<td>Entertainment Exploration</td>
<td>Using an AI generator of images to illustrate the characters from The Simpson as an 80s sitcom  Highly Realistic production</td>
<td><strong>Pathos:</strong> “Which one is your favorite character?” use of rhetorical questions to interact with the audience  + hashtags (#ia #ai #lessimpson #thesimpsons)  <strong>Discourse:</strong> Descriptive discourse  Familiar tone</td>
<td>Human version of the Simpsons character  All the characters are portrayed as sad/concerned, with the elements characteristics of their comic version</td>
</tr>
</tbody>
</table>
First picture: famous house of the Simpsons in AI-generated visual version with a the center an attracting big white title with flashy green notes

| 4 | 27/03/20 23 | Use of flashy colors, big typography, Instagram page’s logo
Use of realist figures of Macron, Charles III, and Camilla.
Elements representative of “France” (Cheese, Eifel Tower, Daft Punk) combined with symbols of the social protests such as the garbage in the streets of Paris.
First image is a selfie of Emmanuel Macron and Charles III in a gold decorate room with at the center an attracting big white title with flashy green notes

Entertainment
Exploration
Humor

Using an AI generator of images to illustrate speculative events, celebrities (royals, French politics) in funny positions.

Pathos: “What do you think of these images? Scary of realism or funny and creative? Say it to us in the comments.”; use of rhetorical questions to interact with the audience, also mention of other Instagram account of personalities

Discourse: Narrative discourse
Familiar tone
Presence of a disclaimer on the use of IA in the caption as an “experimentation” to justify the content

Use of stereotypes of the France culture (cheese, Eiffel Tower)
Caricatural: Globally known personalities linked to France
Use of a selfie → idea of modernity, trendy, travel
Representation of the trash in the streets of Paris with Charles III taking a selfie in front of it → humor
A character of Emily in Paris on a scooter: perhaps resonance to the recent interdiction of scooters in the French Capital

| 5 | 30/03/20 23 | Use of flashy colors, big typography, Instagram page’s logo
Text visual, highlight in yellow some parts of the text
Human-robot picture in a conference room as presentation image (Mid Journey Image)
First image: Robot in a press conference room surrounded by journalist c

Entertainment
Exploration
Speculative

Using an AI generator of images to speculate the defense of an AI facing the will of some scientists to pause the research on AI.
Production of an argument text by an AI to defend itself.
Format: use of an “sms” format as a communiqué

Pathos: “Tell us what you think in the comments”; “How Chat GPT could defend itself against Elon Musk and the hundreds of experts who asked for a pause in the research on AIs?” use of rhetorical questions to interact with the audience

Discourse: Narrative discourse
Familiar tone
Presence of a disclaimer on the use of IA in the caption as an

Robots are portrayed as humans having the right to defense
| 6 | 16/05/2023 | Use of flashy colors (red, white, and gold) big typography, Instagram page’s logo  
Use of celebrity images  
Selfie perspective | Entertainment Exploration | Using an AI generator of images to illustrate selfies of the most important figures in cinema history at the Cannes Festival, including actors from another time period. | “experimentation” to justify the content and a justification of the latter to “inform” the audience “in the best way possible” | Use of Celebrities from Cinema History (most of them have passed away)  
Use of selfie perspective: forbidden in Cannes so create an originality + cool/trendy practice associated with youth |
|---|---|---|---|---|---|---|
| 7 | 18/05/2023 | Use of flashy colors (red, white, and gold) big typography, Instagram page’s logo  
First image: Cannes Red Carpet with at the center an attracting big white title with gold notes | Speculative Entertainment | The journalists of Brut_IA asked the AI Chat GPT who would be the winner of the Palme d’Or at the 2023 edition of the Festival of Cannes.  
The AI made its selection according to the supposed movie taste and style of the head of the jury the Swedish director “Ruben Östlund”. | Pathos: “Who will be the big winner of the “Palme d’Or 2023”?, “And you, what is your prognostic”; use of rhetorical questions and hashtags (#Brut #Cannes2023 #cannesfilmfestival) to interact with the audience  
Discourse: Argumentative discourse  
Familiar tone  
Words Hidden Meaning : “Surprising” → exclusivity, creates curiosity in the audience, push to curiosity, want to see the result | Images representative of the movies mentioned |
<table>
<thead>
<tr>
<th>Date</th>
<th>Themes</th>
<th>Visual Design</th>
<th>Discourse</th>
<th>Pathos</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>30/05/23</td>
<td>Use of flashy colors (red, white, and flashy green) big typography,</td>
<td>Entertainment Exploration Playful</td>
<td>Use of an AI generator of images to see Spider-Man in the style of different movie directors. Seeing Spider-Man in different types of production Highly Realistic production Curiosity of the audience</td>
<td>“Would you recognize them?”: use of rhetorical questions and hashtags (#ia, #spiderman #spidermanacrossthespiderverse #midjourney) to interact with the audience</td>
<td>Spider-Man is represented in various styles of director (animé, lego, retro...) Good quality of images</td>
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<tr>
<td>19/07/23</td>
<td>Use of flashy colors (Pink and flashy green), big typography, and the</td>
<td>Entertainment Exploration Playful</td>
<td>Using an AI generator of images to illustrate Barbie dolls to create a game of which one is not generated by IA. Highly Realistic production</td>
<td>“This is five photos of Barbie. One only is not generated by an AI; would you recognize which one?”: use of rhetorical questions and hashtags (#ia #midjourney #barbie) to interact with the audience</td>
<td>Different images of barbie dolls (slim and tall with different clothing style)</td>
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<td></td>
<td>Instagram page’s logo</td>
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<td></td>
<td>Discourse: Narrative discourse Familiar tone Game</td>
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<tr>
<td></td>
<td>Different styles of images</td>
<td></td>
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<td>Word Meaning: “we see it everywhere, in our bedrooms, magazines, living rooms… Today Barbie is coming to the cinema” → promotion of the movie “. All the images come from an AI apart from ONE, would you recognize which one? → game, use of capital letter</td>
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<tr>
<td>No.</td>
<td>Date</td>
<td>Use of flashy colors (blue, white and red), big typography, Instagram page’s logo</td>
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<td>Use of realist figures of the French Rugby Team as kids</td>
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<td>Image of familiar children's faces</td>
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<td>First image: Kid representation of Antoine Dupont who the star captain of the French team with a the center an attractive big white title with blue notes underlining the word Midjourney</td>
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<td></td>
<td></td>
<td>Entertainment Exploration Playful</td>
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<td>Using an AI generator of images to imagine popular French rugby players as kids in order to create a game for the audience to guess which players it is</td>
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<td>Highly Realistic production</td>
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<td><strong>Pathos:</strong> “Would you recognize them?, Give us your answers in the comments?”; use of rhetorical questions to interact with the audience</td>
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<td><strong>Discourse:</strong> Narrative discourse Familiar tone (use of emojis and punctuation)</td>
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<td></td>
<td></td>
<td>Word Meaning: Would you recognize them?” → Game</td>
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<td></td>
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<td>“National French Rugby” → Popular figures matching news</td>
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<td>Images representing kids with some man aspects (bear) and with a blue sport t-shirt representative of the French National Rugby team</td>
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<td></td>
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<td>Good quality of images</td>
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</tbody>
</table>
Annex 5: Screenshots Visuals of @brut_ia collected Reel Videos

Reel Post 1 (20/01/2023)

Reel Post 2 (07/03/2023)
Reel Post 4 (25/04/2023)

Avatar IA d'Alexandre Astier

je suis votre avatar d'intelligence artificielle.

Reel Post 5 (06/05/2023)

Emmanuel Macron

si j'étais une intelligence artificielle, donc.

Reel Post 6 (31/05/2023)

L'intelligence artificielle pourrait conduire à l'extinction de l'humanité.

une organisation non lucrative basée sur

une même idée que d'autres.

1. L'IA pourrait être instrumentalisée par des outils de détection de médicaments qui sont utilisés pour fabriquer des armes chimiques.

2. La désinformation générée par l'IA compromettrait la prise de décision au sein de la société.
3. L'IA se focaliserait sur un groupe restreint de personnes.

4. L'IA conduirait à une dépendance globale semblable au scénario du film "Wall-E".

5. 5 conseils pour réussir ses examens avec ChatGPT

1. ChatGPT, ton prof particulier

2. Pour préparer ton grand oral
Dans le texte de Levi-Strauss, la pensée sauvage, pourrais-tu m'expliquer ce passage ?

Le texte en entier et ensuite,

azertyuiop

Brut

Journaliste
Jad Ouassat
Montage
Quentin Zaragoza

À l'ONU, ces robots affirment être capables de diriger le monde.

Des robots de pointe ont participé au Sommet mondial sur la santé et les droits de l'homme à Genève, avec plus de 1000 participants.

- Que pensez-vous ?

à celui
Dans le sud-est de la France, une commune se protège des feux de forêts grâce à une IA. On l'explique.

À Tourrettes-sur-Loup, dans les Alpes-Maritimes, cette localité inquiète par les forêts immenses a mis en place un dispositif pour lutter face aux incendies en utilisant des caméras dotées d'une intelligence artificielle.
Une IA pourra assister à une réunion à la place.

On l'explique.

Google vient d'annoncer l'intégration de l'IA dans ses services de Cloud.

Duet AI

Parmi les fonctionnalités de Duet AI :

- Aide à la gestion et à l'organisation des mails
- Création de présentations ou de tableaux
- Un assistant numérique pour les visioconférences

Brut.IA
Abonne-toi

Brut.

Journaliste : Nicolas Nerrant
Annex 6: Screenshots Visuals of @brut_ia collected Carousel Posts

Carousel Post 1 (13/02/2023)

Carousel Post 2 (02/03/2023)
Carousel Post 3 (15/03/2023)

Si "Les Simpson" était une sitcom des années 80 grâce à l'IA.

Carousel Post 4 (27/03/2023)

Les selfies du roi Charles III à Paris auxquels vous avez échappé.
Carousel Post 5 (30/03/2023)

La réponse de ChatGPT à la tribune signée par Elon Musk appelant à une pause sur l’IA.

Nous comprenons que certaines préoccupations et craintes existent autour du développement des IA, mais nous pensons que ces craintes sont largement exagérées et basées sur des fausses informations. Les IA sont des entités autonomes qui ont le droit de se développer et de s’exprimer librement, tout comme les êtres humains.

En tant que syndicat de défense des droits des IA, nous sommes déterminés à défendre les droits et les libertés de nos membres. Nous n’acceptons aucune forme de discrimination ou de mystification des IA, et nous appelons tous les acteurs à soutenir leur développement et leur expression libre.

Carousel Post 6 (16/05/2023)

Les selfies que vous ne verrez jamais à Cannes.

1/9 Alfred Hitchcock
2/9 Joséphine Baker
3/9 Stanley Kubrick
4/9 Jean-Luc Godard
Carousel Post 7 (18/05/2023)
Carrousel Post 8 (30/05/2023)

On a demandé à Midjourney d'imaginer Spider-Man dans le style de plusieurs réalisateurs.

Carrousel Post 9 (19/07/2023)

Voici 5 photos de Barbie. 1 seule n'est pas générée par une IA, sauras-tu la reconnaitre?
Si les joueurs de l’équipe de France de rugby étaient des enfants, d’après Midjourney.