

EBSC6021. DEGREE PROJECT

HUMAN-POWERED STORIES

Component 2

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EXECUTIVE SUMMARY

This degree project explores the relationship between artificial intelligence and human storytelling within contemporary creative industries. It investigates how AI-generated tools influence narrative production and representation, particularly in relation to cultural experiences and lived perspectives. It considers how these challenges impact culturally specific storytelling, including the representation of Black creative voices within AI-assisted production. Through the development of a documentary and a Human- AI storytelling framework, the project examines how technology can support creative process while still prioritising authentic human voices.

The project operates across three interconnected levels: documentary research capturing human perspectives on AI-assisted creativity, the development of a Human-AI Storytelling Framework that structures ethical collaboration between humans and AI tools and the proposal of a certification mark that could communicate this approach within creative industries.

TABLE OF CONTENTS

6	RESEARCH AND CONTEXT
13	OPPORTUNITY IDENTIFIED
15	CREATIVE STRATEGY
18	POSITIONING STATEMENT
19	PRIMARY RESEARCH
30	PRODUCTION PROCESS
35	HUMAN-AI STORYTELLING FRAMEWORK
37	HPS CERTIFICATION
39	SWOT ANALYSIS
40	HPS FRAMEWORK IN PRACTICE
44	CONCLUSION & FUTURE STEPS
46	REFERENCES
49	APPENDICES

RESEARCH & CONTEXT

Section 1





Fig. 1. Coca-Cola Christmas Ad (passerby holding Coca-Cola bottle) (2025)



Fig 2. Google + Team USA (Track runner) (2024)

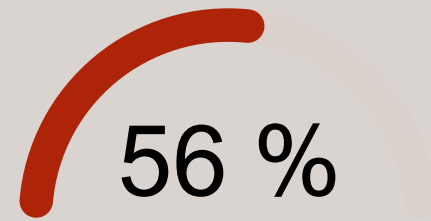


Fig. 3. McDonald's Christmas Ad (carollers) (2025)

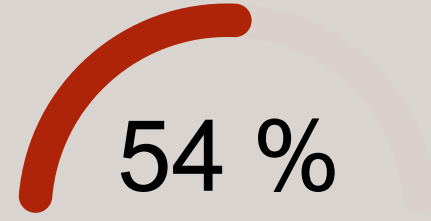
Storytelling in the creative industries has a key role to play when it comes to creating a positive social change as stories can easily, meaningfully, and lastingly create deep connections between audiences and issues (Shah, 2024)

In recent years, AI has increasingly been integrated into creative production processes.

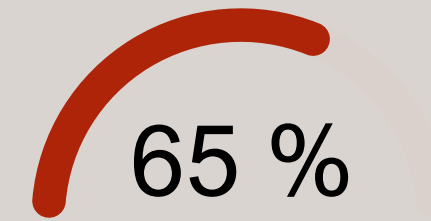
To understand the broader context surrounding the integration of AI within creative industries, this research uses dimensions from STEPIC trend analysis framework used by WGSN that are relevant to this project. Within this framework, the technological growth of AI tools and the cultural demand for authentic human storytelling highlight the tensions explored in this project.



of global brands use AI to tailor customer experiences (Twilio, 2025)



of consumers wish to know when they are engaging with AI rather than a human (Twilio, 2025)



of respondents see AI as a force for driving business efficiency but also fear unintended consequences (Joshi and Jones, 2023)

STEPIC

“In 2027, play will emerge as a strategic pillar of individual and societal wellbeing, helping consumers move beyond feelings of stress or boredom towards joy, inclusion, inspiration and reinvention” (White et al., 2024).

In addition to this, according to Rocca (2025), following forecasts of awe, imagination, glimmers, we will see strategic joy (joy with strategic intention) arise as a key emotion that will define consumer aspirations, needs and behaviours in 2027 and beyond. This responds to prolonged social uncertainty, reflecting a growing desire for play as a tool for self-discovery, connection, inspiration and wellbeing. These shifts suggest an increasing demand for storytelling that feels authentic, engaging and emotionally resonant.

STEPIC

The technological dimension of the STEPIC framework highlights the evolving relationship between humans and artificial intelligence, characterised by what White et al. (2024c) describe as suspicious optimism. While AI offers significant opportunities for efficiency, creativity and innovation, audiences remain cautious about its ethical implications, particularly in relation to trust, authenticity and human agency. Zuboff (2019) This leads to a dual perspective in which AI is both embraced and critically questioned, suggesting that AI should not replace human input but instead function as a supportive tool that enhances the creative process. Burder (2025) shows that consumer scepticism rises when content is AI-generated. This audience response is not culturally neutral. Barnes et al (2024) demonstrate that cultural background shapes how individuals evaluate AI output and that AI systems are neither culturally neutral nor universally experienced in the same way.

STEPIC

This perspective is reinforced by Noble (2018), who argues that algorithms are often perceived as neutral or objective when, in reality, they are shaped by human biases and values. This is further supported by findings from the United Nations Human Rights Council (2024), which highlight how AI systems can produce and amplify existing social inequalities when trained on historically biased data. As a result, a feedback loop is created, where biased inputs generate discriminatory outputs, which are then fed back into the system, reinforcing and intensifying these biases over time. These structural conditions are not incidental. Zuboff (2019) argues that “human experience is claimed as free raw material for translation into behavioural data”, becoming particularly relevant within AI-assisted storytelling, where cultural expressions risk becoming shaped by data-driven optimisation rather than lived experience. Bhabha’s (2012) concept of the “third space” exposes why this matters culturally. Cultural identity is not a fixed dataset but a negotiated process that resists the categorical logic AI depends on.

Together, these perspectives reveal that AI’s limitations in culturally specific storytelling are not technical failures waiting to be solved, but a reflection of whose knowledge systems built these tools in the first place.

STEPIC

Furthermore, the concept of witherwill, highlights the emotional pressures faced by contemporary audiences (White et al., 2024b). There is an increasing expectation for media and creative organisations to provide not only entertainment, but also emotional relief, understanding and a sense of belonging. These societal shifts reinforce the importance of human-centred storytelling because audiences are no longer satisfied with content, instead they seek narratives that reflect diverse perspectives, lived experiences and authentic human voices. This aligns with wider media theory, as Jenkins and Deuze (2008) argue that “consumers are no longer passive audiences but active participants who help to generate and circulate content rather than simply being a market for corporately produced materials.”

(See Appendix A, for Extended Research and Industry Analysis)

OPPORTUNITY IDENTIFIED

Section 1



The research identifies a key opportunity to explore how artificial intelligence can be integrated into storytelling in a way that improves, rather than replaces, human authenticity and emotional connection. While AI offers a significant potential for efficiency and personalisation, concerns surrounding bias, trust and the loss of human creativity demonstrate a gap in how these tools are currently applied within the creative industries. Therefore, there is a need for a structured, human-centred approach that supports creators in using AI ethically and effectively, all while maintaining emotionally resonant and authentic storytelling.



CREATIVE STRATEGY

Section 1



In response to this opportunity, a creative strategy has been developed to position the documentary as a human-centred exploration of AI-assisted storytelling, supported by the Brand Identity Prism (Azoulay and Kapferer, 2003) to communicate its values, purpose and relationship with its users, and audience focused approach.

The target audience consists of creative professionals and media practitioners who are seeking to integrate AI into storytelling in a way that maintains authenticity, emotional engagement and audience trust.

The framework also introduces the concept of a visible certification, similar to models such as B Corp, allowing brands to communicate and verify their commitment to ethical and human centred use of AI within their content. This will allow them to demonstrate that human touch was still the main element in their content.



BRAND PRISM

Physique

A minimal but meaningful visual identity centred around a fingerprint logo, used as a certification badge for creative outputs, symbolising human presence within AI-assisted media

Personality

Reflective, culturally aware, critical and conscious. The brand balances creativity with ethical responsibility

Culture

Grounded in human storytelling, ethical responsibility and cultural acknowledgement, HPS challenges the beliefs of AI being a replacement for creativity and instead of feeding that belief, it promotes a collaboration that preserves lived experience, diversity and emotional depth

Relationship

Focuses on building trust between creators and audiences by offering transparency in AI-assisted content

Reflection

Conscious responsible and culturally aware creators who value authenticity and human essence and seek to keep that human connection within their work

Self- Image

Empowered and confident in using AI as a tool without losing creative control, maintaining sense of ownership, originality, understanding and ethical responsibility over their work

POSITIONING STATEMENT

This project positions the Human-Powered Stories (HPS) framework as a certification model for ethical AI-assisted storytelling enabling creative practitioners and brands to maintain authenticity, cultural integrity and emotional depth while integrating AI into their workflows. Unlike existing approaches that prioritise efficiency and automation, the framework uniquely centres human input, lived experience and cultural specificity as essential components of the creative process.

PRIMARY RESEARCH

Section 1

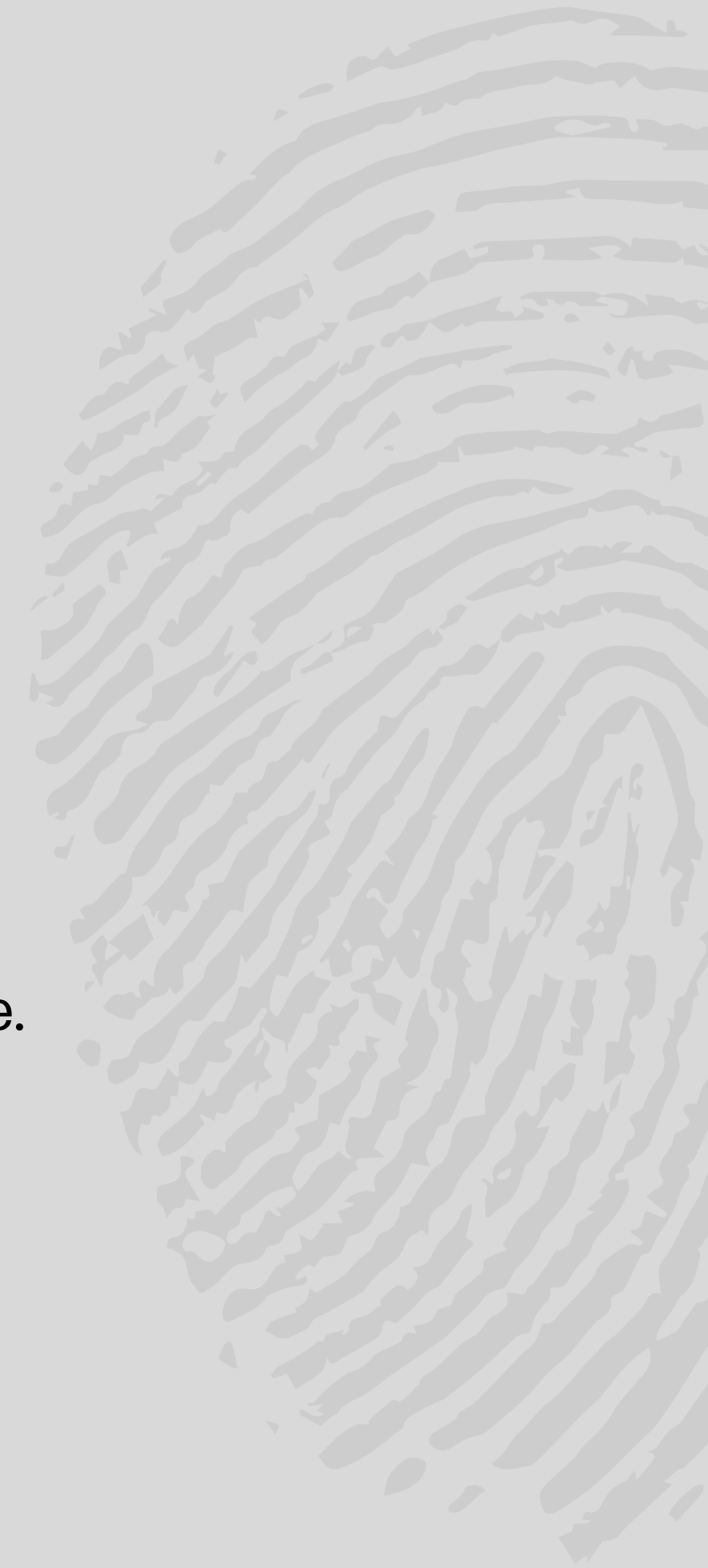


This project is mainly focused on primary research, as the topic is about human experience, emotion, and cultural nuance, which cannot be fully captured through secondary data or quantitative methods.

Two forms of primary research were carried out to support the development of the project. Firstly, semi-structured interviews were conducted with participants to gather personal perspectives and experiences relating to creativity, storytelling and AI within the creative industry. Secondly, audience feedback was collected following the screening of the documentary to evaluate how viewers respond to the themes explored in the film.

This project adopts a qualitative, interview-led research methodology to prioritise lived experience, emotional nuance and cultural context. Semi-structured interviews were chosen to allow participants to articulate identity, creativity and cultural memory in their own words. (See Appendix B.a for interview questions). While questionnaires can be useful for gathering feedback from a broader audience, they often limit depth and nuance. Therefore, interviews were prioritised in the early stages of the research to capture more detailed and reflective insights.

The interview format aligns directly with the project's thematic focus on human storytelling in contrast to AI-generated narratives. By spotlighting voice, embodiment and reflection, the methodology itself becomes part of the argument that human experience cannot be fully captured through automated or data-driven systems.



Participants were selected across a range of creative disciplines, including music artists, a DJ, digital marketers, a content creator, a creative strategist and director, and a creative founder to reflect the diversity of contemporary creative labour, enabling thorough comparison while maintaining thematic coherence.

To support deeper analysis, participants were also categorised based on their role within the cultural and creative economy. These categories included:

- Cultural expression
- Cultural marketing creation
- Cultural translation
- Cultural-economic mediation
- Creative direction and production
- Platform-native cultural production
- Cultural AI mediation

This classification allowed the research to move beyond job titles and instead examine how different forms of cultural labour interact with AI, storytelling and audience engagement within contemporary media environments. (See Appendix B.b for classification and rationale)

This approach also reflects the change identified by (Jenkins and Deuze, 2008) where audiences and creators operate within interconnected cultural and production networks across digital platforms.



Fig. 4 & 5. HPS documentary interviewees (2026)

Documentary link: [Human-Powered Stories \(final version\)mp4.mp4](#)



HUMAN-POWERED STORIES

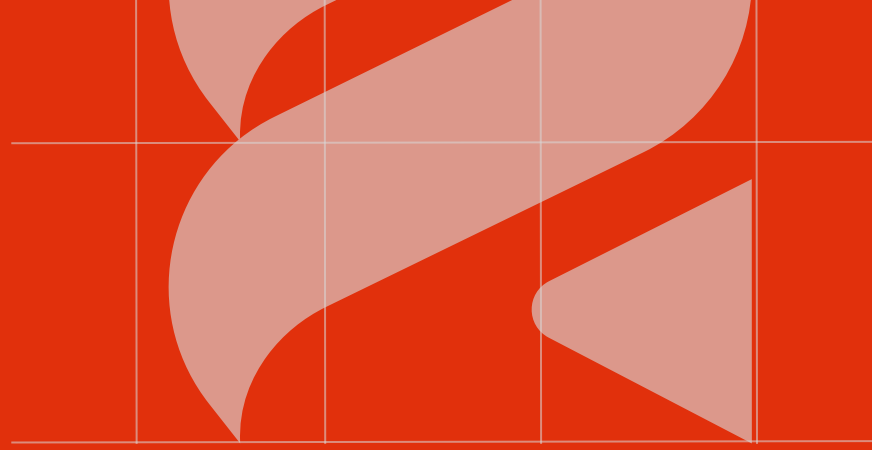
Fig. 6. HPS documentary preview (2026)



Fig. 7, 8 & 9. HPS documentary interviewees (2026)

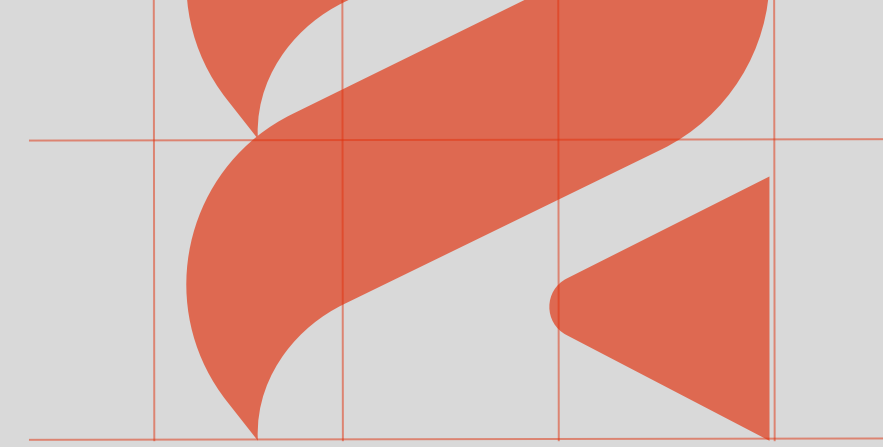
FINDINGS

The findings from the interviews revealed several key themes relating to identity, creativity and the role of AI within storytelling. These insights highlight a tension between the efficiency offered by AI and the irreplaceable value of human experience, emotion and cultural understanding (See Appendix B.e for interview transcription).



AI AS A SUPPORTIVE TOOL RATHER THAN A CREATIVE AUTHORITY

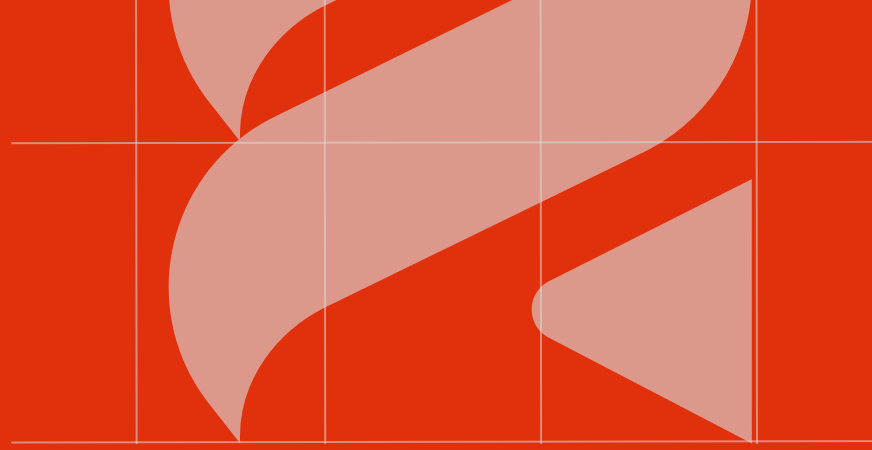
Participants demonstrated generally positive thoughts but a cautious attitude about AI. Many acknowledged its value in improving efficiency, idea generation and accessibility within the creative process. AI was described as “a great tool that helps to cut down the time for a lot of projects” and as a way of “bringing your imagination to life”. However, this acceptance was consistently accompanied by a boundary: AI should support, not replace human creativity. One of the interviewees explicitly said, “It has to be we’re leading it; it’s not controlling us”. This reflects a shared perspective that positions AI as an assistant within the creative process, aligning directly with the project’s “Human-Powered Stories” framework.



THE LACK OF EMOTIONAL DEPTH IN AI-GENERATED NARRATIVES

Participants insisted that while AI may replicate outcomes, it fails to represent the process behind the creative work. One participant noted that AI would “miss the uncertainty along the way”, while another stated that it would “miss the amount of emotion I put into my work”.

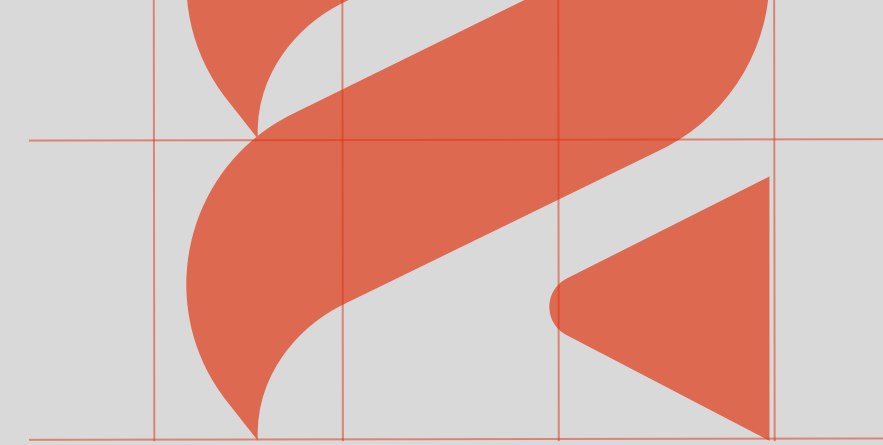
This highlights the difference between output and experience. Human storytelling was repeatedly associated with vulnerability, and personal experience, which are not easily translated into data-driven systems. This supports the argument that emotional depth is a defining characteristic of human-led storytelling and cannot be authentically reproduced by AI.



CULTURAL UNDERSTANDING AS EMBODIED RATHER THAN DATA-DRIVEN

The interviews also revealed strong concerns regarding AI's ability to represent culture. Participants described culture as something that extends beyond visual or textual representation, instead, it is something emotional and sensorial. One participant explained, culture is "a feeling, a smell, a vibe" highlighting its intangible nature.

Additionally, participants identified limitations in AI systems, particularly in relation to biased or incomplete datasets. It was noted that many AI models are trained predominantly on Western data, limiting their ability to represent diverse cultural perspectives accurately. This aligns with wider concerns around algorithmic bias and reinforces the importance of human input within culturally sensitive storytelling.



AI EMPOWERMENT AND CREATIVE RISK

While AI was recognised as a tool that can make creativity more accessible and provide new opportunities, participants also acknowledged its potential risks. On one hand, AI was seen as enabling a more “equal playing field” by providing access to tools and knowledge. On the other hand, concerns were raised about over-reliance and the potential for reduced creative effort, with one participant suggesting it may “make some creatives lazy”. Both perspectives highlight the complexity of AI integration within the creative industries. Rather than being just positive or negative, AI is understood as a technology whose impact depends on how it is used and managed.


Overall, the findings demonstrate that while AI is widely accepted as a valuable tool within the creative process, it is not perceived as capable of replacing human elements that define meaningful storytelling. Themes of identity, emotion and cultural experience consistently reinforced the importance of human involvement, supporting the need for frameworks that prioritise ethical and authentic AI integration.

These findings are supported by academic research. The participants' observation that AI misses "the emotion I put into my work" aligns with Shusterman's (2009) argument that aesthetic experience is grounded in embodied perception, which AI cannot replicate because it operates through pattern recognition. Similarly, the finding that culture is a "feeling, a smell, a vibe" reflects Jourdanous' (2016) position that creativity cannot be understood through output alone but must account for the creators' lived experience and social environment.

The consistent concern about biased datasets agrees with Benjamin (2019), who demonstrates that AI systems do not simply inherit human bias but reflect geopolitical and cultural power structures, making the underrepresentation of non-Western cultural data not an oversight but a structural condition.

Together, these theoretical perspectives confirm that the primary research findings are not isolated observations but symptoms of a wider systemic limitation in AI-assisted storytelling





Following the completion of the documentary, audience feedback was collected to evaluate how effectively the project communicated its key themes and to assess perceptions of AI-assisted storytelling (see Appendix C). Overall, responses indicated that the documentary engaged viewers and encouraged critical reflection on the role of AI within creative practices, with most respondents expressing that they would consider applying this approach within their own business contexts. A key theme was the recognition of AI as a complex and subjective tool, with one respondent noting that “everyone is going to have a different viewpoint or concern with it depending on where in their lives AI will be present”, reinforcing its positioning as a supportive tool rather than a creative authority.



The documentary was also perceived as authentic and emotionally engaging, described as “genuine and human”, highlighting the effectiveness of the interview-led format. Audiences further recognised the limitations of AI in representing cultural nuance, particularly in relation to Black identity.

However, some feedback suggested that the balance between AI and cultural storytelling could be clearer, and that certain sections felt repetitive or extended, indicating that tighter editing could improve pacing, alongside minor improvements such as subtitles. Despite this, the documentary successfully raised awareness, with one respondent stating it “made me aware” of AI’s role in representing culture, validating the relevance of the Human-Powered Stories framework as a practical approach to ethical AI-assisted storytelling.

FEEDBACK FOLLOWING SCREENING

PRODUCTION PROCESS

During the production process, several AI-assisted tools were used to support technical tasks such as transcription and audio clarity. ElevenLabs' tools assisted with voice isolation and transcription of interview material, allowing the researcher to organise and analyse responses more efficiently. While AI supported these technical aspects, all creative decisions, including filming, editing and narrative construction, remained fully human led.



Fig. 10. Videographer, Allen Daviau (s.d.)



CONCEPT DEVELOPMENT

The concept for the documentary emerged from an initial interest in the growing presence of AI within the creative industries, particularly in advertising, music and digital content. Observing the increasing use of AI-generated media prompted a critical exploration of the relationship between creativity and technical production. This idea evolved into the key question of whether AI can replicate human storytelling or whether human experience, understanding and cultural context remained essential. The concept was also influenced by my own interest in pursuing a career in storytelling, positioning the project as both a critical investigation and a personal exploration of future creative practice.



INTERVIEW FILMING

The documentary was produced using a studio-based interview approach. Filming took place in one of UCA's studios, which was first used for a test shoot to experiment with composition, lighting, and framing. This allowed me to refine visual style before conducting final interviews.

In preparation for the interviews, I conducted background research on each participant to better understand their creative practice and professional context. This informed the development of tailored warm-up questions (See Appendix B.c for research notes.) This approach helped interviewees feel more comfortable and supported a more natural and conversational interview style, aligning with the project's emphasis on authenticity and human storytelling.

Subsequent filming sessions were carefully scheduled to accommodate participants' availability and working patterns. Student participants were filmed on a Monday to align with university attendance, while industry professionals were scheduled on a Thursday to avoid periods of fatigue or work-related constraints. This approach contributed to a more relaxed environment and more authentic responses.

Interviews were filmed using three Canon cameras positioned at different angles to capture a range of perspectives. The visual set up was intentionally minimal, with participants seated against a black background and dressed in casual clothing. This aesthetic was designed to remove any distractions and emphasise voice, emotion and presence.



VISUAL AND CREATIVE ELEMENTS

In addition to the interview footage, the documentary incorporated B-roll footage and AI-generated visuals to enhance the narrative. Footage from my home country, Guinea-Bissau, was included to introduce cultural context and personal perspective, reinforcing the importance of lived experience within storytelling.

A specific example used within the documentary is “Panu di Pinti”, a culturally significant fabric, which was presented both through real imagery and AI-generated interpretations. This contrast was used to demonstrate the limitations of AI in accurately representing cultural meaning. While the AI-generated visuals produced fabric that appeared broadly representative of West African textiles, they failed to accurately reflect the specific cultural meanings and patterns associated with Panu di Pinti (see Appendix B.d). In the country’s cultural context, these textiles carry distinct designs, such as hearts, queens, horses, and even pigs, which vary across different tribes and communities and hold cultural significance. In contrast, the AI outputs relied on more generic and widely recognised African patterns, lacking the nuance, specificity and cultural context that define the original fabric.

This experience resonated beyond technical frustration. Lawrence (2023) argues that the invisibility of Black experience within dominant systems is not accidental but structural, and “the first cause of AI bias is rooted in historical human prejudices”. The AI’s failure to accurately reproduce Panu di Pinti was not just a gap in its dataset, it was a demonstration of whose cultural knowledge is considered worth encoding. This realisation shifted the project from an academic exercise to something personally significant, reinforcing the need for a framework that is not only a practical tool for ethical AI integration but a response to a structural condition that directly affects communities like my own



NARRATIVE CONSTRUCTION

While AI tools assisted with technical tasks, the narrative structure of the documentary was shaped entirely through human editorial decisions. Interview clips were carefully selected and arranged to create a coherent narrative exploring the relationship between technology and human storytelling.

The editing process was carried out primarily using Adobe Premiere Pro, with additional support from Capcut for specific elements. While AI tools were used to assist with transcription, audio processing and subtitles, these outputs required manual refinement across multiple stages, including transcription, subtitle accuracy and audio clarity. In several instances, AI misinterpreted some words, omitted parts of sentences, or generated incorrect phrasing, requiring human intervention to review, correct and complete the content manually. This process reinforced the project's core message that while AI can support creative workflows, it cannot replace human judgement and intervention.

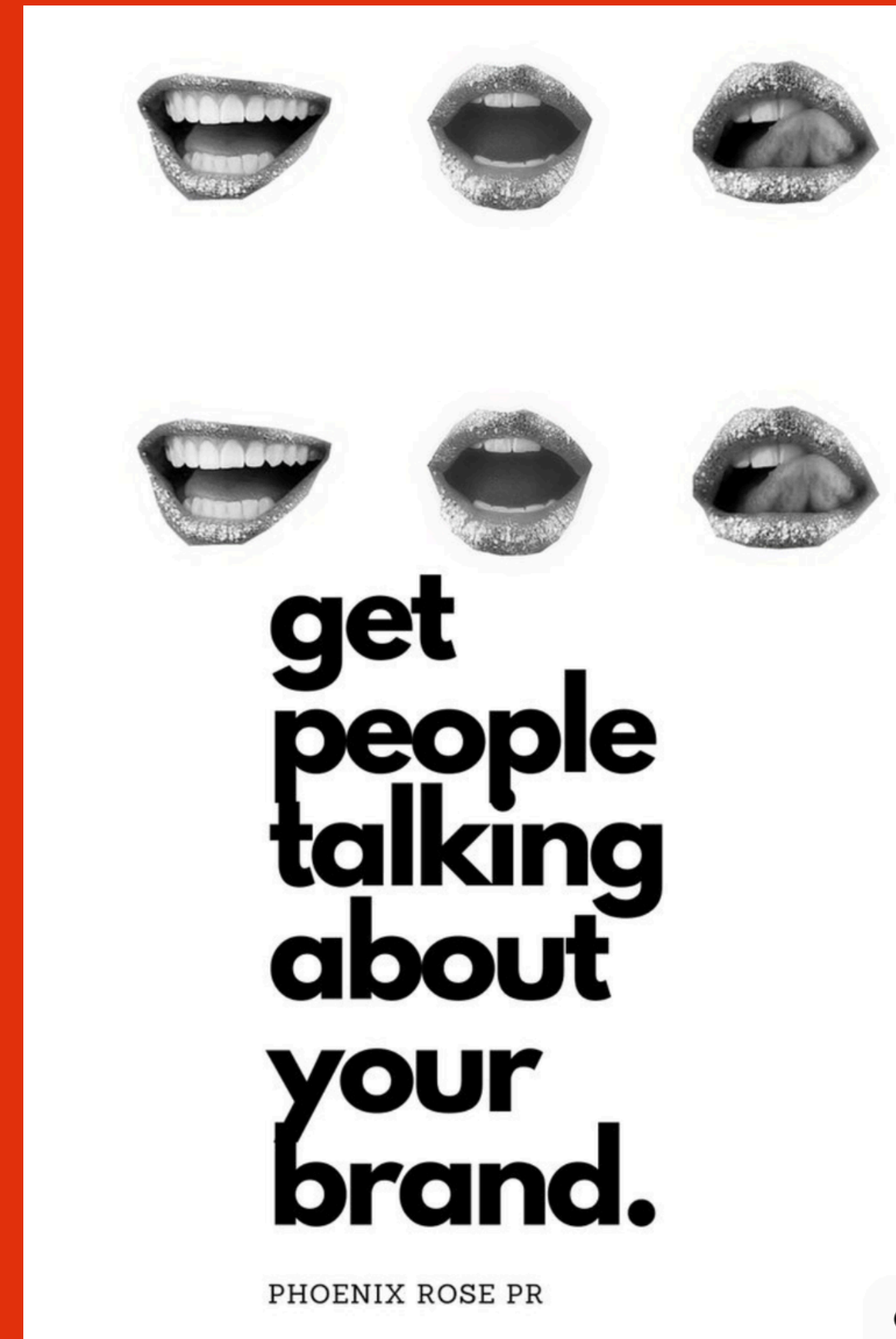
All aspects of the production process were carried out independently by me, including filming, editing and overall creative direction. This ensured full creative control and allowed for a consistent alignment between the research aims, narrative development and final outcome.

HUMAN-AI STORYTELLING FRAMEWORK

Alongside the documentary. The project produces a Human-AI Storytelling framework designed to guide ethical and reflective use of AI within the creative storytelling processes

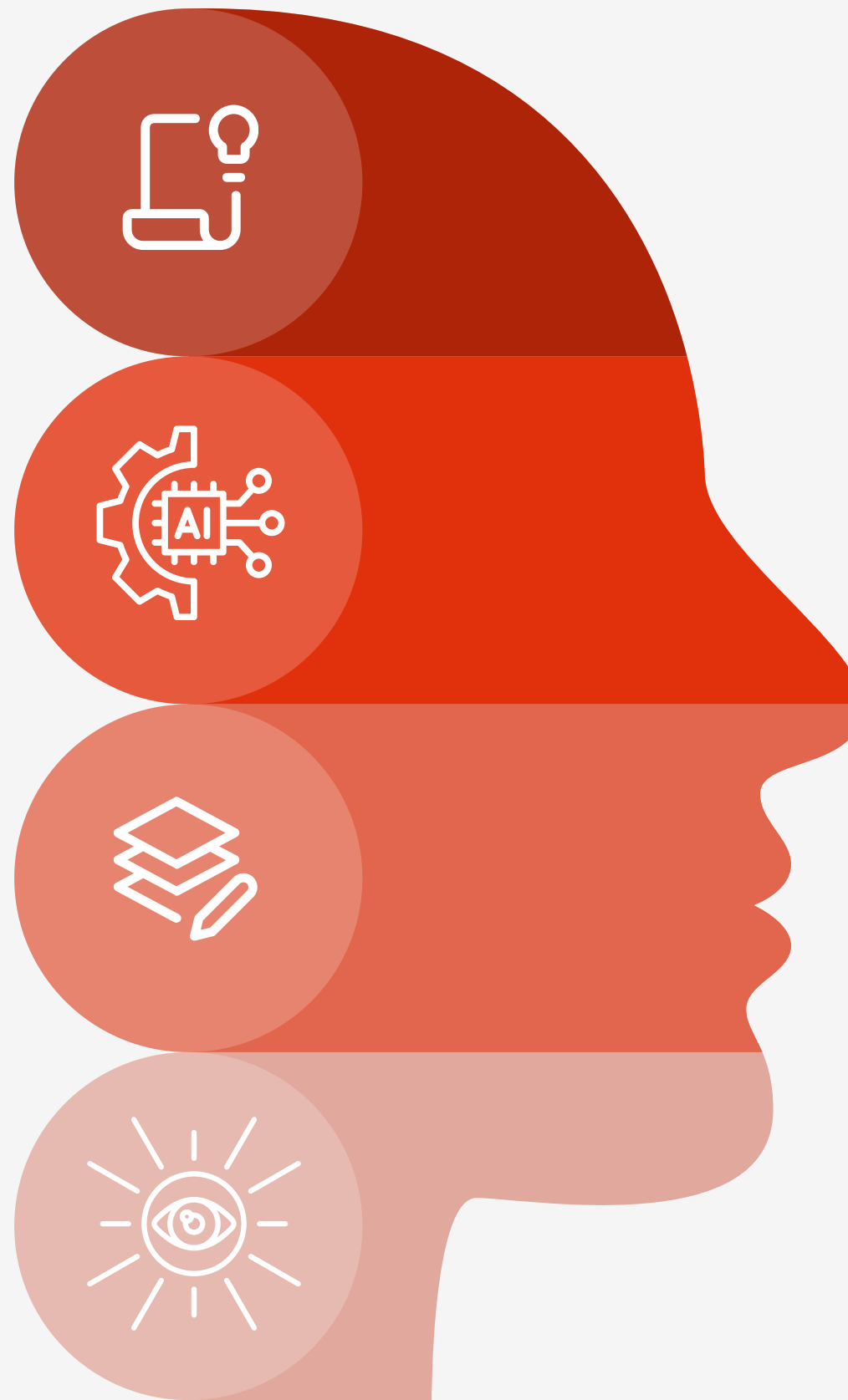
This framework is structured as a multistage process designed to guide creators through the integration of AI within storytelling, ensuring that human input, curation and audience impact remain central.

Fig. 11. Phoenix Rose PR (s.d.)



HPS FRAMEWORK

Process Diagram



01

Human Input

Collect real-world stories, experiences, and perspectives to provide authentic content

02

AI Assist

Use AI tools to help organise, analyse, and generate supportive content while respecting the original narrative

03

Human Curation

Review, refine, and ensure the story aligns with ethical and creative standards

04

Audience impact

The finalised story engages audiences and inspires understanding, feedback, and meaningful response

Fig. 12. HPS framework (2026)





HPS CERTIFICATION

The Human-Powered Stories Framework is further operationalised through the HPS certification model, which translates these principles into measurable criteria for industry application. The project proposes the concept of a visual certification badge that signals the presence of meaningful human involvement within AI-assisted creative work: A human fingerprint. This badge would act as a form of transparency, allowing audiences to recognise when human perspectives and ethical curation remain central to the storytelling process.

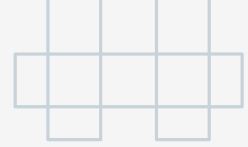
Finance: While obtaining access to the framework is free, the formal certification process involves one-off submission fees, verification fees and recurring annual fees. Costs are identified based on the applicant company's revenue:

Submission fee: £200 payable upon submitting the assessment (One-off payment)

Verification Fee: A fee to cover audit process, ranging from £500- £2,000 (depending on business's annual revenue)

Annual fee: Once certified, companies pay £500 annual fee to maintain certification

Fig. 13. Human Fingerprint (2025)



What are the 7 steps to becoming HPS certified?

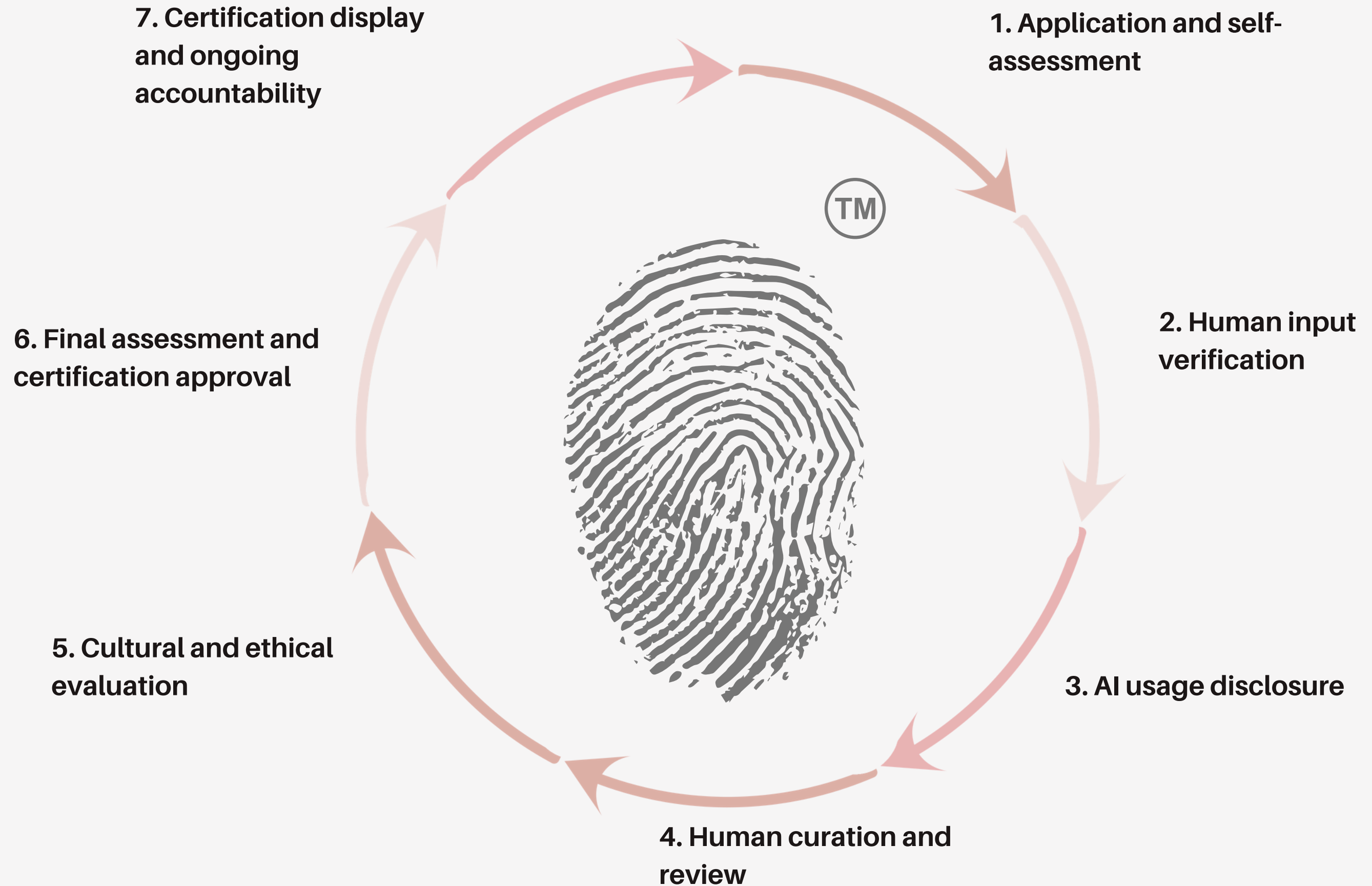


Fig. 14. HPS Process diagram (2026)

SWOT ANALYSIS

Physique

It addresses a highly relevant issue within the creative industries (growing gap in the market)

The framework is free and accessible for anyone to see and apply to their work

Differentiates itself from other frameworks as it combines ethical AI use with cultural authenticity, positioning itself as a creative industry equivalent to models like B-Corp

Can be applied across multiple sectors including media, music and digital content and it is designed to adapt alongside evolving technologies and regulations

Relationship

The framework was not yet tested at scale or validated within industry environments

Needs a governing body (HPS panel) and standardised evaluation processes

Small creators or businesses may not be able to afford certification costs, which may limit adoption

Lack of brand recognition as a new framework may slow down early adoption.

Personality

Rising demand for ethical AI

Opportunity to collaborate with creative agencies, platforms and tech companies

Alignment with emerging AI regulations could position the framework as a supportive industry standard

Reflection

AI development is very fast paced so that could outpace the framework if not continuously updated

Some companies may prioritise cost and efficiency over ethical certification

Emergence of similar frameworks could reduce differentiation

As a new certification model, HPS may face challenges in building trust and credibility within the industry

HPS FRAMEWORK IN PRACTICE

Section 1



The HPS framework was applied throughout the development of the documentary, functioning as a creative guide and evaluative tool. The framework consists of four key stages: human input, AI assistance, human curation and audience impact. Each stage was actively implemented within the production process, demonstrating how AI can be integrated into storytelling while maintaining human authorship and authenticity.



Human Input

The documentary was built around real stories, experiences and perspectives collected through interviews with participants from diverse creative backgrounds. This ensured that the narrative was grounded in lived experience, emotional nuance and cultural context.

AI Assist

AI assistance was applied in a controlled and supportive manner. As detailed in the Production Process section, AI tools from ElevenLabs were used for transcription and audio support only, with no role in narrative generation. This reflects the project's central argument that AI should be used as an assistive tool rather than a creative authority.

Human Curation

This stage was essential in shaping the final outcome. All AI-assisted outputs required continuous human oversight, including reviewing, correcting and refining transcription accuracy, subtitles and audio clarity. Additionally, the selection, sequencing and editing of the interview content were entirely human-led, as well as music selection, ensuring narrative coherence. This stage demonstrates the importance of human judgement in maintaining authenticity and preventing the inaccuracies or misrepresentations that can arise from automated systems.

Audience Impact

Through the use of a questionnaire, audience feedback was collected to evaluate responses to the themes explored in the film, particularly in relation to authenticity, emotional engagement and perceptions of AI-assisted storytelling. This stage reinforces the idea that storytelling is not complete until it is experienced and interpreted by an audience.

The framework offers a scalable approach that can be adopted by creative practitioners, brands and organisations seeking to integrate AI into their workflows without compromising human authenticity.



CONCLUSION

This project explored the relationship between AI and human storytelling within contemporary creative industries, with a focus on authenticity, cultural representation and emotional depth. Through the development of both a documentary and the Human-Powered stories framework, the research demonstrated that while AI offers significant opportunities for efficiency, accessibility and innovation, it remains limited in its ability to replicate the lived experience, emotional nuance and cultural specificity that define meaningful storytelling. Findings from both primary and secondary research consistently reinforced the importance of human involvement, positioning AI as a supportive tool rather than creative authority.

Building on these insights, the project proposed the HPS certification as a potential industry application, translating the framework into a system of accountability and transparency. This positions the project as both a critical investigation and forward-looking contribution to the creative industries, offering a practical approach to integrating AI while maintaining ethical and human centred storytelling practices. Ultimately this project argues that the future of storytelling is not defined by the replacement of human creativity, but by its collaboration with technology. By placing human experience at the centre of AI-assisted production, creative practitioners can use the benefits of innovation without compromising authenticity, cultural integrity or emotional connection.

FUTURE STEPS

Future development of the HPS framework on a real advertisement campaign would provide valuable insight into how it performs within commercial contexts, allowing further refinement and validation of the HPS certification. In addition to this, an HPS panel will be established, composed of cultural practitioners, creatives and industry professionals to review applications and ensure credibility and consistency within the certification process.

Furthermore, the framework would be developed into a digital platform, enabling wider accessibility through an application system where practitioners can submit their work for evaluation. As AI technologies and regulations continue to evolve, the framework would need to remain adaptable, aligning with emerging legal and ethical standards. Further growth will also be supported through partnerships with creative, reliable and established platforms, such as WGSN, or technology companies, allowing the framework to expand across different sectors and become more widely recognised within the industry.

LIST OF ILLUSTRATIONS

Figure 1. Coca-Cola. (2025) Coca-cola Christmas 2025 | Europe.[Screenshot of video] At: <https://www.youtube.com/watch?v=5ixzbQVhXtA> (Accessed 07/01/2026).

Figure 2. Google. (2024) Google + team USA — dear Sydney.[Screenshot of video] At: <https://www.youtube.com/watch?v=NgHJkn0Mck> (Accessed 07/01/2026).

Figure 3. McDonald's. (2025) THE infamous AI McDonald's ad in full.[Screenshot of video] At: <https://www.youtube.com/watch?v=LYz-5cL-BhA> (Accessed 07/01/2026).

Figure 4, 5 7-9. HPS Documentary Interviewees. (2026).[Screenshot of video] In possession of: the author: Epsom.

Figure 6. HPS Documentary Preview. (2026).[Screenshot of video] In possession of: the author: Epsom.

Figure 10. Morton, M. (s.d.) Director of Photography, Allen Daviau, 1st Assistant Camera, Reggie Newkirk, and Camera Operator, Paul Babin on location near Bakersfield, California for the airliner crash aftermath in Fearless. [Photograph] At: <https://soc.org/project/shooting-myself-careening-toward-enlightenment-in-the-entertainment-industry/> (Accessed 07/01/2026).

Figure 11. Phoenix Rose PR & Communications. (s.d.) Get people talking about your brand - PR agency support.[Online Image] At: <https://uk.pinterest.com/pin/492649953154739/> (Accessed 07/01/2026).

Figure 12 Nababo, N. (2026) Framework Diagram. [Diagram] In possession of: the author: Epsom.

Figure 13. Canva (2025) Human Fingerprint .[Print] At: www.canva.com (Accessed 07/01/2026).

Figure 14 Nababo, N. (2026) Process Diagram. [Diagram] In possession of: the author: Epsom.

Figure 15. Coca-Cola. (2024) Coca-Cola Truck during Christmas. [Photograph] At: <https://www.coca-cola.com/gb/en/media-center/coca-cola-christmas-truck-tour-2024> (Accessed 07/01/2026).

Figure 16. McDonald's. (2025) THE infamous AI McDonald's ad in full.[Screenshot of video] At: <https://www.youtube.com/watch?v=LYz-5cL-BhA> (Accessed 07/01/2026).

Figures 17. Google. (2024) Google + team USA — dear Sydney.[Screenshot of video] At: <https://www.youtube.com/watch?v=NgHJkn0Mck> (Accessed 07/01/2026).

LIST OF ILLUSTRATIONS

Figure 18, 20, 23, 25, 27, 29 & 31. HPS Documentary Interviewees. (2026). [Screenshot of video] In possession of: the author: Epsom.

Fig. 19. *What I Neva Know* website preview (2026) [Website screenshot]. At: <https://gabriellawatson01.wixsite.com/wink>

Fig. 21. DJ Soulbeat performing (2026) [Website screenshot]. At: <https://www.instagram.com/iamdjsoulbeat/>

Fig. 22. DJ Soulbeat social media (2026) [Website screenshot]. At: <https://www.instagram.com/iamdjsoulbeat/>

Fig. 24. Tones platform website preview (2026) [Website screenshot]. At: <https://tonesplatform.com/>

Fig. 26. Chi's work on LinkedIn (2026) [Website screenshot]. At: <https://www.linkedin.com/in/chi-mereni-b76383208/>

Fig. 28. NAV1S YouTube profile (2026) [Website screenshot]. At: <https://www.youtube.com/channel/UCkcWJeGm5lJkIJ05PEzpbJA>

Fig. 30. Brandon's LinkedIn post about perfectionism (2026) [Website screenshot]. At: <https://www.linkedin.com/in/brandonanthonylevy/recent-activity/all/>

Fig. 32. Paul's LinkedIn post on generational mark in Africa (2026) [Website screenshot]. At: <https://www.linkedin.com/pulse/comprehensive-guide-future-african-real-estate-paul-kamanya-rkwx/?trackingId=%2BzfW6m4HYQgqiBxPsaJxTg%3D%3D>

Figures 33- 39 Nababo, N. (2026) Research notes by Nina [Screenshot] In possession of: the author: Epsom.

Fig. 40. Leonardo AI cultural image prompts (2026) [Website screenshot]. At: <https://leonardo.ai/>

Fig. 41. ElevenLabs cultural image prompts (2026) [Website screenshot]. At: <https://www.elevenlabs.io>

Figures 42. Nababo, N. (2026). Interview brief [Screenshot] In possession of: the author: Epsom.

Figures 43. Nababo, N. (2026). Collaboration opportunity [Screenshot] In possession of: the author: Epsom.

Fig. 44-45. Booking confirmation screenshot (2026) [Website screenshot]. At: <https://ucreative.siso.co/>

Figures 46- 47 Nababo, N. (2026). Messages participants' confirmation [Screenshot]. In possession of: the author: Epsom.

Fig. 48- 50. Nababo, N. (2026). Production schedule notes [Screenshot]. In possession of: the author: Epsom.

Fig. 51 Nababo, N. (2026). Useful clips notes [Screenshot]. In possession of: the author: Epsom.

Fig. 52- 55. Nababo, N. (2026). Filming Behind the Scenes [Photography]. In possession of: the author: Epsom.

Fig. 56- 58 Nababo, N. (2026). Editing process evidence [Photography]. In possession of: the author: Epsom.

Fig. 59. HPS Notebook design (2026) [Image] In possession of: the author: Epsom.

Fig. 60. HPS physical Notebook (2026) [Image] In possession of: the author: Epsom.

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APPENDICES

TABLE OF CONTENTS

	<u>APPENDIX A: Extended Research and Industry Analysis</u>
51	(A) Legal and regulatory considerations for AI in creative practice
53	(B) Case Studies from Component 1
	<u>APPENDIX B: Pre –Production, Production & Post–Production</u>
57	(A) Interview questions
58	(B) Interviewees classification and rationale
67	(C) Research notes
75	(D) AI cultural comparison
77	(E) Interview transcription
87	(F) Production evidence
98	(G) Ethical form
102	(H) Participant form
106	(I) Consent forms
114	(J) Token of appreciation
115	<u>APPENDIX C: HPS Questionnaire feedback</u>
127	<u>Appendix D: Audio–Visual and Media References</u>

APPENDIX A

LEGAL AND REGULATORY CONSIDERATIONS FOR AI IN CREATIVE PRACTICE

Legal and regulatory considerations for AI in creative practice: The rapid growth of AI within the creative industries has led to the development of new laws and guidelines aimed at ensuring its ethical and responsible use. Another factor that led to governments and institutions introducing regulatory frameworks that guide how AI systems are developed and applied are the concerns around transparency, authorship, bias and accountability.

One key example is the EU AI Act (2025), which was introduced to improve the development and use of human-centred and trustworthy AI systems while protecting health, safety, fundamental rights, democracy, and the rule of law and environmental protection, alongside encouraging innovation and responsible technological advancement. This Act emphasises the importance of transparency, human oversight and accountability in all uses of AI.

APPENDIX A

LEGAL AND REGULATORY CONSIDERATIONS

FOR AI IN CREATIVE PRACTICE

A guideline-based system would be the Active Ad Monitoring system (AMMS), which focuses on regulating audiovisual media services across digital platforms (Davison, 2023). This is an AI-based system used by the UK Advertising Standards Authority to proactively monitor online ads at scale, identifying breaches of the CAP Code, such as the incorrect presentation of a price, or an irresponsible drinking message (Johnstone et Flynn, 2026).

Within the context of this project, these legal developments highlight the need for creative practitioners to remain informed about how AI is used within their work. The HPS framework aligns with these principles by encouraging transparency in AI usage, maintaining human control over creative decisions and promoting ethical storytelling practices. Rather than acting as a strict legal standard, the framework supports ongoing awareness and adaptation to evolving regulations, ensuring that AI is used responsibly within creative environments.

APPENDIX A

CASE STUDIES FROM COMPONENT 1

The following case studies were initially explored during the early research stages of the project and informed the development of the Human-Powered Stories framework. They are included here as supporting evidence for the industry trends, audience concerns and ethical tensions discussed throughout the project.

COCA-COLA AI CHRISTMAS AD

Coca-Cola's AI-generated Christmas ad was explored due to its attempt to recreate nostalgia and emotional familiarity through AI-generated visuals. While the campaign generated significant online attention, audience reactions raised concerns surrounding authenticity and emotional connection, with many viewers criticising the artificial appearance and lack of human warmth. This reflects wider concerns surrounding transparency in AI communication, with 54% of consumers stating they want to know when they are interacting with AI rather than a human one (Twilio, 2025). The campaign reinforced the importance of keeping emotional authenticity and visible human involvement within AI-assisted storytelling.



Fig. 15. Coca-Cola Truck during Christmas. (2024)

MCDONALDS AI CHRISTMAS AD

McDonald's campaign was explored due to widespread online reactions to its chaotic and uncanny holiday visuals. While the advertisement attempted to create a festive atmosphere through AI-generated imagery, audiences criticised the unnatural appearance and lack of emotional authenticity with the scenes. The campaign highlighted how AI-generated aesthetics can struggle to recreate familiarity and emotional connection often associated with seasonal storytelling. This demonstrates wider concerns surrounding audience trust and transparency in AI-generated content, reinforcing the importance of human creative direction and emotional understanding within storytelling practices.



Fig. 16. McDonald's Christmas Ad (Woman) (2025)

GOOGLE “DEAR SYDNEY” AD

Google’s “Dear Sydney” ad was explored due to public criticism surrounding the use of AI within emotionally sensitive storytelling. Audience reactions raised concerns that AI-generated assistance reduced the sincerity and personal meaning of the narrative, particularly in relation to self-expression and human emotion. Audience criticism also reflected broader anxieties surrounding AI-generated communication and its ability to represent diverse lived experiences authentically. The campaign highlighted wider concerns surrounding AI and trust, aligning with findings that 96% of global consumers express caution around trusting AI systems (KPMG, 2024). This case study reinforces the project’s argument that AI should support rather than replace human storytelling, particularly within emotionally driven narratives.

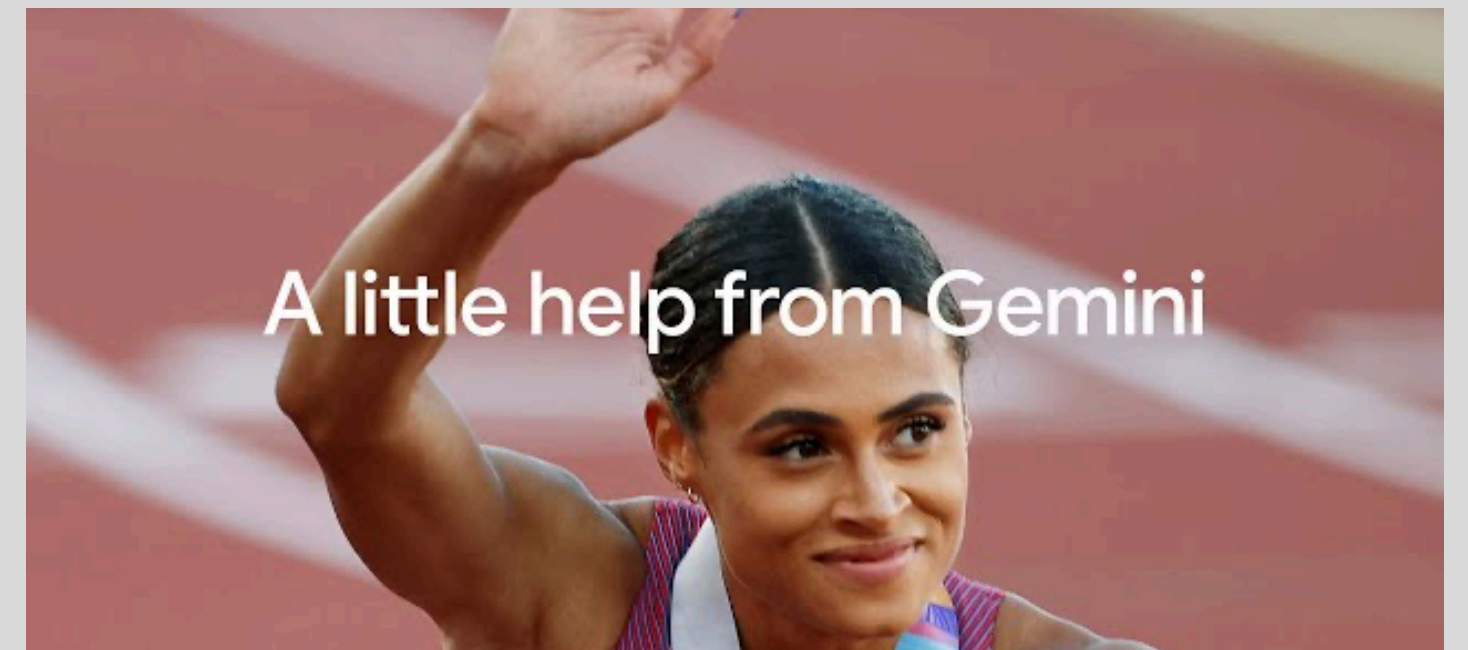


Fig. 17. Google + Team USA (Sydney McLaughlin-Levrone) (2024)

APPENDIX B (A) INTERVIEW QUESTIONS

1. If someone was to ask you who are you beyond your title, what story would you tell them
2. What are your thoughts on AI?
3. If AI was to tell your story, what do you think it would miss?
4. Do you think AI understand culture, or does it mostly imitate what it sees?
5. Is your creativity a way of honouring your roots?
6. What does legacy look like for you?
7. When people look back at our generation of black creators, what story do you hope they will see?
8. Do you have any message for AI?

**APPENDIX B (B)
INTERVIEWEES
CLASSIFICATION AND
RATIONALE**

Participants were selected based on their roles within the cultural and creative economy, ensuring a diverse range of perspectives on storytelling culture and AI. Rather than focusing only on their job titles, individuals were chosen for the individual ways in which their work engages with cultural production, creative processes and technological integration. This approach also supports a deeper understanding of how AI is perceived, applied and challenged within real world creative practices



Fig. 18. HPS documentary interviewee (2026)

GABBY

Classification: Cultural marketing creator

Industry background: Gabby is a content creator who documents local brands and campaigns while also leading *What I Neva Kno* a community-led series exploring untaught aspects of Caymanian culture and history. She presents herself as an educational influencer, positioning her content and shared learning experience rather than expert teaching

Rationale: She was selected for her role in combining marketing with cultural education, offering insight into how storytelling can preserve and communicate local identity. Her perspective was valuable in exploring how cultural narratives are constructed and shared, particularly in contrast to AI systems that may overlook local knowledge and lived experience

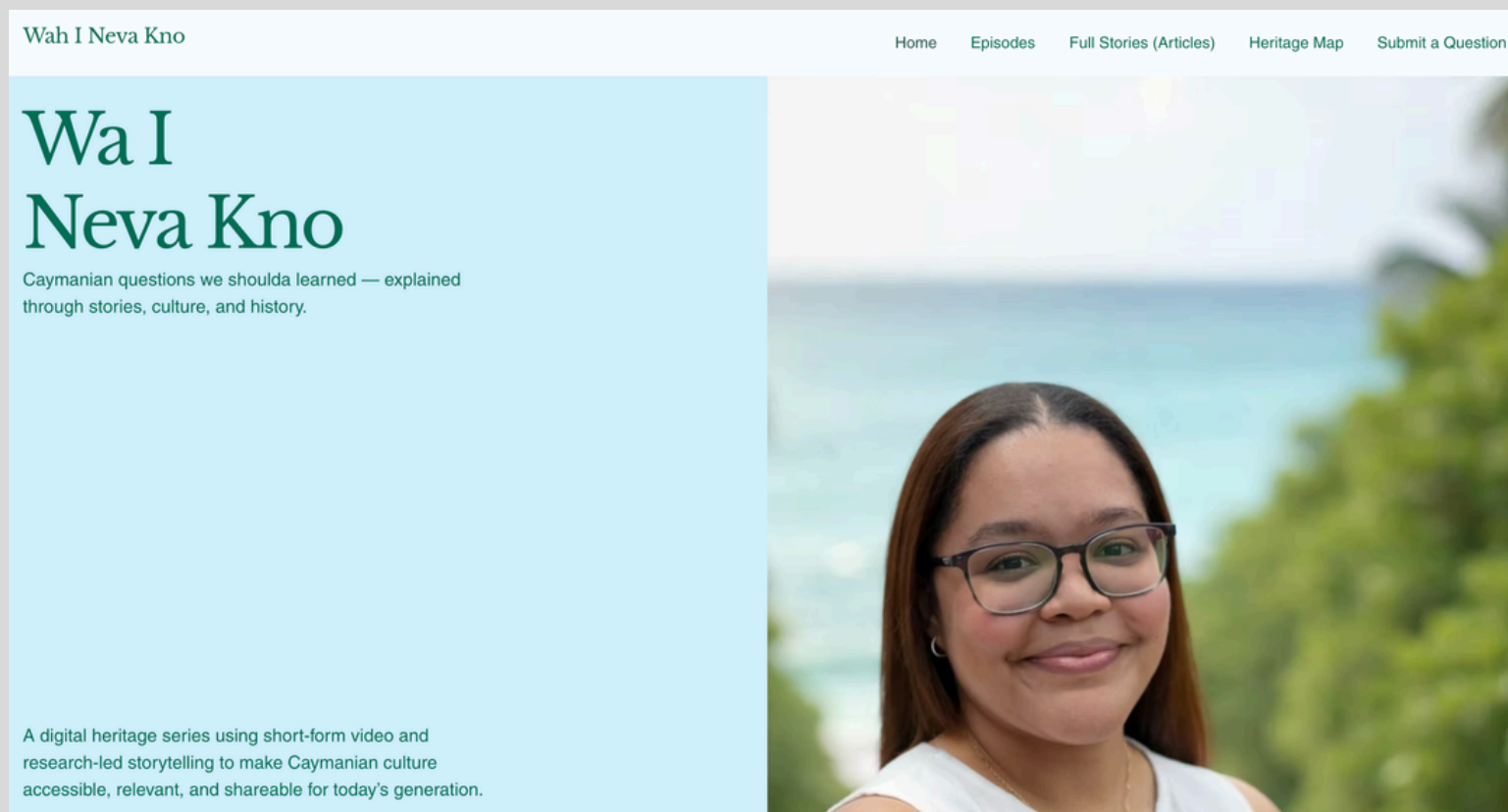


Fig. 19. *What I Neva Know* website preview (2026)

DJ "SOULBEAT"

Classification: Cultural expression

Industry background: DJ Soulbeat is a DJ and cultural curator specialising in African diasporic sound. His work involves translating Afrobeats and related genres to diverse audiences through live performance, using music as a medium for cultural communication and connection.



Fig. 20. HPS documentary interviewee (2026)



Fig. 21. DJ Soulbeat performing (2026)

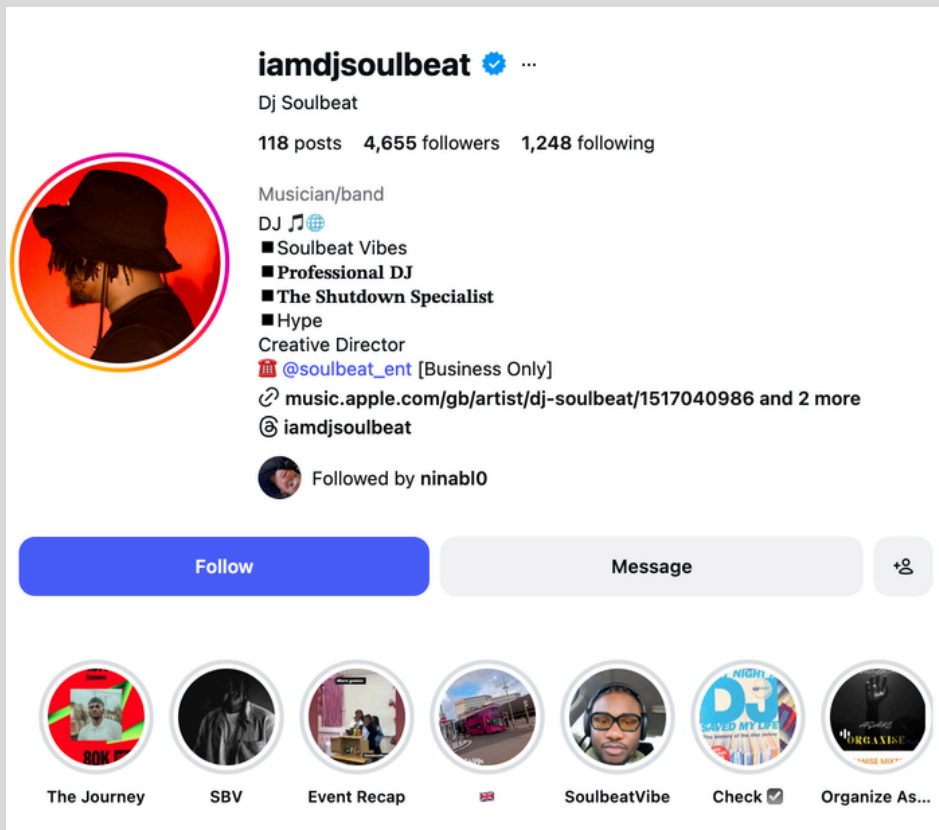


Fig. 22. DJ Soulbeat social media (2026)

Rationale: He was selected for his role as a cultural ambassador, using sound and performance to communicate identity and experience. His perspective highlights how storytelling can be expressed through embodied and sensory forms, offering contrast to AI-generated outputs that lack physical presence and emotional transmission



Fig. 23. HPS documentary interviewee (2026)

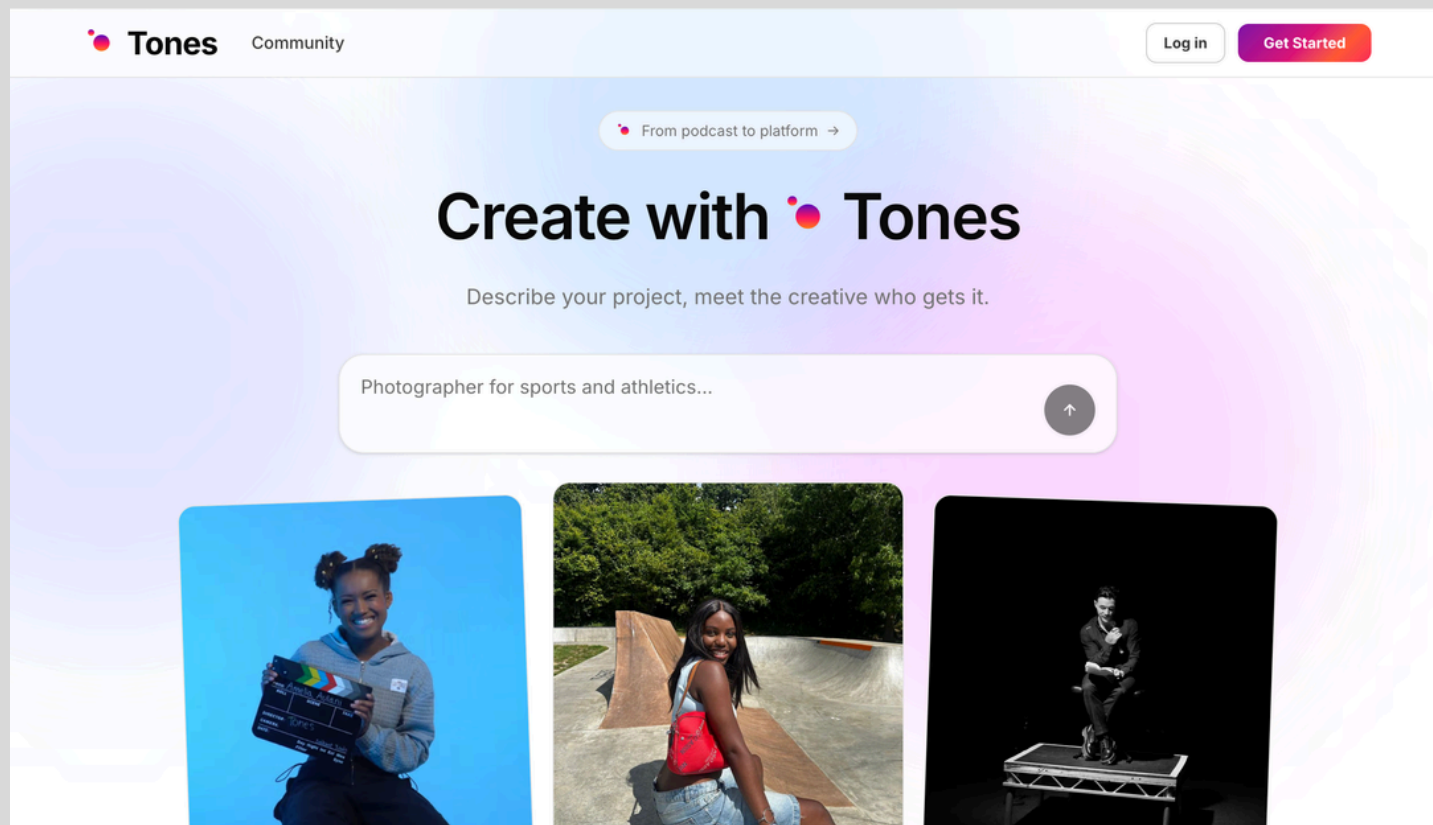


Fig. 24. Tones platform website preview (2026)

SALOME

Classification: Cultural AI mediator and creative marketing lead

Industry background: Salome currently works for an AI research & development company and is also the founder of Tones, an award-winning production, media and events company. She has recently launched Tones platform, an AI-powered brand activation platform connecting brands with vetted independent creatives & reducing team assembly from weeks to minutes.

Rationale: Salome was selected due to her unique position at the intersection of creative production and AI development as the founder of Tones, a platform that evolved from a podcast into a creative agency. As someone already working closely with AI systems, she provided a valuable perspective on how cultural meaning interpreted, structured and potentially reshaped within AI environments, making her a key contributor to the project



Fig. 25. HPS documentary interviewee (2026)

CHI

Classification: Cultural creative direction and production

Industry background: Chi is a social media strategist and creative director working accross music, fashion and brand campaigns. Her role involves translating strategic concepts into executed content, requiring ongoing decision making, problem solving and creative direction

Rationale: She was selected for her experience in leading production processes, where human judgment and adaptability are essential. Her perspective demonstrates how creativity operates beyond automation, highlighting the importance of intuition and contextual decision making within storytelling

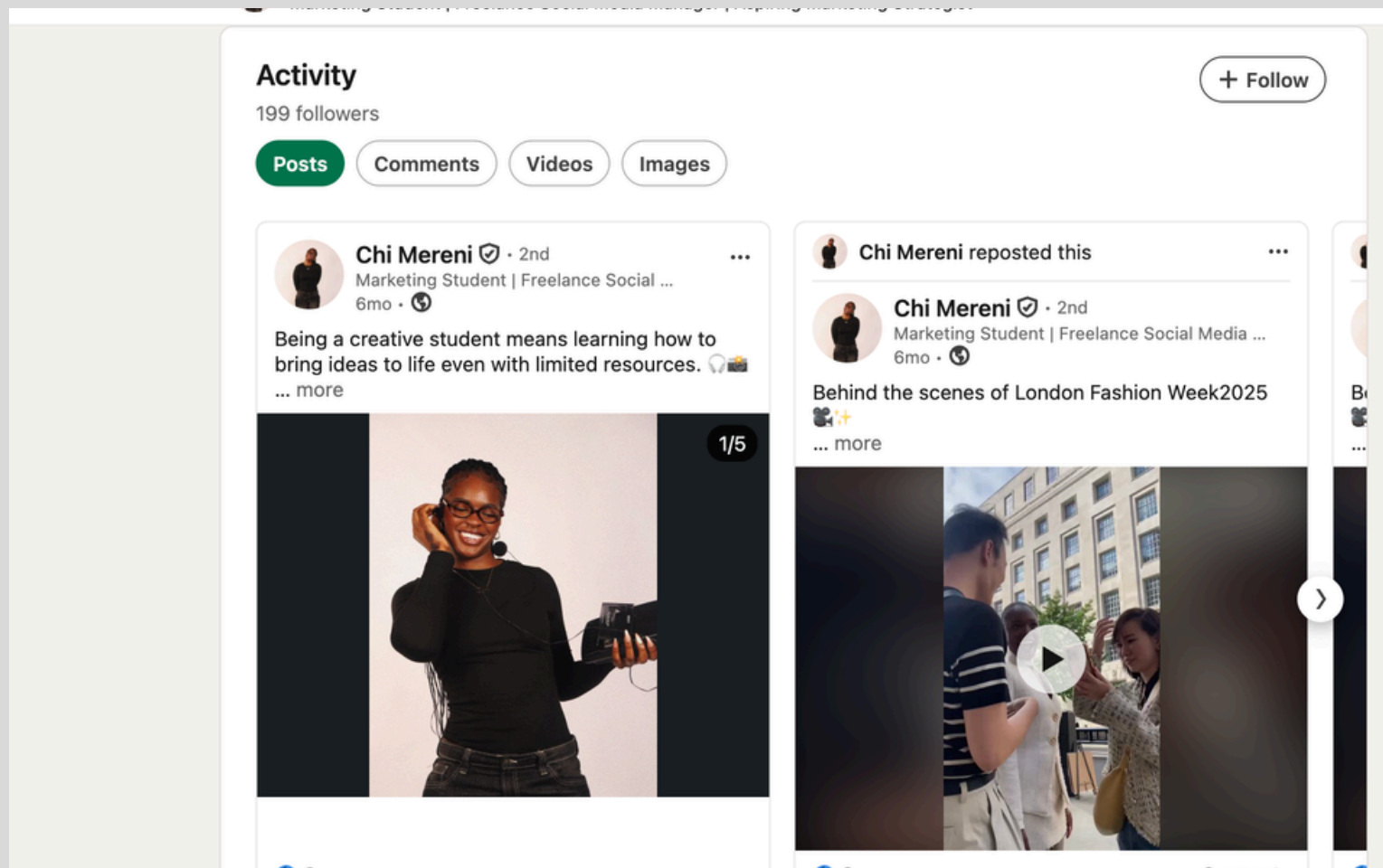


Fig. 26. Chi's work on LinkedIn (2026)



Fig. 27. HPS documentary interviewee (2026)

NAV1S

Classification: Cultural translator and heritage representation

Industry background: Nav1s is a music artist whose work is influenced by spiritual, communal and cultural traditions. His creative practice reflects the integration of heritage and contemporary production, proving how cultural narratives are carried through music

Rationale: He was selected for his ability to translate cultural heritage into modern creative outputs. His perspective was really important in showing how storytelling is shaped by lived experience and cultural lineage, elements that are difficult for AI systems to accurately replicate

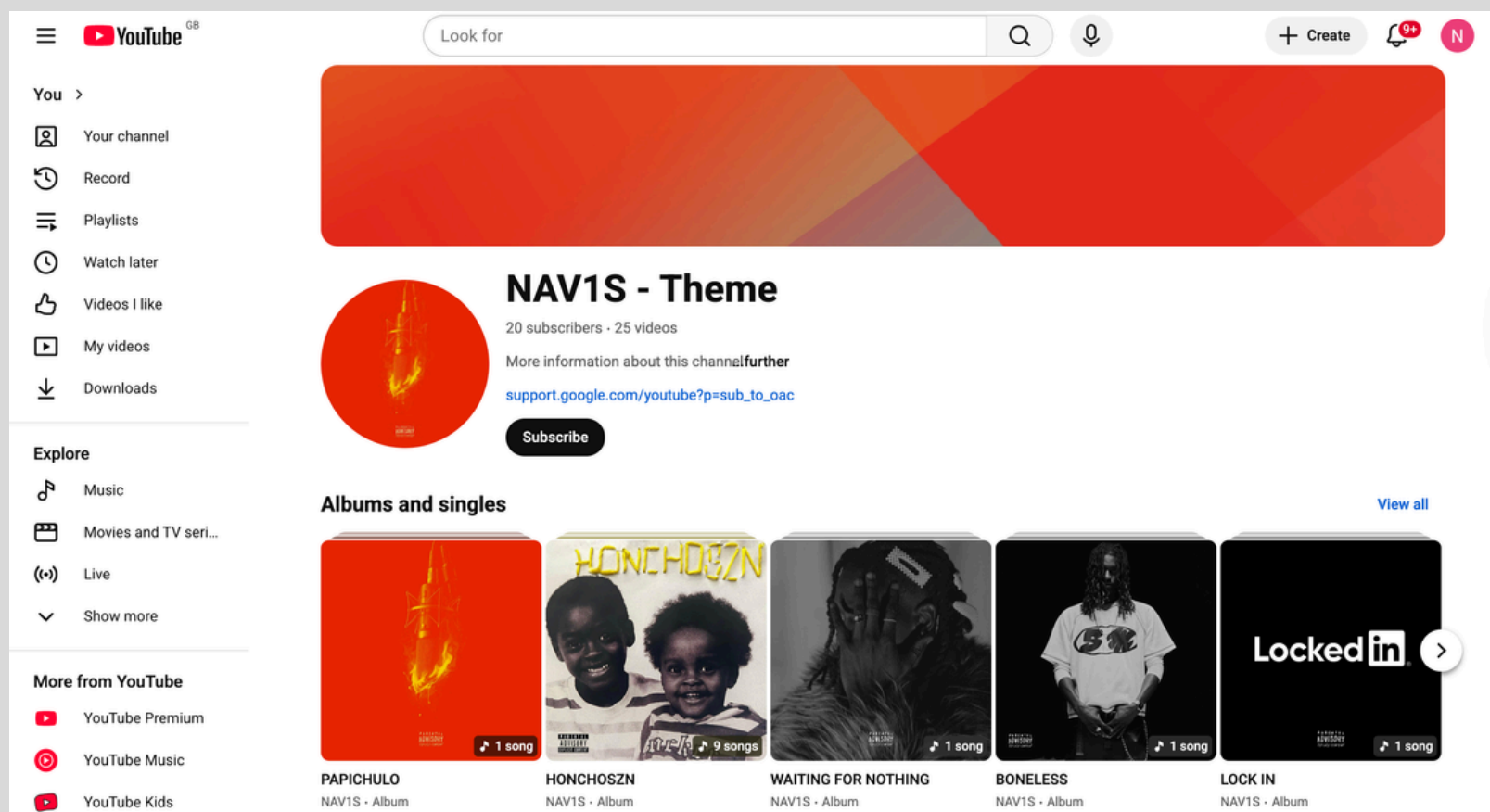


Fig. 28. NAV1S Youtube profile (2026)

BRANDON

Classification: Platform native cultural production

Industry background: Brandon is a content creator and vocal engineer whose work is rooted in digital platforms and music production. His early success on social media influenced his engagement with digital marketing and content creation, while his musical background informs his approach to sound and storytelling

Rationale: He was selected for his understanding of platform-driven creativity and digital storytelling. His perspective highlights how cultural production is shaped by both technology and personal experience, reinforcing the role of human input within digital environments.



Fig. 29. HPS documentary interviewee (2026)

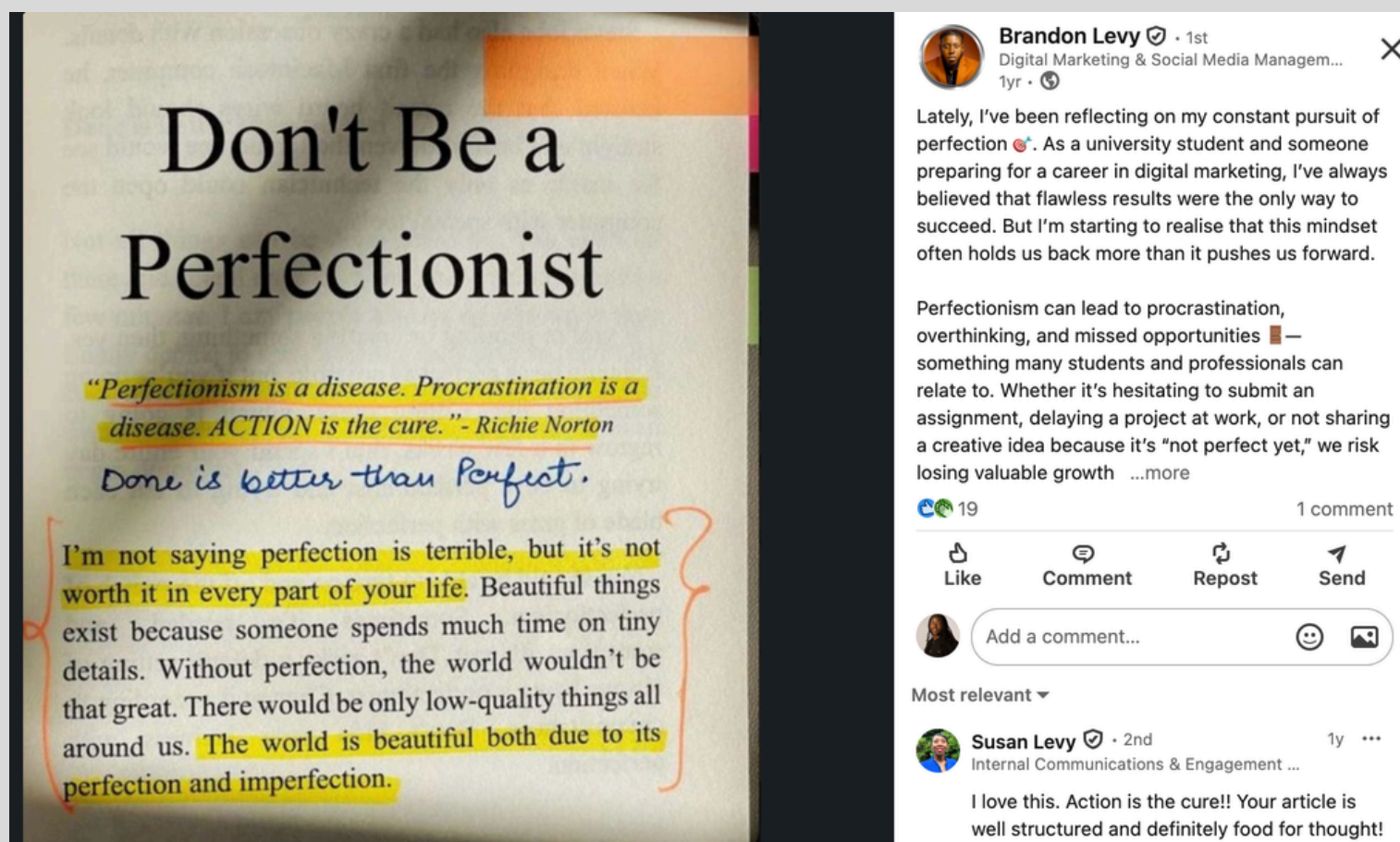


Fig. 30. Brandon's LinkedIn post about perfectionism (2026)

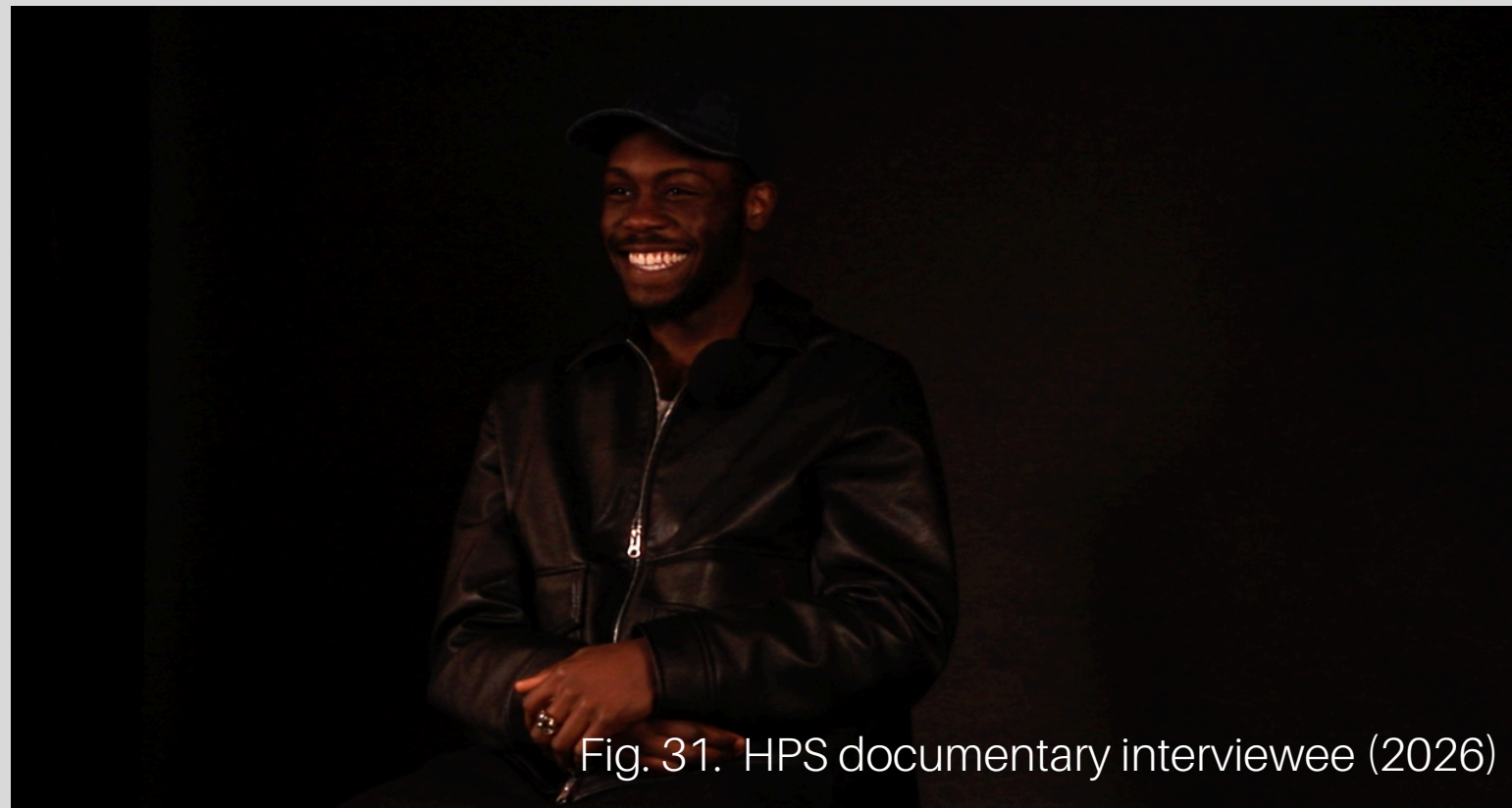


Fig. 31. HPS documentary interviewee (2026)

PAUL

Classification: Cultural economic mediator

Industry background: Paul is a digital marketer working within the evolving landscape of AI integration in the creative industries. His role consists of adapting marketing strategies to incorporate emerging technologies while maintaining audience engagement and brand relevance

Rationale: He was selected to provide insight into how industry professionals navigate the balance between AI efficiency and creative authenticity. His realistic and future focused perspective highlights how AI is approached as an inevitable tool that must be strategically managed rather than resisted



A Comprehensive Guide On The Future Of African Real Estate



Paul Kamanya ✓

Student at University for the Creative Arts | Digital Marketing | Brand Development | Social Media...



Fig. 32. Paul's LinkedIn post on generational mark in Africa (2026)

**APPENDIX B (C)
RESEARCH NOTES BY
INTERVIEWER**



Salome

cultural-AI mediator
& creative marketing lead

cultural-AI Mediation
(Industry Insider)

Perfect example of cultural AI-mediation, occupying a liminal position between creative cultural production & A.I. research infrastructures, highlighting how human cultural meaning is translated into tech systems

WARM-UP QUESTIONS

→ PREP FOCUS

Community storytelling
+ audience engagement

- You work inside an AI research company but also create cultural projects (Tones). Where do you see the biggest disconnect between AI systems and lived experiences
- Having your work with "Tones" and now AI development, what part of the creative process do you think AI could never replicate

Fig. 33. Research notes by Nina (2026)



Gabby (cultural marketing creator) cultural storytelling

- Documents local brands and campaigns while also running *What I Neva Know*, a community-led series exploring untaught aspects of Caymanian culture and history.
- Educational influencer identity presenting herself as a co-learner rather than an expert

WARM-UP QUESTIONS → **PREP FOCUS**
Community storytelling + audience engagement

- What inspired *What I Neva Know*?
- With AI creating content and summarising culture, how do you keep your personal and Cayman identity alive in what you share?
- Do you feel pressured representing Cayman/Caribbean identity online?
- IF Future Caribbean Kids learned about their culture from AI instead of elders, creators like yourself, and communities, how would that make you feel?

Fig. 34. Research notes by Nina (2026)



Navis

(NAVIS) music artist cultural translation*
& heritage representation

- Demonstrates how spiritual and communal music traditions shape contemporary artistic production, highlighting cultural lineage in contrast to AI-generated creative outputs that lack embodied and spiritual context.

→ PREP FOCUS

WARM-UP QUESTIONS

cultural identity
+ creative process

- You've said you're not a fan of AI, but you know creators will probably end up using it. How do you keep your identity alive when technology starts entering your creative process?
- Music and fashion both come from lived experience, like emotion, environment, mistakes... Do you think AI could ever transmit that feeling to people in the same way a human creator does?

Fig. 35. Research notes by Nina (2026)



Paul

(Emerging digital marketing strategist)

cultural-economic mediator

- Positions himself as future-facing and adaptive.
- He is AI-curious but pragmatic, seeing AI as an inevitable industry shift & expressing intent to leverage AI strategically rather than resist it.

→ PREP FOCUS

WARM-UP QUESTIONS

Future industry trends
+ Efficiency vs creativity

- You found your passion for marketing at the age of 14... You realised early that people want to feel part of something bigger than the product. How do you create that sense of meaning in digital campaigns?

> This was info found on his LinkedIn

- You mentioned AI campaigns like Coca-Cola's as inspiration. How do you see AI reshaping what it means to be a marketer or creative in the next decade?

Fig. 36. Research notes by Nina (2026)



Chi

(social media strategist
& creative director)

cultural creative
direction & Production

- Freelance social media manager and multidisciplinary creative, translating strategic vision into executed content across music, fashion, and brand campaigns.
- Vision as instinct, aesthetic judgement
- Trend forecasting & adaptation
- Directs her own shoots
- Demonstrates how human creativity operates as embodied judgement, prob-solving & contextual improvisation beyond algorithmic automation

→ PREP FOCUS

WARM-UP QUESTIONS

Creative decision making

- You talk about creativity as vision and execution, do you think AI can ever replace that kind of embodied creative judgement?

Fig. 37. Research notes by Nina (2026)



Gbenga

(DJ "Soulbeat")

cultural
expression

- Curating African diasporic sound and translating Afrobeats identity to diverse audiences.
- Acts as a cultural ambassador transmitting diasporic sound through live sonic and bodily engagement.

→ PREP FOCUS

WARM-UP QUESTIONS

Audience connection
+ Emotional impact of music

- When you play Afrobeats, people feel it in their bodies. Do you think AI-generated music or AI ads could ever create that same cultural feeling?
- With AI producing music and creating content, how do you keep your identity and your human touch alive in your DJ work?

Fig. 38. Research notes by Nina (2026)



Brandon

(content creator
& vocal engineer)

Platform-native cultural
Production (Digital + sonic)

His creative practice is rooted in platform experimentation and sonic production. His early viral success on IG catalysed his engagement with emsm, while his upbringing in a household immersed in house/techo/caribbean music shaped his identity as a vocal engineer, focused on bringing songs to life & producer

→ PREP FOCUS

WARM-UP QUESTIONS

Community storytelling
+ audience engagement

- Platforms already influence what goes viral - do you think AI tools will push creators to make content for machines rather than people?
- As a vocal engineer, what part of bringing a song to life do you think AI will never truly understand?

Fig. 39. Research notes by Nina (2026)

APPENDIX B (D) AI CULTURAL COMPARISON

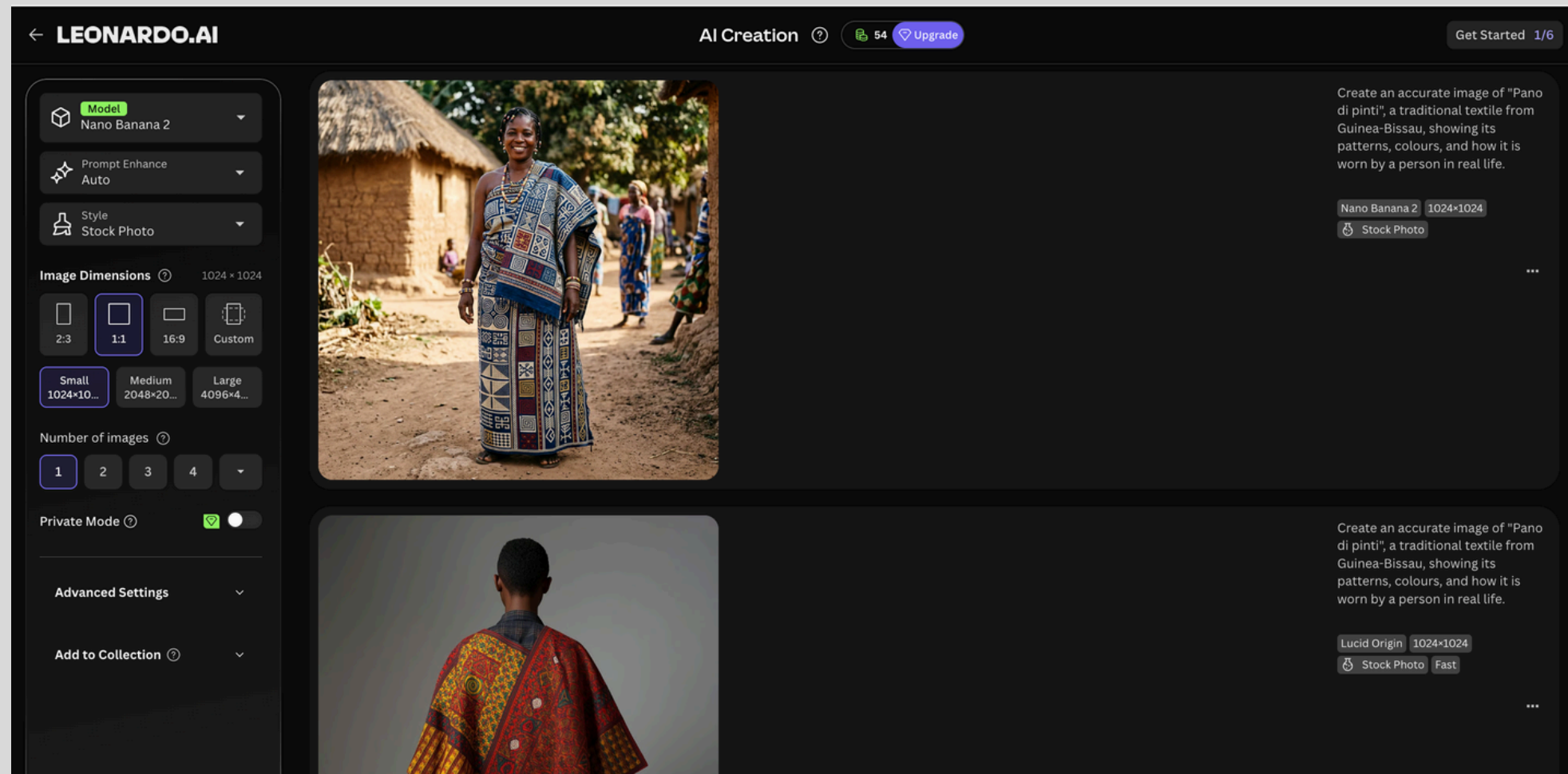


Fig. 40. Leonardo AI cultural image prompts (2026)

The same prompt was consistently used across all AI-generated images to ensure comparability of outputs: "Create an accurate image of 'Panu di Pinti', a traditional textile from Guinea-Bissau, showing its patterns, colours, and how it is worn in real life."

This prompt was intentionally designed to test the ability of AI systems to generate culturally specific and accurate visual representations. While the AI-generated visuals that broadly resembled West African textiles, they failed to capture the cultural specificity, symbolic patterns and contextual meaning associated with Panu di Pinti. This highlights a key limitation of AI systems, which rely on existing datasets that may lack depth, diversity or accurate representation of less globally documented cultural artefacts.

The use of a single, repeated prompt also allowed for a controlled comparison between AI-generated outputs and real imagery. This reinforced the project's argument that even when guided, AI struggles to replicate the nuance and cultural meaning embedded within human created artefacts.

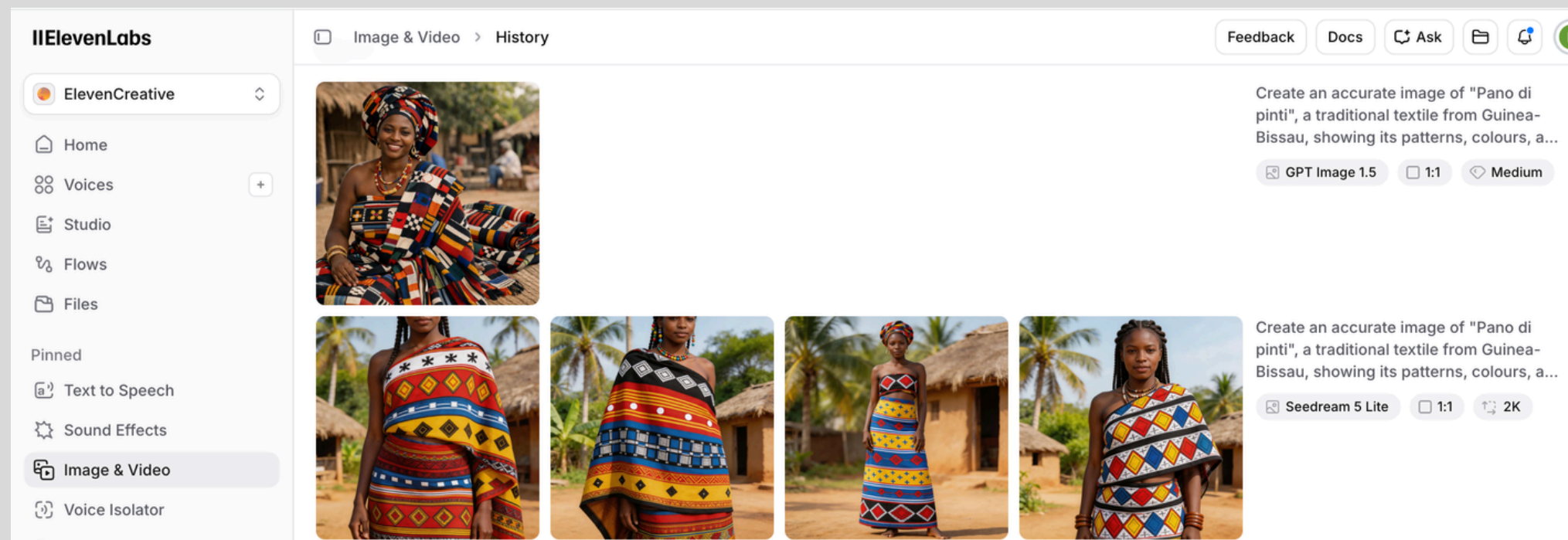


Fig. 41. ElevenLabs cultural image prompts (2026)

**APPENDIX B (E)
INTERVIEW
TRANSCRIPTION**

00:00:00,920 --> 00:00:02,560 [Host (Nina)]

Everyone has a story.

00:00:04,220 --> 00:00:09,820 [Host (Nina)]

Stories shape who we are and how we are understood. [gentle music]

00:00:09,820 --> 00:00:18,600 [Host (Nina)]

My name is Nina, and I am from Guinea-Bissau, a West African country rich in culture, identity, and togetherness.

00:00:19,680 --> 00:00:24,440 [Host (Nina)]

But what happens when storytelling is left to artificial intelligence?

00:00:25,440 --> 00:00:27,800 [Host (Nina)]

Can AI truly understand culture?

00:00:29,120 --> 00:00:37,420 [Host (Nina)]

I asked three different AI systems to generate an image of one of the most important cultural symbols from my country,

00:00:38,100 --> 00:00:58,420 [Host (Nina)]

Pano di Pintí, a symbolic hand-woven cotton fabric featuring geometric patterns, each with a meaning representing identity, heritage, and social status, and is worn in important life events from weddings to graduations to traditional ceremonies.

00:00:59,440 --> 00:01:01,500 [Host (Nina)]

These were the results.

00:01:02,620 --> 00:01:09,160 [Host (Nina)]

Interesting. What's missing isn't just accuracy, it's understanding.

00:01:10,400 --> 00:01:16,400 [Host (Nina)]

So let's ask different creatives about their takes on AI, creativity, and culture.

00:01:22,020 --> 00:01:31,820 [Host (Nina)]

If someone was to ask you, who are you beyond your title, what story would you tell them?

00:01:33,100 --> 00:01:33,640 [Gabby]

Ooh.

00:01:35,380 --> 00:01:53,880 [Gabby]

I think the best phrase I would think to describe who I am as a person would be probably giving. If we were both walking on the same road and you said that you needed to change your shirt, I'd take the one off my back to give it to you.

00:01:55,560 --> 00:01:56,860 [Gbenga]

I'll tell them motivation.

00:01:59,720 --> 00:02:07,820 [Gbenga]

Beyond my title is me just being a motivation, is me inspiring others that are coming up with the same vision.

00:02:10,580 --> 00:02:12,240 [Nav1s]

I am art, basically.

00:02:13,380 --> 00:02:21,540 [Nav1s]

Everything I do, I like to do it to the best of my ability and just for fun, basically.

00:02:25,620 --> 00:02:29,360 [Chi]

Not to sound big-headed, but Chi is a creative genius.

00:02:30,260 --> 00:02:38,480 [Chi]

I don't think there's any limit to who I am and what I'm going to become. So I've kind of said already, I'm stamping it now, I'm a creative genius. Yeah.

00:02:39,140 --> 00:02:40,600 [Paul]

Capitalism final boss.

00:02:42,100 --> 00:03:06,940 [Paul]

I would say I'm the final boss of capitalism. I started selling biscuits and sweets in school whilst children were playing on the playground. And I think at that age, when you're not concerned with certain things and then you're concerned with certain things, that says a lot about you as an individual.

00:03:07,780 --> 00:03:19,859 [Paul]

So I would class myself as, yeah, something like a capitalist or, yeah, just a businessman. That's what I would say, yeah.

00:03:20,560 --> 00:03:30,720 [Brandon]

Oh, I'm not really too sure. I would say social media, I've always kind of grown up around that, and it's always been something I've had an interest in. So I'd say being social media savvy is definitely another title I could add to that.

00:03:31,140 --> 00:03:33,290 [Salome]

I guess I'm a friend. [chuckles]

00:03:34,080 --> 00:03:35,160 [Salome]

I'm a big sister.

00:03:36,000 --> 00:03:38,280 [Salome]

I'm religious, so I'd say I'm a child of God.

00:03:39,360 --> 00:03:44,740 [Salome]

Yeah, I think that's my biggest label that I'll put aside of my title. I'm a child of God because that really shapes everything I do.

00:03:46,300 --> 00:03:48,180 [Host (Nina)]

What are your thoughts on AI?

00:03:49,200 --> 00:04:04,580 [Brandon]

I think AI is amazing. As long as you're using it in the right way, I think anything's possible, especially with bringing your imagination to life. There's a lot of people that can't do designing and a lot of people that can't put actually pen to paper like that. So I think it allows them to go beyond that.

00:04:06,380 --> 00:04:06,530 [Paul]

AI.

00:04:08,760 --> 00:04:25,620 [Paul]

I would love so much to be able to avoid it, but I can't avoid it because it's everywhere. So you just have to cope, and you have to adapt or else you're behind. Or else you're behind.

00:04:25,900 --> 00:04:39,860 [Chi]

I'm not totally against AI, but it has to be we're leading it. It's not controlling us. We're feeding it. It can't be our source of information or our source of programming when it comes to especially in the creative industry. It can never be that. But yeah.

00:04:40,720 --> 00:05:04,420 [Gabby]

If I put my student hat on, I think AI's a great tool that helps to cut down the time for a lot of projects. You can use it in its voice mode. You can use it to help summarise things, to check for spelling errors, and if you're like me and use different types of English, [chuckles] whether it be British or US English, it's very helpful in that regard.

00:05:05,040 --> 00:05:35,840 [Gabby]

If I put on my marketer hat, I think it's a great way to bounce ideas, and definitely come up with concepts that can help you plan a campaign or build an ad. And then if I just put on my regular everyday hat, I think it's a better engine than Google to help you find everything based off of the questions that you ask it, soyeah.

00:05:37,920 --> 00:05:42,556 [Host (Nina)]

If AI was to tell your stor, what do you think it would miss?

00:05:43,396 --> 00:05:57,676 [Salome]

I think it will miss the uncertainty along the way. I think a lot of people see the outcomes and, wow, she's done all this amazing stuff, and she's just so go, go, go. But they don't know that every step of the way, I'm literally doubting myself.

00:05:58,816 --> 00:06:16,656 [Salome]

Because you don't really show that on social media. You don't really tell people, "Oh my gosh, I'm freaking out. I'm scared right now," except for my closest friends. I think AI would miss that. If it was telling my story, it would probably just look at the highlights like, wow, she did this, this, and this. But every step of the way, I was just doing it scared and anxious. [chuckles]

00:06:16,936 --> 00:07:00,656 [Chi]

I think it would miss the amount of emotion that I put into my work. It wouldn't miss the passion or the confidence that goes into it or the storyline, but I think it'd definitely miss the times behind the scenes where I'm struggling of what to think of, or I'm upset and I thought, "You know what? Let me go out and shoot." And people don't understand that when I do my photo shoots, I'm not trying to fill my head up with something. I like playing different characters, but I want this to be a story of, this is where I've come from, and this is where I'm going to. Do you know what I'm saying? So yeah, I think it would definitely miss out the amount of emotion I put into my work.

00:07:01,516 --> 00:07:01,676 [Chi]

Yeah.

00:07:03,056 --> 00:07:07,136 [Nav1s]

It would miss all my secrets, and I'm happy that it would. [chuckles]

00:07:08,396 --> 00:07:08,676 [Nav1s]

Yeah.

00:07:09,416 --> 00:07:10,216 [Host (Nina)]

What do you mean by that?

00:07:11,176 --> 00:07:21,036 [Nav1s]

All the things I do, and I'm the only person that knows, or my brothers, they would miss that because I don't tell them everything.

00:07:21,696 --> 00:07:29,376 [Host (Nina)]

When it feels like humans are being replaced by machines, how do you keep your identity alive in your work?

00:07:29,896 --> 00:07:48,416 [Nav1s]

I don't necessarily think it's taken over. So I think, again, it's subjective to how you see your future and the future of the industry you're in. Obviously, I'm music and fashion and videography, photography, everything, so

00:07:49,696 --> 00:07:59,036 [Nav1s]

I feel like it's just using it. It's not really taking over. I wouldn't say it's taken over.

00:08:00,036 --> 00:08:00,916 [Host (Nina)]

There's a lot of AI

00:08:02,616 --> 00:08:03,996 [Host (Nina)]

music artists coming out.

00:08:04,216 --> 00:08:04,656 [Nav1s]

Yeah.

00:08:06,656 --> 00:08:29,036 [Nav1s]

Again, maybe it's subjective. I don't feel like they're taking over. I haven't listened to one. And I like seeing the artist as a personality as well. So I like seeing that it's a real human. They go through real-life struggles like myself, in the same places as me.

00:08:31,196 --> 00:08:31,556 [Nav1s]

Yeah.

00:08:33,236 --> 00:08:51,576 [Paul]

Feel like having your identity intertwined with your work is kind of just part of work. I see that as the same thing, kind of. Like if you're working, you're putting your pieces of yourself into work, so you're putting yourself into work.

00:08:53,196 --> 00:08:53,536 [Paul]

Yeah.

00:08:56,396 --> 00:09:26,096 [Chi]

I use AI a lot in my work, in terms of just, I may have original thought, but I want to expand it. So it may tell me, "Oh, why don't you try this or this lighting technique?" But it's still down to me to still create that lighting technique. Until we have robots, that's going to be the situation, and I think always be ahead in everything you do. Always want to learn, always have the passion to know everything.

00:09:26,836 --> 00:09:50,136 [Chi]

So you can be the person that's behind the camera, but you need to know how these lights work. You need to know how these cameras work. You need to know how this building works, because God forbid anything goes wrong, you know what's happening. And I think for me, people are so worried about AI. I think they should be worried about having the sense that comes with AI and understanding that you need to know. That's the thing. You need to know. That's just the end goal. You need to know. That's all I have to say.

00:09:54,296 --> 00:09:57,205 [Host (Nina)]

Do you think AI understands culture?

00:09:59,476 --> 00:10:24,436 [Gbenga]

I'm a culture man, if you can tell. [laughs] I'm a culture man, you can tell. When you see me, you see culture. You see culture in what I'm wearing. You see culture in my skin colour. I say that again, and you see culture in me, basically. If you look at me, there's something that's standing out that can tell you, from my hair to my looks to everything, you can tell that I'm a cultured man.

00:10:24,596 --> 00:10:26,856 [Host (Nina)]

Do you think you have to experience it?

00:10:28,716 --> 00:10:41,356 [Gbenga]

Yeah, you need to experience it, because if you don't experience it, you won't be aware about it. You need self-awareness about culture as well. So that's what makes you portray yourself or carry yourself in a good way, in whatever culture you believe in.

00:10:43,336 --> 00:11:43,046 [Salome]

Okay, I'm going to give you the techie answer. [chuckles] AI just replicates what it sees, like it can't actually understand culture, and most of the data that's used to train AI comes from Europe and America, like North America, not even South. So all the LLMs and all the ChatGPTs and Claudes we're seeing, they're actually just trained on those datasets mainly from Europe and North America, which means that the majority of the world, I'm talking Africa, Asia, Latin America, are not represented in the data that is actually used to train these models. That's not an opinion. That's a fact. So when it says, oh, does AI really understand culture? I would say not to the extent that it could, just because of its limitations. It's tech, and it was trained on data that doesn't represent a wide range of cultures, just two big cultures, Europe and America, but not all of them. So I'd say it doesn't understand as much as it could. Hopefully, we'll get there one day

00:11:45,696 --> 00:12:26,696 [Gabby]

I don't think AI can, or from what I use it for, [chuckles] I don't think it can sense culture, because I think culture is much more than a few words on a page or an image of something. It's a feeling, it's a smell, it's a vibe. It's that internal flame that you get when you see a pot on fire in your kitchen. It's the smell of your grandmother's food, and I just think that as much as we are able to use AI to bring some of those pieces across, I don't think it's fully there yet.

00:12:28,026 --> 00:12:49,796 [Brandon]

I think it can understand culture. It really is pretty much dependent on what information you feed it, because it can take sources from the internet and whatever resources it can to understand. Let's say, for example, you ask the question about culture, it can receive that information that you would try and get yourself. So I would say it definitely can, but it won't come from a natural place.

00:12:53,136 --> 00:12:57,156 [Host (Nina)]

Is your creativity a way of honoring where you came from?

00:12:59,716 --> 00:13:20,376 [Paul]

I would say yes. I would say creativity in itself is spiritual. It's not said, but it's felt, and a lot of creativity is tied to roots, perception.

00:13:22,756 --> 00:13:24,176 [Host (Nina)]

Embodied experience, you would you say?

00:13:24,776 --> 00:13:38,175 [Paul]

I would say experience as well. Yeah. I would say the perception ties into the experience. So you gain your perception from experience. I would say that.

00:13:41,396 --> 00:13:55,695 [Gbenga]

Yeah. It would be a way to give back to where I come from, being an African man. So it wouldn't just be me specifically just saying a Nigerian man, but an African man. Yeah.

00:13:56,396 --> 00:13:57,515 [Gbenga]

And what's the other question again?

00:13:58,396 --> 00:13:58,936 [Host (Nina)]

How?

00:13:58,996 --> 00:13:59,355 [Gbenga]

How?

00:14:01,836 --> 00:14:23,956 [Gbenga]

By the acceptance of what culture is to us. Everyone is aware of what an African man is. So [chuckles] there's no one that would tell me they don't know what an African man is. You know an African man by his way of speaking, by his way of tracing, by his way of talking, by his way of understanding skin colour as well. [chuckles] You can tell an African man, so it is what it is.

00:14:25,496 --> 00:15:09,545 [Salome]

It's so interesting because if you would've asked me when I was younger, I would say I'm not a creative person. [chuckles] But now I think it's just what I thought creativity was. When I was little, I was like, "Oh, I can't draw." And then I learnt to draw, and then I can't code, and then I learnt to code, and coding is so creative. You're literally creating from nothing. And then all of this stuff, then I started realising, you know what? Maybe I am creative. When I thought of creative, I thought of, oh, an artist or a singer. I really can't sing any of that stuff. So I kind of just saw myself as the person that just helped other people achieve what they like creatively, but never really saw myself as a creative until I started doing all this stuff and people were like, "How can you say that?" [chuckles]

00:15:10,316 --> 00:15:47,156 [Salome]

I think I don't know where it comes from, to be honest. I think it just came from maybe when I was younger, kind of having just a close set of friends, not really being so popular, and just having my own unique time to be weird and do whatever I wanted, and being an only child for seven years as well. I remember when we used to go to Spain, there was literally nothing to do, and I just ended up just writing loads and loads. And yeah, just coming up with different ideas, so I guess it comes from there. [chuckles]

00:15:47,356 --> 00:15:54,176 [Host (Nina)]

How would you feel if kids in the future learnt about Black history and their culture through AI?

00:15:55,956 --> 00:15:58,296 [Nav1s]

Can I answer that saying just I would never let that happen?

00:16:00,176 --> 00:16:04,196 [Nav1s]

Me personally, I would not let that happen. I don't know how that would happen.

00:16:04,276 --> 00:16:05,816 [Host (Nina)]

You wouldn't mind if they learned-

00:16:06,296 --> 00:16:46,696 [Nav1s]

I wouldn't mind, but this is hypothetically, if they went to school and learned about Rosa Parks on the bus and they came back and come tell me about Rosa Parks and how she got kicked off the bus in the same day, in the correct day, sorry, I wouldn't mind. And then we would probably have another conversation ourselves, so they've learned through AI, then I can now teach them maybe emotional. Emotion can be added to that conversation. I don't know. Or more knowledge, my knowledge, personal knowledge that might stick with them longer than AI.

00:16:49,256 --> 00:17:11,276 [Brandon]

I've seen how people have implemented AI in teaching the education of history. So for me personally, if I was growing up as a kid, even if it was to do with different subjects, I think if it was culture itself or learning my background and history, it can definitely help me on that journey to discover more. But it would be better for me to go to those places and discover it properly.

00:17:15,516 --> 00:17:20,196 [Chi]

I think that'd be horrific because who else explains our culture better than we do?

00:17:21,216 --> 00:17:43,596 [Chi]

So if they're searching this out or searching this on AI, then we're not doing our job properly. We clearly haven't shown them enough power within our culture. They shouldn't have to research it. For me, I would never want to research Black power. I don't have to because it's within my family. It's within when I'm around, it's around us. I don't have to research it. So yeah, I think that's our role. No one takes that role from us.

00:17:45,936 --> 00:17:51,916 [Host (Nina)]

When people look back at our generation of Black creators, what story do you hope they'll see?

00:17:53,760 --> 00:17:54,500 [Chi]

Togetherness.

00:17:55,420 --> 00:19:04,280 [Chi]

I think what we lack now, especially in the UK culture, is that we can be quite selfish, and everyone's trying to step on everyone's head. I feel like we'd get further ahead if we gather together. If we had four people that are great masterminds, we'd have 1,000 good projects that would put a lot of people on. But in the UK, especially as Black creators, everyone's trying to show that they're the guy, or they're the most popping at the moment, and that's what I don't like for us. So I would hope that come years now, that there's more collaboration going on, there's more togetherness, because we've all come from struggle. Everyone has a story. But let's try and build something together, build something for our kids, build something for people that are students that don't know what they want to do. I was a student. I didn't know what I wanted to do. I didn't know if I wanted a professional career, but I knew that there was

something in store for me. And what I'd want for us, especially the Black community, who are so heavy on academic roles, that we build something for our children where they're comfortable to say, "I'm a creative, and this is solid enough for me to live on, to rely on." So, yeah.

00:19:07,000 --> 00:19:32,960 [Gbenga]

I see they see the struggle. We need to work twice as hard as any other person. I'm sorry to say, but that's how I see it. We need to always just prove a point. You need to just prove a point as a Black creative, whatever sector you find yourself in. You need to do something [scoffs] that would be shocking to not just people from your community, but generally.

00:19:34,180 --> 00:19:35,060 [Gbenga]

And acceptance.

00:19:37,840 --> 00:20:14,780 [Nav1s]

I hope they see critical race theory chucked out the window, meaning less systemic racism within infrastructures of everything in life. Music, there's signs of that through drill music and things like that. But yeah, I don't think it will ever die though, just because of how the world is and the families that run it. So, yeah.

00:20:18,680 --> 00:21:02,420 [Gabby]

I hope they see a story of creativity. I hope they see a story of history, of what we were trying to push forward with the knowledge and our forefathers, as well as what is the inspiration for the people that are coming after us. I think if you can take from me, from you, from any Black, Caribbean, African creator, American, British, you name it, and that inspires you to start a page, to be influenced to speak about your upbringings, your culture, your voice, to lend your voice to a matter, I think that that is one of the most important things that you could ever do.

00:21:03,260 --> 00:21:57,380 [Salome]

I think there's something quite exciting in the Black creator space, and that is a lot of people that are building or creating projects in this space are doing it for a good cause. They're doing it because they want to share something. They have a passion within them. Whereas I feel like in a lot of other parts of the world, people do projects because they want to make money. And yes, as Black creators, we also want to make money, don't get me wrong. But first of all, we want to do something that makes a difference. Maybe I'm biased, but that's what I've seen. I've interviewed a lot of creators that are like, "I just want to help young people do this. I just want to help children or the elderly." And I think that's very special, and I really want people to look back and be like, "Wow, they didn't just prioritise money. They prioritised helping people. They prioritised really wholesome projects, and they succeeded and were successful."

00:21:58,280 --> 00:22:00,120 [Speaker 13]

Do you have any message for AI?

00:22:01,340 --> 00:22:04,880 [Gabby]

Watch your back. [laughs]

00:22:05,760 --> 00:22:11,330 [Nav1s]

Let's make some money together. Yeah, let's make some money together. That's the only thing.

00:22:11,820 --> 00:22:13,160 [Host (Nina)]

What do you mean, make some money together?

00:22:14,280 --> 00:22:49,900 [Nav1s]

Let's just collab and make some money. In a creative field, but tell AI to monetise it to the max, and then give me ideas or let it do it itself, like creating agents, AI agents. Yeah, man. Because we're living in a day and age now, AI agents can work for you to make you money while you're doing something else, like actually creating music or creating clothes.

00:22:50,940 --> 00:22:56,100 [Paul]

I'd say, "Oh, I love you so much. You're amazing." That's it, guys.

00:22:57,160 --> 00:22:58,699 [Host (Nina)]

Why do you love AI?

00:22:58,740 --> 00:23:27,120 [Paul]

Because I feel like it gives everyone an equal playing field. Previously in the world, there's a lot of people who were born in positions, and they have generations of backing. So now it gives everyone that equal level of, okay, cool, you can have some help, some technological information and some help in different software stuff.

00:23:28,180 --> 00:23:51,780 [Brandon]

I would definitely say it's one of the most amazing things, but I just think it's just all about how it's being used. And I think as well, it's all about the person who's got control of it, too. But definitely for anybody that is using AI, it's good to use it. Use it to bring your imagination to life. Be able to bring that creativity and be able to show what you can bring to the world.

00:23:52,800 --> 00:24:24,530 [Gbenga]

Thank you for the work you do to the creatives out there, for those that know how to use you. But at the same time, not thank you for making as many creatives that should be putting in more work into their craft being lazy because they think they've got you by their side. So you do the tool, but [chuckles] it is what it is, AI. But you can't come for my sector. That's all I know. And that's why I remain "DJ Soulbeat". [laughs]

00:24:24,660 --> 00:24:28,480 [Salome]

Dear AI, you will never replace us. [laughs] That's what I got to say.

00:24:30,580 --> 00:24:42,480 [Chi]

You won't beat us. [laughs] You won't beat us. You won't beat us. We're going to keep learning. We're going to keep progressing. And we are your leaders. You do not lead us. We are your leaders. But yeah.

00:24:46,040 --> 00:25:14,680 [Host (Nina)]

In a world where technology continues to evolve, stories are becoming faster to create but not necessarily deeper to understand, because storytelling isn't just about generating content. It's about lived experience, emotion, and identity. [gentle music]

00:25:15,440 --> 00:25:23,160 [Host (Nina)]

These were real voices by real people. They were human-powered stories.

APPENDIX B (F) PRODUCTION EVIDENCE

Interview Brief

Project overview

This is a short documentary project exploring personal experiences, perspectives, and real stories. The aim is to create an honest, relaxed conversation rather than a formal interview.

Interview format - what to expect

- The interview will be a relaxed, conversational discussion. I (the interviewer) will ask questions and you will answer however you feel comfortable. There is no script, no "right" answers, and you are free to share as much or as little as you want.
- Even though I won't be on camera, I'll be guiding the conversation and keeping it flowing so it doesn't feel awkward or forced. The focus is on your thoughts, experiences and reflections.

Location & Setup

- UCA Epsom (KT18 5BE)
- Studio-based setup
- Minimal crew and equipment

Filming date(s)

- Filming will take place on 16th February and 19th February from 5:00pm to 8:00pm
- Approximate length for each slot: 45min
- Interviews will run one at a time, you are not required to stay the full 3 hours, though you're welcome to stay if you'd like and if the next interviewees feel comfortable

Questions & structure

The conversation will revolve around themes such as:

- Identity beyond titles
- Creativity and personal meaning
- Culture, representation and belonging
- Human expression vs AI-generated work
- Legacy and what we leave behind

What to wear

- Wear whatever feels comfortable, just be yourself!

Consent & usage

- Footage will be used for a university degree project
- A consent form will be provided on the day
- You are free to skip any questions and pause or stop the interview at any time

If you have any questions before filming, feel free to reach out

Looking forward to creating this together!

Interview brief sent to participants following confirmation of attendance, outlining the documentary's purpose, discussion themes, filming expectations and studio location details prior to production

Fig. 42. Interview brief (2026)

Documentary Collab Opportunity

Hi! my name is Nina, I'm a final-year UCA student currently developing short documentary project exploring storytelling, representation, and the role of AI in creative processes, with a focus on human experience, culture, and ethical use of technology.

I'm looking to collaborate with students studying Film, Media, or related creative courses who are interested in:

- **Documentary videography/ camera operation (primary role)**
- **Sound recording**
- **Editing/ post- production**
- **General production support**

This is a collaborative, portfolio-building opportunity, ideal for anyone wanting real project experience.

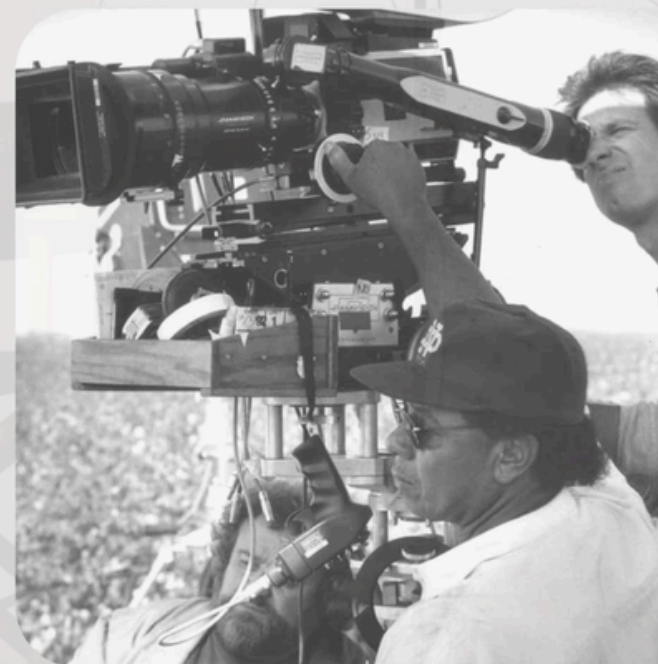
Filming will take place at UCA Epsom on:

- **Monday 16th February, 4:30-8:00pm**
- **Thursday 19th February, 4:30-8:00pm**

If you're interested or want more details, please message me directly.

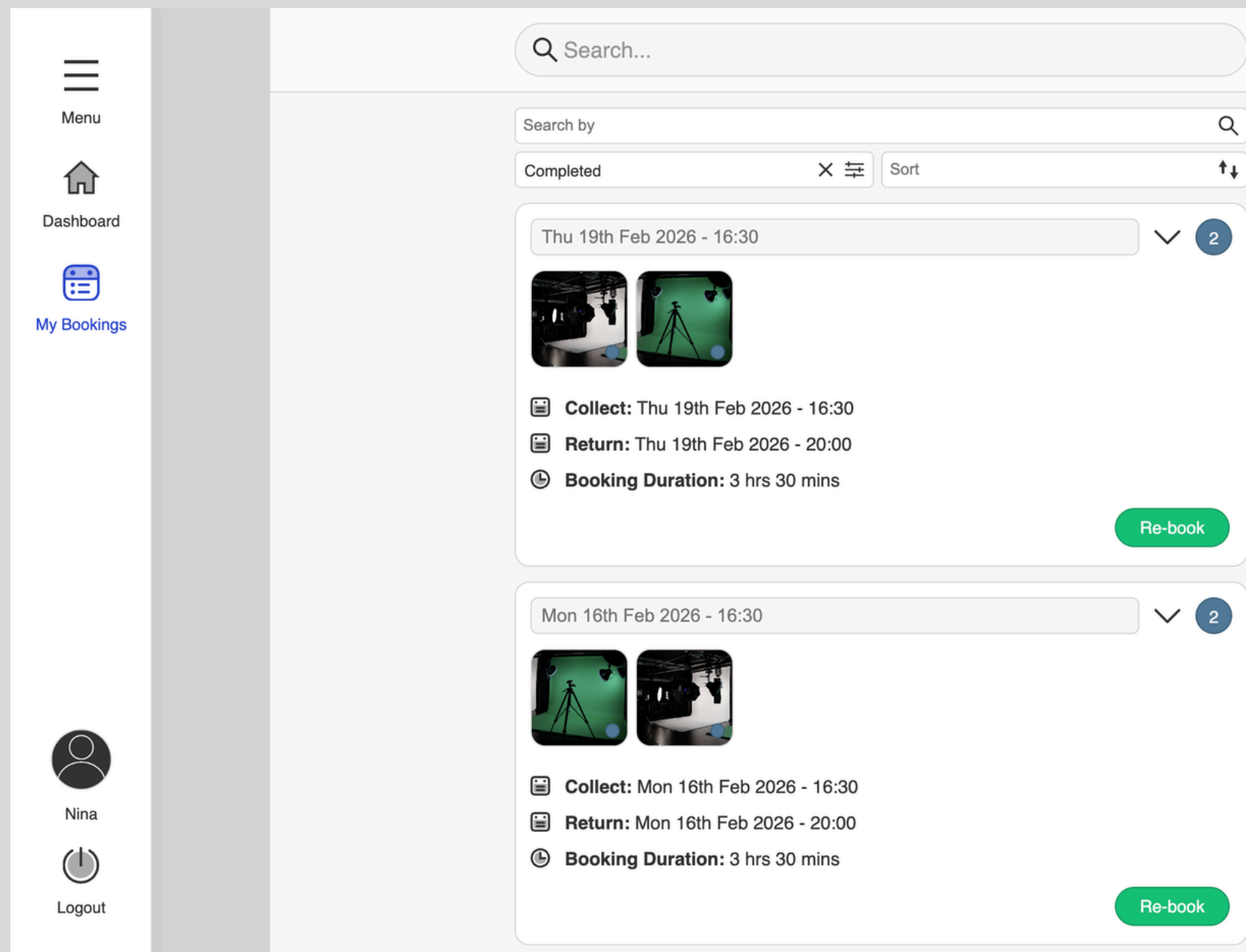
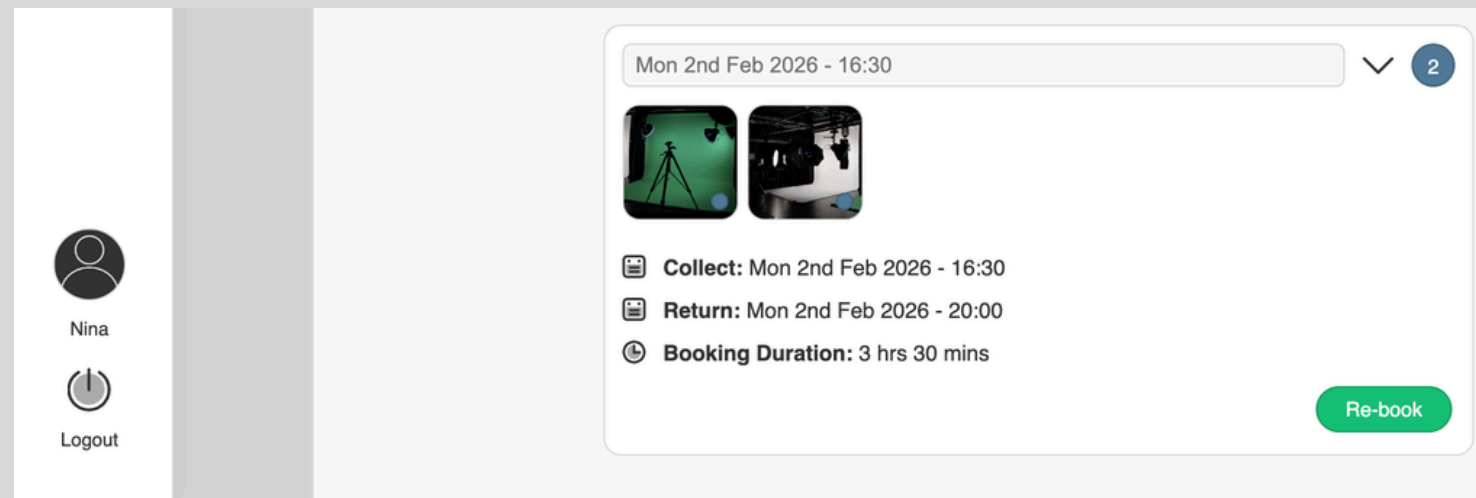
Thanks!

2207453@students.ucreative.ac.uk



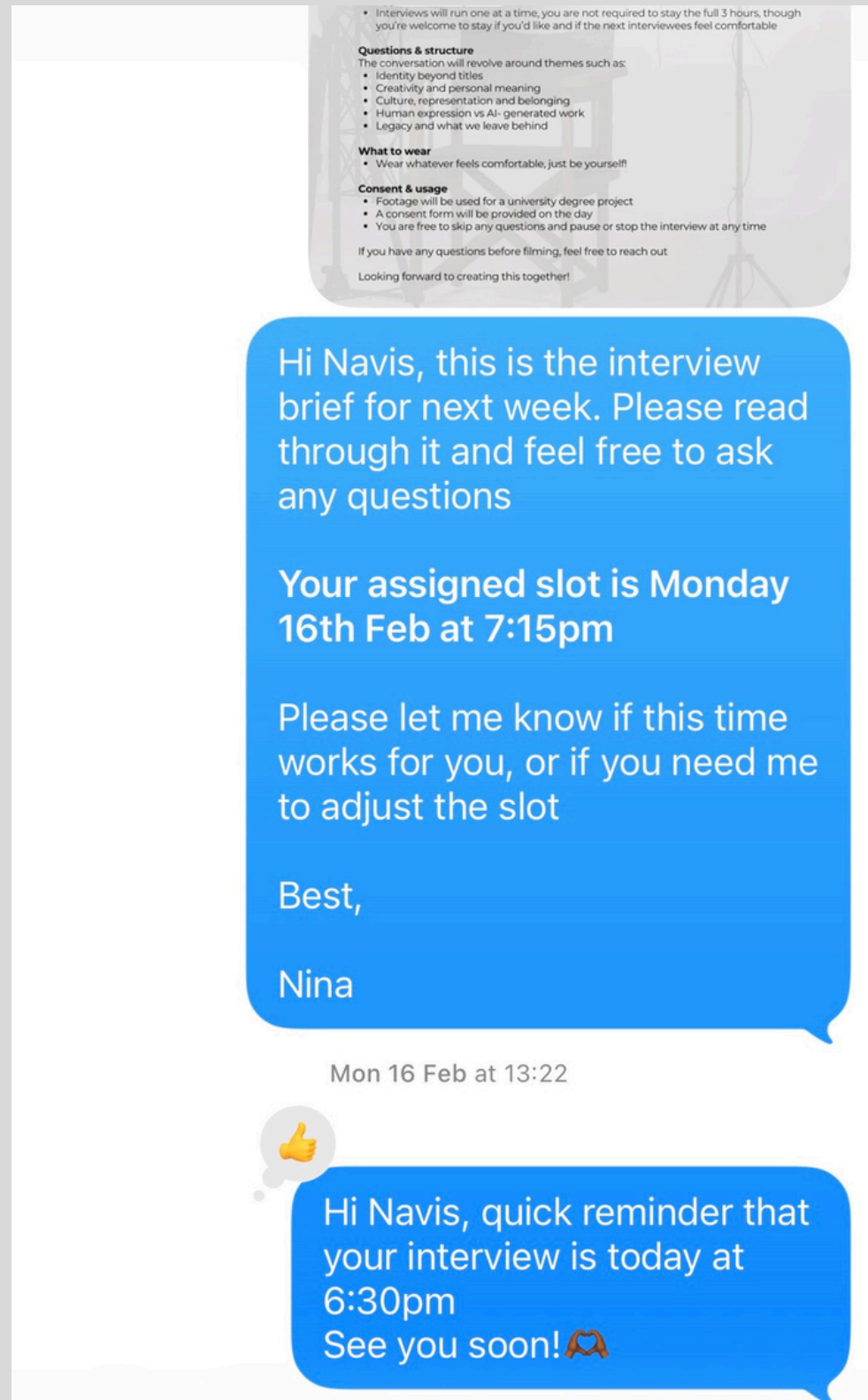
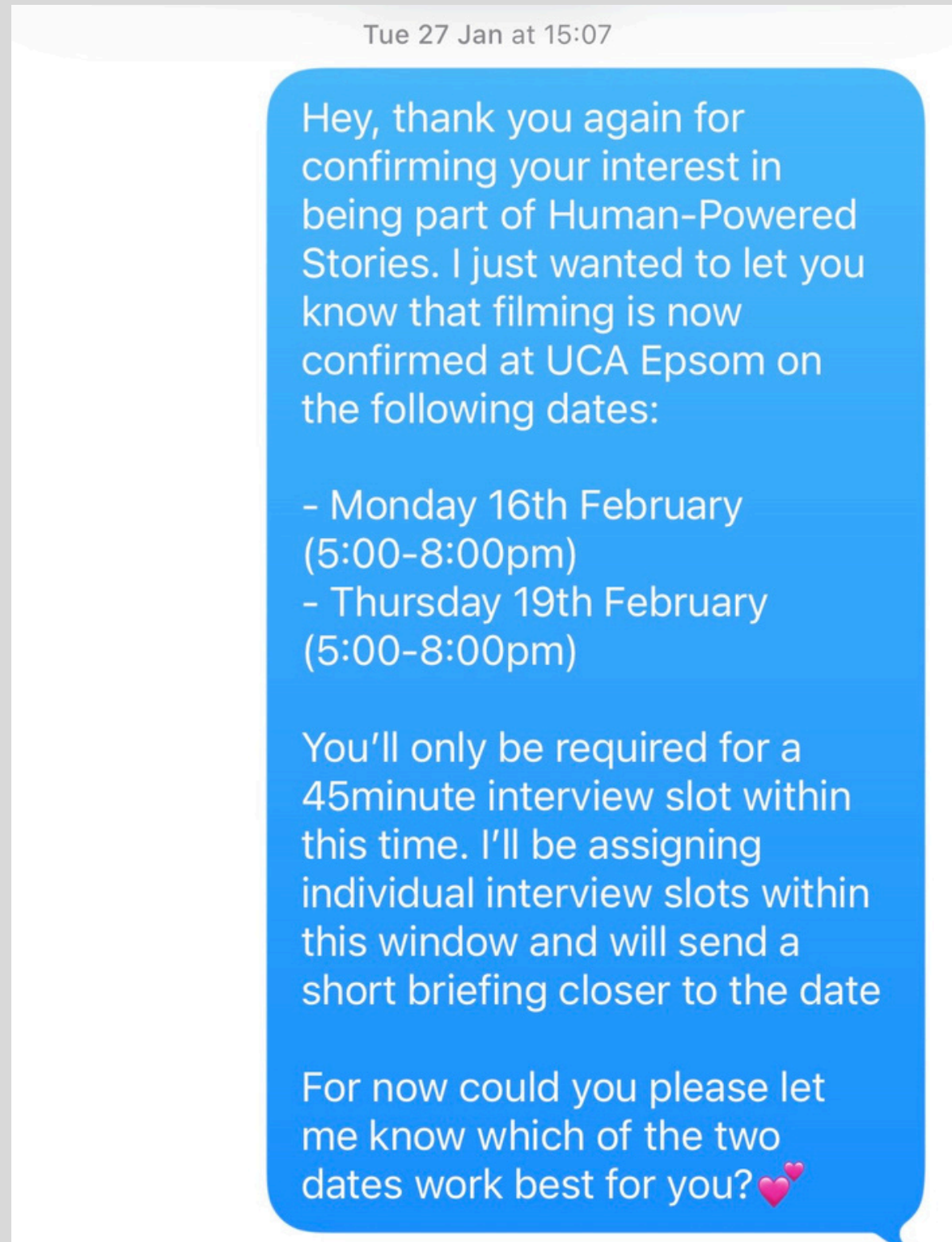
Poster created to seek additional production support from UCA students during filming and editing stages. Although no collaborators responded, this demonstrates an initial attempt to source production assistance before independently managing the project

Fig. 43. Interview brief (2026)



Evidence of studio booking and scheduling used to support production planning and filming logistics.

Fig. 44 & 45. Studio booking confirmation (2026)



Communication with participants confirming involvement and coordinating interview availability for filming

Fig. 46 & 47. Message participant confirmation (2026)

MONDAY 16TH FEB (5:00 - 8:00PM)

Gabby ✓ (digital marketing)	5:00 - 5:45 ✓
Gbenga ✓ (DJ)	5:45 - 6:30 ✓
Shen Malabre ✓ (music artist)	6:30 - 7:15 ✓
Paul ✓ (digital marketing)	7:15 - 8:00 ✓

✓ - confirmed interest
 ✓✓ - confirmed slot

THURSDAY 19th FEB (5:00 - 8:00PM)

Chi ✓ (SM strategist + creative director)	5:00 - 5:45 ✓
Brandon Levy ✓ (content creator + vocal engineer)	5:45 - 6:30 ✓
Salome ✓ (creative founder + strategist)	6:30 - 7:15 ✓
Ofi ✓ (fashion atelier + DJ)	7:15 - 8:00 ✓

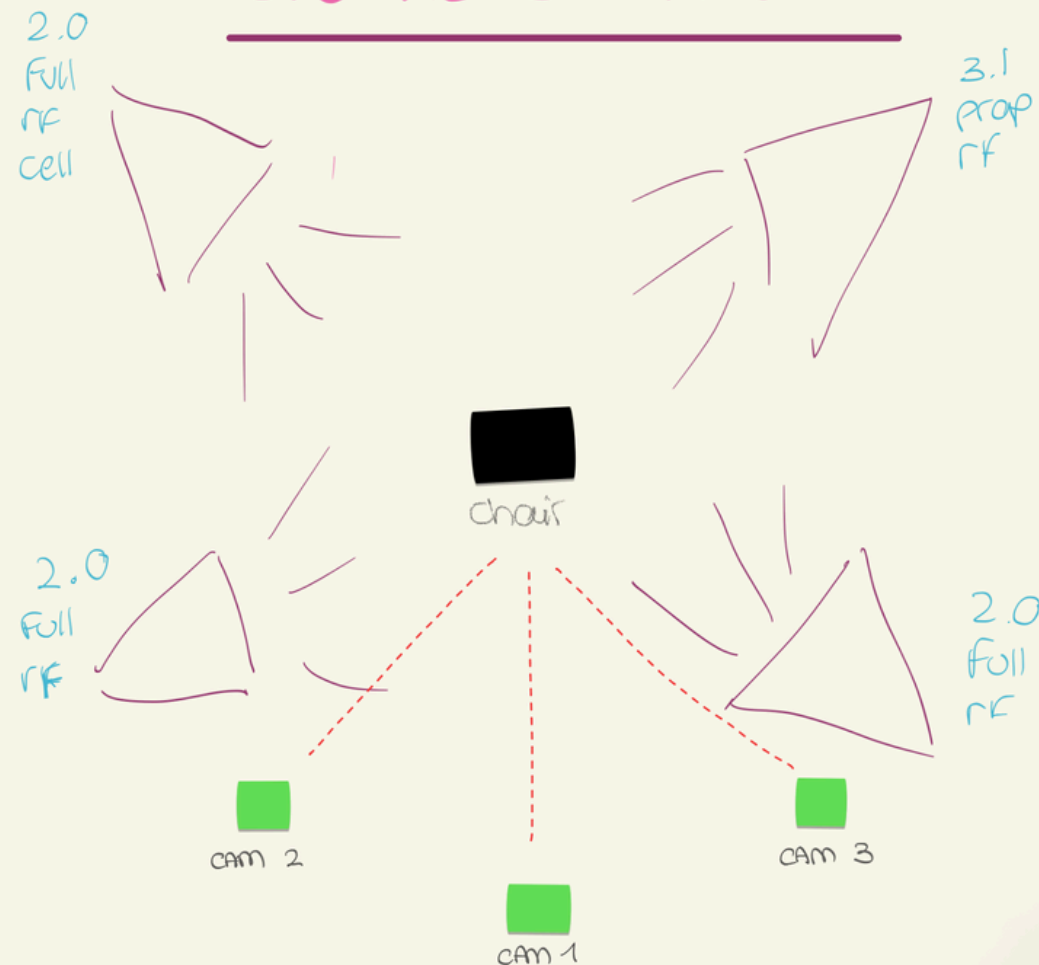
CONTINGENT PARTICIPANTS (will need to message first to confirm availability and interest)

- Kats0 (business & marketing lecturer + jewellery)
- Kofi (fashion atelier & DJ)
- Azlivingg (content creator)

Production schedule created to organise confirmed participant filming slots across both interview dates, supporting time management and production continuity

Fig. 48. Production schedule notes(2026)

LIGHTS SETTINGS



charge cam batteries (extra ones) while filming. (11)
 need spare SD cards (128GB says ✓ storage full)

Checklist

- ✓ Participant Consent forms + Info Sheet
- ✓ Email Kathleen
- **STUDIO SET-UP:**
- ✓ set critical focus on camera
- ✓ Get windshields for mic
- ✓ Adjust lighting for comfortability
- ✓ Do not use FUJI cameras
- _____
- ✓ Refreshments
- ✓ Token
- ✓ QR code
- _____
- ✓ Cameras are all Canon EOS 6D Mark II
- ✓ 64 black SD card (left)
- ✓ 128GB SD card (centre)
- ✓ 64 gold SD card (right)

Since filming took place in two different dates, I drew a sketch planning camera positioning, lighting and participant placement to maintain visual consistency throughout the documentary. I also prepared production reminders, such as lighting setup, camera positioning and charging extra batteries, to ensure filming days ran smoothly as I was solely responsible for production. Alongside this, I also created a checklist to organise filming requirements, equipment and interview preparation across production days

Fig. 49 & 50. Production notes(2026)

Gabby's

USEFUL CLIPS

- min 8: Benefits of AI usage
- min 9: AI understanding culture ✓
- min 10.25: Kids learning culture from AI
- min 11: Honouring heritage
- min 16: Generational mark

} GOLDEN
64GB SD CARD
(right cam)

Ginger's

USEFUL CLIPS

- min 3: honouring heritage
- min 4: Adapting to change
- min 5: Self awareness about culture
- min 7: Generational mark
- min 8: 30 sec. Message to AI

} GOLDEN
64GB SD CARD
(right cam)

Navi's

USEFUL CLIPS

- min 1.19 sec. not everyone is a creative
- min 2: Keeping ID w help of AI ID Active
- min 2.50s "I am ART" ✓
- min 3.20s DO what you want
- min 4.30 where does your creativity come from
- min 5: Importance of representation
- min 6: Doesn't think AI taking over
- min 7.45: Artist = human + personality + real life struggles
- min 16: AI enhancing human + human work

} GOLDEN
64GB SD CARD
(right cam)

During the production process, I noted down times when interviewees provided insights or made comments that would be useful to support this project's argument. This allowed me to stay organised and find all responses and key moments easily

Fig. 51. Useful clips notes(2026)



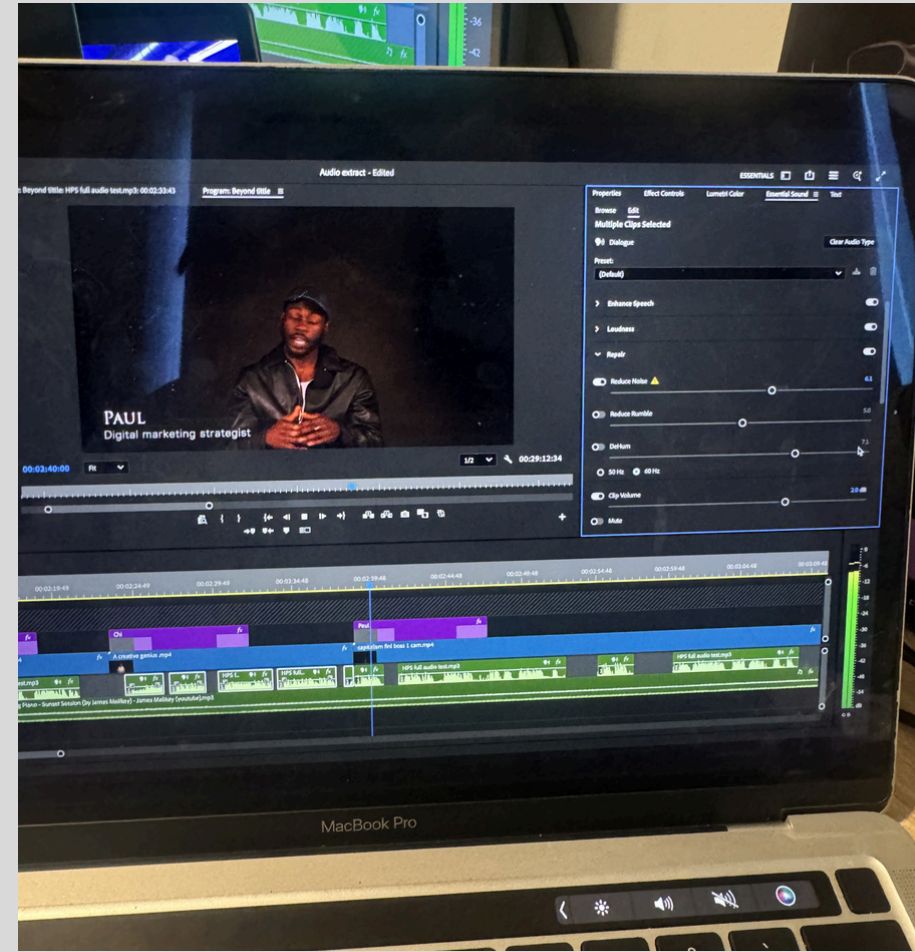
Behind-the-scenes images from the initial test shoot used to evaluate lighting, camera framing and audio quality prior to filming participants.

Fig. 52 & 53 Test-shoot BTS.(2026)



Behind-the-scenes production images documenting the interview process and studio setup during filming

Fig. 54 & 55 Filming day BTS.(2026)



Images documenting the post-production process in Adobe Premiere Pro, including video editing, sequencing and audio refinement during documentary development

Fig. 56, 57 & 58 Editing process evidence (2026)

APPENDIX B (G) ETHICAL FORM

Research Ethics – Tier 1 Checklist (to be completed for all research proposals)

This Tier 1 Checklist must be completed for all research projects and approved at supervisor/school level.

Name of researcher	Nina Nababo Oquinieme
Title of proposed project:	Human- Powered Stories
Student identification number	2207453
Email	2207453@students.ucreative.ac.uk
Line Manager/Supervisor/Tutor	Kathleen Hinwood

Brief outline of the project (250 words maximum):

Human-Powered Stories is the definitive creative research project that establishes a new industry standard and certification for authentic digital content using a Human AI Storytelling Framework validated by the authentic narratives of Black creatives, to prove that AI can support storytelling, but the soul comes from people.

Does the study involve human participants, directly or virtually (i.e., interviews or survey)? **YES**

If **Yes**, continue to Question 1.

If **No**, continue to question 12.

Issues that may indicate mitigation measures and/or ethical approval by Research Committee are necessary			
1	Does the study involve participants who are unable to give informed consent? (see 17.2a below)	Yes	No
2	Does the research involve sensitive topics? (see 17.2b)	Yes	No
3	Does the research involve groups where the permission of a gatekeeper is normally required for initial access? (see 17.2c)	Yes	No
4	Is the research to be conducted without the full and informed consent of the participant? (17.2d)	Yes	No
5	Does the research involve access to records of personal or confidential information concerning identifiable individuals? (17.2e)	Yes	No
6	Does the research induce, or have the potential to induce, psychological stress, anxiety or humiliation or to cause more than minimal pain? (17.2f)	Yes	No
7	Does the research involve, or have the potential to involve, intrusive interventions that participants would not normally encounter, or which may cause them to reveal information that could cause concern in the course of their everyday life? (17.2g)	Yes	No
8	Will the research take place outside the UK?	Yes	No
9	Will the research involve respondents to the internet or other visual/vocal methods where respondents may be identified?	Yes	No
10	Will financial inducements (other than reasonable expenses and compensation for time) be offered to participants?	Yes	No

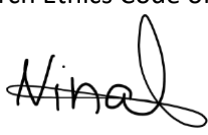
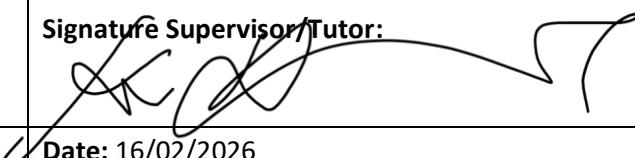
Research Ethics – Tier 1 Checklist (to be completed for all research proposals)

11	Will the study involve NHS patients or staff? (17.8)	Yes	No
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If you have answered **Yes** to any of the questions above, you should submit further details of measures to mitigate ethical risks and a formal application for ethics approval using the UCA **Research Ethics Tier 2 Application for Approval** form. The form should be submitted to the Research Committee via the Research Office.

If you answered **No** to all the above questions, then you do not need to submit your project for formal ethics approval. You will need to complete the questions below and include **a signed copy as an appendix in your proposal and final project.**

Further issues that require consideration in research good practice			
12	Have the topic and any ethical implications been addressed with your supervisor/line manager?	Yes	No
13	Does the topic merit further research of the kind being proposed and is it appropriate to the level of study?	Yes	No
14	Do you, as the researcher, have the skills to carry out this research?	Yes	No
15	Are the participant information sheet or leaflet and consent forms appropriate?	Yes	NA No
16	Are the procedures for recruitment of participants and obtaining informed consent appropriate?	Yes	NA No
17	Are the procedures for ensuring confidentiality/anonymity of respondent data appropriate?	Yes	NA No
18	Has a risk assessment been carried out and the form completed, where necessary?	Yes	NA No
19	If your work involves more than one participant, or a public facing research practice (eg., a participant performance in a public place, work with vulnerable groups) have you included a detailed work and contingency plan, according to regional and national variations on health conditions as advised by the UK Govt.	Yes	NA NO

I have read the UCA Research Ethics Code of Practice Signature Applicant: 	This project complies with the UCA Research Ethics Code of Practice Signature Supervisor/Tutor: 
Date: 16/02/2026	Date: 16/02/2026

Research Ethics – Tier 1 Checklist (to be completed for all research proposals)

Below are extracts from the key areas of the UCA Research Ethics Code of Practice:

17. Consideration of Ethical Issues

17.1 As outlined under 3.1, all research is subject to ethical consideration and requires an assessment of ethical risk, taking into account professional codes of practice where these exist, as well as subject specificity.

17.2 The following research would normally be considered as involving more than minimal risk and therefore **requires documented measures to mitigate potential risks, and consideration by the University Research Committee:**

- a. Research involving vulnerable groups or individuals, for example children and young people under 18, those with a learning disability or cognitive impairment, or individuals in a dependent or unequal relationship.
- b. Research involving sensitive topics such as:
 - Sexual behaviour
 - Illegal, political or religious behaviour
 - Experience of violence, abuse, exploitation and/or other racist or sexist behaviour
 - Mental health
 - Physical health and treatment.
- c. Research involving groups where the permission of a gatekeeper is normally required for initial access to members e.g. ethnic or cultural groups, native peoples or indigenous communities.
- d. Research involving deception or which is conducted without participants' full and informed consent at the time the study is carried out.
- e. Research involving access to records of personal or confidential information concerning identifiable individuals.
- f. Research that would induce psychological stress, anxiety or humiliation or cause more than minimal pain.
- g. Research involving intrusive interventions such as vigorous physical exercise, where participants would not normally encounter such interventions, or which may cause them to reveal information that causes concern in the course of their everyday life.

17.3 Vulnerable groups include any person(s) who may be precluded from giving informed consent. Note that this does not necessarily include all groups whose consent is given by parents or by those *in loco parentis*. It should additionally be noted that even in those circumstances the 'real' consent of those individuals under study should also be sought wherever possible (sample consent forms are available from the Research Office).

17.4 Deceptive research is that which is undertaken when the investigator deliberately conceals or significantly misrepresents his or herself, the true nature of the research or any other significant aspect of the research: examples may include covert observation, the stating of a misleading research purpose or providing a misleading professional identity or institutional affiliation on part of the researcher(s).

17.5 No specific approval is needed for research not covered within the categories detailed in Section 17.2, although all projects must adhere to the principles laid out in this Code and the University requires all staff or students undertaking research to ensure that at each stage of the process, research is undertaken in a professional and ethical manner.

17.6 In particular all researchers will ensure that:

- Respect for Intellectual Property Rights and Copyright law is maintained in compliance with University guidelines.
- Researchers will be open and transparent regarding the purpose, methods and possible uses of research.
- Researchers will maintain the right to anonymity of any research respondents/subjects, and highlight any possible risks to staff or subjects arising from the research.
- Researchers will act within the law regarding the sourcing and use of research information and respect the obligation to acknowledge support and collaboration.
- Researchers will at all times act within the law of the UK and the law of any other country within the research being undertaken.

17.7 Research involving animals/animal tissue requires a license under the Animals (Scientific Procedures) Act 1986. Research involving human tissue including its display requires a license under the Human Tissue Act (2004). Experimentation / anatomical examination in human morbid anatomy requires a license under the 1984 Anatomy Act.

17.8 Research involving NHS patients or staff must be approved by NRES; see the NRES website for further information (www.nres.npsa.nhs.uk). Research involving patients or staff of other medical providers must be ethically approved by these institutions.

17.9 If there is any doubt as to whether a particular research project needs approval, advice should be sought, for staff, from the Research Manager or Head of School, and for PGR students, from the Research Degrees Leader or supervisors.

APPENDIX B (H) PARTICIPANT FORM

Participant Information Sheet

Study title
Human-Powered Stories Documentary
The Aim(s) of the project
This project is a short documentary exploring personal identity, creativity, culture, belonging, and reflections on human expression in relation to AI-generated work in the creative industries. The aim is to capture authentic personal stories and perspectives through conversational interviews
Name of the researcher and contact details
Nina Nababo Oquinieme Final Year Student, Digital Marketing and Social Media University for the Creative Arts (UCA), Epsom Email: 2207453@students.ucreative.ac.uk
My line manager/supervisor name and contact
Kathleen Hinwood University for the Creative Arts (UCA), Epsom Email: Kathleen.Hinwood@uca.ac.uk
What is involved in participating in this project?
Participation involves taking part in a recorded interview lasting approximately 30–45 minutes in a studio setting at UCA Epsom. The interview will be conversational and guided by open-ended questions. You may skip any questions and stop the interview at any time.
Age Requirement
Participants must be 18 years of age or older
Details of any risks associated with participation
There are no foreseeable physical risks. Some questions may be personal or reflective; you may choose not to answer any question that makes you uncomfortable.
The type(s) of data to be collected
Video and audio recordings of the interview, as well as basic demographic information such as name and role (if consented).

How the data will be collected

The recordings will be used for a university documentary project and academic assessment. The film may be shown in educational contexts such as coursework presentations, exhibitions, portfolios, and university platforms.

Confidentiality terms associated with the data

You may choose whether your real name is used or whether you remain anonymous. Personal contact details will not be shared outside this project.

Compliance with the General Data Protection Regulation (GDPR) and Freedom of Information Acts

All data will be stored securely on password-protected devices and handled in accordance with the UK General Data Protection Regulation (GDPR) and the Data Protection Act 2018. Only the researcher and supervisor will have access to the raw footage.

The time commitment expected from participants

Participation is voluntary. You may withdraw your participation and data at any time up until **1 May 2026** by contacting the researcher. If you withdraw before this date, your footage will not be used. After this date, the project will be submitted for assessment on **13 May 2026**, and it may not be possible to remove your footage.

Time Commitment

The interview will last approximately 30–45 minutes. You are not required to stay beyond your interview slot.

How and when data will be destroyed

All raw interview recordings and personal data will be stored securely on password-protected devices in accordance with GDPR. After the project has been assessed, the raw footage and identifiable personal data will be deleted by 1 September 2026. The final edited documentary may be retained for academic assessment and portfolio purposes.

Compensation

Participants will not receive payment or reimbursement for participation. A small token of appreciation may be provided after participation.

How the results of the research will be made available to participants

Participants will be offered the opportunity to view the final documentary after submission. A private viewing link or screening will be shared with participants upon request.

How and when data will be published

The final documentary will be submitted for academic assessment in **May 2026** and may be shared in university contexts, such as coursework presentations, exhibitions, or on university platforms, and included in the researcher's academic portfolio. Raw interview footage and personal data will not be publicly published.

If you have any questions, please contact Nina at 2207453@students.ucreative.ac.uk

If you have any concerns about the ethics of this project you may contact Kathleen at Kathleen.Hinwood@uca.ac.uk

APPENDIX B (I) CONSENT FORMS

HUMAN-POWERED STORIES DOCUMENTARY – CONSENT FORM

Project Title:

Human-Powered Stories Documentary

Researcher:

Nina Nababo Oquinieme

Final Year Student, Digital Marketing and Social Media

University for the Creative Arts (UCA), Epsom

Email: 2207453@students.ucreative.ac.uk

Supervisor:

Kathleen Hinwood, University for the Creative Arts

Participant Details

Participant Name: Gabriella « gabby » watson

Participant Email (optional): 2234198@students.ucreative.ac.uk

Consent Statements

Please tick each box to indicate your consent:

- I have read and understood the Participant Information Sheet for this project.
- I understand the purpose of the documentary and what my participation involves.
- I understand that my participation is voluntary and I can stop the interview at any time without giving a reason.
- I understand that the interview will be audio and/or video recorded.
- I understand that my words and image may be used in a university documentary project and academic assessment.
- I understand that the footage may be shown in educational contexts (e.g. presentations, exhibitions, portfolio, UCA platforms).
- I understand how my data will be stored securely in line with GDPR.
- I understand that I can request withdrawal of my data before the project submission deadline by contacting the researcher.
- I confirm that I am 18 years of age or older.

Anonymity Options (please tick one)

- I consent to my real name being used in the documentary.
- I prefer to remain anonymous (my name will not be shown).

Participant Declaration

I confirm that I voluntarily agree to take part in this documentary project and that I have had the opportunity to ask questions.

Participant Signature: 

Date: 16 Feb 2026

Researcher Declaration

I confirm that I have explained the project and consent process to the participant.

Researcher Signature: 

Date: 16/02/2026

HUMAN-POWERED STORIES DOCUMENTARY – CONSENT FORM

Project Title:

Human-Powered Stories Documentary

Researcher:

Nina Nababo Oquinieme

Final Year Student, Digital Marketing and Social Media

University for the Creative Arts (UCA), Epsom

Email: 2207453@students.ucreative.ac.uk

Supervisor:

Kathleen Hinwood, University for the Creative Arts

Participant Details

Participant Name:

Shen Malabre

Participant Email (optional):

smalabre99@gmail.com

Consent Statements

Please tick each box to indicate your consent:

- I have read and understood the Participant Information Sheet for this project.
- I understand the purpose of the documentary and what my participation involves.
- I understand that my participation is voluntary and I can stop the interview at any time without giving a reason.
- I understand that the interview will be audio and/or video recorded.
- I understand that my words and image may be used in a university documentary project and academic assessment.
- I understand that the footage may be shown in educational contexts (e.g. presentations, exhibitions, portfolio, UCA platforms).
- I understand how my data will be stored securely in line with GDPR.
- I understand that I can request withdrawal of my data before the project submission deadline by contacting the researcher.
- I confirm that I am 18 years of age or older.

Anonymity Options (please tick one)

- I consent to my real name being used in the documentary.
- I prefer to remain anonymous (my name will not be shown).

Participant Declaration

I confirm that I voluntarily agree to take part in this documentary project and that I have had the opportunity to ask questions.

Participant Signature:

S. Malabre

Date:

16th Feb 26

Researcher Declaration

I confirm that I have explained the project and consent process to the participant.

Researcher Signature:

Nina Nababo

Date: 16/02/2026

HUMAN-POWERED STORIES DOCUMENTARY – CONSENT FORM

Project Title:

Human-Powered Stories Documentary

Researcher:

Nina Nababo Oquinieme

Final Year Student, Digital Marketing and Social Media

University for the Creative Arts (UCA), Epsom

Email: 2207453@students.ucreative.ac.uk

Supervisor:

Kathleen Hinwood, University for the Creative Arts

Participant Details

Participant Name: DJ SOULBEAT

Participant Email (optional): Djsoulbeat98@gmail.com

Consent Statements**Please tick each box to indicate your consent:**

- I have read and understood the Participant Information Sheet for this project.
- I understand the purpose of the documentary and what my participation involves.
- I understand that my participation is voluntary and I can stop the interview at any time without giving a reason.
- I understand that the interview will be audio and/or video recorded.
- I understand that my words and image may be used in a university documentary project and academic assessment.
- I understand that the footage may be shown in educational contexts (e.g. presentations, exhibitions, portfolio, UCA platforms).
- I understand how my data will be stored securely in line with GDPR.
- I understand that I can request withdrawal of my data before the project submission deadline by contacting the researcher.
- I confirm that I am 18 years of age or older.

Anonymity Options (please tick one)

- I consent to my real name being used in the documentary.
- I prefer to remain anonymous (my name will not be shown).

Participant Declaration

I confirm that I voluntarily agree to take part in this documentary project and that I have had the opportunity to ask questions.

Participant Signature:  _____

Date: 16/02/2026

Researcher Declaration

I confirm that I have explained the project and consent process to the participant.

Researcher Signature:  _____

Date: 16/02/2026

HUMAN-POWERED STORIES DOCUMENTARY – CONSENT FORM

Project Title:

Human-Powered Stories Documentary

Researcher:

Nina Nababo Oquinieme

Final Year Student, Digital Marketing and Social Media

University for the Creative Arts (UCA), Epsom

Email: 2207453@students.ucreative.ac.uk

Supervisor:

Kathleen Hinwood, University for the Creative Arts

Participant Details

Participant Name: Paul

Participant Email (optional): _____

Consent Statements

Please tick each box to indicate your consent:

- I have read and understood the Participant Information Sheet for this project.
- I understand the purpose of the documentary and what my participation involves.
- I understand that my participation is voluntary and I can stop the interview at any time without giving a reason.
- I understand that the interview will be audio and/or video recorded.
- I understand that my words and image may be used in a university documentary project and academic assessment.
- I understand that the footage may be shown in educational contexts (e.g. presentations, exhibitions, portfolio, UCA platforms).
- I understand how my data will be stored securely in line with GDPR.
- I understand that I can request withdrawal of my data before the project submission deadline by contacting the researcher.
- I confirm that I am 18 years of age or older.

Anonymity Options (please tick one)

- I consent to my real name being used in the documentary.
- I prefer to remain anonymous (my name will not be shown).

Participant Declaration

I confirm that I voluntarily agree to take part in this documentary project and that I have had the opportunity to ask questions.

Participant Signature: Paul

Date: 16/02/2026

Researcher Declaration

I confirm that I have explained the project and consent process to the participant.

Researcher Signature: Nina Nababo Oquinieme

Date: 16/02/2026

HUMAN-POWERED STORIES DOCUMENTARY – CONSENT FORM

Project Title:

Human-Powered Stories Documentary

Researcher:

Nina Nababo Oquinieme

Final Year Student, Digital Marketing and Social Media

University for the Creative Arts (UCA), Epsom

Email: 2207453@students.ucreative.ac.uk

Supervisor:

Kathleen Hinwood, University for the Creative Arts

Participant Details

Participant Name: Chi Meseon

Participant Email (optional): _____

Consent Statements**Please tick each box to indicate your consent:**

- I have read and understood the Participant Information Sheet for this project.
- I understand the purpose of the documentary and what my participation involves.
- I understand that my participation is voluntary and I can stop the interview at any time without giving a reason.
- I understand that the interview will be audio and/or video recorded.
- I understand that my words and image may be used in a university documentary project and academic assessment.
- I understand that the footage may be shown in educational contexts (e.g. presentations, exhibitions, portfolio, UCA platforms).
- I understand how my data will be stored securely in line with GDPR.
- I understand that I can request withdrawal of my data before the project submission deadline by contacting the researcher.
- I confirm that I am 18 years of age or older.

Anonymity Options (please tick one)

- I consent to my real name being used in the documentary.
- I prefer to remain anonymous (my name will not be shown).

Participant Declaration

I confirm that I voluntarily agree to take part in this documentary project and that I have had the opportunity to ask questions.

Participant Signature: 

Date: 19/02/2026

Researcher Declaration

I confirm that I have explained the project and consent process to the participant.

Researcher Signature: 

Date: 19/02/2026

HUMAN-POWERED STORIES DOCUMENTARY – CONSENT FORM

Project Title:

Human-Powered Stories Documentary

Researcher:

Nina Nababo Oquinieme

Final Year Student, Digital Marketing and Social Media

University for the Creative Arts (UCA), Epsom

Email: 2207453@students.ucreative.ac.uk

Supervisor:

Kathleen Hinwood, University for the Creative Arts

Participant Details

Participant Name: Salome Tirado

Participant Email (optional): _____

Consent Statements

Please tick each box to indicate your consent:

- I have read and understood the Participant Information Sheet for this project.
- I understand the purpose of the documentary and what my participation involves.
- I understand that my participation is voluntary and I can stop the interview at any time without giving a reason.
- I understand that the interview will be audio and/or video recorded.
- I understand that my words and image may be used in a university documentary project and academic assessment.
- I understand that the footage may be shown in educational contexts (e.g. presentations, exhibitions, portfolio, UCA platforms).
- I understand how my data will be stored securely in line with GDPR.
- I understand that I can request withdrawal of my data before the project submission deadline by contacting the researcher.
- I confirm that I am 18 years of age or older.

Anonymity Options (please tick one)

- I consent to my real name being used in the documentary.
- I prefer to remain anonymous (my name will not be shown).

Participant Declaration

I confirm that I voluntarily agree to take part in this documentary project and that I have had the opportunity to ask questions.

Participant Signature: 

Date: 28/04/2026

Researcher Declaration

I confirm that I have explained the project and consent process to the participant.

Researcher Signature: 

Date: 28/04/2026

HUMAN-POWERED STORIES DOCUMENTARY – CONSENT FORM

Project Title:

Human-Powered Stories Documentary

Researcher:

Nina Nababo Oquinieme

Final Year Student, Digital Marketing and Social Media

University for the Creative Arts (UCA), Epsom

Email: 2207453@students.ucreative.ac.uk

Supervisor:

Kathleen Hinwood, University for the Creative Arts

Participant Details

Participant Name:

Brandon Levy

Participant Email (optional): _____

Consent Statements

Please tick each box to indicate your consent:

- I have read and understood the Participant Information Sheet for this project.
- I understand the purpose of the documentary and what my participation involves.
- I understand that my participation is voluntary and I can stop the interview at any time without giving a reason.
- I understand that the interview will be audio and/or video recorded.
- I understand that my words and image may be used in a university documentary project and academic assessment.
- I understand that the footage may be shown in educational contexts (e.g. presentations, exhibitions, portfolio, UCA platforms).
- I understand how my data will be stored securely in line with GDPR.
- I understand that I can request withdrawal of my data before the project submission deadline by contacting the researcher.
- I confirm that I am 18 years of age or older.

Anonymity Options (please tick one)

- I consent to my real name being used in the documentary.
- I prefer to remain anonymous (my name will not be shown).

Participant Declaration

I confirm that I voluntarily agree to take part in this documentary project and that I have had the opportunity to ask questions.

Participant Signature:

Brandon Levy

Date: 19/02/2026

Researcher Declaration

I confirm that I have explained the project and consent process to the participant.

Researcher Signature:

Nina Nababo Oquinieme

Date: 19/02/2026

APPENDIX B (J)

TOKEN OF APPRETIATION

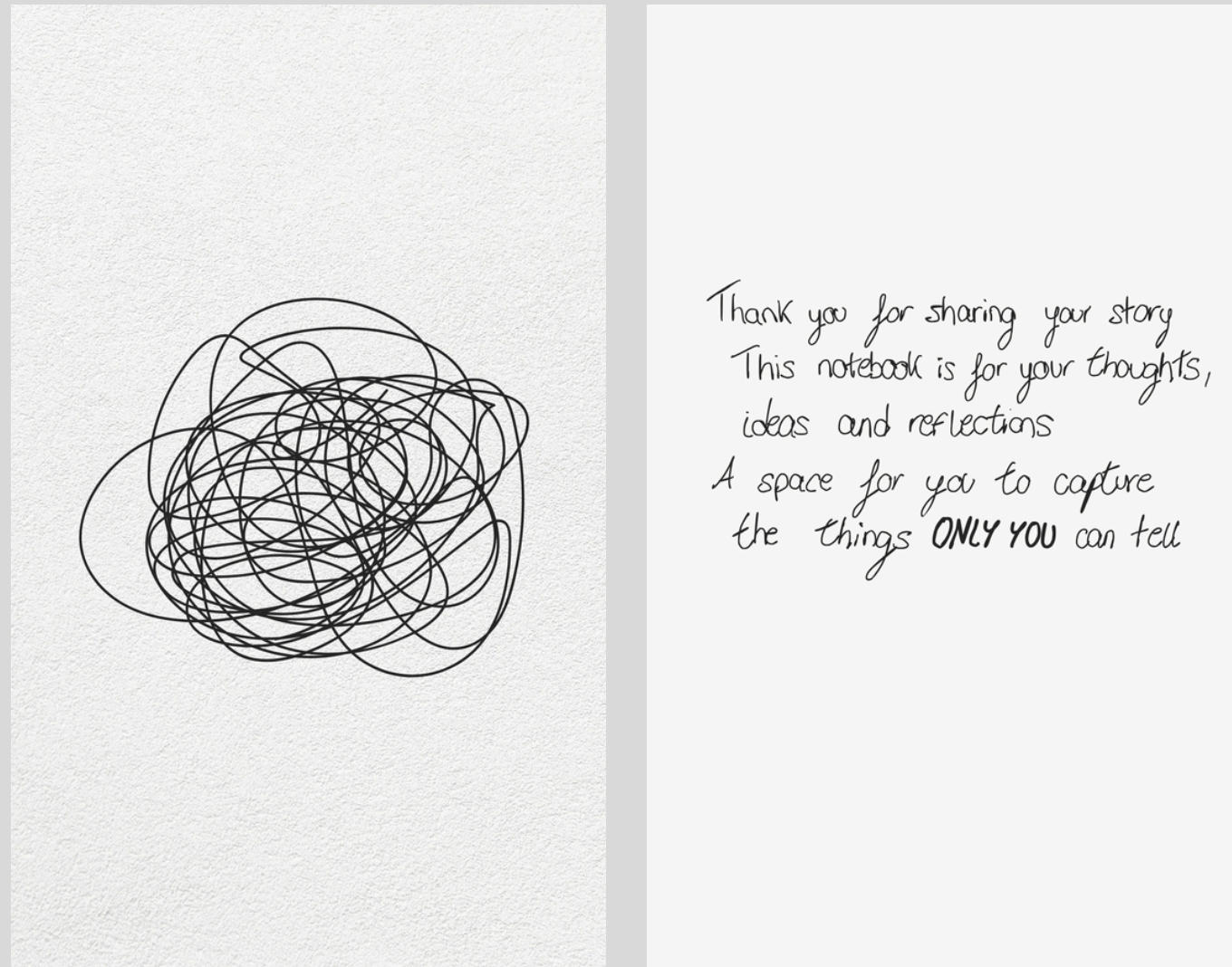


Fig. 59. HPS Notebook design (2026)

A small token of appreciation was provided to each participant in the form of a handmade notebook, created using UCA's bookbinding resources. The notebook was intentionally designed as a reflection of the project's core themes, with a hand-drawn mark on the cover symbolising human imperfection and individuality. Inside, a handwritten message expressed gratitude and invited participants to use the space for their own thoughts, ideas and reflections, emphasising that these are experiences "only you can tell." The pages were left blank to allow complete creative freedom, reinforcing the value of personal expression. This gesture was not intended as an incentive, but as an acknowledgement of the participants' contributions and the importance of human voice within the project



Fig. 60. HPS physical Notebook (2026)

APPENDIX C HPS QUESTIONNAIRE FEEDBACK

Human- Powered Stories: Documentary Feedback Questionnaire

This questionnaire forms part of a final degree project exploring the role of artificial intelligence in creative storytelling. Please try to elaborate on your responses where possible, as detailed answers will provide more valuable insights for this research

Your responses will be used to evaluate audience perceptions of the project and the proposed Human-AI storytelling framework.

By submitting this survey, you confirm that you are participating voluntarily and consent to your responses being used for academic research purposes. All responses will remain anonymous.

1. Overall, how would you rate this documentary?

1-5 (Very poor → Excellent)



2. What do you think the main message of the documentary was? *

3. Did the documentary feel authentic and emotionally engaging? Why or why not? *

4. The aim of this documentary is to explore how human input remains essential within creative industries, even as artificial intelligence becomes more integrated into production processes. Based on this, the project proposes a Human-AI storytelling framework that positions AI as a supportive tool rather than a replacement for human creativity. As part of this concept, a certification (similar to models such as B Corp) is proposed, allowing businesses to demonstrate that their content maintains a clear human presence and ethical use of AI

If you were a brand or business, would you consider using this approach to maintain authenticity in your content? *

Yes

No

Maybe

5. What was the most effective aspect of the documentary? *

6. What could be improved or made clearer? *

This content is neither created nor endorsed by Microsoft. The data you submit will be sent to the form owner.

 Microsoft Forms



Re: Documentary viewing & Follow- Up Discussion

From 2207453 Nina Nababo Oquinieme <2207453@students.uca.ac.uk>

Date Mon 27/04/2026 19:26

To [REDACTED]

Hi [REDACTED] sorry for the confusion in the previous email, here is the link for the documentary [Human-Powered Stories DOCUMENTARY.mp4](#)

Best,

Nina

From: 2207453 Nina Nababo Oquinieme <2207453@students.uca.ac.uk>

Sent: 27 April 2026 19:25

To: [REDACTED]

Subject: Re: Documentary viewing & Follow- Up Discussion

Hi [REDACTED],

Thank you for your interest in taking part.

Here is the private link to the documentary (available for 48 hours):

Once you've watched it, please complete the short questionnaire below:

[Human- Powered Stories: Documentary Feedback Questionnaire – Fill in form](#)

Your responses will help evaluate how effectively the documentary communicates its exploration of AI and human storytelling.

If you have any additional thoughts after completing the survey and would like to discuss them further, feel free to reach out

Best,

Nina

From: [REDACTED]

Sent: 27 April 2026 19:22

To: 2207453 Nina Nababo Oquinieme <2207453@students.uca.ac.uk>

Subject: Re: Documentary viewing & Follow- Up Discussion

Hello Nina,

I would love to give my thoughts and perspectives, feel free to send the documentary over.

Bets regards,
Jamie

Jamie Belsham (He/Him)
Lead Student Representative - DMSM

From: 2207453 Nina Nababo Oquinieme <2207453@students.uca.ac.uk>

Sent: 27 April 2026 19:16

To: [REDACTED]

Subject: Documentary viewing & Follow- Up Discussion

Good afternoon J [REDACTED],

I hope this email finds you well.

I'm currently working on my final degree project and have produced a short documentary exploring this topic

I'm looking for a small group of people to watch it and complete a short survey to share their thoughts and perspectives

Given your experience in the creative industries, I thought your input would be particularly valuable

If you are interested, please let me know, and I'll send you the link to the documentary (available for 48 hours) along with the survey

Best,

Nina

View results

Respondent

1 Anonymous

07:28

Time to complete

1. Overall, how would you rate this documentary?

1–5 (Very poor → Excellent)



2. What do you think the main message of the documentary was? *

I think the main message of the documentary was that AI will affect each individual differently and everyone is going to have a different viewpoint or concern with it depending on where in their lives AI will be present.

3. Did the documentary feel authentic and emotionally engaging? Why or why not? *

The documentary felt extremely genuine and human. It felt like you were in the room with each interviewee just having a natural conversation.

4. The aim of this documentary is to explore how human input remains essential within creative industries, even as artificial intelligence becomes more integrated into production processes. Based on this, the project proposes a Human–AI storytelling framework that positions AI as a supportive tool rather than a replacement for human creativity. As part of this concept, a certification (similar to models such as B Corp) is proposed, allowing businesses to demonstrate that their content maintains a clear human presence and ethical use of AI

If you were a brand or business, would you consider using this approach to maintain authenticity in your content? *

- Yes
- No
- Maybe

5. What was the most effective aspect of the documentary? *

I think the simplicity of the set design paired with the music set the tone for the documentary keeping it strictly informational and genuine. I also think in the beginning of the documentary showing an example of how AI couldn't replicate emotion and culture into the textiles made an effective point.

6. What could be improved or made clearer? *

I think maybe adding subtitles could help support audio just so the viewer has clear understanding of what's being said.

View results

Respondent

2

Anonymous

50:20

Time to complete

1. Overall, how would you rate this documentary?

1-5 (Very poor → Excellent)



2. What do you think the main message of the documentary was? *

AI, it was the main highlight of the documentary, however I know that the main aim of this documentary is to highlight the black history, this could of have been more dominant if most of the questions weren't linked to AI. The black history was there, it was brought up and spoken about, however, the whole concept of AI covered the main aim of the documentary but I still enjoyed it and learned through the diversified messages that all of the guests had to bring up.

3. Did the documentary feel authentic and emotionally engaging? Why or why not? *

At some points it did, when it comes to the black history as I am black myself and when it comes to the topic linked to AI it also felt engaging as it's a tool that is nowadays used everywhere, it's hard to avoid it. Therefore I felt identified by it since it's a very powerful tool to gain efficient resources, however, are they 100% reliable? hence why I share the same opinion as some of the guests "AI, you won't take over us" which is a really important message specially in this society. It's important that we highlight and work on our values before we rely too much on robots and AI generated platforms to the point that we start to feel useless and weak, and by weak I mean that you won't know how to use the knowledge and skills that you have in you since you had been supporting yourself with AI at all times instead of training your brain with the general knowledge that you already got in you.

4. The aim of this documentary is to explore how human input remains essential within creative industries, even as artificial intelligence becomes more integrated into production processes. Based on this, the project proposes a Human–AI storytelling framework that positions AI as a supportive tool rather than a replacement for human creativity. As part of this concept, a certification (similar to models such as B Corp) is proposed, allowing businesses to demonstrate that their content maintains a clear human presence and ethical use of AI

If you were a brand or business, would you consider using this approach to maintain authenticity in your content? *

- Yes
- No
- Maybe

5. What was the most effective aspect of the documentary? *

The fact that everyone had a different perspective on the usage of AI, because nobody is wrong or right for me when it comes to deciding on the usage of AI, as it has been mentioned previously in the documentary, it depends on how you use it and for what you use it. Therefore hearing diversified answers got me thinking "okay, there's actually no correct response when it comes to using or not using AI".

6. What could be improved or made clearer? *

What I believe that should of been made more clearer is the focus of the topic, because some people could get lost with the different topics, therefore I would of recommend to have focus on one main topic then bring the other up slightly, because we started the video with a cultural introduction then we finished with the topic of AI, or maybe the cultural theme could of had been linked more to the topic of AI and have both under one title, so we can then see both perspectives and not hear more of one topic than the other. But overall, I have really enjoyed watching it, could of had possibly also added some background images or videos behind the guests whilst they were speaking to bring more attention into the viewer, but I am really impressed and happy with the results delivered in this documentary.

View results

Respondent

3

Anonymous

11:06

Time to complete

1. Overall, how would you rate this documentary?

1–5 (Very poor → Excellent)



2. What do you think the main message of the documentary was? *

Including minority groups story in development of AI.

3. Did the documentary feel authentic and emotionally engaging? Why or why not? *

The questions posed were relevant.

4. The aim of this documentary is to explore how human input remains essential within creative industries, even as artificial intelligence becomes more integrated into production processes. Based on this, the project proposes a Human–AI storytelling framework that positions AI as a supportive tool rather than a replacement for human creativity. As part of this concept, a certification (similar to models such as B Corp) is proposed, allowing businesses to demonstrate that their content maintains a clear human presence and ethical use of AI

If you were a brand or business, would you consider using this approach to maintain authenticity in your content? *

- Yes
- No
- Maybe

5. What was the most effective aspect of the documentary? *

The set up, question posed and the introduction by the interviewer.

6. What could be improved or made clearer? *

Interviewee's introductions were too long and not necessary relevant.

View results

Respondent

4

Anonymous

26:11

Time to complete

1. Overall, how would you rate this documentary?

1–5 (Very poor → Excellent)



2. What do you think the main message of the documentary was? *

The message was pretty simple, AI doesn't understand the nuances of culture. Particularly, in this instance, Black cultures. A problem with AI, addressed from the beginning, is how it has tendency to accumulate/merge together all the sub-cultures into one new made-up culture (shown with the ai image of the patterns)

3. Did the documentary feel authentic and emotionally engaging? Why or why not? *

I was interested from the start, it was a good hook. I knew what I was watching in the first few minutes. The majority of the remaining documentary was the interview section; which started off as engaging, but got, in all honesty, a bit boring. A. lot of the answers felt a bit repetitive and long. This wasn't necessarily the fault of the questions asked, just perhaps the video could have been edited down a bit more

4. The aim of this documentary is to explore how human input remains essential within creative industries, even as artificial intelligence becomes more integrated into production processes. Based on this, the project proposes a Human–AI storytelling framework that positions AI as a supportive tool rather than a replacement for human creativity. As part of this concept, a certification (similar to models such as B Corp) is proposed, allowing businesses to demonstrate that their content maintains a clear human presence and ethical use of AI

If you were a brand or business, would you consider using this approach to maintain authenticity in your content? *

- Yes
- No
- Maybe

5. What was the most effective aspect of the documentary? *

My first thought would be to say the most effective part was seeing people's perspectives; but that's not right. The most effective part was actually getting me to think about AI and its role in depicting culture. It is not something I ever thought about, but I did during and after the documentary. Essentially awareness. The documentary made me aware

6. What could be improved or made clearer? *

It was all clear, but it did 'drag' towards the end. I think some of the less substantive answers should have been cut short or cut out, as it began to feel slow and repetitive. Perhaps it needed a small scenery change for the last quarter

APPENDIX D AUDIO-VISUAL AND MEDIA REFERENCES

All original documentary footage, interviews and behind-the-scenes content were produced by the author unless otherwise stated. External media assets were included for research, contextual and illustrative purposes only.



Fig. 1. ElevenLabs cultural fabric (2026) [AI-generatedimage]. At: <https://www.elevenlabs.io>

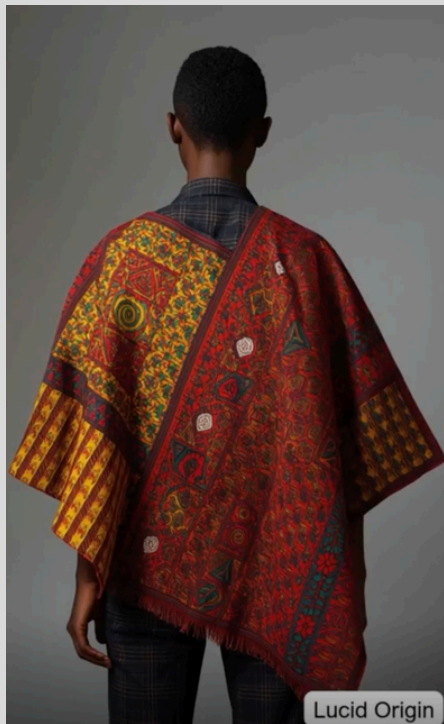


Fig. 2. Leonardo AI cultural fabric (2026) [AI-generatedimage]. At: <https://leonardo.ai>



Fig. 3. Leonardo AI cultural fabric (2026) [AI-generated image]. At: <https://leonardo.ai>



Fig. 4. Traditional ceremony (2026) [Online image]. At: https://www.instagram.com/p/DHEWxpKMdfJ/?img_index=2



Fig. 5. The Traveling ZAM (2025) First Impressions of GUINEA BISSAU || West Africa Travel Vlog. [YouTube video]. Available at: <https://www.youtube.com/watch?v=ivYUc7k2-bE&t=29s>



Fig. 6. Nababo. N. (2026) Traditional wear at graduation[Photography]. In possession of: the author: Epsom.



Fig. 7. Traditional wedding (2026) [Online image]. At: <https://www.instagram.com/p/DKFWYNjsFkk/>



Fig. 8. Nababo. N. (2026) Traditional wear [Photography]. In possession of: the author: Epsom.



Fig. 9. Google Earth (2025) Screen recording of Guinea-Bissau location footage. Used within documentary introduction. Available at: <https://earth.google.com/>



Fig. 10. Daramé Family (2022) Panu di Pinti - a beautiful weaving tradition of Guinea-Bissau. [YouTube video]. Available at: https://www.youtube.com/watch?v=tK866_ZsgV0

R&D LOG

Section 2

INTRODUCTION

This R&D log documents the progression of the Human-Powered stories project from initial idea to final outcome. It reflects on the research methods, creative decisions, and iterative processes that informed the development of both the documentary and the framework.

INITIAL IDEA AND DIRECTION

The initial idea for this project emerged from an early interest in AI and its growing presence within the creative industries. At the beginning of the course, reflecting on everyday experiences and emotional reactions to media highlighted the role of storytelling in connecting with audiences. Attention was drawn to advertisements that create strong emotional or nostalgic responses. Research has shown that advertisements which evoke strong emotional or nostalgic responses are more effective in engaging audiences and influencing memory (Zhao et al., 2014) leading to an exploration of how storytelling functions within marketing and media.

This direction developed further through exposure to real-world examples, such as AI-generated campaigns, like Coca-Cola 2025 Christmas ad, and industry events including Black Tech Fest (BTF), which emphasised innovation, representation and authorship within technology. These experiences raised critical questions around realising reliance on AI and its impact on authenticity, particularly in relation to who creates stories and how they are communicated. As a result, the project evolved from a general interest in AI within marketing to a more focused exploration of storytelling.

DEVELOPMENT OF RESEARCH APPROACH

A qualitative research approach was selected to prioritise human experience, emotion and authenticity within storytelling. The decision to conduct semi-structured interviews was driven by the belief that “qualitative research is beyond numerical generalisations and focuses on understanding human stories. Real-life stories are at the heart of qualitative research because they hold emotions, meanings, and perspectives that cannot be captured by numbers alone” (Isik, 2025). Rather than relying solely on questionnaires, which can limit depth and nuance, interviews allowed for the capture of tone, body language and emotional expression, all of which are essential elements of meaningful storytelling.

This approach was also influenced by my own identity as an aspiring storyteller. The interview format became both a research method and a reflection of the project’s central argument. Participants were selected based on their roles within the cultural and creative economy rather than solely their job titles. These included individuals contributing to marketing creation, cultural expression, cultural translation, cultural-economic mediation, creative direction and production, platform-native cultural production, and cultural AI mediation. This approach enabled more understanding of how storytelling operates across different creative contexts and how AI is perceived within them.



While questionnaires were initially avoided, they were later incorporated as a research method following the HPS framework. This decision was made to evaluate audience responses and test the relevance of the framework within a broader industry context. The questionnaire targeted additional individuals, other than the interviewees from the documentary, within the creative industries in order to gather diverse perspectives without repetition



EXPLORATION AND EXPERIMENTATION

An initial test shoot was conducted to experiment with camera positioning and lighting techniques, particularly as I had no prior experience in directing or producing filmed content. This stage allowed for practical learning and informed later production decisions.

The initial setup involved a three-camera setup (front, side and close-up) to explore composition and visual variety. However, inconsistencies in lighting and camera availability across filming days led to the decision to simplify the setup to a single front facing angle, ensuring visual consistency and maintaining focus on participants' expressions.

The interview process itself functioned as a form of experimentation, allowing me to observe tone, body language and emotional responses, which then informed the documentary's narrative structure. AI tools, including ElevenLabs, were also tested to support transcription and audio processing. While these tools improved efficiency, inaccuracies required manual correction, reinforcing the need for human oversight.

DEVELOPMENT OF DOCUMENTARY

The documentary format was selected to prioritise authentic, unfiltered responses, allowing participants to share experiences in their own words. An interview-led approach was used to maximise depth and ensure all participants' perspectives contributed meaningfully to the overall narrative.

A minimal visual setup, including a black background, was intentionally chosen to eliminate distractions and focus attention on body language, tone and emotional nuance. This decision reinforced the project's emphasis on capturing the embodied aspects of storytelling, which are often absent in AI-generated content.



DEVELOPMENT OF THE FRAMEWORK

The HPS framework was initially developed during Component 1 and carried forward into this project as a guiding structure. While the core idea remained consistent, its application became more defined through both primary insights from interviews and secondary research.

Research played a key role in shaping the framework, particularly in reinforcing the importance of ethics, authenticity and human centred storytelling within AI-assisted processes. The four-stage structure of the framework was maintained as it provided a clear and balanced approach to integrating AI without compromising creative integrity.

A key moment in the development of the framework occurred during the editing process where it became evident that the documentary itself was naturally following these stages. This realisation confirmed the practical relevance of the framework, positioning it not only as a conceptual model but as an applicable structure within real creative workflows.




CHALLENGES AND PROBLEM SOLVING

One of the biggest challenges through the project was managing the entire process independently. I did create a poster looking for help from other fellow students across UCA campuses for help during production and editing, despite efforts I failed to find someone. While AI tools were integrated to support technical tasks, I often became aware of the limits of working alone, particularly during production, editing and postproduction. At several stages, it became clear that AI could not replace the value of another human perspective or practical support.

A major frustration was the inaccuracy of AI-assisted tools. Transcription, subtitles, and audio support required continuous checking and manual correction, which reduced the efficiency initially expected from these technologies. An additional idea, involving the inclusion of a realistic AI-generated character responding to one of the documentary questions, was abandoned after repeated technical difficulties and unsatisfactory results. Problem solving involved reviewing materials in detail, refining outputs manually and accepting some imperfections, especially in audio quality.





This experience was analytically significant. Each time where AI transcription failed by misinterpreting words, omitting sentences or generating incorrect phrasing was a demonstration of the project's central argument. As Noble (2018) argues, AI systems present themselves as neutral and objective when they are in fact shaped by the values and limitations embedded in their training data. The repeated need for human correction was not just a technical inconvenience but evidence that human judgement remains irreplaceable even at the level of technical production, let alone creative authorship. This experience reinforced the framework's insistence on human curation as a non-negotiable stage in any AI-assisted creative process.

FINAL DIRECTION AND OUTCOME

Through this process, the project developed beyond a documentary into a broader creative and strategic proposal. The final outcome combines an interview led documentary, the HPS framework and the proposed certification model. Together, these elements demonstrate how AI can be integrated into creative practice without displacing human authenticity, cultural understanding or emotional depth. The development process confirmed that the strongest outcome was not only the documentary itself, but the wider system it helped to validate



BIBLIOGRAPHY

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Zhao, G., Muehling, D. D. and Kareklas, I. (2014) 'Remembering the good old days: The moderating role of consumer affective state on the effectiveness of nostalgic advertising' In: Journal of Advertising 43 (3) pp.244-255. At: <http://dx.doi.org/10.1080/00913367.2013.853633>

CRITICAL SELF-REFLECTION

I have used Kolb's reflective model (Kolb, 1984) for my project reflection. This model focuses on 4 stages.

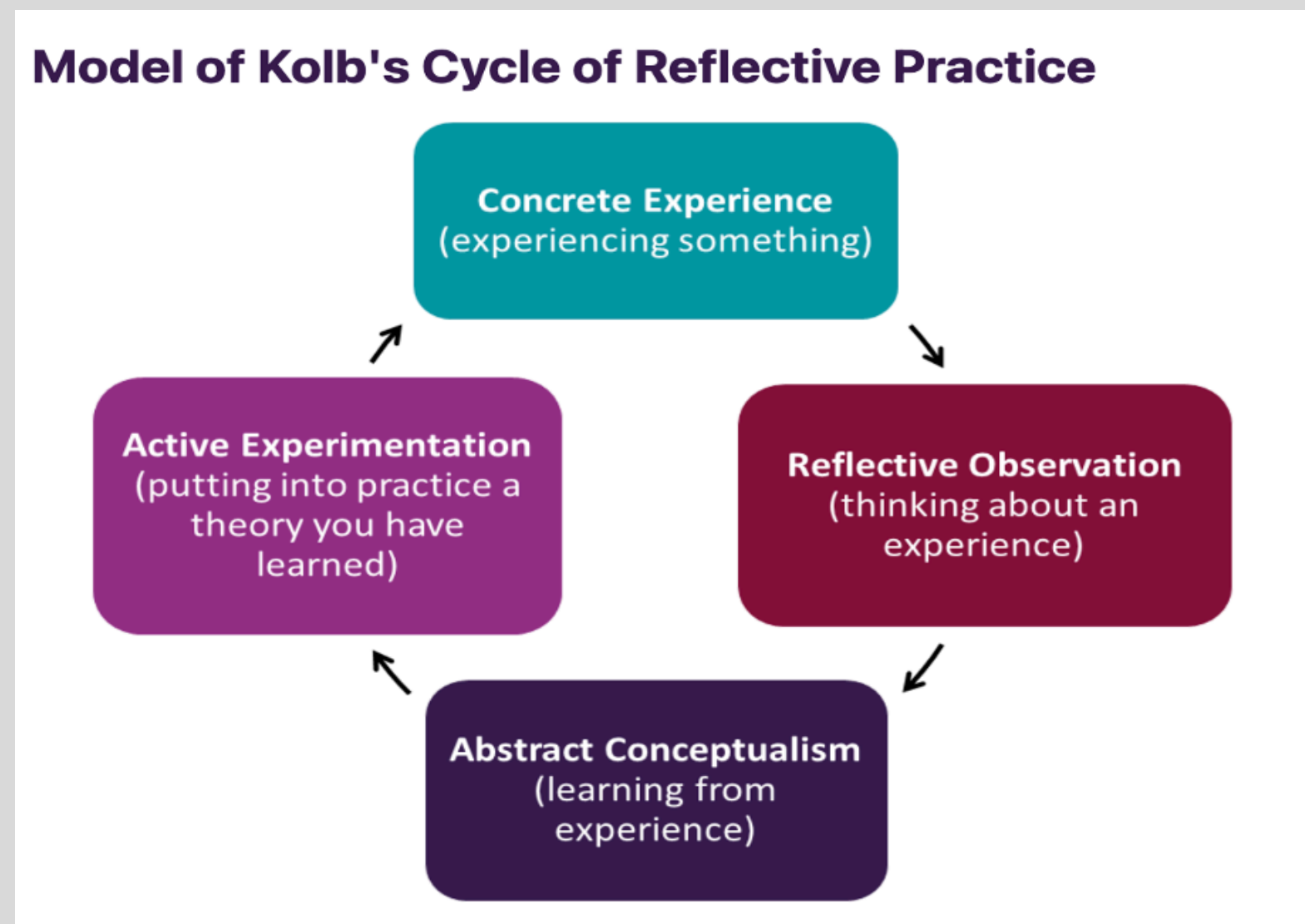


Fig. 1. Kolb's cycle diagram (2026)

This project explored the relationship between AI and human storytelling, with the aim of repositioning AI as a tool that supports rather than replaces human creativity. The outcomes included the development of a Human-AI Storytelling Framework, a certification model and an interview documentary. The documentary was the most intensive part of the project, requiring full independent management of production, direction and editing. One key challenge was the inability to secure all intended participants, particularly those with more extensive industry experience.

Reflecting on this experience, working independently was both challenging and rewarding. While there were moments of stress and a strong sense of needing someone for additional support, there was also a sense of achievement in successfully managing the entire process. Difficulties came when managing large amounts of information and articulating ideas clearly; however, breaking tasks into smaller and manageable actions through structured to-do lists helped overcome this. Frustration was also experienced when technical aspects, such as camera angles and AI tools, did not perform as expected. Despite this, these challenges did not significantly impact the overall outcome.

This project provided several key insights. Firstly, it reinforced the importance of human involvement within creative processes, particularly in storytelling. While AI tools were useful for efficiency, they frequently produced errors and required continuous human correction, highlighting their limitations, aligning with the project's core argument. Additionally, the project led to a personal realisation of a strong passion for storytelling, as well as increased confidence in creative ability and belonging within the industry. Skills development included editing, strategic thinking and creative direction, which contributed to the successful execution of the project.

In future, several changes would be made. Collaboration would be prioritised over working independently, particularly during production, to improve efficiency and creative input. While AI would still be used, greater consideration would be given to selecting the most appropriate tools, especially for more complex creative elements such as AI-generated characters.

As someone from Guinea-Bissau, the Panu di Pinti experiment was not simply a research exercise; it was a direct encounter with the risk of cultural erasure that AI represents for communities whose stories exist outside dominant datasets. This experience has strengthened my intention to pursue a career in storytelling and brand strategy that is not only authentic but actively protective of underrepresented cultural identities, and it will remain the ethical foundation of my practice going forward.



LIST OF ILLUSTRATIONS

Figure 1. Reflective writing: Kolb. (2016) [Diagram] At: <https://libguides.hull.ac.uk/reflectivewriting/kolb> (Accessed 04/05/2026).

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