

Creative Culture and Ethical Negotiation in Artificial Intelligence Practices among Public Relations Interns in the Digital Society

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ABSTRACT

As a newly established ministry in Indonesia, the Ministry of Culture faces the challenge of building public understanding of its existence, functions, and cultural agenda in an increasingly digital society. This challenge coincides with a 60% increase in student demand for public relations internships at the Directorate of Cultural Diplomacy, Promotion, and Cooperation from 2025 to 2026, reflecting growing student interest in cultural institutions and digital communication. This study examines how artificial intelligence shapes creative culture and ethical negotiation among public relations interns. Drawing on digital anthropology, AI is understood not merely as a technological tool but as an emerging cultural practice that reshapes creativity, cultural representation, authorship, and ethical responsibility. Using a qualitative reflective approach based on the author's experience supervising interns in producing visual designs, videos, and digital content, the study finds that students' limitations in creative and technical skills can be transformed into collective strengths through mentoring, human judgment, cultural sensitivity, and institutional guidance. AI expands opportunities for creative experimentation and efficient content production, yet supervision remains essential to ensure accuracy, cultural relevance, ethical integrity, and alignment with institutional objectives. The study positions internships as spaces of cultural collaboration between students and government institutions, fostering mutual learning while strengthening public communication about culture. Responsible AI use is therefore not only a technological competence but also a cultural and ethical practice grounded in human creativity and institutional responsibility.

Keywords: *Artificial Intelligence; Creative Culture; Ethical Negotiation; Public Relations Interns; Digital Society*

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INTRODUCTION

The rapid development of digital technology has transformed cultural communication, including the ways government institutions produce and disseminate information to the public. Digital media is no longer merely a channel for delivering messages but has become a social and cultural space in which meanings, identities, and representations are continuously produced and negotiated. From a digital anthropology perspective, technological practices are embedded in everyday social relations and can reshape how people create, communicate, learn, and understand culture. Generative artificial intelligence (AI) has intensified this transformation by becoming increasingly accessible in creative activities such as writing, graphic design, image generation, and video production. Recent anthropological scholarship argues that generative AI should be understood not only through its technical capabilities but also as a cultural artifact embedded in social practices, literacy, and human interpretation (Roe, 2025)

This transformation is particularly significant for the Ministry of Culture of the Republic of Indonesia as a newly established ministry. The institution faces the challenge of introducing its existence, functions, programs, and cultural agenda to a public whose patterns of communication and information consumption are increasingly digital. The Directorate of Cultural Diplomacy, Promotion, and Cooperation has an important role in this process because the communication of culture requires digital content that is informative, attractive, relevant, and culturally meaningful. Previous research conducted in this institutional context demonstrates that public relations internships provide students with direct experience in producing digital scripts, visual materials, videos, social media content, and other forms of cultural communication.

The increasing interest of students in public relations internships further illustrates the changing relationship between higher education, cultural institutions, and digital professional practices. Based on institutional records, demand for public relations internships at the Directorate of Cultural Diplomacy, Promotion, and Cooperation increased by approximately 60% between 2025 and 2026. This growth reflects not only students' interest in gaining professional experience but also the increasing relevance of cultural institutions as spaces for learning digital communication and creative production. For the Ministry of Culture, however, the growing involvement of students also presents a challenge: how can student interest and diverse creative abilities be transformed into productive contributions to the institution's public communication?

This question becomes increasingly complex with the widespread use of generative AI. Students can now develop visual concepts, generate images, produce videos, formulate communication materials, and experiment with creative ideas in a relatively short time. Research has shown that generative AI can support students' creative processes, but its effects depend on how it is used. Habib et al. (2024) found that generative AI can support creativity while also raising concerns about creativity and creative confidence when its use is not accompanied by appropriate guidance. Similarly, research on AI-assisted creative problem solving suggests that generative AI can enhance aspects of students' creative performance while creating challenges in evaluating the quality and originality of their own work.

These developments create a particular concern from the perspective of internship supervision. Students are expected to develop a creative culture and produce digital designs, videos, and communication materials that can contribute to strengthening the positive image of the Ministry of Culture. At the same time, the boundaries of responsible AI use among students remain vulnerable. The ease of generating content through AI can blur the boundaries between human creativity and machine-generated production and raise questions concerning originality, authorship, cultural representation, accuracy, and ethical responsibility. The problem is therefore not simply whether students use AI, but whether they are able to maintain human judgment while using it. This tension places the internship supervisor in a difficult position. On the one hand, discouraging students from using AI would ignore the realities of contemporary digital creative practices and the importance of technological literacy. On the other hand, unrestricted use of AI may encourage dependence on automated outputs and reduce the opportunity for students to develop independent creative judgment. The supervisor must therefore negotiate between encouraging technological experimentation and maintaining the educational purpose of the internship. In this process, AI cannot be treated simply as a shortcut for completing creative tasks. It becomes part of a learning environment in which students must understand when AI can assist their work, when its output requires modification, and when human intervention must remain decisive.

From an anthropological perspective, this dilemma reflects a broader transformation in the culture of creativity. The emergence of AI changes not only the tools used to produce content but also the meanings attached to creativity, authorship, originality, and expertise. Govia (2020) argues that artificial intelligence can be examined through sociotechnical relationships and processes of human–technology coproduction rather than through technological determinism alone. In this sense, the creative process involving AI becomes a negotiated cultural practice involving students, supervisors, technological systems, and institutional expectations.

The issue becomes particularly important when the content being produced concerns culture and is associated with a government institution. Digital content can influence how the public understands cultural values, institutional identity, and the role of the Ministry of Culture. Previous research within the institutional context also emphasizes that digital content involves cultural representation and that students face the challenge of maintaining institutional standards and the accuracy of cultural representation while adapting to digital communication practices. Therefore, attractive content alone cannot become the primary measure of creative success. Creativity must be accompanied by cultural sensitivity, factual accuracy, ethical awareness, and institutional responsibility. This situation also invites a different understanding of students' limitations. Differences in creative ability, design skills, and technical competence do not necessarily represent weaknesses that must be eliminated before students can contribute. Through mentoring and responsible use of AI, these limitations can become opportunities for collective learning and collaboration. Students bring curiosity, digital familiarity, and creative ideas; AI provides technological assistance and opportunities for experimentation; supervisors contribute critical judgment and ethical guidance; while the institution provides cultural context and professional standards. The resulting creative process becomes a shared practice in which individual limitations can be transformed into collective

strengths. The central concern of this study therefore lies in the ethical negotiation that occurs when AI becomes part of students' everyday creative practices. How do students and supervisors determine the appropriate boundaries of AI use? How is human creativity maintained when technological systems can generate increasingly sophisticated content? How can cultural representation remain meaningful and responsible when digital production becomes increasingly automated? These questions are particularly relevant for a newly established Ministry of Culture seeking to strengthen public understanding and build a positive institutional image through digital communication.

This study examines creative culture and ethical negotiation in artificial intelligence practices among public relations interns in the digital society. Using a qualitative reflective approach based on the author's experience as a public relations practitioner and internship supervisor at the Directorate of Cultural Diplomacy, Promotion, and Cooperation, the study explores students' use of AI in producing visual designs, videos, and digital communication content. The study aims to understand how AI reshapes creative practices, how ethical boundaries are negotiated in the supervision process, and how mentoring can transform limitations in students' creative and technical abilities into collective strengths. Rather than positioning AI as either a threat or a substitute for human creativity, this study views AI as an emerging cultural practice that requires human agency, cultural sensitivity, critical judgment, and institutional responsibility.

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

Digital Anthropology and Artificial Intelligence as Cultural Practice

Digital anthropology provides an important perspective for understanding the relationship between humans, technology, and changing cultural practices. Rather than treating digital technologies as neutral instruments, digital anthropology examines how technologies become embedded in everyday practices, social relationships, meanings, identities, and forms of cultural production. This perspective is particularly relevant to generative artificial intelligence because AI increasingly participates in activities that were previously associated primarily with human creativity.

Roe (2025) argues that generative AI can be understood as a cultural artifact that requires anthropological approaches to AI literacy. From this perspective, understanding AI involves more than knowing how to operate technological systems; it requires understanding how people interpret, appropriate, negotiate, and assign meaning to AI within particular social and cultural contexts. This approach shifts the analytical focus from what AI can technically produce to how humans incorporate AI into their cultural practices. In the context of student internships, AI-assisted production is therefore not simply a technical activity. It becomes part of a changing culture of learning and creativity in which students negotiate new ways of generating ideas, producing visual materials, evaluating outputs, and defining what constitutes creative work. Govia (2020) provides a complementary anthropological perspective by conceptualizing AI through sociotechnical coproduction. Her study emphasizes the negotiability of technology, everyday ethics, and critical collaboration between humans and technological systems. This concept is particularly relevant to internship supervision because AI-generated outputs do not independently determine the final

product. Students, supervisors, technological systems, and institutional expectations collectively participate in determining what is considered acceptable, meaningful, and appropriate.

Creative Culture in the Age of Generative AI

Creativity has traditionally been associated with human imagination, originality, experimentation, and the ability to generate new ideas. Generative AI challenges this understanding by enabling users to produce text, images, video, and other creative outputs through relatively simple instructions. The emergence of AI therefore raises questions about whether creativity should be understood as the ability to produce an output or as a broader process involving human intention, interpretation, judgment, and meaning-making. Research on student creativity provides evidence of this ambivalence. Habib et al. (2024) found that generative AI has the potential to support creative thinking but may also produce negative effects on creativity and creative confidence, leading the authors to recommend careful integration of AI into creative education. These findings suggest that AI should not automatically be interpreted as either an enhancer or a threat to creativity. Its consequences depend on how it is incorporated into human creative practices.

The concept of creative culture in this study therefore refers to the socially learned practices, values, habits, judgments, and collaborative processes through which creative digital content is produced. AI becomes part of this culture when students use it not only to complete tasks but also to generate ideas, experiment with alternatives, overcome technical limitations, and negotiate the quality of their work with supervisors. Recent research on human-AI agency similarly emphasizes that human agency remains critical even as generative AI becomes increasingly capable of performing creative and cognitive tasks. Human-complementary approaches can enable AI to contribute to creativity and innovation while preserving human control over how technological benefits are used and distributed. Thus, creative culture in the AI era is better understood as a collaborative and negotiated process rather than a simple transfer of creative work from humans to machines.

Ethical Negotiation and Human Agency

Using AI in creative production introduces new ethical questions concerning authorship, originality, accuracy, representation, bias, and responsibility. These questions become more complex when AI is used to produce public communication content because the resulting products represent not only individual creators but also the institutions for which they work. The ethical dimension of AI should therefore be understood as an ongoing process of negotiation. Govia (2020) emphasizes the importance of an everyday ethics approach, in which ethical questions emerge through ordinary interactions between people and technological systems rather than only through formal regulations. This perspective is useful for understanding internship supervision because many ethical decisions occur during seemingly ordinary activities, such as deciding whether an AI-generated image is sufficiently accurate, whether a cultural element has been represented appropriately, whether a design is sufficiently original, or whether an AI-generated text requires substantial human revision.

Recent ethnographic research on AI-generated cultural content further demonstrates that ethical questions are situated within everyday creative practices. Isaacs (2026), for example, examines how content creators negotiate the ethics of AI

use in cultural production and emphasizes the importance of locally situated understandings of ethical practice. This finding strengthens the argument that AI ethics cannot be separated from the social and cultural context in which AI is used. For this study, ethical negotiation refers to the process through which students and supervisors determine acceptable boundaries for AI use. These negotiations involve at least four considerations: human authorship and agency, accuracy of information, cultural sensitivity, and institutional responsibility. AI can assist the creative process, but responsibility for the final product remains with human actors who select, modify, verify, and approve the content.

AI, Cultural Representation, and Public Relations

The use of AI in public relations differs from its use in purely personal creative activities because public relations products are connected to institutional identity and public trust. In a cultural institution, digital content also participates in the representation of cultural values, identities, narratives, and institutional roles. The previous study conducted in the context of the Directorate of Cultural Diplomacy, Promotion, and Cooperation demonstrates that student interns participate directly in producing digital scripts, visual materials, videos, social media content, and cultural communication. It also emphasizes that students must adapt to institutional standards while maintaining accurate cultural representation in digital communication.

This context makes AI use particularly significant. A visually attractive AI-generated image may not necessarily constitute an appropriate representation of Indonesian culture. Similarly, an efficient AI-generated text may require verification because accuracy, context, and institutional meaning remain important. AI-assisted creativity must therefore be evaluated not only according to aesthetic quality but also according to cultural relevance, factual accuracy, ethical responsibility, and institutional objectives. Recent research on generative AI and cultural work reinforces this concern by identifying tensions involving human autonomy, creative labor, and the sustainability of cultural work concerns are particularly relevant when students are learning to produce communication materials for a public cultural institution (da Silva, Rech, & Dal Forno, 2026)

Internship Supervision as a Space of Cultural Negotiation

Internship programs traditionally function as spaces where students connect academic knowledge with professional practice. In a digital society, however, internships increasingly become spaces where students encounter rapidly changing technological practices and professional expectations. The role of the internship supervisor consequently extends beyond technical instruction. Supervisors become mediators between students, technology, professional standards, and institutional values. In the context of AI-assisted creative production, supervisors help students determine when AI can be used as an assistive tool, when its output needs to be critically evaluated, and when human creativity and judgment must take precedence. This study views supervision as a form of cultural mediation. Students bring digital familiarity, curiosity, creative ideas, and different levels of technical competence. AI provides new possibilities for experimentation and production. The supervisor provides critical judgment, ethical guidance, and contextual understanding, while the institution establishes professional and cultural expectations. Through interaction among these actors, a new creative culture emerges. The central issue is therefore not whether AI should be permitted in student internships but how its use can be

negotiated so that technological assistance strengthens rather than replaces human creativity. This perspective also changes the interpretation of students' limitations. Differences in design skills, video production abilities, or creative confidence do not necessarily represent deficiencies. With appropriate mentoring and responsible AI use, these limitations can become starting points for collective learning and collaboration.

Conceptual Framework

Based on the literature above, this study conceptualizes AI-assisted creative practice as a sociocultural process involving four interconnected dimensions. First, technological assistance refers to the use of generative AI to support ideation, visual experimentation, design, video production, writing, and other digital communication activities. Second, human creative agency refers to students' capacity to formulate ideas, make decisions, evaluate AI outputs, modify generated materials, and determine the meaning and direction of their work. Third, ethical and cultural negotiation refers to the interaction through which students and supervisors establish boundaries concerning originality, authorship, accuracy, cultural representation, appropriate AI use, and institutional responsibility. Fourth, collective creative strength refers to the transformation of individual limitations into collaborative capabilities through the interaction of students, supervisors, AI technologies, and institutional resources. The conceptual relationship can be represented as follows:

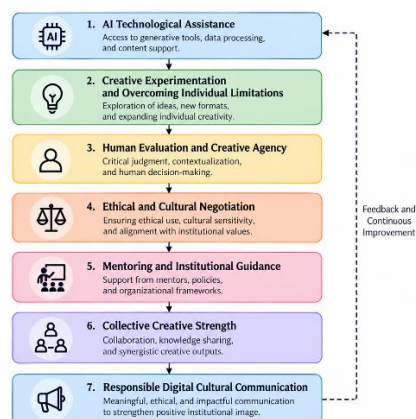


Figure 1. A Framework for Responsible and Creative Use of AI in Digital Cultural Communication
(Data processed by the author, 2026)

This framework positions AI neither as a replacement for human creativity nor as a neutral technological instrument. AI is understood as an emerging component of creative culture whose meaning and consequences are produced through human interaction, institutional context, and ethical negotiation. The framework also establishes the main analytical proposition of this study is students' limitations in creative and technical abilities can become collective strengths when AI is integrated through human agency, mentoring, cultural sensitivity, and institutional responsibility. The internship environment therefore becomes a micro-level space in which broader transformations in digital society can be observed, particularly the changing relationship between humans, technology, creativity, and cultural communication.

METHOD

This study employed a qualitative reflective approach combined with reflexive thematic analysis to examine how artificial intelligence (AI) is incorporated into the creative practices and ethical negotiations of public relations interns. A qualitative approach was considered appropriate because the study focuses not only on what AI tools are used, but also on how students, supervisors, and institutional contexts give meaning to AI-assisted creative practices. The study therefore treats AI use as a social and cultural practice involving creativity, authorship, cultural representation, professional expectations, and ethical judgment. The analytical approach follows Braun and Clarke's (2006) understanding of thematic analysis as a theoretically flexible method for identifying and interpreting patterns of meaning within qualitative data. The study specifically adopts a reflexive form of thematic analysis, in which themes are understood as interpretive constructions developed through the researcher's engagement with the data rather than as objectively existing categories waiting to be discovered (Braun & Clarke, 2006, 2021). This approach is particularly relevant to the present study because the meaning of responsible AI use is negotiated through interactions among students, supervisors, creative outputs, institutional expectations, and cultural considerations.

The research was conducted within the public relations internship environment of the Directorate of Cultural Diplomacy, Promotion, and Cooperation, Ministry of Culture of the Republic of Indonesia. The Directorate provides a relevant setting because students participating in the internship are involved in communication activities that may include developing visual designs, videos, scripts, social media materials, and other forms of digital content. These activities place students at the intersection of digital creativity, institutional communication, and cultural representation.

The participants were students undertaking public relations internships under the researcher's supervision, particularly students involved in the production of digital communication materials and the use of AI-assisted creative tools. Participants were considered relevant because they directly experienced the tensions between the expectation to produce creative digital outputs and the need to maintain originality, accuracy, cultural sensitivity, and professional responsibility. The study used several complementary sources of qualitative data. First, the researcher's reflective observations documented interactions during the stages of ideation, content development, revision, and evaluation. Second, documentary materials included students' creative outputs, drafts, revisions, design concepts, video materials, and other internship-related documentation. Third, informal reflective conversations with students were used to understand how they perceived AI assistance, creativity, authorship, and the expectations of institutional communication. Fourth, institutional internship records were used as contextual data to understand the development of student participation in the public relations internship program.

Data collection focused on three interconnected stages of the students' creative process: ideation, production, and evaluation. The first stage, ideation, examined how students generated concepts for digital content and how AI tools were used to obtain ideas, references, text suggestions, visual concepts, or alternative

creative directions. Particular attention was given to whether AI functioned as a source of inspiration, a technical assistant, or a substitute for students' own creative decisions. The second stage, production, examined the interaction between students and AI-assisted tools during the creation of visual, video, textual, and social media content. The researcher documented how students modified, rejected, combined, or accepted AI-generated suggestions. This stage was important for identifying the extent to which human judgment remained involved in the creative process. The third stage, evaluation, examined the supervisory process through which outputs were reviewed and revised. Evaluation focused on creativity, factual accuracy, cultural representation, originality, ethical considerations, institutional appropriateness, and alignment with the communication objectives of the Ministry of Culture. The revision process was treated as an important site of ethical negotiation because students were required to reconsider whether technically attractive outputs were also culturally and institutionally appropriate. The data were analyzed using reflexive thematic analysis following the broad phases proposed by Braun and Clarke (2006) and the reflexive principles further developed by Braun and Clarke (2021). Analysis began with repeated engagement with observation notes, student reflections, documentary materials, and creative outputs to develop familiarity with the data. Initial codes were then generated around recurring meanings related to AI assistance, creativity, authorship, dependency, cultural representation, ethical judgment, supervision, and institutional expectations.

Because the researcher was simultaneously a practitioner and internship supervisor, reflexivity was central to the study's methodological rigor. Reflexive analysis required the researcher to acknowledge that interpretations were shaped by professional experience, institutional knowledge, and direct involvement in the supervision process. Berger (2015) argues that insider familiarity can provide valuable contextual understanding while also requiring researchers to critically examine their assumptions and potential influence on the research process. To strengthen interpretive credibility, observations were compared with documentary evidence and students' expressed perspectives. The researcher also distinguished between what was directly observed, what was communicated by students, and what was subsequently interpreted during analysis. Reflexive notes were used to document changes in interpretation and to identify instances in which the researcher's professional expectations might influence the assessment of students' creative work. Rather than seeking complete researcher neutrality, the study therefore adopts a reflexive position in which the researcher's situated knowledge becomes part of the analytical process while remaining subject to critical examination. This position is consistent with reflexive qualitative research, which recognizes interpretation as an active process shaped by the relationship between researcher, participants, context, and data (Braun & Clarke, 2021; Olmos-Vega et al., 2022). The study prioritized confidentiality, voluntary participation, and responsible representation of students' experiences. Students' names, identifiable personal information, and sensitive institutional information were excluded from the analysis and presentation of findings. Creative outputs were treated as research materials only insofar as they were relevant to understanding the process of AI-assisted production and ethical negotiation. Particular care was also taken because the researcher occupied a supervisory position. Students' participation in reflective conversations was

separated conceptually from their academic or internship assessment to reduce the possibility that students would feel compelled to provide particular responses. The study also avoided evaluating individual students' technical abilities as measures of personal competence. Instead, limitations in individual creative or technical skills were interpreted relationally, examining how mentoring, peer interaction, AI assistance, and institutional guidance could transform such limitations into collective creative resources.

FINDINGS AND DISCUSSION

The findings indicate that AI use among public relations interns is not simply a matter of adopting new technology but a process of negotiating creativity, human agency, cultural representation, and institutional responsibility. Based on observations of students' creative processes, their outputs and revisions, and reflective interactions during supervision, four interconnected patterns emerged: AI as technological assistance, human creative agency, ethical and cultural negotiation, and collective creative strength. These patterns show that the value of AI depends less on the technology itself than on how it is incorporated into social and professional practices.

AI as Technological Assistance and Creative Experimentation

AI was found to provide students with practical assistance during the early stages of content production, particularly in generating ideas, exploring visual concepts, developing text, and overcoming technical limitations. For students who initially experienced difficulties in translating ideas into visual or digital forms, AI created opportunities to experiment with alternative possibilities more quickly. In this context, AI functioned as a creative support rather than merely an automated production tool.

This finding supports research suggesting that generative AI can expand students' opportunities for creative exploration, although its effects on creativity are not necessarily uniform. Habib et al. (2024) found that generative AI may support student creativity while also creating risks of reduced creative engagement when users become overly dependent on AI-generated outputs. Similarly, research on human–AI creative agency emphasizes that AI can augment creative processes but does not eliminate the importance of human intention and evaluation. The present study extends this discussion by showing that AI assistance becomes particularly meaningful when it is used to overcome individual limitations while keeping students actively involved in the creative process. From a digital anthropology perspective, this interaction illustrates that AI is becoming part of everyday cultural practices of creation. Rather than being an external technological object, AI becomes embedded in how students imagine, produce, evaluate, and communicate cultural content. As Roe (2025) argues, generative AI can be approached as a cultural artifact whose meaning emerges through human practices and social contexts.

Human Creative Agency and the Role of Supervision

Although AI expanded students' creative possibilities, human judgment remained essential in determining whether an AI-assisted output was appropriate. During supervision, students were encouraged not to accept AI-generated material

automatically but to compare, modify, reject, and reinterpret it according to the communication objectives. The creative process therefore remained iterative: AI provided possibilities, while students and supervisors determined which possibilities were meaningful and appropriate. This finding is important because creativity in AI-assisted environments cannot be reduced to the ability to generate multiple outputs. Creativity also involves selection, interpretation, contextualization, and responsibility. The distinction between generating content and exercising creative agency becomes particularly important in institutional communication, where the final product represents not only the student but also the institution.

The supervisory process therefore functions as a form of human–AI mediation. Students bring ideas and digital familiarity, AI provides technological assistance, while the supervisor contributes professional judgment and institutional knowledge. This relationship supports Govia's (2020) argument that AI practices should be understood through sociotechnical relations and ethical collaboration rather than through technology alone. The findings suggest that supervision is not a barrier to AI-based creativity; instead, it provides the conditions under which AI can support rather than replace human creative agency.

Ethical and Cultural Negotiation

The most significant finding concerns the ethical negotiation that occurs when AI-generated content enters institutional and cultural communication. Attractive or technically sophisticated content does not automatically constitute appropriate communication. During evaluation and revision, attention was given to originality, factual accuracy, cultural representation, ethical considerations, and the alignment of content with institutional objectives. This creates a central tension for public relations interns. On one hand, they are expected to demonstrate digital competence and produce engaging content. On the other hand, the use of AI raises questions concerning authorship, originality, accuracy, cultural sensitivity, and responsibility. The issue is therefore not simply whether AI should be used, but where the boundaries of responsible use should be established.

This finding is consistent with emerging research on the ethics of AI-assisted cultural production, which emphasizes that generative AI can complicate questions of cultural representation, authorship, and professional responsibility (da Silva et al., 2026; Isaacs, 2026). From a digital anthropology perspective, these negotiations reveal how technological practices become connected to cultural values. Students must continuously negotiate between what AI can produce, what they consider creatively meaningful, and what the institution can responsibly communicate to the public.

Consequently, responsible AI use in cultural communication cannot be determined solely by technical rules. It requires contextual judgment. Human evaluation becomes particularly important when content concerns cultural identity, heritage, public representation, and institutional narratives. This reinforces the argument that ethical AI literacy should include cultural and social awareness rather than focus exclusively on technical proficiency.

From Individual Limitations to Collective Creative Strength

A further finding is that students' limitations in creativity or technical skills do not necessarily constitute weaknesses when creative work is organized collaboratively. AI can compensate for certain technical limitations, while mentoring helps students interpret and refine the possibilities generated by technology. Peer interaction can further introduce alternative ideas, while institutional guidance establishes the boundaries of appropriate communication. The resulting process can be understood as a transformation from individual limitation into collective creative strength. The strength of the final output does not originate from the student or AI alone. It emerges from the relationship among students, AI tools, supervisors, peers, and institutional contexts. This challenges an individualistic understanding of creativity in which creative achievement is attributed solely to an individual creator. The finding also provides a sociological dimension to discussions of generative AI. AI-assisted creativity is a relational practice in which technological resources, human capabilities, social interaction, and institutional norms are combined. The internship environment becomes a space where students learn not only how to use AI but also how to negotiate its appropriate use with others.

Responsible Digital Cultural Communication

Taken together, the findings demonstrate that responsible AI use is best understood as a process of negotiation rather than a simple technological choice. AI expands the possibilities for experimentation and helps students overcome certain creative and technical limitations, but human agency remains necessary for interpretation, evaluation, and ethical decision-making. Mentoring and institutional guidance provide the social conditions that connect technological assistance with responsible cultural communication. The findings therefore support the proposed conceptual relationship: AI technological assistance → creative experimentation → human creative agency → ethical and cultural negotiation → mentoring and institutional guidance → collective creative strength → responsible digital cultural communication. This process suggests that internship programs can become important spaces of cultural collaboration in the digital society. Students are not merely users of institutional technology; they actively participate in producing and negotiating cultural meanings. At the same time, institutions do not simply provide a workplace but also provide cultural knowledge, professional standards, and ethical boundaries. In this sense, responsible AI use becomes both a technological competence and a cultural practice in which creativity, human judgment, and institutional responsibility are continuously negotiated.

CONCLUSION

This study concludes that the use of artificial intelligence (AI) among public relations interns is not merely a technological practice but a cultural and ethical process shaped by human agency, supervision, and institutional context. AI provides students with opportunities for creative experimentation, particularly by assisting ideation, content development, and the overcoming of individual technical limitations. However, AI does not automatically produce meaningful or responsible creativity. Human judgment remains essential in selecting, modifying, interpreting, and evaluating AI-assisted outputs.

The findings further demonstrate that ethical and cultural negotiation is a central part of AI-assisted creative practice. Issues of originality, accuracy, cultural representation, authorship, and institutional appropriateness require continuous evaluation rather than reliance on technological capabilities alone. In this process, internship supervision plays an important mediating role by connecting students' digital creativity with professional standards and institutional responsibilities.

More importantly, the study shows that individual limitations in creative and technical abilities can be transformed into collective creative strength through the interaction of students, AI, mentoring, peer collaboration, and institutional guidance. This finding positions responsible AI use as a relational practice rather than an individual technological skill. The internship environment consequently becomes a space for cultural collaboration in which students and institutions learn from one another while negotiating new forms of digital creativity.

For the Ministry of Culture as a newly established institution, these findings highlight an important opportunity for the future. Developing a culture of responsible digital creativity can strengthen the Ministry's capacity to communicate cultural values, programs, and narratives to increasingly digital audiences. By integrating AI literacy with cultural sensitivity, human creativity, ethical awareness, and institutional guidance, the Ministry can foster a more adaptive and innovative communication ecosystem while maintaining the authenticity and integrity of Indonesian cultural representation.

Thus, responsible AI-assisted cultural communication requires a balance between technological assistance and human creative agency. AI should function as a supporting resource, while creativity, cultural sensitivity, ethical judgment, and institutional responsibility remain fundamentally human responsibilities. Looking forward, strengthening collaboration between the Ministry, students, creative communities, and educational institutions can support the development of a digitally adaptive cultural institution that is innovative, culturally grounded, and responsive to the communication needs of Indonesian society.

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