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Mechanisms for using artificial intelligence tools on Arabic YouTube channels: A comparative analytical study of the Al-Jazeera and Azhari channels

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ABSTRACT

The role of AI tools is crucial in digital video production, but the use of technologies in published works cannot indicate their exact functions and how the use of AI tools is mentioned. Thus, this study aims to identify the ways of using and analyze the relation of AI tools in digital video production by Al-Jazeera and Azhari YouTube channels, content type, application of narrative and visual elements. By adopting a comparative quantitative research design, content analysis combined qualitative interpretation used. The sample includes 205 videos with categorized according to certain keywords and published between December 1, 2024, and June 30, 2025, including 111 videos of Al-Jazeera and 94 of Azhari. The findings suggest image generation is dominant usage of AI tools in both cases, constituting 29.4% and 29% of use at Al-Jazeera and Azhari, respectively. As a function of the tools, technical and visual processing was dominant at Al-Jazeera (29.13% of function to categories), while automated storytelling was dominant at Azhari (31.76%). Numbers of disclosures regarding the usage of AI was recorded by Al-Jazeera, which was 35.80%, while in Azhari it was 21.05%. In terms of content type, news of Al-Jazeera's videos was 29.73%, while the Azhari's videos was 43.62%. Finds that similarities in the tools maybe linked to differences in their functions and position of messages structure. The importance of developing protocols for the disclosure and editorial review of such materials, as well as need for research to examine their effects on public comprehension and trust, is emphasized.

KEYWORDS: Al-Azhari channel, Al-Jazeera channel, Arab satellite channels, Artificial intelligence, YouTube

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Introduction

Smart technologies have fundamental changes in the media production ecosystem, moving beyond traditional editing and publishing to develop video-processing tools and the enhancement of operational efficiency (Yi & Lee, 2024). In Arab satellite broadcasting, saving time and effort emerged as a primary driver of adoption, although implementation levels varied according to administrative and institutional requirements (Reda, 2023). The transfer of these applications to YouTube has raised epistemological questions about the functions they perform and how they are integrated into the structure of the communicative message, particularly given the virtual presenter's embodiment of characteristics that mimic human voice, body and gestures (Lyu et al., 2024), organisations' recourse to generating texts and automated voiceovers (Heiselberg et al., 2022; Voinea, 2025), and the creation of virtual environments to represent places and events (Lin, 2022). This necessitates an examination of the intrinsic relationship among the nature of the tools used, the types of content, the forms of narrative and visual presentation, and the policies for disclosure and integration within the channels' editorial identity.

Despite the literature on practitioners' motivations and challenges in use (Al-Harbi, 2023), content creators' evaluations of generative tools (Belačić & Alčaković, 2024), employment areas in Jordanian channels (Al-Nawaf'ah et al., 2025), and production stages across video platforms (Anderson & Niu, 2025), the current research gap lies in the scarcity of comparisons that integrate the mechanisms of actual use, its functions, content patterns, and manifestations of disclosure, narrative, and visual integration within materials published by Arab satellite-channels on YouTube.

This study compares Al-Jazeera and Azhari channels, allowing an examination of smart tools using across two media styles: news and politics on one hand, and religion and diverse culture on the other, within a unified digital environment. with comparative method of YouTube videos content analysis, it intends to integrate quantitative results with qualitative conclusions. It is necessary to go beyond simple observations and provide more meaningful results that could lead to conclusions and suggestions for media companies on the use of AI tools.

The key issue of this study is formulated the following major question: In what way did Al-Jazeera and Azhari use the AI technologies in creation of their digital video content posted on YouTube, and comparison between these technologies in terms of their role in production process?

Literature Review

The analysis of media outlets' use of AI in creation the content should include the differentiation between having access to the tool and the particular function the tool is used for, along with the end product; although the tools may be the same, the function differs based on the work environment. This distinction aligns with the literature examining media professionals' attitudes towards digital production and linking adoption to professional benefits (Khlouf, 2024). Assad et al.'s review addressed AI applications and their challenges in media education across several Arab contexts (Assad et al., 2025). This provides additional educational context but does not constitute a direct measure of the readiness of the news channels studied.

In this context, the Technology Acceptance Model (TAM) offers an explanatory framework for understanding the practice by linking users' perceptions to behavioural intention (El-Tawam, 2018). It is grounded in the dimensions of "perceived usefulness" and "perceived ease of use" to explain motivations for adopting tools (Bashir, 2019). This approach enables interpretation of interest in performance-enhancing tools without conflating expected usefulness with practical outcomes. In a study of media students in Egypt and UAE, Abdel Hamid examined the relationship between the perceived ease of use of AI applications and their expected professional utility (Abdel Hamid, 2020). These perceptions continue to be different from the roles played by the tools found in the present study within the video.

In applying the model to mobile phone video-making, Tnoh's research identified convenience and efficiency as some of the strengths perceived by media students (Tnoh, 2024).. In artificial intelligence, these propositions align with Reda's findings on labour-saving and changes in television tasks (Reda, 2023), Yi and Lee's study on reducing the cost and time of video production (Ye & Lee, 2024), and Saleh's findings on the professional satisfaction of Yemeni editors (Saleh, 2024). Nonetheless, the limitations of such benefits are based on the organizational context because according to Al-Harbi's research, the presence of capabilities can be limited due to poor administration (Al-Harbi, 2023).

In contrast, Media Richness Theory enables the evaluation of a channel's capacity to communicate multiple messages and solve any ambiguities in communication (Daft & Lengel, 1986). The limitations of richness theory were considered by Kock (2005), who raised the question about the naturalness of the medium from another point of view, asserting that the many components in the video do not always mean that communication will be effective and understood. The choice of medium is linked to the objective, characteristics, and communication constraints (Al-Naggar, 2016); this means that richness is not measured by the abundance of data, but by the suitability of the signals for the task. Indicators of richness include the speed of feedback, the variety of cues, the use of natural language, and personalisation (Hornung, 2015). In the context of multimodal communication, Hashim and Mahdi discuss combining text with visual and auditory elements to convey meaning (Hashem & Mahdi, 2025).

The present study draws on this proposition in its analysis of the integration of video elements. However, the mere multiplicity of these elements does not establish the richness of communication or the clarity of the message. Therefore, Media Richness Theory is employed to compare the characteristics of the presentation without assuming that persuasion or understanding has been achieved among the audience.

This argument is evident in the use of a virtual news anchor that simulates human performance (Li, 2025), the generation of news audio and its impact on the credibility of reception (Heiselberg et al., 2022), and the restructuring of audiovisual production (Voinea, 2025) and virtual environments (Lin, 2022). Hence, there arises a need to differentiate between these synthetic products and their various uses, whereby the AI-generated image would be used for illustration purposes, while the synthetic audio will play the part of presentation and narration.

Moreover, YouTube contributes greatly to the dimensions of dissemination mechanism pattern, acting as a bridge between traditional screens and digital technology (González-Neira et al., 2021; Ludvigsen & Petersen-Wagner, 2022). It has created a participatory digital culture as well as cultural representation, questioning, and interaction (Nursilah & Jayadi, 2025; Naganawa & Hirata, 2025). Nevertheless, it is important to note the difference between the platform's features, the content of the video, and the audience's reaction to it.

The literature forming the basis for the current research helps understand these levels better. While Anderson and Niu (2025) explore the application of artificial intelligence in YouTube video production process stages, other researchers report on the practices used by the digital content producers when it comes to using AI-based generative tools and evaluate their effectiveness (Lyu et al., 2024; Belačić & Alčaković, 2024). In this way, one can see how the description of production tool use and production effectiveness assessment is manifested at two levels of analysis.

With regards to research dealing with Arab media, Al-Nawafleh et al. (2025) noted that the usage of AI in production was related to the nature of the content and editing and design, whereas other studies looked at the attitudes of media professionals towards editing with the help of AI (Sawalha & Al-Rajabi, 2025), as well as digital editing tools (Al-Mzaherah & Al-Lubban, 2025; Zardaq & Nono, 2024).

These studies were related to the issue of editing; however, at the same time, the risk of projecting personal biases of content creators of digital platforms was highlighted this approach emphasizes the importance of ethics in production and editing. There have been some studies that examined changes in ethicality in connection with digital production, such as the disclosure of the use of an AI program, which is a key issue that should be paid attention to in order to determine the level of commitment of media companies and content producers to ethics (Abou Deraz, 2025).

The examination and comparison of the Al-Jazeera and Azhari in terms of using artificial intelligence for producing their content offer the researcher two different models to examine in light of the changes taking place in visual production on satellite television channels (Bañón Castellón, 2021; Al-Jazeera, 2025; Azharie, 2025). Consequently, this study focuses on five key areas: the mechanisms and functions of AI tools in production; the ways in which these technologies are integrated and disclosed; content patterns; and narrative and visual application. Using this method, the study gains its understanding through the contrasts that exist between the two practices.

Methodology

This study employed a quantitative methodology, specifically a descriptive-analytical approach utilizing

comparative analysis. It focused on observing media practices and interpreting their characteristics based on empirical evidence (Al-Mzaherah, 2020). Consequently, the study utilized a content analysis tool complemented by a qualitative review of a sample of AI-generated videos to compare the ways in which artificial intelligence is utilized by Al-Jazeera and Azhari channels.

The research relied on the Technology Acceptance Model and Media Richness Theory in the analysis of production and visual/narrative presentation characteristics without attempting to quantify the subjective attitudes of media practitioners and measure the impact on the audience.

The study population consisted of videos on YouTube channels between December 1, 202**4**, and June 30, 202**5**. Selection focused on videos employed AI applications either wholly or partially in digital content production, visual presentation, editing, technical processing, or interactive mechanisms.

Some of keywords used for selecting the sample included "artificial intelligence," "AI simulation," "AI technology," and "AI presenter." Videos numbering 205 matching the criteria above were chosen, out of 111 videos were produced by Al-Jazeera, while the rest 94 were produced by Azhari. This is inclusive of all sorts of videos, such as news videos, report videos, programs, documentaries, dramatic short stories, and advertisements, while it should be understood that some other AI videos might exist which could not have been identified.

The data was collected through a form that was developed specifically for content analysis (Bouamoucha, 2022), while the video was taken as the unit of analysis. The internal features of the video were further divided into various categories according to the research aims (Al-Mzaherah, 2020). Moreover, the form was assessed by experts in the media and research methods regarding the consistency, face validity, and clear categories of analysis; the wording was later modified after the review.

The analytical themes are organised into integrated conceptual dimensions that complement one another. The examination begins with an overview of the usage mechanisms, which include image generation, virtual characters, automated voiceovers, summarisation, subtitles, visual effects and automated responses. Then they matched with usage functions that cover production practices such as artistic processing, narration, editing, thumbnail creation and recommendation systems. These aspects are complemented by integration and disclosure elements that meet technology disclosure requirements and by their connection to editorial style, visual identity, augmented reality, direct use and external tools. In parallel, these practices are framed within diverse content types, including news, cultural, informative, economic, educational, interactive, exploratory, promotional and advertising content, and extend to narrative and visual techniques that monitor the instrumental dynamics of images, animations, virtual reality simulations, voiceovers, generative narratives, promotional summaries and textual responses. These methodological indicators should read as apparent manifestations of productive practice, not as causal measures of improved content quality or receptive response.

Statistically, the data were processed by Statistical Package of Social Sciences (SPSS) to extract frequencies, percentages, category rankings, and to compare the two channels. Percentages were calculated by dividing the frequency of each category by the total number of recorded frequencies within each axis of the channel in question, then multiplying by one hundred. This means they indicate the internal distribution of categories within a single axis and do not necessarily reflect a proportion of total number of videos analysed. The total number of repetitions for Al-Jazeera and Azhari channels were, respectively: 153 and 134 in mechanisms pillar, 103 and 85 in functions pillar, 81 and 76 in integration and disclosure pillar, and 103 and 85 in narrative and visual framing pillar. Meanwhile, the total frequency of the content patterns axis matches the total number of videos, with 111 for Al-Jazeera and 94 for Azhari. This digital comparison was complemented by a qualitative and methodological analysis of selected examples to illustrate the mechanisms for presenting content and employing smart tools within it.

Results

It was discovered through the study that Al-Jazeera and Azhari networks employed the use of AI technology to produce their digital contents, although there were differences as to how they distributed their roles and the nature of their contents.

The study shows the findings within five major categories according to percentages and frequencies.

Table 1: *Mechanisms for Using AI Tools on the Al-Jazeera and Azhar YouTube Channels*

Mechanisms of Use AI	Al-Jazeera			Azhari			Z-test	Sig.
	Frequency	%	Rank	Frequency	%	Rank		
Generate images from videos	45	29.41%	First	39	29.10%	First	0.869	Not Significant
Reliance on virtual characters (AI presenters)	32	20.92%	Second	37	27.61%	Second	2.95	Significant*
Summarizing texts and news	32	20.92%	Second	21	15.67%	Fourth	1.881	Not Significant
Generating automated voice-over narration	23	15.03%	Third	28	20.90%	Third	1.764	Not Significant
Use of visual effects	12	7.84%	Fourth	7	5.22%	Fifth	0.877	Not Significant
Creating captions and subtitles within visual content	5	3.27%	Fifth	1	0.75%	Sixth	1.047	Not Significant
Suggesting automated responses to users	4	2.61%	Sixth	1	0.75%	Sixth	0.668	Not Significant
Total	153	%100	--	134	%100	--	--	--

*P ≤ 0.05 Statistically significant (Not statistically significant) , D.F. = 1.

The results showed that the most common format of post creation was the production of images, which took equal 29% of total number for both news platforms. But there were also some distinctions between the way how content is processed – while on Al-Jazeera the processing of content through virtual avatars and texts is equal, which means the presence of both presentation and processing of the content, Azhari focuses more on virtual avatars and voiceovers and it means the presence of automation in presentation of content. As for the presence of AI presenter on Azhari, it amounts to 27.61%, which is a significant difference (Z=2.95; p≤0.05).

Table 2: *Forms of AI tool usage in video production at Al-Jazeera and Azhari channels*

Forms of AI Use	Al-Jazeera			Azhari			Z-test	Sig.
	Frequency	%	Rank	Frequency	%	Rank		
Improving the artistic quality and visual expression of content	30	29:13	First	21	24.71%	Second	1.67	Not significant
Automated narration	22	21.36%	Second	27	31.77%	First	3.98	Significant**
Text editing	22	21.36%	Second	11	12.94%	Fourth	4.29	Significant**
Automatic video editing	21	20.39%	Third	16	18.82%	Third	1.02	Not significant
Creating attractive thumbnails linked to video interface	5	4.85%	Fourth	8	9.41%	Fifth	1.18	Not significant

Recommend content to improve the reach of videos to target viewers	3	2.91%	Fifth	2	2.35%	Sixth	0.841	Not significant
Total	103	100%	--	85	100%	--	--	--

** (P ≤ 0.01): Highly statistically significant; D.F. = 1.

The findings showed the differences in AI tools using due to the specific purpose served by each tool in video production; technical and visual processing were dominant on Al-Jazeera (29.13%), while automatic narration was common on Azhari (31.77%). Text editing was also another prominent feature on Al-Jazeera. The difference between the two networks could be seen from the usage of AI tools in terms of content and story writing.

It is also clear that automatic editing had been used to a similar extent in both networks, and the differences can be found in importance level attached to particular functions.

Notably, the statistical significance for automated narration and text editing reached (Z=3.98 and 4.29; p≤0.01), distinguishing these categories from the others.

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able 3: *Strategies for Applying AI in Content Production for Al-Jazeera and Azhari on YouTube*

Strategies for Applying AI	Al-Jazeera			*Azhari*			Z-test	Sig.
	Frequency	%	Rank	Frequency	%	Rank		
Disclosure of the use of AI in the content	29	35.80%	First	16	21.05%	Second	5.17	Significant **
The editorial style associated with AI	22	27.16%	Second	18	23.68%	First	1.26	Not significant
Integration of AI with visual identity	14	17.28%	Third	15	19.75%	Third	0.871	Not significant
Combining AI with augmented reality.	8	9.88%	Fourth	10	13.16%	Fourth	1.36	Not significant
Directly using of AI technologies	8	9.88%	Fourth	11	14.47%	Fifth	1.52	Not significant
Reliance on external AI tools	0	0.00%	Fifth	6	7.89%	Sixth	2.82	Significant *
Total	81	100%		76	100%	--	--	--

(P ≤ 0.05): Statistically significant; ** (P ≤ 0.01): Highly statistically significant, D.F. = 1.

The table findings have indicated that Al-Jazeera is ahead in revealing the use of AI, as compared to Azhari, at 35.8%. Conversely, Azhari has similar percentages for AI in terms of editorial style, disclosure, and visual presentation, which indicates less priority on transparency of the use of these tools for the audience and more interest in using them to produce content.

Moreover, the use of external tools was revealed to be 7.89% for Azhari. Nonetheless, it does not indicate that they were not used in the production process of Al-Jazeera, as they could have been used in contents that were not included in this research. The difference in AI usage disclosure was found to be statistically significant at 0.01 (Z=5.17), whereas the difference in external tools was statistically significant at 0.05 (Z=2.82).

Table 4: *AI-driven content patterns in Al-Jazeera and Azhari channel videos*

AI-Based Video Content Types	Al-Jazeera			*Azhari*			Z-test	Sig.
	Frequency	%	Rank	Frequency	%	Rank		
News	33	29.73%	First	15	15.96%	Second	5.44	Significant**
Cultural	29	26.13%	Second	3	3.19%	Sixth	7.02	Significant**

Informational	26	23.41%	Third	41	43.62%	First	6.83	Significant**
Economic	9	8.11%	Fourth	7	7.45%	Fourth	0.791	Not significant
Awareness	7	6.31%	Fifth	15	15.96%	Second	0.802	Not significant
Interactive and Survey-Based	7	6.31%	Fifth	9	9.56%	Third	0.788	Not significant
Promotional and advertising	0	0.00%	Sixth	4	4.26%	Fifth	1.28	Not significant
Total	111	100%		94	100%	--	--	--

** ($P \leq 0.01$): Highly statistically significant; D.F. = 1.

The findings indicated that the utilization of AI at Al-Jazeera involved news, cultural, and informative content, while of Azhari was mostly centred on informative content, which comprised 43.62% of the total. There was a clear distinction in the utilization of AI by the channels, in accordance with their respective orientations. While Al-Jazeera prefers monitoring of current affairs and sharing of cultural information, Azhari focuses on the explanation of information, in addition to news and awareness generation. Cultural content is one of the major differences between the two channels.

Differences in the news, cultural and informational styles were found to be significant at the 0.01 level, with Z-scores of 5.44, 7.02 and 6.83, respectively.

Table 5: *The Impact of Using AI Tools on the Narrative and Visual Form of Videos on Arab Satellite Channels*

The impact of using AI tools on narrative form	Al-Jazeera			*Azhari*			Z-test	Sig.
	Frequency	%	Rank	Frequency	%	Rank		
Using AI-generated images or animations to enhance storytelling	27	26.21%	First	35	41.18%	First	5.28	Significant **
Using AI-generated scenes to simulate reality	23	22.33%	Second	8	9.41%	Fourth	6.62	Significant**
Using an automated voiceover instead of human	22	21.36%	Third	27	31.77%	Second	3.56	Significant*
Using automated generative narration for texts	22	21.36%	Third	11	12.94%	Third	3.49	Significant *
Using short promotional summary of content (Preview)	6	5.83%	Fourth	2	2.35%	Fifth	0.966	Not significant
Employing techniques to generate text responses	3	2.91%	Fifth	2	2.35%	Fifth	0.578	Not significant
Total	103	100%		85	100%	--	--	--

($P \leq 0.05$): Statistically significant; ** ($P \leq 0.01$): Highly statistically significant; Degrees of freedom: D.F. = 1.

The results revealed a higher concentration of AI tool use on the Azhari than on Al-Jazeera; images and animations were used in 41.18% of instances, followed by automated voiceovers on Azhari. Al-Jazeera's use was more evenly distributed across images, virtual reality simulations, voiceovers and text. This indicates a difference in the structure of the narrative presentation. Azhari's presentation showed a relative reliance on visual and

audio elements, whereas Al-Jazeera's presentation featured a greater variety in the distribution of elements. Differences in images and realism were significant at the 0.01 level (Z=5.28 and 6.62), and in voiceover and generative narration at the 0.05 level (Z=3.56 and 3.49). These results describe the presence of the presentation elements and do not measure the extent of their impact on viewers.

Discussion

Mainly, the main finding is that the use of AI tools is conditioned by their use in media content. Although image generation is common on Al-Jazeera and Azhari TV channels, there exist some differences concerning the functions performed by these tools. Indeed, this approach indicates that the use of such tools is a selective process that implies different functions, such as text and images processing, scenes creation and presentation. Therefore, it is not enough to identify whether such tool is used or not; rather, one needs to understand its exact function within the entire process of message creation.

The creation of AI-generated images is consistent with the results found by Anderson and Niu (2025) in terms of the creation of content on YouTube; however, this process does not match with the interests of verifying news and selecting topics stated by Al Lawati (2023).

The reason of difference can be found in the fact that not all of these applications are applied equally often in practice, some being used in the process of production and administration, while others are apparent in the final product. The current study focuses on the latter group because of its approach to analyzing the existing video materials, which means that the popularity of the imagery generated with the help of AI technologies is a result of their visibility in the observable materials, not necessarily the most important and widespread applications in the working environment of media professionals.

Analysis from a qualitative perspective demonstrates imagery created by artificial intelligence not only influences the presentation process of media but can also affect the scope of representation of media material. For example, in terms of how Al-Jazeera presents the "Battle of Ain Jalut," story; it becomes clear that the generated visuals are actually used to reconstruct and organize the story of this historical event. The setting, characters, as well as the movement dynamics, are some of the important factors that contribute to the formation of the story. Moreover, the importance of the process in question is seen in the change of status of the visual objects from recording/documenting to creation/designing, thus making the difference between the two categories of the images an essential element of the message conveyed.

The dynamic between technology and media message becomes altered when the AI-generated virtual presenter is used a phenomenon seen in videos from the "Azhari", where the virtual presenter "Maria" fulfilled a cultural function. In this case, the AI-generated figure played the part of the key presenter providing messages to the human viewers. This example demonstrates how the process of automation of the presentation/narration takes place, as the role of technology is to shape the way the message will be delivered, its voice and persona. But the change in the function of technology itself cannot be taken as the criterion of quality of performance and audience reception, as the evaluations of attractiveness and effectiveness (as analyzed by Belačić and Alčaković, 2024) take place on a higher level of analysis compared to observation of the real-world use.

The Technology Acceptance Model plays an essential role in the analysis of the connection between usage and user preference because the usefulness of a device depends on the particular application such as text creation, scene creation, or voiceover creation. The frequent utilization of technical operations and text editing in Al-Jazeera, as opposed to the automated narration in Azhari, exemplifies a different approach in using AI technologies in media content production and is in line with the previous research on visual storytelling (Al-Mzaherah & Al-Lubban, 2025) and editing and linguistic correction (Abdel-Aziz, 2021). This research complements the existing body of knowledge about the use of AI technologies by presenting the division of responsibilities between two organizations while leaving perception of usefulness and ease of use unchanged variables among communicators.

The findings suggest a distinction between a benefit tied to efficient performance of an existing task and one tied to expanding what can be produced. The time and effort saved, as highlighted by Reda's study (Reda, 2023), offer a possible explanation for the appeal of automation, while historical scenes and virtual characters point to possibilities related to the forms of representation and presentation themselves. The value of this distinction lies in avoiding the reduction of adoption to cost-cutting. A tech company may invest in producing

qualitatively different content, not merely in producing standard content faster. The examples support the existence of this functional diversity.

The distribution of functions is linked to the content patterns in which tools appeared. The use of tools in Al-Jazeera is distributed across news, culture and information, whereas in Azhari it is relatively concentrated in informational content, providing different contexts for understanding the practice. The prominence of news on Al-Jazeera aligns with the findings of Al-Nawaf'ah et al. regarding Al-Mamlakah TV (Al-Nawaf'ah et al., 2025), while it differs from the priority given to economic topics by Abdel-Aziz (Abdel-Aziz, 2021). Technology and economics sectors identified by Zardaq and Nono as suitable to benefit from the application of AI may not be at the leading edge of production within every organization (Zardaq & Nono, 2024). The above comparison brings out the distinction between the usability of the technology in the different subjects and the importance of the subject within the content produced.

Still, this correlation does not prove a causal connection between the type of content and the tool. The statistics shows the axes independently from each other without verifying correlations on the level of particular videos. The informational content results in the use of the automatic narration or cultural content causes scene generation is only a hypothesis to be verified in the future. Based on the results of the fieldwork, one can conclude that the two media are different not only in topics but also in functions; therefore, the correlation between these two levels is one of the promising directions for further study, instead of considering their independence or relationship a priori.

The Media Richness Theory provides another way of analyzing how the outputs function in the communication process message. The image, movement, sound, and text offer multiple cues, and their effectiveness relies on their capability to communicate the message and fit the characteristics of the task (Daft & Lengel, 1986; Hornung, 2015). The presence of these elements intersects with the literature on visual and generative production (Zardaq & Nono, 2024; Anderson & Niu, 2025; Lyu et al., 2024). However, the number of these references does not mean that they are richer because the references can supplement each other to explain the concept, duplicate without contributing anything new, or clash in attempting to attract the viewer's attention. Hence, the importance of the theory lies more in the role of the element and how it interacts with other elements.

As can be seen in Azhari's story "The Adventures of Zeina and Cartoon Images," information about permissions for the application becomes part of a drama that develops from experience through the realization of the danger and lesson learned. While in the former case, the images help realize the relations nature and their development in story, in latter case, the animations that appear in historical material on Al-Jazeera reproduction of past events. As a result, we can see how AI-generated images can have multiple functions in storytelling despite the similarity of tools being used to create them. In other words, it is possible to discuss the possibilities of multilayered signification without having to draw certain conclusions about the outcome.

The importance of disclosing the use of AI in media content production becomes evident when linking these representational capabilities to how they are presented to the audience; AI-generated historical scenes, virtual personas, and synthetic voiceovers necessitate a distinction from live footage and human performances. Consequently, Al-Jazeera's practice of disclosure serves as a professional standard that reveals the behind-the-scenes production process while clearly demonstrating transparency and fostering trust in the content provided (Al Lawati, 2023). The significance of disclosure lies in providing information that helps interpret the message and the sources of its components, while its impact on public trust is not directly measured by the study data. Thus, disclosure is clearly linked to the nature of representation, without becoming an overarching judgement on institutional credibility.

Monitoring external tools in Azhari requires distinguishing between actual use and the possibility of identification. Although this relates to what Al-Lawati discussed regarding the use of external solutions (Al-Lawati, 2023), the data do not allow us to determine the reasons for this choice or to consider it an indicator of weak human resources. Similarly, the fact that these weapons have not been registered on the island does not prove their complete absence. A common methodological issue arises here between this pillar and disclosure. Disclosed practices are easier to monitor than undisclosed ones. Since the sample was retrieved using AI-related search keywords, the most explicit content was more likely to be included in the sample. Therefore, the differences should be understood as differences within the content that could be identified, rather than as an

overall assessment of the two channels policies.

The research's contributions rest in its ability to build a cause-and-effect link at five levels: tool, task, content, format, and disclosure. Understanding such links will enable us to see how tools similar to the ones studied can be applied across media products and how the meaning of tool changes according to its place in the message. Technology Acceptance Model provides terms for evaluating the professional usefulness of a tool, Media Richness Theory is helpful in interpreting signal integration. It becomes clear from the comparison how limited the application of each of them may be because the data were collected only from the published product.

Conclusion

From the research results, it became clear that the procedure of the application of using AI to create media content for Al-Jazeera and Azhari YouTube channels involved the same technologies but with different goals and methods of implementation. The image generation procedure was the most frequently used on both channels; virtual characters were used more often on Azhari. In terms of functionality, Al-Jazeera YouTube channel performed well with the technical and visual processing of the content, while Azhari used automated narration of the content.

It became clear that the usage of AI was largely revealed at Al-Jazeera, while the usage of external resources was found at Azhari. However, the absence of disclosure does not mean that there was no such information at Al-Jazeera. The nature of the distribution of content was also different, Al-Jazeera having more news but Azhari having more informative content, along with the dominance of cultural content in Al-Jazeera. As for narrative and visual presentation of the content, images and animations were found at both channels; however, the larger number of those was in Azhari.

Based on the foregoing, the study suggests that satellite TV channels should adopt guidelines concerning the disclosure of AI-produced content, stating how it has been used and differentiating between fiction and documentaries.

It also indicates the creation of software that facilitates Arabic editing, dubbing, and narration, emphasizing the importance of evaluating the output generated by humans. Moreover, it suggests that media organizations should choose virtual hosts and AI-generated graphics in accordance with the nature of their content, assess their quality and the reaction of the audience to this content using the results as criteria for possible future expansion. Media tools training should be integrated into university curricula with a special focus on verification, disclosure, and editorial functions. Collaboration of media organizations, trade unions, and regulatory bodies should be fostered for creation purpose of professional code of ethics concerning the use of these tools. Future research could be focused on the interrelation between the functionality of the tools and types of content and on the influence of presentation and disclosure on audience comprehension and trust.

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Authorship and Level of Contribution
All authors contributed equally to the conception and design of the study, they have reviewed and approved version of the study.

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