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CREATIVITY AND DISINFORMATION IN ARTIFICIAL INTELLIGENCE-DRIVEN FASHION COMMUNICATION

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Abstract. Fashion is an industry of constant changes and reflects societal alterations; therefore, fashion brands must always seek creative and innovative communication strategies for a positive brand reputation and be at the forefront of technology. Fashion communication shapes society's needs and perceptions of reality, which are currently shifting due to the high density of various artificial intelligence technologies, including those that can recreate reality. Therefore, consumers are easy to deceive, and creative ways of communicating using artificial intelligence lead to creative ways of disinformation. The question arises as to which topics of creative use of artificial intelligence in the field of the fashion industry are the most widely studied and what the research gaps are. An integrative literature review focusing on papers published between January, 2016 and January, 2024 was conducted to answer the research question and clarify the tendencies of future research. The findings of this research show the emerging machine-washing concept as the topics that scholars are mostly focused on – the recreation of reality using deepfakes and altered images, digital influencers, and their messages.

Keywords: artificial intelligence, creative communication, digital influencers, disinformation, fashion communication, machine-washing, misinformation.

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1. Introduction

Fashion communication is the backbone of the fashion business (Chaturvedi, 2020), and it needs to be constantly evolving to keep up with the ever-changing industry (Grilec Kaurić et al., 2020). Recently, the fashion industry has experienced a historic change due to new technologies, such as machine learning, virtual reality, non-fungible tokens, and artificial intelligence (Joy et al., 2022). All these new technologies push the boundaries of consumer engagement and transform the media landscape. They also act as the evolutionary engine for media, and the integration of advanced communication technologies has amplified the potential for hyperrealistic visual content generation, thus increasingly blurring the lines between authentic and artificially produced content. With the first movie entirely written by artificial intelligence and the first music album produced using artificial intelligence. Artificial intelligence is noted to have made a significant emersion in the creative sector during the last decade (Amato et al., 2019). Now we can say, that artificial intelligence creates altered reality, giving the impression of unlimited possibilities, freedom to choose, and, at the same time, the feeling of being manipulated. This phenomenon is related to hyperreality, introduced by

French sociologist Baudrillard (2006) – a simulation of reality that confuses and merges reality with fakeness. The hyperreality for Baudrillard (2006) is the generation of models of reality without origin or reality. Baudrillard (2006) highlights the loss of reality and the blurred lines between what is real and what is simulated. He distinguishes three possible levels of simulacra – natural, productive, and simulacra of simulation which are controlled by those who create them. Baudrillard (2006) rhetorically asks, if there is anything that corresponds to the third form of simulacra and answers it – science fiction is dead, and something else is emerging. Today, artificial intelligence's provided possibilities and Baudrillard's ideas are merged as complementary (Pramanik & Rai, 2023). Scholars find many ways artificial intelligence-generated content creates hyperreal experiences and one of the areas is fashion marketing, where the reality of the fashion world created with the help of artificial intelligence allows consumers to experience greater satisfaction and thereby increase purchasing and consumption in general.

Artificial intelligence's integration into fashion communication presents a dualistic paradigm, characterized by both significant advancements in personalization and efficiency, as well as potential challenges related to the distortion of reality perceptions. Fashion brands incorporate artificial intelligence into their media strategies as it contributes to more creative media generation; therefore, the fashion domain exhibits a significant pattern of circulating artificial hyperreal content. Several examples of how fashion employs hyperreality elements and produces a new reality could include digital clothes – the ones that do not exist physically; augmented or virtual reality for a consumer experience in physical and online stores; and altered visuals for social media. In general, artificial intelligence creates interactive communication, engages consumers, and contributes to their desire to be part of the brand's community. However, the hyperreal elements in communication may lead to some drawbacks, including an assimilation bias, causing consumers to overestimate the product's similarity to an idealized prototype, thus hindering their ability to evaluate subsequent product features objectively. In addition to that, consumers may be deceived by some manipulation and form wrong beliefs. Such confusion is fostered first and foremost by the core features of the Internet. The Internet today, the so-called "information highway" (de Maeyer, 1997), provides a platform for endless truthful and deceitful information flow, which leads to quick consumption and easy dissemination. In such conditions, artificial content, often generated to manipulate, has the potential to spread like a virus. Studies show that false information reaches more people than the truth, and such fabricated content has a high potential to become "viral" and "trending" (Vosoughi et al., 2018). Misleading media content with hyperreal elements in different contexts warrants urgent scholarly attention as it causes serious damage to society and its beliefs (Lazer et al., 2018).

Fashion communication and emerging tools to convey a message are highly demanded for research (Harley Nobile et al., 2021). The question arises as to which topics of creative use of artificial intelligence in the field of the fashion industry are the most widely studied and what the research gaps are. This paper investigates the fragile relationship between creative communication and deception in fashion communication using artificial intelligence. This integrative literature review identifies and synthesizes existing research within the fashion communication domain, thereby delineating crucial research topics that warrant further

exploration. In the next two chapters, the artificial intelligence-curated disinformation concerns and creativity in artificial intelligence altered content will be discussed to demonstrate the context.

2. Artificial intelligence-curated disinformation concerns

Investigating the impact of artificial intelligence on fashion communication necessitates a foundational understanding of the underlying constructs of artificial intelligence. Artificial intelligence combines artificial computational systems and intelligent behaviour; it utilizes algorithms and data to mimic human-like cognitive processes. Artificial intelligence is a machine's capability to stimulate human cognitive processes, like thinking, learning, decision-making, communication, reasoning, and planning (Dauvergne, 2020). Scholars define artificial intelligence as the science and engineering of making intelligent machines aimed to solve problems and achieve goals as well as human beings (McCarthy, 2007). Artificial intelligence carries multiple meanings and acts as a bridge between two fundamental objectives – understanding human intelligence and developing technologies that can perform tasks requiring some degree of cognitive ability (Broussard, 2018; Frankish & Ramsey, 2014).

Scholars noticed that human–computer interaction (HCI), especially those incorporating human-like social cues, are perceived as "social actors", and people apply social rules to their interaction with computers (Nass et al., 1994). The meaningful empirical evidence highlighting the social nature of HCI offers a robust foundation for leveraging communication studies methodologies to investigate further and refine these interactions. However, current communication theories struggle to adequately capture the complexity of artificial intelligence and people's interaction with it (Guzman & Lewis, 2020) and provide the technology the role of medium (Rogers, 1994); therefore, scholars have proposed human–machine communication model which centers around artificial intelligence devices designed as communicators instead of communication channel (Guzman & Lewis, 2020).

The widespread adoption of artificial intelligence technologies within the communication area has demonstrably altered the landscape of human interaction. This transformation necessitates a rigorous scientific inquiry of new frameworks for understanding the complex dynamics of human–machine communication. Recognizing the inherent sensitivity and potential vulnerabilities associated with certain artificial intelligence functions, scholars aim to establish clear boundaries for responsible artificial intelligence development and deployment, mitigating potential risks associated with these technologies. Exploration into fundamental ethical principles concerning artificial intelligence uncovers five core tenets: transparency, justice and fairness, non-maleficence, responsibility, and privacy (Jobin et al., 2019). With significant artificial intelligence influence on communication, adopting the mentioned ethical principles is crucial to preserving the integrity of human interactions and saving societal values in the digital age. However, disinformation is another threat that artificial intelligence-curated or mediated communication serves with its possibility to deceive or recreate. The Internet presents a particular fertile ground for the proliferation of disinformation due to the minimal technical expertise required and the low financial investment necessary to establish

websites mimicking the visual cues of legitimate news organizations (Lazer et al., 2018). Integrating artificial intelligence in content creation significantly increases the likelihood of rapid dissemination and viral spread on online platforms.

Scholars have dedicated significant research efforts to developing a nuanced understanding of disinformation, aiming to differentiate between its various forms based on key characteristics. Facticity and intention are found to be the dimensions that let us map various types of fake information. Facticity – the level at which fake information relies on facts. Intention – the author's immediate intention – the degree to which the sender of a message intends to mislead (Tandoc Jr. et al., 2018). Scholars find that facticity can be measured using a scale of three possible values: mostly true, mostly false, and false. And therefore, many types of disinformation are defined: fabricated, imposter, conspiracy theories, conspiracy theories, hoaxes, biased or one-sided, rumors, clickbait, misleading connection, fake reviews, trolling, and pseudoscience (Kapantai et al., 2021). A critical factor influencing the definition of fake news lies within the dynamic relationship between content and audience reception. Scholars raise the question of whether demonstrably false information intended to mislead qualifies as such if it is not perceived as true by the audience. This question necessitates a multi-faceted approach to the audience's active role in constructing meaning and determining the information's veracity (Tandoc Jr. et al., 2018). The debate surrounding the definition of "fake news" finds significant theoretical grounding within encoding/decoding positions theory by Hall (1973). This model focuses on the sender of the message encoding the message (the broadcaster) and the receiver (the audience) decoding it (Hall, 1973). Applying the encoding/decoding theory model to disinformation reveals the limitations of a purely content-centric definition. This approach emphasizes the audience's active role in interpreting and co-constructing information. For instance, neuromarketing research revealed that informed/educated people had greater emotional resistance to misleading information in fast fashion ads (regarding the greenwashing case), while uninformed had a potency to overvalue the brand (Marko & Kusá, 2023).

With the rising importance of misleading information, scholars highlight the necessity for credible sources. Sundar's (2008) MAIN (modality, agency, interactivity, and navigability) model provides a framework for understanding how technology-mediated messages can affect the credibility of information. The model comprises four components – modality, agency, interactivity, and navigability. Bringing this model to practice, it can be pointed out that people trust visual things more than textual because audiovisual modality resembles the real world more (Sundar, 2008). Later, the same author contributed to the MATCH model (the underlying model attributes, system affordances to communicate artificial intelligence trustworthiness cues, and users' cognitive processing of these cues by invoking trust-related heuristics). This model depicts how trustworthiness is communicated in artificial intelligence systems (Liao & Sundar, 2022). While Sundar's models significantly contribute to understanding credibility in the digital age, further research can delve deeper into how individual differences, social context, and cultural factors influence an audience's engagement with evaluated information in technology-mediated environments.

3. Creativity in artificial intelligence altered content

Regarding the changes in media consumption, scholars notice a large growth in interest in creativity discourse and highlight points when creativity became crucial beyond traditional pursuits in various fields, including business and technologies (Sederevičiūtė-Pačiauskienė et al., 2018). Artificial intelligence and creativity have been explored by scholars, and to answer the question of whether artificial intelligence can be creative, one needs to clarify the notion of creativity. Scholars have long considered creativity to be a fundamental feature of human nature (Boden, 1998; Sawyer, 2012). Scholars agree that creativity is dynamic and always-changing concept (Sederevičiūtė-Pačiauskienė et al., 2018). Creative process is related to the ability to generate something new – to enrich any human activity with a contribution that has not been seen before, Boden (2004) conceptualizes creativity as the ability to produce new, surprising, and valuable artefacts. Given the paramount importance of creativity in fashion communication, the industry has widely adopted artificial intelligence as a tool to enhance and augment innovative processes. For instance, *FashionQ* demonstrates the potent synergy between artificial intelligence and fashion communication by leveraging artificial intelligence algorithms to analyze vast amounts of fashion data, enabling personalized style recommendations and facilitating communication between brands and consumers (Jeon et al., 2021). Such example satisfies the Boden (2004) approach to creativity. Creativity as a trait is associated with non-standard thinking, unexpected decisions, and the generation of unconventional ideas (Barevičiūtė, 2014). Scholars notice that a dualistic approach is needed in defining creativity – it is a combination of originality and effectiveness (Runco & Jaeger, 2012). These definitions do not conclude whether artificial intelligence can be creative, but scholars identify existing potential that is already adopted by practitioners. Research identifies three types of artificial intelligence according to their creative capability: narrow artificial intelligence, general artificial intelligence, and super artificial intelligence, where the super artificial intelligence is found to have cognitive and emotional skills needed for creativity in marketing (Kaplan & Haenlein, 2019). However, the creativity of artificial intelligence has some limitations, making artificial intelligence more of an assistant to the creator than the independent creator. Scholars investigating artificial intelligence's ability to create poetry state that artificial intelligence cannot be creative as the core of poetry is to express emotions, which is not a feature of artificial intelligence (Köbis & Mossink, 2021). Despite these limitations, artificial intelligence is emerging in various industries. Creativity in marketing is highlighted as a significant trait – a condition to make an advertisement easily remembered (Shen et al., 2020).

The increase of artificial intelligence use in the fashion industry is rapid. *ReportLinker* (2021) announced a forecast that the global artificial intelligence in the fashion market is expected to grow from 309.14 million euros in 2020 to 723.54 million euros by the end of 2025, which will make the elevation bigger than double. Scholars define different areas where artificial intelligence is applied in the fashion domain. Some authors (Harreis et al., 2023) point out steps in the fashion value chain that can incorporate artificial intelligence: merchandising and product, supply chain and logistics, marketing, digital commerce, consumer experience, store operations, organization, and support functions. This list encompasses the

comprehensive range of fashion business facets that use artificial intelligence. From another perspective, the use of artificial intelligence in the fashion industry can be categorized into seven groups: overview, evaluation, basic tech, selling, styling, design, and buying (Zou & Wong, 2021). From these dimensions, it can be concluded that artificial intelligence is used in almost all steps of a fashion product's value chain. Scholars support the idea that artificial intelligence use in the fashion industry will affect consumers and corporate businesses (Bolesnikov et al., 2022) as it provides economical solutions for cost-intensive processes, such as visual making. Scholars also notice image as an especially important element for fashion consumers, surpassing the textual type of communication in the presence of digital culture (Gómez de Travesedo Rojas & Gil Ramírez, 2020) while augmented reality, virtual reality, and artificial intelligence are poised to become standard tools within fashion media and technology landscape, accelerating industry's digital transformation (Silvestri, 2020). This reasoning leads to ethical concerns and the need to understand how widely the disinformation using artificial intelligence in fashion communication is studied by scholars and what is the width of creative use of artificial intelligence in the field of the fashion industry.

4. Methodology

An integrative literature review aims to synthesize the literature on the new, emerging topic and define the knowledge base (Snyder, 2019; Torraco, 2016). This study method was considered useful for conceptualizing the topic and expanding the theoretical foundation of this specific approach.

A meta-analysis with a four-step procedure was implemented: identification, screening, eligibility, and inclusion (Gough et al., 2017). The research was conducted by selecting the papers from *Scopus* and *Web of Science* published between January, 2016 and January, 2024 using the following keywords: *fashion communication*, *artificial intelligence*, *digital communication*, *social media*, *disinformation*, and *misinformation*. During the identification phase, a primary search for papers was conducted. Once the pool of potential studies was identified, screening was implemented. During this phase, titles and abstracts were studied, and studies that did not fit the research topic were excluded. The following eligibility phase involved a more rigorous evaluation of the remaining studies, focusing on their finding and relatability to the main question. Finally, the remaining studies were analyzed in the inclusion phase. This procedure ensured that only the papers relevant to the body of the research were left for a deeper review.

The content analysis was conducted to determine the most widely studied topics in the fashion industry that focuses on creative use of artificial intelligence and to identify the research gaps.

The limitation of this is in the selection process of the papers: some of the relevant papers can be missed as they were not discussing the fashion field primarily. The findings of the missing papers can contribute to defining the most prevailing topic of artificial intelligence in fashion industry communication; therefore, that is treated as a gap for the future study.

5. Results

Three topics were identified in the literature review: recreation of reality using deepfakes and altered images, performance of digital influencers, and their messages.

6. Greenwashing, machine-washing, and the ethics in between

The intersection of fashion communication and disinformation presents a critical area of investigation for media scholars. Scholars have long been familiar with greenwashing – the term *greenwashing* is relatively mature – it has been known since 1996 when it was introduced and discussed by Greer and Bruno (1996) in a book about environmental marketing. But the term originally was invented by environmentalist Jay Westerveld in 1986 (Vieira de Freitas Netto et al., 2020). Greenwashing refers to making misleading claims about the environmental benefits of a brand or product (Sailer et al., 2022). Since then, the greenwashing concept has become increasingly popular, and scholars have widely discussed it (Seele & Gatti, 2017). The greenwashing concept was also popular in recent research (Akrout & Guercini, 2022). As it stands for ethical issues, scholars discuss it in the light of business communication (Balabanova et al., 2023).

Scholars believe that sustainable fashion brands' communication has many contradictory effects, even though it is widely accepted as making a positive impact – it encourages excessive consumption (Marcella-Hood, 2023). Misinformation can also be noticed in recycling communication. Fashion brands do not communicate enough about how to consume less and what alternative ways of shopping could be. Instead of communicating about recycling, fashion brands mostly encourage future consumption, for instance, by giving a discount for recycled clothes (Lascity & Cairns, 2020).

Even though greenwashing was found to be an important topic for scholars, there are still many research gaps when it comes to artificial intelligence-generated content. The most recent papers investigate the effect of artificial intelligence tools' produced texts on sustainability reporting. Scholars notice the potential risks of facilitating greenwashing and emphasize the need for further research in this area (de Villiers et al., 2024). Furthermore, scholars notice the lack of studies exploring artificial intelligence in relation to greenwashing and greenwashing within sustainability reporting (Moodaley & Telukdarie, 2023).

In recent years, scholars have introduced a cognate term – *machine-washing* to refer to business ethics surrounded by the increasing adoption of artificial intelligence systems and concerns over the potential negative effects (Benkler, 2019). Machine-washing was first introduced as a concept by Wagner (2018), who states that ethics have become "industry self-regulation" and questions the ethics of technology. At the same time, related issues emerge – artificial intelligence washing, (artificial intelligence) ethics washing, ethical whitewashing, ethics bluewashing, and ethics theater (Seele & Schultz, 2022). Recent studies have investigated machine-washing strategies and suggested tools to identify potential machine-washing using greenwashing methods (Bernini et al., 2024). However, these methods are limited to corporate reporting and do not include social media communication. Furthermore, machine-washing in fashion communication has not been investigated so far.

7. Altered images

The review reveals a significant concern regarding artificial intelligence-generated content and its potential for disinformation: destabilization of objective reality. Artificial intelligence's ability to fabricate highly convincing media blurs the line between trust and fiction, escalating challenges in achieving robust source credibility assessment. The pervasiveness of enhanced and altered imagery, particularly deepfakes, has emerged as a significant challenge within the communication field due to their ability to manipulate perception and create deceptive narratives. To address these concerns, scholars have initiated a multi-disciplinary research effort. The term *deepfakes* refers to the future of fake news, and the term began to circulate in 2018, according to *Google Trends* search (Wahl-Jorgensen & Carlson, 2021). However, scholars find deepfakes circulation meaningfully more harmful than fake news as it allows average users to manipulate it (Vizoso et al., 2021). Due to the inherent reliance on visual communication within the fashion industry, deepfakes present a unique and concerning opportunity to spread disinformation. Deepfakes are created by artificial intelligence, and scholars have a new term for this type of communication, which uses modified, augmented, or generated messages to achieve certain goals – *artificial intelligence-mediated communication* (Hancock et al., 2020).

Centre for Data Ethics and Innovation (2019) classified deepfakes into four main categories: face replacement or face swapping, face re-enactment, face generation, and speech synthesis. The emergence of deepfakes and advanced image manipulation techniques presents a novel challenge to visual perception. Human judgment is a complex process influenced by various factors, with emotions acting as a significant contributor. This emotional influence plays a significant role in distinguishing human decision-making from machines' more purely logical processes. Earlier, Forgas and East (2008) found that positive emotions increase the tendency to accept information as true, and negative mood increases skepticism. More recent studies contribute to the theory that humans are limited to detecting media fakes and showing otherwise – this ability decreases when experiencing negative emotions (Groh et al., 2022). Authors notice that inversion, misalignment, and partial occlusion decrease people's accuracy. Emerging research provides compelling evidence that emotional responses significantly influence our ability to discern fake news.

Scholars notice that disclosure of artificial intelligence-mediated communication is needed for ethical and social transparency. Some techniques of self-presentation, unless understood and strategically designed to impress, cross the line from representation to misrepresentation, as well as for persuasion and manipulation (Hancock et al., 2020). The experimental study by Naderer et al. (2022) investigates the effectiveness of disclaimers in raising social media users' awareness and promoting critical evaluation. The authors point out that the increasing availability of social media through various devices has made recipients' ability to recognize alterations quite moderate. Furthermore, the disclaimers of the altered images are not supposed to be acknowledged enough. The limitation of such control makes reality control an important topic, especially when it comes to violated groups (Naderer et al., 2022). Some scholars notice some upsides of deepfakes' use in the fashion industry, such as allowing celebrities to create content without the need for travel to a video shoot (Kietzmann et al., 2020); others point out the photographic manipulation that fashion brands use in websites –

models in still images were found to have lighter skin tones than the same models in the video. This leads to colorism – the systematic association of lighter skin tones with increased access to economic and social capital, thus shaping structural biases in shaping media representations (Butkowski et al., 2024). In this way, a particular trait is being idealized, and a consumer is facing misrepresentation.

The pervasiveness of online imagery makes individuals inherently susceptible to deep fake manipulation. Cases show that "pornifying" practices have become more pervasive as technology has made it easy to edit original images in ways that are often impossible to detect (Paris, 2021). Deepfakes and artificial intelligence-generated content exploit inherent limitations in human perception and emotional processing, requiring a novel approach that addresses both technological advancements and media literacy education.

8. Digital influencers

Artificial intelligence is transforming the fashion industry and enhancing customer experience by encompassing customer-facing applications like chatbots or other services, such as personalized styling tools. Furthermore, users accept artificial intelligence-curated services positively – as useful, convenient, and helpful, and relate them to technologies, applications, and video commerce (Shin & Hwang, 2022). Artificial intelligence can change many customer service occupations where templates work, and quick answers and reactions are needed. Furthermore, machines' creativity is encouraged, and creative content can be generated by training robots with publications by famous philosophers (Nikolic & Yang, 2020).

The concept of digital influencers has been deeply explored within the academic landscape. Scholars have explored the perceived influence of digital influencers (Crisafulli et al., 2022; Dada & Jazi, 2022) and supported previous research stating that credible and high-quality content shared by digital influencers enhances consumer trust and influences their purchase intention. While trustworthiness is important, it does not guarantee purchase intention unless combined with high-quality content. Scholars also highlight the qualities that foster a connection between a digital influencer and a consumer: consistency, transparency, and creativity (Gomes et al., 2022). Digital influencers play a significant role in shaping brand identity by influencing consumer perceptions through curated content on their social media platforms (Nogueira et al., 2018) and fueling recognition, impacting the growth of followers and increasing sales (Schünke et al., 2021)

While digital influencers represent a modern communication channel embraced by scholars, their effectiveness for fashion brand communication may be limited by certain drawbacks. Scholars investigating digital influencers and how fashion companies create their relationships mark a possible disadvantage: digital influencers (or digital personalities) can have a negative effect on a company's reputation by spreading misinformation. Furthermore, digital influencers can attract negative reactions if the audience accepts the message as unauthentic. Authors suggest digital influencers act as "brokers or intermediaries of authenticity as a cultural commodity" (Colucci & Pedroni, 2022).

Scholars state that brands must pay high attention to the control of digital people's spread of information about the brand, as an influencer's perceived authenticity is the key to

trust formation and success (Le & Aydin, 2023). Despite its functionality, artificial intelligence use in the communication of particular brands has created some scarcity in the fashion industry. Uncontrolled misinformation spread by fashion brands' "employed" human replacements puts the fashion brand's reputation at risk. For example, scholars find social bots (automated accounts impersonating humans) as cultivators of fake news (Lazer et al., 2018), leading to consumers' mistrust; therefore, looking for innovative ways to improve customer service can harm a brand image.

9. Conclusions

This integrative review revealed the convergence of creativity and artificial intelligence technologies in fashion. Three prevailing topics were identified: recreation of reality using deepfakes and altered images, performance of digital influencers, and their messages. The shift from greenwashing to machine-washing was noticed. However, just a few studies have focused on this emerging concept. Machine-washing in fashion communication warrants further investigation. This review proposes incorporating the encoding/decoding model in the analysis of disinformation, which challenges the limitations of a purely content-based definition of disinformation. In addition to this, a more granular analysis of specific artificial intelligence models and their unique impacts on fashion is a promising avenue for future exploration – both in theoretical and practical levels.

The review showed a strong relationship between artificial intelligence-generated communication and disinformation. While the specific ways creativity facilitates this connection lack research, it appears to be a key factor. Adopting new technologies by fashion brands is a strategic imperative for audience retention, mirroring the ongoing adaptation of fashion magazines to evolving societal needs. Also, the existing literature needs to be synthesized in a theoretically novel way – by conceptualizing creativity.

Some studies of artificial intelligence and creativity in marketing have concluded existing scholarly gaps regarding the topic, such as deep learning and neural networks on creativity, the impact of new factors related to creativity, leaders' encouragement of creativity, *etc.* (Ameen et al., 2022). Scholars have already discussed the ethics of artificial intelligence and emphasized the need for robust safety measures to ensure artificial intelligence systems are aligned with human values and goals (Bostrom & Yudkowsky, 2014; Jobin et al., 2019). Scholars focus is also on how artificial intelligence is combating disinformation (Lange & Lechterman, 2021; Vizoso et al., 2021); philosophers focus on the "new reality" – artificial intelligence-created content and its ethical threats (Brundage et al., 2018; Aïmeur et al., 2023; Hajli et al., 2022) it leads to. However, many research gaps still need to be highlighted.

There is a lack of research on the ethics of the creative use of artificial intelligence in fashion communication, and this study showed the urgent need for such research. The hyperreality created with artificial intelligence will enhance Baudrillard's (2006) the loss of reality. It will lead consumers deeper and deeper into the reality without origin or reality. The lines are already blurred between what is real and what is simulated. The deception of consumers creates new possibilities for both the fashion brands and the consumers as the fashion brands enjoy the communities of the followers, and consumers enjoy the possibility to belong to

the high-end community and to live the life that, in reality, they cannot afford. However, it increases dissatisfaction with reality, forces one to withdraw into a bubble of hyperreality for its possibilities, increases feelings of loneliness and helplessness, and leads to depression (Karim et al., 2020; Son & Heo, 2020; Cunningham et al., 2021). The target audience of teenagers is especially vulnerable, for whom hyperreality is often their only social environment. Therefore, the ethics of the creative use of artificial intelligence in fashion communication is one of the essential objects of research that can help draw boundaries and return society to slow consumption, a critical approach to both the fashion industry and artificial intelligence.

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