

Cultural journalism in the algorithmic era: curation and ethical challenges in the dissemination of artistic content

Periodismo cultural en la era algorítmica: curaduría y desafíos éticos en la difusión de contenidos artísticos

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ABSTRACT

This article explores the challenges and transformations of cultural journalism in the algorithmic era, focusing on the curation of artistic content and the ethical dilemmas that arise during its dissemination. The objective is to analyze how algorithms are reshaping journalistic work in the cultural sphere by evaluating both their opportunities and their risks. Through a literature review of articles in Spanish and English indexed in Scopus (2020–2024), four key thematic areas were identified: the impact of algorithms on the visibility of artistic expressions, the tension between automation and human judgment in curation, algorithmic biases and their effect on cultural diversity, and emerging ethical frameworks that seek to ensure transparency and equity. The results reveal that while algorithms optimize content distribution, they also homogenize tastes and marginalize less commercialized expressions. It is concluded that cultural journalism must adopt a hybrid approach in which technology complements critical judgment and that it is urgent to establish ethical protocols to mitigate biases and preserve cultural plurality in digital environments.

Keywords: algorithms; curation; cultural diversity; digital ethics; cultural journalism.

RESUMEN

El presente artículo explora los desafíos y transformaciones del periodismo cultural en la era algorítmica, centrándose en la curaduría de contenidos artísticos y en los dilemas éticos que surgen durante su difusión. El objetivo es analizar cómo los algoritmos reconfiguran la labor periodística en el ámbito cultural, al evaluar tanto sus oportunidades como sus riesgos. Mediante una revisión documental de artículos en español e inglés indexados en Scopus (2020-2024), se identificaron cuatro ejes temáticos clave: el impacto de los algoritmos en la visibilidad de las expresiones artísticas, la tensión entre la automatización y el criterio humano en la curaduría, los sesgos algorítmicos y su efecto en la diversidad cultural, y los marcos éticos emergentes que buscan garantizar la transparencia y la equidad. Los resultados revelan que, si bien los algoritmos optimizan la distribución de contenidos, también homogenizan los gustos y marginan expresiones menos comercializadas. Se concluye que el periodismo cultural debe adoptar un enfoque híbrido, en el que la tecnología complementa el juicio crítico, y que es urgente establecer protocolos éticos para mitigar los sesgos y preservar la pluralidad cultural en entornos digitales.

Palabras clave: algoritmos; curaduría; diversidad cultural; ética digital; periodismo cultural.

INTRODUCTION

Cultural journalism has historically served as a bridge between artistic expressions and the public, performing a critical mediation function that evaluates, interprets, and disseminates cultural creation (Kristensen and Riegert, 2021; Sjaifi et al., 2022). However, in the digital age, its role has been transformed by the emergence of algorithms that determine which content is made visible and how it circulates (Cardeño-Portela et al., 2023; Erba et al., 2020). These technologies, which are based on the logic of engagement and personalization, reconfigure curatorial processes, which are traditionally guided by human criteria such as aesthetic value, sociocultural relevance, or artistic innovation (Gómez-Cano et al., 2023; Mădroane and Cărlan, 2023).

The algorithms of digital platforms (such as Google, Facebook, or Spotify) prioritize content on the basis of popularity, interaction, and consumption, creating an ecosystem where what is visible does not always coincide with what is culturally valuable (Moran and Usher, 2020). This dynamic raises the possibility of homogenizing taste and marginalizing expressions that are less commercialized but significant for cultural diversity, which poses an ethical challenge (Eslava-Zapata et al., 2023; Pérez-Gamboa et al., 2022).

Studies such as those by Kotišová (2020) and Riegert (2021) indicate that reliance on these tools can reduce serendipity by limiting access to independent or niche production. Thus, cultural journalism faces the challenge of resisting a commercial logic without renouncing digital amplification (Rodríguez-Torres et al., 2024; Valdeón, 2022).

The issue of algorithmic curation also involves a debate about cultural authority. While traditional journalists base their decisions on expertise and critical frameworks, algorithms operate using data patterns that do not always incorporate contextual or historical dimensions (Breinholt and Jaeger, 2020; Gómez-Cano, 2022). This affects the legitimacy of recommendations and reproduces structural biases, as noted by Bebawi (2020) and Scammell and Bielsa (2022).

The discussion is not limited to technology but also involves political and social dimensions, such as the right to culture and the democratization of creation. Authors such as Kristensen (2021) propose frameworks for algorithmic accountability, in which human intervention acts as a counterweight to the opacity of digital systems. In this sense, cultural journalism could take on an active role in auditing and humanizing the dissemination of content.

This article is justified by the need to critically analyze a rapidly evolving phenomenon whose implications affect both the media industry and the global artistic ecosystem. Its objective is to examine the ethical and operational challenges facing cultural journalism in the algorithmic era, proposing a dialog between technological innovation and the preservation of the humanistic values that have historically defined this field.

METHODS

This article is based on an exhaustive review of the academic literature on cultural journalism in the algorithmic era, with a special emphasis on curatorial processes and ethical challenges in the dissemination of artistic content. A systematic approach was adopted for the identification, selection, and analysis of sources, with the aim of synthesizing the most relevant theoretical discussions published between 2020 and 2024 in Scopus-indexed journals. This method allowed us to establish a solid conceptual framework and identify emerging trends in the field (González-García et al., 2023; Roman-Acosta et al., 2023).

The review was conducted in four clearly defined stages, ensuring rigor and transparency in the research process. First, search criteria were established using combinations of keywords such as “cultural journalism,” “algorithms,” “digital curation,” “algorithmic ethics,” and “cultural diversity” in both Spanish and English. Second, a search was conducted in Scopus; priority was given to scientific articles, book chapters, and critical reviews published during the five-year study period. Third, a thematic relevance filter was applied, and sources that did not directly address the intersection between cultural journalism, algorithms, and ethics were excluded. Finally, a qualitative analysis of the selected texts was conducted, allowing the findings to be classified into four key thematic areas that structure the discussion of the results.

This methodological approach enabled a comprehensive understanding of the phenomenon under study by integrating multidisciplinary perspectives that allowed for a critical evaluation of the impacts of automation on cultural journalism. By systematizing recent academic output, this study not only identifies gaps and tensions in the field but also proposes lines of inquiry for future research. The selection of sources from indexed databases ensures the quality of the theoretical references, whereas the analysis by thematic areas facilitates a structured and well-founded discussion (Ledesma and Malave-González, 2022).

RESULTS

A literature review revealed that cultural journalism in the algorithmic era faces profound transformations in its practices of curation, distribution, and legitimization of artistic content (see Figure 1). Algorithms reconfigure the modes of cultural circulation and introduce ethical tensions surrounding visibility, diversity, and the autonomy of journalistic judgment.

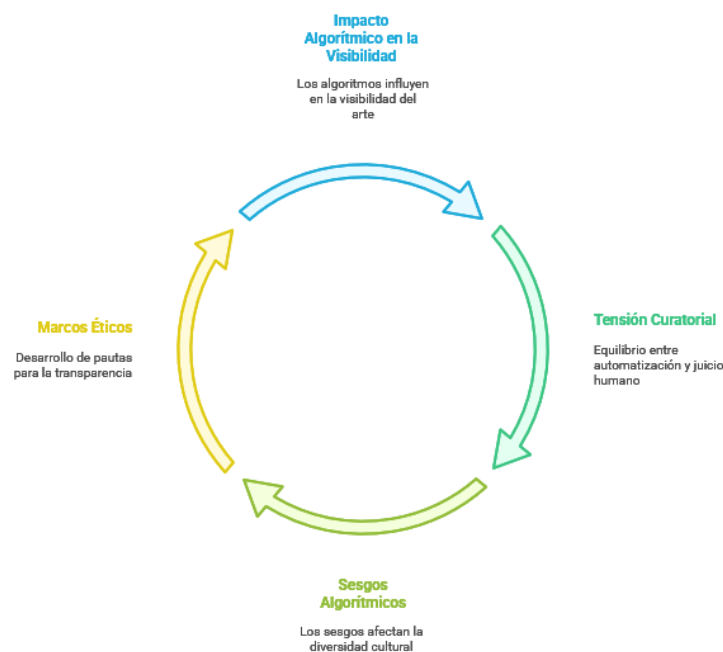


Figure 1. Cycle of transformation in cultural journalism

Source: Author's own work.

These findings were organized into four key thematic areas: the impact of algorithms on the visibility of artistic expressions, the tension between automation and human judgment in curation, algorithmic biases and their effect on cultural diversity, and emerging ethical frameworks for transparent and equitable dissemination. Below, each of these themes is explored on the basis of the theoretical discussion identified in the literature review.

Impact of algorithms on the visibility of artistic expressions

Recommendation algorithms on digital platforms (such as Spotify, Netflix, or Google Arts & Culture) have redefined the mechanisms of cultural discovery by prioritizing content with high engagement potential over content with critical or experimental value (Gaw, 2021; López Rodríguez del Rey et al., 2024). Authors such as Ferraro et al. (2024) and Duffy (2020) note that these tools operate under a logic of measured popularity, where the visibility of a work depends on quantifiable metrics and not necessarily on its artistic or social relevance. While algorithms expand access to culture, they also concentrate attention on a small group of hegemonic productions.

This dynamic particularly affects marginal or independent expressions, which lack the resources to compete in an ecosystem dominated by market logic (López-González, 2023; Li and Zhang, 2020). According to Santos et al. (2021), traditional cultural journalism functioned as a critical filter that balanced the supply, but in digital environments, algorithmic promotion tends to reinforce feedback loops in which what is already popular becomes even more visible.

In addition, algorithmic personalization restricts serendipity, a phenomenon that traditionally enriched the artistic experience (Roman-Acosta et al., 2024). Instead, users are confined to cultural bubbles that reinforce their preexisting preferences (Noroña-González et al., 2023; Siles et al., 2020). An unresolved tension persists between the global scale of platforms and the need for local contextualization that cultural journalism has historically provided.

The Tension between Automation and Human Judgment in Curation

The emergence of algorithms in the selection and dissemination of cultural content has reignited the debate over the role of human judgment versus automation (see Figure 2). While traditional curation in cultural journalism was based on specialized knowledge, historical contexts, and critical assessments, algorithmic systems prioritize efficiency and predictability by using behavioral data to guide their recommendations (Chaves-Cano et al., 2024; Mao and Liu, 2021).

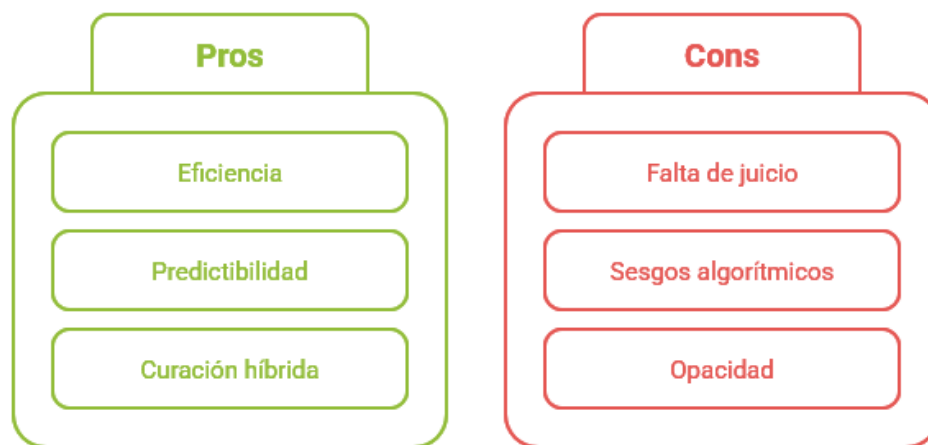


Figure 2. Algorithmic curation

Source: Author's own work.

Critics such as Vicari and Kirby (2020) argue that algorithms lack the ability to interpret symbolic value or aesthetic innovation, thereby reducing culture to quantifiable parameters. A clear example is the treatment of auteur cinema on platforms such as Netflix, where films with complex narratives are often sidelined in favor of standardized productions with greater audience retention potential (Espinoza-Rojas et al., 2022; Priego-Morales, 2024). This phenomenon affects content diversity and weakens the role of the cultural journalist as a critical mediator between works and the public.

However, other authors suggest that automation can coexist with human judgment if designed in a complementary manner. Proposals such as hybrid curation advocate for systems in which algorithms manage the volume of data but are supervised by editorial teams that provide contextual and ethical perspectives (Nafis et al., 2021). Some media outlets have experimented with this model by combining automated recommendations with articles curated by experts (Benramdane et al., 2023; Velásquez Castro and Paredes-Águila, 2024).

However, the challenge remains in its practical implementation. The speed and scale of digital production make constant human oversight difficult, which could lead to the gradual marginalization of specialized curation (Rhee, 2022; Tsybulsky, 2020). Furthermore, the opacity of many algorithms limits journalists' ability to audit or intervene in their logic (Li, 2024).

Algorithmic biases and their effect on cultural diversity

One of the most consistent findings in the literature is the ability of algorithms to reproduce and amplify preexisting cultural biases. Studies such as those by Butollo (2020) demonstrate that these systems tend to favor content associated with dominant groups.

As Raj-Reichert et al. (2021) note, Western cultural databases tend to overemphasize European and North American canons, thereby excluding artistic traditions from Africa, Asia, and Latin America. Cultural journalism, which has historically challenged these hierarchies, must now confront its technological recodification (Min and Fink, 2021; Metternich and Kreß, 2023).

The impact is particularly severe in small or emerging cultural industries, as it limits the diversity of voices and homogenizes artistic discourses under marketable standards (Gómez-Cano and Sánchez-Castillo, 2021; Zapata Muriel et al., 2024).

Some responses to this problem include the development of algorithms designed to counteract biases and the creation of diversified cultural repositories for training models (Jiang, 2023). However, as Alsaleh (2024) warns, the technical solution is insufficient without an institutional transformation that prioritizes equity in the design and governance of these technologies.

Emerging ethical frameworks for transparent and equitable dissemination

In light of the challenges described, the analyzed literature highlights a growing effort to establish ethical principles governing the use of algorithms in cultural dissemination. Authors such as O'Brien and Bentley (2020) and Pollard (2024) propose that algorithmic transparency be established as a minimum standard for cultural platforms and media.

This implies, for example, that both users and journalists can understand the factors determining why a work is promoted or hidden (Osiurak et al., 2022; Kammerer-David and Murgas-Téllez, 2024). However, tensions persist between scalability and ethics.

While large platforms prioritize engagement, proposals such as the "slow algorithm" propose alternative models in which the speed of virality is not the dominant criterion (Osiurak et al., 2021; Pain and Brown, 2020). Cultural journalism could lead experimental spaces along these lines, as some Dutch media outlets have already done so by reserving editorial sections free from click metrics (Haux et al., 2020).

DISCUSSION

The logic of personalization and engagement inherent to digital platforms tends to create closed consumption circuits, where what is commercially viable takes precedence over what is culturally valuable (Eslava-Zapata et al., 2023; Shattock, 2020). This dynamic affects the democratization of culture and challenges the traditional role of journalism as a critical mediator, which is capable of discovering and promoting expressions beyond its commercial potential (Portillo, 2021). The tension between algorithmic visibility and artistic value represents one of the critical issues that remains unresolved.

Another key aspect is the way in which automation has redefined the processes of cultural selection and ranking. Although algorithms offer efficiency in handling large volumes of data, their inability to capture contextual and aesthetic nuances jeopardizes the interpretive richness that characterizes cultural journalism (Gómez-Cano and Sánchez-Castillo, 2023; Woo, 2020). The solution does not seem to lie in rejecting technology but rather in designing hybrid models where human judgment oversees and complements automated recommendations (Nkoala, 2020). However, the viability of these models poses a challenge, especially in a media ecosystem that prioritizes immediacy and profitability over critical depth.

Research also shows that structural biases are reproduced and amplified in digital environments, which particularly affects creators and expressions from marginalized communities. Far from being neutral, algorithms reflect and perpetuate historical inequalities in access to the means of cultural production and distribution (Sălcudean, 2021; Wenzel, 2020). This situation highlights the need to develop not only more equitable technical tools but also institutional frameworks that guarantee pluralistic representation (Jancovich and Stevenson, 2020; Pelillo-Hestermeyer, 2022). In this context, cultural journalism has the opportunity to reinvent itself as a key actor in exposing these biases and promoting inclusive alternatives.

Finally, the study highlights the urgent need to establish clear ethical principles governing the use of algorithms in culture, which requires combining technical transparency with community participation. Beyond regulations, a cultural shift is needed that values diversity as much as efficiency and recognizes the irreplaceable role of human mediation in the construction of meaning (Gómez-Cano et al., 2023; Ryfe, 2023). The future of cultural journalism in the algorithmic era will depend on its ability to navigate these challenges without losing its critical essence while taking advantage of the opportunities offered by technology without succumbing to its limitations.

CONCLUSIONS

This study demonstrates that cultural journalism faces a paradoxical scenario in the algorithmic era: while digital technologies expand its reach, they also threaten its critical role as a mediator and curator of artistic content.

The findings reveal that the solution does not lie in rejecting automation but in developing hybrid models that combine algorithmic efficiency with specialized human judgment to ensure transparency, diversity, and equity in cultural dissemination. The main challenge lies in preserving the autonomy of journalistic judgment in the face of the commercial logic of platforms, thereby reaffirming its essential role as a promoter of plurality and artistic value in the digital ecosystem.

It is concluded that the future of cultural journalism depends on its ability to adapt critically to these changes. This implies both the promotion of ethical frameworks for technological development and the creation of new literacies that empower creators and audiences. Only through this dual approach will it be possible to fulfill its mission of democratizing access to art without sacrificing either its interpretive depth or its commitment to less visible expressions.

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