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## From Storytelling to Story-Generation: Negotiating Narrative Authority in AI-Assisted Advertising

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### Abstract

Contemporary advertising has evolved from a functional conduit for commercial information into a pervasive visual cultural text that shapes social realities. However, the emergence of Generative AI (GenAI) disrupts the ontological premise that narratives are stable artifacts strictly controlled by human intentionality. This paper explores the paradigm shift from storytelling to story-generation, examining how AI-assisted animated advertising reconfigures narrative authority. Using a conceptual qualitative analysis of current generative workflows. The study argues that advertising narrative is increasingly defined by the visual organisation of meaning, relying on rhythm, symbolised imagery, and affective atmosphere rather than linear plots. In this generative framework, authorship is no longer a localised property of a human auteur but a distributed structure where agency is shared between human prompts, algorithmic logic, and vast cultural databases. Consequently, narrative authority is relocated to the design of generative conditions and the curation of triggered outcomes rather than the direct fabrication of fixed images. Despite the expanded narrative potential, While AI facilitates execution, this shift introduces risks of narrative fragmentation and semiotic instability, challenging the brand's role as a

consistent gatekeeper of meaning. The paper concludes that advertising has become a generative visual cultural practice, suggesting that the brand of the future will function as a curator of algorithmic systems. Ultimately, this research provides a framework for understanding how "algorithmic vision" redefines the social imaginary through emergent and variable visual texts.

**Keywords:** Generative AI; Advertising narrative; Visual culture; Narrative authority; Story-generation; Algorithmic aesthetics

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## **Advertising Narrative as a Visual Cultural Practice**

Modern day advertising has long since gone beyond what it is essentially, as a medium through which commercial information is relayed. Instead, it is a pervasive visual cultural text which acts and influences social realities (Schroeder, 2002). In this context, visual storytelling is not just a marketing strategy, but a discursive practice. It works to assemble disjointed semiotic meanings, marshal consumer affect using aesthetic experience, establish a unified and watchable diegetic space wherein consumption is naturalised (Messaris, 1997; Phillips and McQuarrie, 2004). Through the integration of commodities into cultural discourse because of advertising, commodities get turned into significant codes in the social imaginary of the viewer.

But current research on advertising narratives is based on a considerable, often unspoken, ontological assumption that the narrative is a fixed object, which has been pre-programmed and is strongly regulated by human will. The classic narrative theory is based on a complex hierarchy of communication according to which the visual meaning only has its human sources (art directors, copywriters, and animators) and is passed over to the responsive audience (Stern, 1994). The story is a complete piece, an established plot of events that has a set order of happenings in this paradigm and is devised to lead to elicitation of a foreseeable emotional course of action. The control of the narration is squarely in the power of the bequeathed auteur who conveys certain messages to the visual text with the hope of the process of discrimination remaining fairly stable.

The interference of the Generative AI breaks this consistency, which is considered a paradigm shift to the story-generation rather than storytelling. In comparison to traditional CGI tools, which are active tools of the human will (the means of human will take to its logical conclusion), generative models (like text to video diffusion models) inject an element of stochasticity and probability into visual production (Manovich, 2023). Within the framework of the AI-based animated advertising, the visual story is a destabilised and changeable and emergent cultural object. The AI is less of a tool than a semi-autonomous actor, which interpolates, hallucinates, and recreates visual data, and many products made by this method are often not written according to the original script of the human creator.

This technological change has made reconfiguring of theories necessary. The practice of advertising narrative in the epoch of AI can no longer be regarded as a representation of human intention only. Rather, it has to be perceived as a collaborative, fluid practice with the locus of meaning production being porous. As the visual text is made no longer a static construct but instead a generative flow, the traditional limits of authorship are redefined. This collaborative hierarchy, where human strategy precedes algorithmic execution, forces us to radically reconsider the formation and maintenance of narrative authority in an increasingly algorithmic culture.

## Visual Narrative and Meaning-Making in Advertising

### *Narrative Beyond Plot: Visual Organisation of Meaning*

The idea of narrative is confused with plot, the chronological order of events, in the specialised profession of advertising. Nonetheless, because of modern scholarship, it is argued that narrative of moving images works as a wider ontological category. Instead of as an art of storytelling, advertising narrative can be considered as the art of organizing visual meaning strategically in which the product becomes incorporated in a semiotic field even before the literal action occurs.

Although traditional narratology is causal, advertising narrative works operationally by organizing visual privileges, which create a worldview. These constitute the intentional arrangement of colour schemes, framing and compositions which are indicators of brand identity. According to recent research in multimodal discourse analysis, the story is often a spatialised order in which the connection of objects, backgrounds, and human figures creates a representational meaning that is prior to the plot (Ha, 2024; Wolf, 2023).

Narrative authority in relation to animation supported by AI changes toward the perceptual arrangement of time and space. Narrative, in this case, is determined by the way the gaze of the viewer moves, following the thoughts that the image delivers. This visual grammar concept is a network of relationships implying change and emotional dimension without a written start, middle, and an end (Cheng & Jeam, 2024). The story is not read but is rather experienced and enjoyed via the immersion of the created environment. The nature of modern advertising story is now dependent on three non-linear pillars:

- **Visual Rhythm** The rhythm of transitioning and kinetic energy of animated components forms a consumer-dictating so-called narrative pulse (Prihatiningsih et al., 2024).
- **Symbolised Imagery:** The Icons, cultural symbols are used as visual shortcuts, enable brands to trigger multi-layered historical or social stories in the mind immediately (ElKhatib and Al-Ibrahim, 2023; Ha, 2024).
- **Affective Atmosphere:** Narrative is being more built because of a soft warm tone. The focus on the aesthetic experience and sensory indicators, e.g., light, texture ads, bring the viewers to a brand-suited state of mind and encourage people to feel connected to the video despite being unclear about the plot (Prihatiningsih et al., 2024; Rahimah & Astira, 2025).

### ***Authorship and Control of Visual Storytelling***

Authorship in the classical architecture of advertising is not a creative designation but is some kind of institutional control. This model works based on meaning as an upward building on the assumption that the truth behind the brand is safeguarded by human theorists.

The traditional paradigm of advertising narrative depends on the centralised paradigm in which the creative team including the art directors, copywriters as well as creative leads are the primary auteur. In this context, each image frame and story arc reflect the intentions of humans (Morrison, 2025). The power of the story is anchored on the fact that the team managed to cipher certain brand values into a completed stable product, which guarantees that the viewer will experience a filtered version of reality. Recent evaluation portrays that this central author format is now considered more and more an act of strategic dependability in which the human creator continues to be the final decision-maker in matters of aestheticist and morality (Fletcher, 2024).

And to a greater degree, the brand itself plays the role of the most ultimate gatekeeper of semiotic boundaries of the brand beyond the creative team. In this position, the brand possesses some levels of power by dictating what is acceptable in its diegetic world. The highly sought feature of the 2025 brand is Brand Gravity, which is the magnetic effect generated when a single identity is pegged on a rigidly prescribed set of beliefs, brands built in 2025 continue to perform the role of meaning gatekeepers (Transform Magazine, 2025). This control role prevents the storyline to be lost in ambiguity and safeguard the brand against the possibilities of being narrative-contaminated or misinformed due to the uncontrolled visual interpretations (PwC, 2024).

Authorship in visual culture is an objectively discursive power problem. Being the author is like having the power to create meaning and give the cultural realities, which the viewer should absorb. Such a power structure has defined terms of which social realities will be verified, and which will be marginalised against the backdrop of the watchable world of the advertisement. The current state of scholarship proposes that the visual representations are focal sites of social mobilisation and political power, in which the social imaginary of the visual is to be produced and read out in questioning who has the power to discursively delineate the social imaginary (Devia Acevedo, 2024). In its turn, the fact that the human author controls the narrative is a power mechanism and treats certain consumption patterns as true (Ray et al., 2024).

## **The Generative AI and The Transformational Visual Production**

### ***Image Creation to Image Generation***

The implementation of Generative AI (GenAI) in advertising is a step out of the paradigm of faster production. It brings about a paradigm change in ontology of the image as a stagnant, man-controlled object to a dynamic, algorithmic product.

The initial understanding of AI within advertising was commonly that of a productivity tool a kind of digital assistant meant to speed up human-initiated processes. Nevertheless, modern researchers claim that GenAI is not a more powerful tool only but a revolutionary artistic companion (Xu et al., 2025). In contrast to more traditional CGI and Photoshop which serve as passive applications of the human will and intention, generative models are applied to a Human-AI Co-Creative Process (HAI-CDP), in which the AI proposes something better, and conceptually different, than the original imagination of the user (Yin et al., 2023; Xu et al. , 2025).

It is vital to distinguish between ideation and execution. Human creators remain the primary auteurs of strategic intent and consumer insight (ideation), while GenAI functions as a partner in the iterative production of visual assets (execution). This prevents the 'technological determinism' of assuming the machine initiates the brand's core message.

The generative logic radically redesigns the source of visual sense. Traditional creation uses the direct observation of the artwork by the artist or a library collection as the source of imagery. However, generative systems are based on the visual generation of the latent space of large data sets and adopt the method of deep learning in associating cultural metaphors with visual forms (Lin and Liu, 2024).

Photos are no longer created because of a single artistic desire but as a result of stochastic and probabilistic regularities that neural networks have acquired. Since these models (like diffusion engines) operate on a premise of eliminating random noise to discover an image, the generated visual is disrupted by nature. The visual narrative is fluid and not a fixed structure since every prompt can produce a unique, variable result (Manovich, 2023).

### ***The Image as Emerged Outcome***

The new paradigm sees the visual not as a complete product but as a potential outcome of a generative process that is going on.

Polish to Prompt: The creator is no longer concerned about how to create (technical performance) but instead what to create (direction) with the human being serving as a director to direct an autonomous agent (Artsmart, 2025).

Emergent Narrative: The story is an emergent effect of human prompting and machine hallucination. It leads to a post-digital aesthetic whereby the worth is placed on the value of uniqueness and conceptual diversity of the produced output as opposed to conformity to a script that is already designed (Prihatiningsih et al. , 2024).

The myth of the neutrality in algho-rithmic production is revealed in the course of the shift to generative production. General models are not windows into the will of a brand, but a use of computing as an active mediator of culture to filter and reconstruct visual reality regardless of the use of a particular computational perspective.

The values in algorithms are always saturated with the values of their architectural design and the parameters of their creation. This non-neutrality, in visual advertising context, can be realised in two major ways:

- Training Data Bias: Generative models will be trained on huge cultural archives that of-ten reinforces and emphasise the pre-existing social biases or stereotypes, including gender stereotypes, racial under-representation, and ageism.
- Learning Bias: The mathematical optimisation of such models is frequently biased towards some sense of visual authenticity or semantic consistency along historical lines, and this can entail a kind of homogenisation of aesthetics in which the AI prefers to make more energetic use of existing visual patterns rather than making an abrupt creative break.

AI as an Active Prosumer of Meaning, not a passive aid, AI performs as a networked agent, which contributes to the choice and/or reconstructs visual meaning. It does not merely provide a making, but makes an overview, the learned cultural associations over a latent space. This is done through a semi-autonomous filtering in which the AI seeks to make the best representations of visual signifiers to the textual input of the human creator often introducing hallucinations or unforeseen interpolations that change the original narrative intention.

When it comes to AI-assisted processes, even the final advertising image is no longer the creation of a human auteur. Rather it comes out as a negotiated agreement between three forces which are:

- Human Intent: The strategic objectives and creative stimulations that are presented by the human director.
- Generative Engine: The probabilistic and stochastic processes of the generative engine.

- Cultural Databases: The digital archives of raw semiotic material on which the generation process relies, and which are vast and largely prejudiced.

According to this "Algorithmic Auteur" model, advertising imagery is currently becoming a hy-brid cultural object, one, which strikes a balance between the intended message of the brand and the cultural-aesthetic politics of the AI training.

## **Storytelling to Story-Generation**

### ***Story-Generation A Visual Cultural Logic***

Making a story-generation rather than a storytelling is not only a technological upgrade but also a change in the underlying cultural logic of visual communication. The procedural and emergent system of meaning is used in this new structure to replace the stable and linear narrative of meaning.

The traditional storytelling in advertisement is characterised by closure and permanence. Under this mode, the story itself is a fixed product in which meanings are promoted by human authors so that the meanings have one, stable meaning.

- Fixed Narrative: The events are fixed and cannot be changed once re-released, and act as a static travel on the part of the audience.
- Constant Meaning: The interrelation between the visual appearance signifier and the brand message is strictly regulated and seeks a predictable emotional action that propagates brand authority.

By contrast, story-generation runs on a procedural reasoning in which the narrative is not a handicraft but a continued process of a relevant event that functions on a probabilistic basis.

- Emergent Narrative: Meaning does not exist in advance but results as the consequence of interacting between algorithmic clandestine zones and human initiations. It is a cross-cultural illusion, a one-time compendium of information that may be varied with each new repetition.
- Fluid Authority: The logic of generation upsets the classical structure of communication. Narrative authority is widely distributed, within a network of human desire, logic of algorithms, and big data banks, rather than being transferred downwards.

Advertising imagery is liquid texts as per the rationality of story-generation. No more are they made to be read as one truth and are devoured in an endless cycle of variation and re-creation. This

turns the advertising emphasis towards the persuasion by plot to the engagement with atmosphere and variation, whereby the presence of the brand is sensed through a continuity of generative aesthetic as opposed to a fixated, definite narrative. For example, Coca-Cola's 'Masterpiece' (2023) campaign demonstrates this by using AI to maintain a brand vibe across shifting artistic styles, rather than relying on a traditional linear plot.

### **A. Story-Generation**

Within the new logic of generation, the story has ceased to be a single trajectory but has turned into a cloud of possibilities. The more open-ended discussion of the so-called narrative potential substitutes the conventional purpose in advertising to direct one to one, predetermined conclusion (Serna-Bernal and Rubio-Tamayo, 2025).

1. **Story-generation:** The narrative lives in a latent state, a state of narrative potential, in the latent space of the model. Instead of an array of pre-rendered frames, the AI has a massive multi-dimensional grid of cultural signifiers, textures, and motions.
2. **Dynamic Synthesis:** The story is brought into existence by prompting, that is, it is held in a state of flux to the point when it is generated. This possibility allows an unprecedented degree of contextual adaptability, in which one concept behind the brand can have an infinite visual portrayal across platforms or audiences (Kempeneer, 2025).
3. **The Infinite Draft:** Since iteration is nearly no cost, the notion of the final cut disappears. The brand story transforms itself into a sequence of iteration, in which the potential of the story remains as good as its particularisation (Owens, 2025).

The generation of stories breaks the one-way chain of the conventional advertising. Because generative models are stochastic in nature, they also inherently provide a variety of visual directions toward the same conceptual target.

**Branching Generativity:** one query about such concepts as luxury or sustainability can create different visual worlds, between hyper realistic textures and abstractionist surrealism, in seconds. Such plurality makes the brand face the challenge of preserving its identity, not by a definite image, but through a stable aesthetic rationale that persists despite the presence of different generative directions (Letonsaari et al., 2025).

**Viewer as Co-Navigator:** With the dialogue and customisation of advertising, real-time information on the viewer could end up affecting the road the narrative takes in the future. In the described case, the "story" is participatory exploration of a generative space, in which the brand sets the

(we call them) guard rails (the boundary conditions) and the AI produces the actual visual exploration (Zhao and Song, 2024).

## **B. Generative Systems out of Fixed Plots**

The essential change of the modern advertising is the disorientation of the traditional storytelling in the forms of closed circle. During the generative age, the brand does not have to initiate a monologue anymore it serves as a system architect.

When it comes to story-generation, the creative act has ceased to be the act of writing a script, and instead one defines the generative grammar. The brands are now interested in developing semantic guardrails, or particular sets of rules that define the way the AI applies to the visual representation of the brand (Serna Bernal and Rubio Tamayo, 2025).

Limitations that Comprise Creativity: The human creator defines the DNA of styles, colour palettes, and physical laws of movement. These guidelines would make sure that regardless of what the AI creates, it is on-brand. Control is performed by curating parameters instead of pixels micro-management (Fletcher, 2024).

- **World-Building as Strategy:** Advertising is viewed as an act of world-building in which the rules of the world determine the story. As an example, a brand can specify a rule set of a surrealist-organic variety where the AI can create infinite-infinite iterations of a product, within that very specific aesthetic-universal (Kempeneer, 2025).
- **After establishing the rules,** the AI becomes a possibility engine, which extensively expands the narrative reach of the brand by stochastic variation (Letonsaari et al., 2025).
- **Outcomes Pluralistic:** rather than a single hero film, a campaign is a continuum of narrative ideas. Based on the prompt-tuning or real-time data inputs, the brand can co-exist in either abstract, realistic or nostalgic reactive visual state (Owens, 2025).
- **Decentred Authority:** A consequence of the AI is due to the introduction of so-called emergent components, namely the spontaneous visual flourishes or symbol combinations; as a result, the narrative authority is decentred. The narrative is no longer a dictate by the brand to the consumer, and it is a process that transpires at the meeting point of human agency and algorithmic improbability (Serr, 2025).

### ***Reconfiguring Narrative Authority***

The shift to AI-aided creation essentially redefines the locus of creative power. This new terrain means that authorship is not a localised commodity of a human-made creator but a distributed thing that is produced by a network of actors (Fletcher, 2024).

The traditional advertising system is based on the myth of the so-called creative genius, the auteur, whose creative will determines every single pixel. Nevertheless, Generative AI is stochastic, thus interfering with this higher-level control.

Fragmentation of Intent: Once a human gives an instruction and the AI hallucinates the visual information, the connection between human interest and visual display is broken (Serr, 2025). The resulting story cannot be described as an expression of a single mind, but a probable synthesis of the constraints of the user and the internal logic of the model.

One is the Managerial Shift: the position of the human creator evolves him as a producer to a curator or system manager. Authority has become achieved through the process of choice, volatile refinement, and screening of AI products instead of the initial building (Morrison, 2025). Within the paradigm of story-generation, there is distributed authorship between a triad of agents, create-in an authoritative distributed form:

- The Human Agency (The Prompt/Constraint): The rules of the strategic direction, moral limit, and brand rules are established.
- Algorithmic Agency (The Engine): Provides introductions of computational creativity, unpredictability, and visual innovation with its space of latent space.
- Collective Agency (The Training Data): Reflects the culture proceeds of the machine, i.e. the millions of human creations that the AI has been consuming, which now become an invisible, multi-authored creator of each of the frames that the AI generated (Manovich, 2024).

As a result, narrative authority becomes a bargaining position. The brand does not own the story in the more classic sense, it is just a procedure of a narrative ecosystem, where the AI itself and the cultural base data are players. Through this agency dispersion, the so-called visual story is a hybrid phenomenon, a communal, algorithmic perception of culture as opposed to a strictly managed brand message (Letonsaari et al., 2025).

### ***Relocation of Power: Auteur to Infrastructure***

With the decentering of authorship as it moves out of the single human object, power in advertising narrative does not vanish; it is transferring towards the technological and contextual infra-structures or means of generation. This shift of power forms a new structure of control with the strategic control being made by inputs, architectures, and environments instead of the ultimate output (Serr, 2025).

Within a generative workflow, the major location of human authority goes to the prompt. This is not merely a code of commands any longer but some type of semantic sovereignty, the authority to determine the limits of conceptuality inside which the AI has to work.

The New Gatekeeping: Power A master of the latent grammar of the model exercises an influence. The prompt is a kind of filter that tries to make a chaotic, probabilistic system acquire a brand appropriate shape (Fletcher, 2024).

- The illusion of Control: It is also a place of struggle, however, with the interpretation of language that the creator intends to convey to the AI resulting in a negotiated visual meaning (Serna Bernal and Rubio Tamayo, 2025). The generative engine itself, the "black box," is in a way architectural influence. This is because of the weighting of an algorithm and the particular mathematical functions it has to prioritise a given pixel over another, which determine what is possible to be visualised."
- Algorithms Biasing Censorship: The biases in the training of the algorithm itself are a kind of an invisible editor that promotes mainstream or safe aesthetics. It is the power of visual narratives that can be easily created and those that are blocked or misshapen by the constraints of the model (Messingschlager, 2025).
- Even Stochastic Governance: The algorithm guarantees that the human author will invariably produce less than 100 percent fidelity thereby re-establishing some of the narrative control onto the machine (Letonsaari et al., 2025).

Lastly, the power is redirected to the digital spaces and the circumstances of viewing the created ad that will occur.

Platform Logic: Distribution platforms (like Tik Tok or Meta) provide their own algorithms of the recommendation and tell the story of the brand to particular users. The platform also determines the order, rate, and contextualisation in which the advertisement will be shown, which in most cases defies the brand original story pacing (Kempeneer, 2025).

Contextual Emergence This may be described as an ad that is generated in real-time, depending on the viewing habits of a particular user, their mood, time of the day, or history. In this case, the viewing scenario is made an active co-author in the story, in the sense that the story will adjust to the instant reality of the consumer (Owens, 2025).

### ***Between Controlled Coding and Triggered Meaning***

The classical desire of the generative paradigm, the aim of establishing a unique, non-modifiable meaning of a visual, is in turn substituted by a logic of triggering. The brand no longer prescribes the precise visual experience, but gives the impetus of an emergent, algorithmic interpretation.

In traditional advertising, the creative team encodes the meaning into a frame hoping that the audience will willingly undergo a consistent process of decoding. This relationship will be probabilistic with Generative AI. The entry input of the brand (the trigger or the style-guide) is more of a trigger that activates a target area in the latent space of AI (Letonsaari et al., 2025).

- **Semantic Triggering:** The author elicits a piece of cultural memory in the algorithm, instead of building it piece by piece to create a meaning. The AI then fills out the interstices, adding textures and lighting effects and symbolic undertones that were directly not intended to be created, but elicited by the association of the prompt to the training data (Manovich and Arielli, 2024).
- **Uncertainty as Feature:** Visual meaning is no longer present in the image per se; it is an eventuality in the event of the triggering of the algorithm. The author consents to forego the entire access of power in favor of the so called visual surplus or the unanticipated aesthetic beauty that the AI can offer (Serna Bernal and Rubio Tamayo, 2025).

The role of the viewer also changes because the meaning is triggered and variable. In case an ad is created in real time or offers alternative visual directions, the spectator is not merely a passive listener anymore, but an active observer of an appearance. Any given triggered meaning can understandably resonate with each user on a case by case basis depending on the version created. The brand now has its authority based not on its command to a message but the capacity to create an ambience that, despite the turns and eruptions of the visual forms of expression, will nonetheless persist (Kempeneer, 2025).

This will make advertising an experience of a postmodern narrative wherein the narrative is made to seem alive and alive. Authorship is transferred to the interface where all these elements collide to create a momentary, watchable reality (Serr, 2025).

## **Consequences to Visual Culture and Brand Communication**

### ***Visual Meaning Instability and Coherence***

The development of algorithmic triggering overtaking the controlled one leads to serious threats at the visual culture scale. As the narrative authority is devolved, the semiotic glue that has traditionally bound an advertising campaign together starts to unravel, inducing a condition of aesthetic, conceptual, and conceptual dilemmas.

The conventional method of creating animation-based advertising is the linkage of the frames very stringently to each other so that the result is the creation of a seemingly coherent diegetic world. In generation with AI-assistance, though, stochastic character of the model may cause fragmentation of the narrative.

- **Temporal Inconsistency:** Due to the probabilistic nature of many generative models (mainly text to video), the visual identity of characters, objects or environments can flicker or change in characteristics in a way that cannot be anticipated (Serna Bernal and Rubio Tamayo, 2025). This is frequently observed in early text to video outputs where character features 'flicker' or morph inconsistently across a single scene.
- **Fragmented Reason:** The narrative can lose its causality as the AI chooses to be more concerned with visual coolness or about local aesthetic logic rather than global narrative. This creates a mess of so-called spectacular fragments that cannot be integrated into a single brand message and may produce some confusion with the perception of the main values of the brand by the consumer (Fletcher, 2024).

### **Meaning Drift and Semiotic Decay**

Meaning drift arises when the generated visual created as a result of AI execution will start drifting outside the intended meaning of the human creator towards a semiotic void.

**Loss of Brand Anchoring:** Because the AI consults an enormous latent space of shared cultural information, unintentional cultural violation or hallucinations can be masquerading themselves as an element of the advertisement. To use the example, when typing in "clean energy," one may see visuals that the AI connects to the concept of industrial dystopia due to its training data, the intended meaning will drift to the opposite of that which is against the strategic purpose of the brand (Zhao and Song, 2024).

**The Homogenisation vs Turbulence Dilemma:** A dilemma always exists between the AI procreating 2 kinds of safety, homogenised imagery: ones that do not represent a brand at all, and those that are so turbulent they cannot be made watchable. In both, the brand is no longer able to act as a

brand as a gatekeeper of meaning, with the visual text getting a location of soussemiotic conflict between human volition and algorithmic entropy (Messingschlager, 2025; Serr, 2025).

### **Instability of the Social Imaginary**

Finally, in case advertising is a visual cultural text which creates social reality, the variability of AI-created stories signifies the occurrence of a change in our social imaginary. Consumption becomes naturalised by the use of unstable and emergent visuals, resulting in the cultural discourses of consumption becoming more fluid, temporary, and detached from human agency, therefore creating a novel type of visual culture that is liquid in its entirety with no stabilised meaning (Manovich and Arielli, 2024).

### ***The Crisis of Coherence of Visual Cultural Texts***

In the case of advertising defined as a visual cultural text that reflects and constructs social realities, the generation of instability at a generative level is threatening the stability that a brand is known to operate as a symbolic act.

#### **A. Erosion of Semiotic Continuity**

The conventional management of the brand is based on the notion of semiotic continuity that a brand visual language will not change over time and over the media to create long-term equity.

Authority of Consistency: In the classical model the visual consistency is the main evidence of the brand authority and reliability.

By heading toward the direction of story-generation, the brands will face a kind of aesthetic dilution. When the variations of every frame of an animated advertisement have slight but consistent stochastic deviation of colour, characterisation, or symbolic colouring, the brand visual signature becomes blurred (Fletcher, 2024). This increasingly dislocates the product in a cohesive social imaginary to the viewer.

#### **B. The Watchability Test and the Naturalisation Test**

Advertising is successful to create a watchable diegetic world whereby consumption becomes natural. Diegetic Fracture Meaning makes its excuses: The logic of the AI (a hallucinated background or an artificial movement) disrupts the flow of the story and brings the viewer out to the context. This disjuncture reveals the artificiality of the ad, and commodifying it is impossible (Manovich and Arielli, 2024).

Fragmentation of the Social Imaginary: With visual meaning moving out of human intentionality into a form of algorithmic probability, the textual objects created by brands becomes more and more fragmented. This unified set of narratives is no longer supplied by the collective social imaginary but instead by a torrent of different simulations, and a culture of brand meaning that is continuously in-process as opposed to achieved (Serr, 2025; Zhao and Song, 2024).

### ***Designing Generative Conditions versus Designing Images***

The final point of this paradigm shift is the reinterpretation of the creative work on the brand. With the decentralisation of the narrative power, the main role of advertising creative is transformed in the way it used to create visual images to the organisation of the generative environment through architectural means.

#### **A. The Transformation of Brand Role: The Producer to the Architect**

The brand has ceased to be the unique producer of images that provides all the aesthetic details. Instead, it becomes a creator of generative conditions.

Creation to Parameterisation, in the classic model the measure of creativity was the capacity to draw or animate a particular scene. In the generative model, creativity is the capability to specify the parameters of possibility the prompts, negative prompts, and structural weights, which allows the AI to stay within the cultural space of the brand.

Brand as System Guard: The brand as a functional system is now a structural oversight, to make sure that the generative system is fed with the correct cultural code and constrained with the correct ethical and aesthetic guardrails.

#### **B. Advertising as Meaning Regulation and Visual Curation**

The curative and regulating creative becomes an advertising creative in the new landscape, as opposed to a narrating creative.

Visual Curation But the ability of the human creator to become powerful with the help of selective validation of the output of the AI is manifested in the fact that the AI is able to produce a potentially infinite number of variations of a "story, " thereby extending its range to limitless possibilities. The one who decides which outcome of the probabilities would most fit into the social imaginary of the brand is the author, who in effect is curating an account out of a mass of generated data.

Control of Meaning: It is no longer an advertisement that tells a story but one that creates a vibe. The meaning regulation, which regulates the atmosphere and rhythmic variables of the AI so that the desired emotional response of the viewer is produced by adjusting the atmosphere without the need of writing out each event, is the source of creative authority.

This change creates a hint that the narrative power of the age of AI is a kind of indirect control. The brand sets the mood of the story-generation process and leaves the visuals to become variable, triggered occasions that comply with brand-designed states.

## **Conclusion: Advertising Narrative as an Evolving Visual Culture**

The reply of the Generative AI is not the demise of an advertising narrative, but the beginning of its transformation into a more complicated, more fluid, and distributed cultural production. The study has shown that with the move towards replacing storytelling with story generation, the essential ontology of the advertising image is itself redesigned.

AI has turned the narrative of advertising, a fixed, human-dominated image, into an image-based cultural practice generated.

- Dynamic Practice: Narrative is no longer an object but an event, a procedural action that is born at the delimiting of the human will, regularity as well as colossal cultural databanks.
- Systemic nature: According to this new paradigm, advertising is a so-called living cultural text in this context, becoming activated through strategic prompts, and mediated by the stochasticity of neural networks instead of being determined by a single auteur.

### ***Theoretical Contributions***

Expanding Advertising Narrative Theory: This paper, by going beyond the plot centric perspective, acknowledges that in the AI era, narrative power will be executed through designing the province of generative conditions and curing the visual rhythms and atmospheres.

Visual Culture and AI Studies: In this study the semiotic anxieties of visual culture, like the stability of its meaning and its cultural mediation, are linked to the technical realities of AI, offering an outline of the approach to comprehending how the so-called Algo-Rhythmic vision influences our social imaginary en masse.

### ***Recommendations to Future Research***

With the further shift of advertising to a generative medium, a number of important convenience spots demand further exploration: The studies need to handle the ethics of commercialising biased cultural database to write commercial narrative, namely, how the formation of the so-called algorithmic hallucinations may change the way the social is represented. Future research should investigate how the power to see gets re-allocated when advertisements are created in real time depending on viewing contexts of individual views, which could result in the division of cultural worlds into smaller parts. It is necessary to examine how a new visual grammar has emerged, a post-digital aesthetic, a product of the human creativity in combination with machine probability, valuing variation over perfection.

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Limited use of generative AI (OpenAI's ChatGPT) supported language clarity and formatting. All AI-assisted outputs were critically reviewed and validated by the author, who assumes full responsibility for the content.

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