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Visual Brand Recognition and Emotional Communication in AIGC Brand Videos

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Abstract:
In Coca-Cola's Masterpiece, a bottle moves between paintings on its way to a student. In the Toys"R"Us film created with Sora, a child encounters the brand's mascot in a dream. This study uses a literature review and publicly available case materials to examine how these product and character narratives connect visual brand recognition with emotional storytelling. The analysis traces what remains visually stable and what the branded element does as the scene changes. Help and refreshment are represented through the bottle's transfer, while the mascot's companionship links the dream to the brand. These actions guide the reading of the generated imagery. The design implications concern the features retained between shots, the interactions used to develop emotion, and the information kept when the format changes. They are proposals for creative practice, without evidence here of effects on audience attitudes or behavior.

Keywords:
AI-generated content; brand videos; visual brand recognition; emotional communication; visual communication design

Introduction

A product can remain recognizable in a radically altered setting. The design problem is to give it a clear purpose there. AIGC opens up imagined spaces and visual treatments, often within a production that also uses live action, animation, and post-production. In a short film, these changes still have to form an intelligible sequence. Recognition supplies a subject to follow; the character's circumstances give that subject a reason to matter. The relationship between the two is the concern of this study.

The literature offers two relevant starting points. Shen considers how AIGC produces alternatives in brand design and how designers assess and refine them for visual coherence [1]. Yang and Chang identify unity across varied applications as a defining feature of flexible logo design [2]. A moving sequence puts those ideas into a temporal context. The symbol has an entrance, an action, and a relationship to the images around it. Following those appearances allows analysis to consider its part in the story as well as its appearance in an isolated frame.

Coca-Cola's Masterpiece and Toys"R"Us's The Origin of Toys"R"Us are considered through their brand announcements, available videos, and official promotional images. They are examined through a literature

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review and case analysis. An AIGC brand video is defined here as a short brand film intended for online circulation with some generative-AI involvement in its visual production. This includes hybrid workflows. The analysis concerns the relationship between visual form and plot. The images alone provide no evidence of audience attitudes or purchasing behavior.

1 Connections between Visual Brand Recognition and Emotional Storytelling

1.1 Maintaining Core Visual Elements across Shots

Recognition can begin with a logo, a familiar product outline, signature colors, or a brand character. In a still image, these features distinguish the brand. In a video, they can give continuity to changing scenes. A product may be passed from one setting to another, or a mascot may share an experience with other characters. The same visual element then becomes something to follow through the story. Its narrative role grows from what happens to it.

Continuity depends in part on keeping the identifying features stable. Lighting, backgrounds, and shot size can change while the logo structure, product proportions, and character features remain consistent enough to recognize. Yang and Chang's discussion of unity across varied logo applications provides a reference for this approach [2]. The timing of their appearance matters too. A logo placed at the end identifies the brand behind the film. A product or character involved throughout the action can also explain its place within the story. Stable form makes that participation easier to follow.

1.2 Connecting Character Circumstances with Emotional Themes

An emotional theme needs a situation in which it can take shape. Warmth, surprise, or nostalgia may guide a brief, but the characters' circumstances and behavior give those terms substance. The starting point is what a character faces and how a product or mascot might participate. A product could be offered as help; a brand character could accompany someone exploring an unfamiliar place. With the relationship established, color and music can support a specific moment. They have a narrative context for the feeling they are intended to convey.

The choice of visual treatment follows from that context. A period interior and familiar objects may locate a memory in time. Changes of scale or a surreal space may suggest imagination. Their expressive role depends on what is happening between the characters, so the same color or setting need not mean the same thing in another story. Generation instructions can begin with the action, the participants, and its place in the plot. Style and composition can then be refined around those details.

1.3 Authenticity in Emotional Expression

Kirk and Givi's research on the "AI-authorship effect" raises a further issue for emotional communication [3]. Across seven preregistered experiments, positive word of mouth and loyalty could decline when consumers believed emotional marketing text had been written by AI. The effect was weaker in several conditions, including factual messages and AI used only for editing. The material tested was marketing text. It does not

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determine how audiences respond to the two films examined here. Its relevance lies in the possible relationship between perceived authorship and authenticity, which also deserves consideration when brands use generative tools to express emotion.

Brand histories and founder stories make the basis of the account particularly relevant. Imagined scenes may convey a memory or aspiration, with an explanation of where artistic interpretation begins. Live action is not a prerequisite for such an account to be clear about its sources. Human review still needs to examine the story's perspective, factual basis, and manner of presentation. The two cases below approach this task through different narrative resources: a product in one film and a brand character in the other.

2 Product and Character Narratives in Publicly Available Cases

2.1 Product Transfer and Artistic Imagination in Coca-Cola's Masterpiece

Coca-Cola's Australian website introduced Masterpiece on September 7, 2023, describing a combination of animation and AI. The story takes place in an art gallery, where a student lacks inspiration. Figures in paintings pass a Coca-Cola bottle toward the student, giving the fantasy a purpose associated with taking a break and feeling refreshed. The announcement also identifies social media among the distribution channels [4]. As a hybrid production, the film offers a case for examining how generated imagery is selected and connected through a plot.

The bottle gives the changing artistic settings a common thread. Paintings differ in style, but the action remains a transfer of the same drink. The product is both an identifiable brand object and a prop that characters handle. Its movement brings the brand into the story before the final identification. Understanding the transfer does not require detailed knowledge of every painting: the drink is being passed to a student who needs a break. This simple action holds the visual variation together.



The Coca-Cola bottle and brand logo shown together

Figure 1. Product and visual identity elements in an official promotional image for Masterpiece

Source: Image accompanying the Masterpiece campaign announcement on The Coca-Cola Company's official website, March 6, 2023. Original image retained.

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In Figure 1, the student drinks from the bottle while a large red logo identifies the brand. The red label and lettering stand out against the relatively neutral gallery interior. The bottle belongs to the action; the complete logo makes the promotional image's source explicit. Bringing them together allows the image to carry brand information even when viewed separately from the film. It is an example of product use and visual identification occupying the same composition.

The emotional reading depends on the student's circumstances. A lack of inspiration gives a reason for the offer of a drink, and the passing gesture lends the product associations with help and care. The artistic fantasy gains its point from this relationship. If the student's need and the transfer were removed, the bottle's role would be less clear. The organization of the image therefore rests on the connection between a recognizable product and an action directed toward someone.

2.2 Brand Characters and Childhood Imagination in Toys"R"Us's Film

Toys"R"Us builds its film around an encounter. In its June 24, 2024 announcement, the brand describes working with Native Foreign on a Sora-produced story in which a young Charles Lazarus meets Geoffrey the Giraffe in a dream. The project reportedly took a few weeks. Hundreds of iterated shots were narrowed to approximately two dozen, with corrective visual effects and an original score incorporated into the result [5]. This production account makes selection and post-production part of the case. The generated material was shaped into a particular version of the brand story.

The publicly available video moves from a bicycle shop into a fantasy space of starlight and toys. Geoffrey remains identifiable across shot sizes through his yellow body, long neck, and spots. Here the plot follows a child's meeting with a mascot, whereas Masterpiece follows the movement of a bottle. Geoffrey's role as a companion gives the brand character a place in the dream. Childhood imagination is expressed through that encounter as well as through the surrounding spectacle.



(a) Geoffrey's distinctive features (b) The spatial relationship between Geoffrey and the child

Figure 2. Characters and dream settings in the publicly available video on the Toys"R"Us website

Source: Screenshots at approximately 00:36 and 00:44 from the publicly available video on the Studios page of the Toys"R"Us website. Brand and VFX notices are part of the original video.

The two frames in Figure 2 show different aspects of the encounter. On the left, Geoffrey's warm colors contrast with a dark blue background and make his identifying features prominent. On the right, he shares the imagined space with the child, surrounded by stars and toys. One frame establishes the character; the other lo-

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cates him in a relationship. Together, they show how the mascot takes part in the dream. Although the founder and mascot supply the narrative references, the dream remains an artistic interpretation. That premise matters to the reading of its emotional theme.

Once a character acts within the story, consistency has consequences for the relationship being depicted. Appearance, scale, eyelines, and movement need to place the child and Geoffrey convincingly within a shared space. Unexplained differences may draw attention away from their encounter and toward the construction of the images. The announcement's account of shot selection and corrective effects provides a reference for reviewing this continuity [5].

Table 1. Comparison of visual brand recognition and emotional storytelling in the two cases

Dimension	Coca-Cola's Masterpiece	Toys"R"Us brand film
Core visual elements	Coca-Cola bottle, label, and logo	Geoffrey and the brand logo
Narrative function	The product as a prop for passing on help	The character as a companion in a dream
Emotional theme	A break and refreshment through the student's circumstances	Imagination and companionship through a child's dream
Public production information	Official website explicitly describes combining animation and AI [4]	Hundreds of shot iterations were selected and combined with VFX and music [5]

Source: Public brand materials [4][5] and the case analysis in this study.

Table 1 compares the two approaches. In Masterpiece, passing a product links changing artistic settings to the student's need. The Toys"R"Us film uses an encounter and companionship to place a mascot within childhood imagination. The choice between a product and a character is thus connected to what each can do in the story. For another brand, its own visual resources provide a starting point for that choice. Fantastical effects alone offer less guidance on how to give the brand a narrative role.

3 Design and Communication Applications of AIGC Brand Videos

3.1 Preserving the Accuracy and Continuity of Core Visual Elements

Brand guidelines can identify the forms that need to remain stable before generation begins. These may include product proportions, label positions, signature colors, and the features of a mascot. Key images can show how the product or character occupies each setting. Generative tools then have room to explore backgrounds, surfaces, and motion around those requirements. Approved assets can be composited where exact logos and lettering are needed. In both cases examined here, continuity of the branded subject gives changing images a basis for plot development.

The review extends from a recognizable still to a connected sequence. Within a shot, the subject needs to be identifiable. The check between shots concerns how one action continues into the next. The bottle's transfer, for example, has to connect across the gestures used to pass it. Geoffrey and the child need positions and eyelines that place them in the same imagined space. Visual guidelines acquire a narrative use through such

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decisions. More generated alternatives offer more material to choose from; the selection turns on whether the action and relationship remain intelligible.

3.2 Organizing Emotional Expression around Character Relationships

Masterpiece gives the bottle a task by first establishing the student's need for a break. The Toys"R"Us film gives Geoffrey a role through the child's encounter with him. Both examples give shot selection a narrative point of reference. A different brand would need to find an equivalent role in its own product or character resources. Shot selection could then follow that role through the sequence. A striking image would have a reason to stay when it develops the interaction, while an image that interrupts it could be removed. The emotional theme remains tied to what the branded subject does.

Economy in a short film begins with the information its action requires. Once the situation and the brand's part in it are clear, color and music can be matched to the relevant moment. Instructions for generation are more concrete when they describe visible behavior: delivering an object, waiting for someone, or exploring together. The creator can then judge whether the action fits the brand's perspective. A request for a "warm" or "moving" image leaves that relationship unspecified. Describing the behavior gives production and post-production a clearer point of reference.

3.3 Adapting Versions to Viewing Contexts

Changing format also changes what remains visible. A portrait crop of a landscape shot may separate a product from the person using it or remove part of an interaction. The new version may need different shot sizes or newly produced material to retain the action. Shortening a film raises a similar issue. Background exposition can be reduced, provided the sequence still explains why the brand appears and how it relates to the character. Adapting a version therefore involves reading the story again in its new frame and duration.

A cover image can foreground an identifiable product or character. The opening has a different task: to establish the situation that the film develops. At the end, a clear logo and relevant campaign information can complete the identification. Subtitles need to retain essential meaning when the video is watched without sound. Accompanying descriptions can also explain AI involvement and artistic adaptation, particularly where a brand's history is represented through imagined scenes. Table 2 brings these checks together from visual production to version adaptation.

Table 2. Checks linking case analysis to design application

Design stage	Implementation focus	Checks before release
Visual guidelines	Establish the product or character as the core visual element	Are key forms, colors, and text accurate?
Emotional storytelling	Organize brand actions around specific circumstances	Does the brand's appearance relate to the characters?
Shot selection	Combine generated material with human post-production	Are subjects, eyelines, and actions continuous?
Media adaptation	Organize complete information for the format and duration	Do cropping, subtitles, or interface elements obscure brand symbols?

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Design stage	Implementation focus	Checks before release
Source disclosure	Explain AI involvement and the nature of imagined scenes	Can factual information be distinguished from artistic interpretation?

Source: Compiled from the literature review and case analysis in this study.

The central concern is whether the brand retains a clear role as the images change. Visual guidelines help maintain its form, character relationships give it a narrative purpose, and version adaptation carries that purpose into a viewing context. Their use does not itself establish a communication effect. View counts describe reach, while interaction counts record particular platform behaviors. Emotional identification or purchase intention requires evidence suited to those questions. An evaluation needs to state what its measures can support, keeping those judgments distinct from a visual analysis of the work.

Conclusion

The two cases show different ways to organize visual alternatives around a brand. Masterpiece connects artistic settings with a student's circumstances through the transfer of a bottle. The Toys"R"Us film places a mascot within a child's imagined encounter. In each, the branded subject participates in the story. The design recommendations are to retain its core visual features, choose shots that explain character relationships, and preserve the narrative when adapting the format. This analysis draws on publicly available materials from two international brands. It addresses creative methods and does not establish actual communication effects. Its use elsewhere requires testing against the visual resources and communication conditions of the brand concerned.

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