

Exploring Innovative Pathways of Animation Advertising Empowered by New Media Art

Hongshan Zhou*

Art Studies, Graduate University of Mongolia, Ulaanbaatar, Sukhbaatar Square - 20/6, Erdem Tower, 8th Khoroo, Mongolia

* Corresponding author: Hongshan Zhou (Email: 244408738@qq.com)

Abstract: In the context of rapidly evolving digital technologies, new media art – characterized by its cross-media nature, interactivity, and immersive experience – has increasingly become a critical force in animation advertising. This paper systematically examines the characteristics of new media art and its integration into animation advertising through technologies such as virtual reality (VR), augmented reality (AR), motion graphics, and data visualization. By focusing on narrative strategies, interactive mechanisms, and user experience optimization, it proposes a three-stage innovation model of “immersion–participation–propagation.” Representative cases, including Alipay’s “Five Blessings” campaign and Nike’s AR sports ads, are analyzed to explore the transformation of advertising expressiveness empowered by new media. The paper also addresses the ethical and technical challenges and offers strategic recommendations for the sustainable development of animation advertising in the era of intelligent media.

Keywords: New Media Art, Animation Advertising, Interactive Design, Virtual Reality, Innovative Communication.

1. Introduction

1.1. New Artistic Language in a Media-Converged Context

New media art is not a simple extension of traditional art to digital tools, but an ontological transformation based on the characteristics of the medium. From interact, non-linearity, real-time to immersion, its core lies in breaking the unidirectional boundary between creators and audiences, and realizing the co-construction of information and-dimensional dissemination. Especially in the field of visual communication, new media art emphasizes the construction of "environment" through technical media, and the audience becomes a link the content generation chain, which is highly consistent with the core goal of animation advertising in the current user-led communication pattern.

1.2. From the Communication Unit to the Experiential Space

Advertising is no longer merely a piece of visual material or a slogan, but a medium for constructing "brand experience space". For example, "Gu Garden" launched by Gucci in collaboration with Roblox builds the brand's tone with a virtual space as the carrier, allowing the audience to "enter the brand", deepening the memory and identity through virtual role avatars, task interaction and other ways. [1]This approach essentially integrates the logic of new media art and animation construction, breaks through the boundaries communication, and forms a three-fold drive structure of "environment-participation-memory".

2. Evolution Model of Technological Integration in Animation Ads

2.1. From Static Images to Motion Graphics

The evolution of animation in advertising has moved from simple static imagery to dynamic motion graphics that convey information in more engaging ways[2]. Motion graphics

combine graphic design with animation techniques to visualize abstract or data-intensive content, making it more digestible and compelling. They are now widely applied in industries such as finance and technology to bring statistics, processes, and concepts to life. Through rhythmic composition, visual transformation, and cinematic timing, motion graphics convert static charts or illustrations into narrative visuals that capture audience attention. Design experts note that effective motion design “breathes life” into content, using movement to guide the viewer’s focus and evoke emotion. This approach aligns with the new media aesthetic of treating design itself as animation rather than a static end product.

One example is Tencent’s Digital Life animated promo, which uses flowing graphical sequences to depict concepts like biological evolution and technological progress. The piece employs smooth transitions and transformations (e.g. cells dividing into digital nodes) to tell a story of innovation, reflecting the philosophy of “design as animation” in new media art. Such motion-based storytelling techniques help translate complex ideas into intuitive, visual narratives. Many corporate “explainer” videos and tech product advertisements similarly leverage motion graphics to simplify complexity – for instance, tech companies often use animated infographics to illustrate how a service works or to showcase data insights [3]. By transforming data and static imagery into lively sequences, motion graphics in advertising enhance viewer understanding and engagement, demonstrating a clear evolutionary step beyond print-era static ads.

2.2. Integration and Innovation of Virtual Reality and Augmented Reality

VR (Virtual Reality) and AR (Augmented Reality, as core technologies of new media, have changed the "two-dimensional framework" of traditional advertising, and brought users into the "spatial story". For example, Burberry AR to launch a virtual fitting room, where users can preview the wearing effect of clothes in real time through mobile devices; this kind of immersive experience not only enhances

user participation but also a strong emotional connection.

2.3. Interactive Application of AI and Generative Animation

The integration of artificial intelligence and programmatic animation enables the "personalized generation" of advertising based on user behavior. For example, Baidu's AI advertising platform can generate different versions of product animations based on user search data, and achieve "thousands of people thousands of faces" visual presentation combined with dynamic creative optimization (DCO). This not only improves conversion efficiency but also subverts the traditional advertising model of "unified output in the creative logic"[4].

3. Reconstructing Creative Expression: Interaction, Participation, and Co-Creation

3.1. Rise of User-Participatory Advertising Mechanisms

Interaction now encompasses behavior-based storytelling. Alipay's "Five Blessings" campaign integrates AR with real-world tasks (e.g., scanning symbols) to obtain rewards, creating a loop of behavior-feedback-incentive that enhances organic content dissemination.

3.2. Decentralized Content Creation Trends

Brands increasingly act as platforms, offering frameworks for user-generated content. Dior's filter challenge on Instagram allowed users to showcase makeup via custom animated filters, turning them into "secondary creators." [5]Algorithms amplified outstanding content, forming a cycle of "content co-creation-user feedback."

4. Case Analysis: From Aesthetic Narratives to Technical Grammar

4.1. Chinese Research Case

Table 1. Chinese Research Case

Case	Technology	Aesthetic Features	User Mechanism
Tencent "Create the Future"	MG animation + AI edit	Tech-rational style	Multi-platform + bullet chat
Alipay "Five Blessings"	H5 + AR recognition	Folk illustration style	Scan interaction + sharing
Bilibili Top Creators Recap	AI generation + emotion	Multi-frame overlay	Comment-based interaction

4.2. International Comparisons

Table 2. International Comparisons

Case	Technology	Highlight
Nike AR Ad	3D modeling + motion tracking	Users simulate athletic data for personalized ad
Gucci Garden in Roblox	Virtual space + social engine	Avatar customization + immersive brand world
IKEA Place	AR placement + object recognition	Preview furniture in real home via camera

These cases reveal a shift from visual design to behavioral design in animation advertising. The creative core is not

"what to say" but "how to let users say it."

5. Challenges and Prospects: The Ethics and Boundaries of Cross-Boundary Creation

5.1. Current Challenges

Data abuse and issues: The risk of advertising tracking user behavior data abuse, especially among young users, triggering ethical disputes; Excessive form and neglect of

Content core: Some works show too "technique" and ignore the emotional expression and core value transmission of advertising;

Audience information fatigue: Under the interference of multi-screen, multi-platform and multi-, users have "cognitive resistance" to complex animation information;

Professional collaboration layer: There is a lack of effective collaboration mechanism among creative personnel, programmers and communicators, restricts the improvement of work quality.

5.2. Innovation Suggestions

In light of these challenges, several strategic recommendations and frameworks emerge to guide the future development of animation advertising at the intersection of new media art and technology:

Establish a triadic evaluation system ("creativity+technology+ethics"): Companies should formalize a three-pronged evaluation for new advertising projects, weighing artistic creativity, technological soundness, and ethical implications equally during the planning and review stages. In practical terms, this means that for every major campaign concept, teams would assess: (1) Creativity—Is the idea original, engaging, and aligned with brand storytelling? (2) Technology—Are the chosen tools/platforms the right fit, and is the execution technically feasible and robust? (3) Ethics—Does the concept respect user privacy, data security, and cultural sensitivities? By making ethics a core criterion (alongside the usual creative and technical considerations), potential issues can be caught early. For example, an idea might score high on creativity and tech but raise a red flag on ethics if it relies on tracking children's locations. That issue can then be addressed or the idea reworked before it ever reaches the public.[7]Some organizations have started instituting internal "ethics boards" or at least checklists to evaluate campaigns for things like privacy compliance and inclusivity. Likewise, creative review panels might include someone from outside the marketing department – such as a legal advisor or an ethicist – to provide perspective on potential public concerns. This holistic evaluation framework ensures that innovation in advertising does not come at the cost of user trust. By consciously balancing art, technology, and ethics, brands can strive for campaigns that are not only cutting-edge and captivating but also responsible and worthy of audience respect.

Encourage interdisciplinary talent development: Bridging the gap between art and engineering in advertising requires nurturing talent that has skills in both domains or, at the very least, promoting deeper collaboration between specialists. Companies and educational institutions alike can contribute to this. On the industry side, creative agencies and media firms should consider investing in cross-training programs—for instance, teaching animators the basics of coding for interactive media, and teaching developers the

principles of storytelling, design, and user experience. Teams comprised of hybrid talents are often more agile and inventive because individuals can understand multiple facets of a problem. We are already seeing job titles like “creative technologist” or “experiential designer” emerge, which reflect this blend of skills [6]. These are people who can both conceptualize an artistic vision and grasp the technical steps needed to realize it. On the academic side, universities might create interdisciplinary programs that mix courses from animation, computer science, interactive design, and marketing. For example, a master’s program in *Interactive Media Advertising* could produce graduates comfortable with both the Adobe Creative Suite and Unity/Unreal game engines, both narrative writing and data analytics. Encouraging such talent development means that, over time, the industry will have more practitioners who can act as bridges between departments. This addresses the collaborative breakdown challenge by reducing the language barrier between creatives and technologists. When a single person or a tightly knit team can iterate on an idea from both angles (artistic and technical), the end product is likely to be more coherent and innovative. In summary, investing in people who straddle the realms of “animation + data/algorithms” (to use one formulation) will pay off in smoother project execution and bolder ideas that don’t fall apart due to team silos.

Build open creation platforms with animation engines and templates: Brands and advertising platforms can accelerate innovation and audience engagement by providing open or semi-open platforms for content creation. This draws inspiration from the UGC trend – rather than making every piece of content internally, companies can empower users or independent creators to make content *for* them, using provided tools. For example, a brand could release a simplified version of an animation engine (or a template library) tailored to its visual style. This might take the form of an app or web-based tool where users can easily drag-and-drop elements, apply filters, and generate their own mini-animations or AR experiences featuring the brand’s characters or products. By lowering technical barriers, the brand invites more participation and fresh ideas. Adobe’s open-source initiative on some animation libraries or Snapchat’s Lens Studio (which allows creators to build AR lenses for Snapchat) are precedents in this direction. If more brands created their own “creation kits” – imagine a Coca-Cola Ad Maker where fans can animate the Coca-Cola logo in various creative ways and share on social media – it would not only produce a wealth of grassroots content but also signal that the brand values the creativity of its audience. These platforms could also foster communities: creators sharing tips, remixing each other’s work, and thus sustaining a longer-term engagement around the brand. There is a strategic advantage too: by observing what consumers create with these tools, brands gain insight into what resonates with their audience, potentially informing future professional campaigns. Moreover, open platforms can be used internally to streamline collaboration (e.g., a shared interactive prototyping tool that both the design and tech teams use in tandem). Embracing open creation, however, means the brand must be comfortable with a degree of uncontrolled output and be ready to curate or highlight the best contributions. With proper guidelines and moderation, open creative platforms can become a wellspring of innovation and a way to crowdsource content that is authentic and diverse.[8]

Enhance visual content review mechanisms for cultural compatibility and responsibility: As animation advertising initiatives become more global and technically complex, the risk of inadvertently creating offensive or culturally inappropriate content increases. What seems playful in one culture might be misinterpreted in another, especially when AR or VR experiences cross geographic borders. Additionally, the use of AI to generate content poses new challenges: an algorithm might produce imagery that wasn’t directly vetted by a human designer, potentially slipping in biases or unwanted symbolism. To address this, brands should bolster their content review processes with both human and AI-driven checks for cultural sensitivity and ethical compliance. This could involve assembling diverse review panels for global campaigns – ensuring that people from different backgrounds examine the content (or even interact with the AR/VR experiences) and give feedback on any elements that could be problematic. It might also involve employing AI tools to scan visuals or text for known issues (for example, algorithms exist that can detect potentially insensitive language or imagery). For instance, if an animation ad is to be released in multiple countries, the team might simulate how it will be perceived in each locale, using local focus groups or consulting local cultural experts. The goal is to catch things like hand gestures that are innocuous in one country but rude in another, color usage that carries unintended symbolism, or story scenarios that might touch on political or social issues in sensitive ways. Another aspect of responsibility is ensuring accessibility – as new media ads become more complex, are they excluding people with disabilities (e.g., a VR experience might be problematic for those with motion sickness or who are visually/hearing impaired)? A responsible review would consider adding features like subtitles, alternative text, or modified versions of experiences to accommodate a wider audience[5]. Brands that take these review mechanisms seriously will likely avoid costly mistakes and public relations issues. Moreover, demonstrating cultural competence and social responsibility in advertising content can strengthen brand reputation. Audiences appreciate when brands make an effort to be inclusive and respectful. In summary, investing time and resources in thorough content vetting – with a lens on ethics and cultural compatibility – is a critical step in the development cycle for cross-media advertising projects. It acts as a safeguard as we push creative boundaries, ensuring innovation does not inadvertently cross into insensitivity or irresponsibility [7].

6. Conclusion

This study systematically explores the innovative integration pathways between new media art and animation advertising against the backdrop of digital technology evolution, aiming to clarify the transformative role of new media art in reshaping the advertising industry and provide theoretical and practical references for its sustainable development.

First, the research confirms that new media art has brought an ontological transformation to animation advertising, rather than a mere digital extension of traditional art. Through the integration of core technologies such as motion graphics (MG), virtual reality (VR), augmented reality (AR), and artificial intelligence (AI)-driven generative animation, animation advertising has completed an evolutionary leap from “static visual communication” to “dynamic spatial interaction”: motion graphics have turned abstract data and

complex concepts into intuitive narrative visuals (e.g., Tencent's Digital Life promo); VR/AR have broken the "two-dimensional framework" of traditional ads to construct immersive "brand experience spaces" (e.g., Burberry's virtual fitting room, Gucci Garden in Roblox); and AI has realized "thousands of people, thousands of faces" personalized advertising (e.g., Baidu's AI advertising platform). The proposed "immersion-participation-propagation" three-stage innovation model further clarifies the logical path of this transformation-breaking the one-way communication barrier between brands and audiences, and promoting the industry from "brand-centric output" to "user-centric co-creation," which is highly consistent with the core goal of "environment-participation-memory" drive structure in the current user-led communication pattern.

Second, the comparative analysis of Chinese and international cases (e.g., Alipay's "Five Blessings," Nike's AR sports ads, IKEA Place) reveals a key industry trend: animation advertising is shifting from "visual design-centric" to "behavioral design-centric." The creative core is no longer "what the brand says" but "how to let users participate in saying it." This shift is embodied in two aspects: on the one hand, brands build interactive mechanisms to stimulate user behavior (e.g., Alipay's scan-and-share loop, Dior's Instagram filter challenge); on the other hand, brands transform into "open platforms" to empower user-generated content (UGC), forming a cycle of "content co-creation-algorithm amplification-user feedback." Such changes not only enhance the depth of brand-user interaction but also lay the foundation for the long-term spread of advertising content.

Third, this study identifies that the sustainable development of animation advertising in the era of intelligent media lies in resolving three core contradictions: the contradiction between technological innovation and ethical compliance (e.g., data abuse risks), the contradiction between formal expression and content value (e.g., excessive emphasis on technology while neglecting emotional transmission), and the contradiction between interdisciplinary collaboration and professional silos. The proposed strategic recommendations—including establishing a "creativity+technology+ethics" triadic evaluation system, nurturing interdisciplinary talents (such as "creative technologists"), and building open animation creation platforms—provide targeted solutions to these contradictions. They guide the industry to move from "technology-driven" to "value-driven," ensuring that innovation does not come at the cost of user trust or cultural sensitivity.

In summary, new media art has become a core driving force for the innovation of animation advertising. In the future, with the deepening of intelligent media technologies, animation advertising will further realize the integration of "technological grammar" and "aesthetic narrative." To achieve high-quality development, the industry must take user value as the core, balance the charm of technology with humanistic care, and use the synergy of "creativity, technology, and ethics" to construct a deeper and more sustainable connection between brands and users. This not

only helps to achieve the commercial goals of advertising but also contributes to the positive development of the digital communication ecosystem.

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