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Unveiling Hype Patterns in AI Advertising

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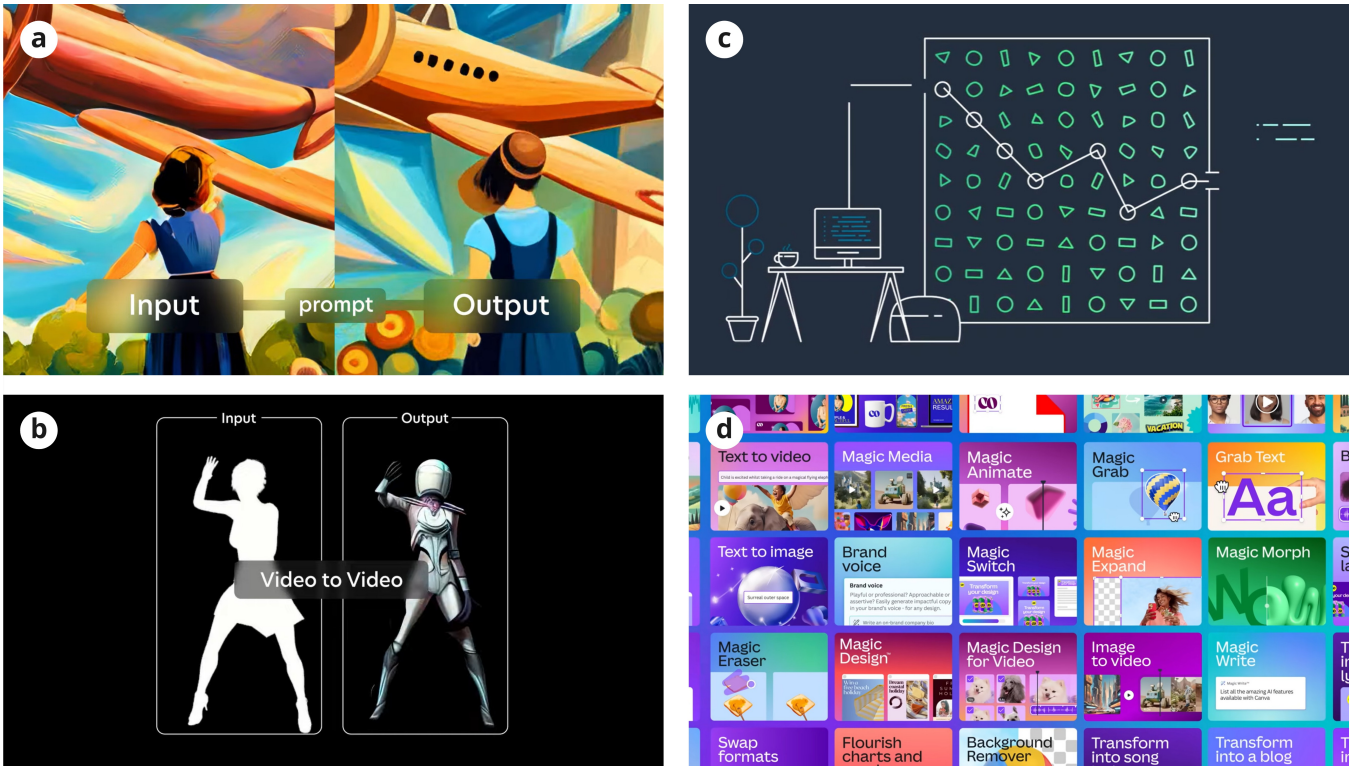

Figure 1: Visual examples of "Black boxing", a sub-category of *Mystify AI*: (a) and (b) show that C52 presents a simple comparison between the input and output without revealing the prompts used or operational details; (c) C32 introduces its functions to "generate code recommendations based on contextual information" and their various data sources by *decorative diagrams*, presented as motion graphics animations; (d) C36 promotes its functions as "magic" using "magic video," "magic media," "magic animate," and "magic design" titles.

Abstract

AI is increasingly promoted and subsequently embraced across various industries, with promises of unprecedented efficiency, creativity, and productivity. Yet, these technologies often seem not to be fully living up to their promises, feeding critiques about the hype phenomenon in AI innovation and the overclaimed communication surrounding it. However, specific knowledge about how different media strategies contribute to AI hype is still missing. To address this gap, this paper presents an investigation of AI tools advertising to uncover narrative patterns that contribute to hype. Through the analysis of 53 company-released promotional videos about generative AI products retrieved on YouTube, the work presents 6 distinct AI hype patterns with 15 sub-categories and a set of alternative patterns for responsible AI communication. Upon reflecting on these strategies and practices, the authors examine the interplay between patterns across videos and context, and conclude with implications for creative practitioners and in human-computer interaction research.

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CCS Concepts

• **Human-centered computing → Empirical studies in HCI**; • **Computing methodologies → Artificial intelligence**; • **Social and professional topics → Computing / technology policy**.

Keywords

Generative AI, AI hype, critical computing, creative practitioners, socio-technical imaginaries, responsible AI, media study

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1 Introduction

Artificial intelligence (AI) is currently marketed and, consequently, adopted by many sectors under the promises of unprecedented avenues for efficiency, creativity, and productivity [40]. Generative AI (GenAI), in particular, has gained substantial attention and is heralded as a transformative force across industries. Since the release of ChatGPT in 2022, global AI enthusiasm has surged. ChatGPT acquired 1 million users just 5 days after launching [93]. According to McKinsey [120], 71% of respondents say their organisations regularly use GenAI in at least one business function, up from 65% in early 2024. The enthusiasm for AI spans from individuals to corporations, impacting sectors ranging from healthcare and finance to the creative industries.

Compared with conventional AI that focuses on analysis, decision-making, or automation, the characteristic of GenAI, to create new content that does not exist before, opens up a broad range of opportunities for creative work, especially in support of creative expression [125]. Practitioners in the creative industries [1] often act as front-runners in adopting GenAI technologies [125], due to the general tendency of this field to explore the possibilities afforded by novel technologies [15]. As for the general enthusiasm surrounding AI, GenAI tools' capability of performing an increasing variety of creative tasks is also rendered by a language of "magic", one that frames it as a silver bullet for any design process (e.g., "Magic Studio" in Canva [24] and "Magician" in Figma [34]), under the promises of unlimited creativity and imagination to revolutionise the creative industries. This narrative is largely grounded on the *tool-mediated expert activity view*—a vision of technology that equates creativity with the creativity support tool itself [60]—and heavily promoted by giants in the technology market, from creativity-specialised industries like Adobe and Autodesk, to generalist industries like OpenAI and Google, just to name a few. Amid the market in the tech sector, a unique ethos has forged, where specific individuals and collectives are portrayed as "spiritual leaders" and practitioners appropriate advertising strategies to promote AI technologies with relentless focus [20].

The rhetoric of promotional discourses around GenAI tools often portray the technology's capabilities in idealised ways or even disproportionately puffed [37]. It can encourage misinterpretations and obfuscates actual functionalities and costs of these technologies, which ends up with promises that are usually unmet and falls short on the society's expectation [62, 71, 91, 95]. The consequences of hype surrounding GenAI in the creative sector may not be tragic as for other fields, like the automotive domain where the exaggeration of semi-autonomous driving capabilities by specific companies has led to drivers over-trusting vehicles and ending up in accidents [71], or public decision-making processes where algorithms have been found to be biased and causing inequitable outcomes [62, 71]. Yet, the effects of hyped and puffed communication around GenAI in the creative sector follow a similar path, with the technology that has now "come to have overtones of trickery" [135], resulting in increasingly reckless ways in which people engage. As a consequence, the creative sector (as for many others) also faces unmet promises, especially with regard to the rhetoric of efficiency and productivity. Not only 95% of organisations that integrate the use of GenAI technologies in their processes see no measurable return on their investment in these [91], but they often end up dealing with *workslops* [95]: AI-generated poor quality work that requires time to be fixed and erodes trust among co-workers.

Furthermore, while GenAI is portrayed and marketed as an unprecedented resource for democratising creativity, it also poses threats that remain hidden behind a language of marvel, such as issues of copyright infringement [18] and labour displacement [85].

Finally, creative professionals, more than others, are subject to the pressure of keeping up with GenAI innovation [99, 129], the fear of lagging behind and becoming obsolete professionals as well. These altogether make the creative industries a crucial field for understanding the real-world impacts of AI narratives.

Academia is increasingly engaging with the broader problem of AI hype and the influence of popular narratives and media [20, 78, 80, 103], whilst detailed articulations of how this phenomenon actually unfolds are still missing. Explicit empirical evidence of how the discourses of dominant corporations in the creative sector contribute to shaping commonly held beliefs remains to be investigated.

Therefore, this study investigates the language and dynamics of hype in advertising narratives of GenAI products for the creative industries. We take a distinctively critical stand to explore *how hype unfolds in GenAI advertisement media*, to identify the narrative structures that contribute constructing our collective imagination of GenAI as a silver bullet for the creative industries.

In particular, we present an investigation of promotional videos of GenAI products released by companies to uncover narrative patterns that contribute to hype. Through analysing and reflecting upon 53 videos retrieved on YouTube, we develop a framework of six distinct AI hype patterns with 15 sub-categories and uncover the components that fuel the hype of each in terms of marketing strategy and narrative framing. Additionally, we propose a set of responsible communication patterns through comparative analysis as alternative options. We further examine the interplay of these strategies and discourses and expand the discussion of these by articulating how they help reflect on creative practices and help nurture a benign information culture around GenAI. We conclude with a reflection on the implications for practitioners and researchers.

[1] We use "creative industries" to refer to sectors whose core activity is producing original ideas, concepts, or content for media, entertainment, design, or communication [125] and we define "creative practitioners" as individuals who apply specialized creative, technical, or conceptual skills to produce such work in professional, freelance, or independent contexts.

2 Related Work

In this section, we review relevant literature to discuss the opportunities and controversies of integrating GenAI in creative practices, situate AI hype from a sociotechnical lens, examine how deceptive advertising is a critical factor that fuels hype, and how this altogether contributes to shaping the sociotechnical imaginaries we collectively hold about AI in the creative field in particular.

2.1 Opportunities and Controversies of Integrating GenAI in Creative Practices

GenAI is promised to have escalating creativity and widely adopted in creative practices including music composition [39, 123], visual art [112, 118], photography [83], storytelling [76, 140] and much more. Yet this optimism has unfolded with mounting tensions within creative economies. Public dispute has revolved around copyright [70], compensation [116], automation of creative knowledge work [131, 138], and job displacement within creative economies [39]. These controversies have contributed to hesitation in adoption [54], lawsuits against GenAI companies [98], and protests from creative workers [2]. The battle over intellectual property rights, in particular, has gained much attention and is still ongoing. The dispute lies not only in determining the copyrightability of AI-assisted works [3] [96] but also concerning the use of copyrighted materials in training AI models, for which companies like OpenAI, Meta, and Stability AI have been accused of unauthorised use of copyrighted content [98].

While the copyright dispute often appears as a legal ground for these conflicts, this nonetheless reflects on deeper worries about the future of creative livelihoods [70], where practitioners are not only engaging with the technical aspects of AI but also its cultural and political dimensions. Narratives around this often circulate through competing imaginaries [25] and vary in different social representatives [88].

In this contested field, practitioners therefore have to resort to a range of strategies to manage the shifting terrain and navigate this moment through a mix of anticipation and anxiety. Prior work documents how individuals experiment, set boundaries, selectively integrate GenAI as they attempt to reconcile its opportunities with its perceived threats [10, 25, 125], or appropriating its capabilities to reimagine alternative technological trajectories [104]. In particular, the primary means for them to learn about this emerging technology is often through self-directed exploration of online resources [125]. However, the power to shape information in this field lies with emerging influencers on social media platforms, like YouTube, Twitter, Instagram and TikTok, which have evolved into informal educational spaces [73] despite raising concerns regarding the credibility and fairness of the resources they disseminate. This highlights the importance of a benign media culture around AI, which, however, is often hyped.

[2]Los Angeles Times, "Writers' strike: What to know," May 1, 2023. https://www.latimes.com/entertainment-arts/business/story/2023-05-01/writers-strike-what-to-know-wga-guild-hollywood-productions

[3]The piece, Théâtre D'opéra Spatial—created by Jason M. Allen using Midjourney—won the 2022 Colorado State Fair's Digital Arts/Digitally-Manipulated Photography category for emerging artists. https://www.firstpost.com/explainers/explained-the-controversy-surrounding-the-ai-generated-artwork-that-won-us-competition-11188431.html

2.2 The AI Hype Critique

> *"Let the power of AI supercharge your work with magic studio." [23]*

As AI is increasingly framed and hyped to be "snake oil" in media headlines, advertising, marketing, and public relations activities [20], it falls short of its overclaimed promises and feeding critiques about the hype phenomenon of AI innovation and the deceptive character of the communication surrounding it.

Normative critiques define hype as inappropriately optimistic exaggeration that sacrifices public interest to serve specific communication purposes [61], and has been documented in domains ranging from public safety to flawed social, business, and educational practices [71].

On the other, from marketing perspective, some scholars argue that hype is necessary for new technologies to "attract enough attention, funding, interest and allies to compete against other innovations" [52, p. 3] and helps explain how markets emerge, are sustained, and develop [110, 130]. According to the Hype Cycle theory by Gartner [51], hype is not simply a by-product of technological development but an integral element of it [130]. Similar cycles have been observed across other technological domains, from biotechnology [117] to energy [111], electronics [27], information technology [117] and suchlike. The trajectory of AI hype reflects this model, deeply associated with the dynamics of expectations and disappointment [111]. In Gartner's 2024 yearly technology cycle report [50], GenAI is positioned near the end of the "Peak of Inflated Expectation" stage, approaching the "Trough of Disillusionment", echoing growing concerns about unmet promises and disillusionment observed in both marketing and academia discourses. Although the hype cycle theory has inspired nuanced discussions of the patterns and implications of technological hype [31, 111, 130], interpreting hype through macro-level views of industry and economic trends remains too grandiose for practitioners to consider, where better theorisation is appealed to "not only to provide clearer understanding of the processes used to drive hype cycles, but also to develop tactics for challenging hype cycles" [20, p. 1].

Building on these debates, media researchers have sought to capture the interplay between promises, expectations, and technological developments by theorising AI hype through metaphors such as *rise and fall* or *winter and summer* [12]. Yet, this approach has drawn criticism for confining analysis to binary cycles of optimism and disillusionment, potentially overlooking the possibility that fascination and skepticism are ongoing and consistent, rather than merely cyclical [12].

In light of these theoretical interpretations and critiques, we move beyond the generalisation of both metaphorical language and macroeconomic mechanisms, and instead draw on Science, Technology and Innovation Studies (STS) to interpret AI hype through the lens of *sociotechnical imaginaries*—the notion of "collectively imagined forms of social life and social order" [64, p. 120], in which hype is conceptualised as a shared rhetoric surrounding emerging technologies and their underlying innovative activities [111]. Within this scope, imaginaries of AI are not dismissed as mere fantasy exercises [113] but recognised as constitutive elements of political life that build the material infrastructure of technology

[36, 65] and function as a coordinating device, projecting public expectations to align the innovation activities of heterogeneous actors [111]. In this vein, to understand how public engagement is shaped in this specific context, these shared imaginaries need to be *materialised* [65] and further theoretical work can be done to unveil which mechanisms drive hype and which tactics may instead counter it.

2.3 Deceptive Advertising as a Factor of Hype

The construction of AI narratives is heavily dominated by corporate actors [21, 81]. Through advertising and public relations, these actors possess the power to manipulate public perception by exaggerating benefits and concealing risks [71, 103], leading to monopolised voices and manipulative images, in a way that violates the collaborative construction of AI's future with the public. To understand the mechanics of this manipulation, whether intentionally or not, we review literature on deceptive practices in both marketing and HCI.

In the marketing domain, regulatory bodies like the Federal Trade Commission (FTC), an independent agency of the United States government, provide guidelines to counter misleading claims, exaggerations, and selective disclosures that distort consumer perception, including effective disclosures in digital advertising [43], AI advertising [30], fair use [44] and tackling online harms [29]. In the specific context of AI advertising, the FTC highlights problematic practices such as overstating AI capabilities, concealing risks, and engaging in "AI washing" scams [45, 108]. Theoretical frameworks in this field focus on how omission and selective disclosure distort consumer perception [49, 58]. Parallel to this, HCI research has extensively documented *deceptive patterns* in user interfaces, from generalist deceptive patterns [56] to those in specific contexts, e.g., online shopping environments [84] and livestream e-commerce [136]. Drawing on these normative proposals on content moderation, we build on their understandings of deceptive tactics, but do not limit ourselves to them, because AI hype is not equivalent to advertising, even though it is deeply rooted in narrative construction. Unlike conventional products, AI inherently involves imaginative visions of technological potential [90], which confer a storytelling character on the advertising process.

While it is a broad phenomenon, this paper grounds its investigation in a specific and influential set of artifacts: promotional videos released by technology companies, to analyse the storytelling structures that substantiate the contested sociotechnical imaginary of generative AI. Although advertising also covers ads that online users might see during ad rolls on YouTube, ad placements on Google and other websites, etc. These videos, disseminated primarily on platforms like YouTube, serve as the "authoritative" demonstrations of what the technology can do. They are not merely commercials but educational resources in which companies script the plot of technology's future [20].

3 Towards a Richer Understanding of Hype Patterns in AI Advertising

As AI inherently comes embedded within commercial strategies that emphasise its marvellous capabilities [90] and that subtly leverage the public belief that AI will outperform human intelligence [19], *it is of utmost importance to build a richer understanding* of what exactly contributes to shaping these perceptions. More specifically, a growing urge emerged within the HCI community to build not only sensitivity towards AI hype but also *practical resources* to inform more responsible practices in AI communication [77, 102].

In this work, we aim to identify and unpack the dynamics and narrative strategies that AI advertisements present to better understand how AI hype is created and sustained. Our goal is to support the HCI community in interpreting and applying communication strategies that are fairer and less misleading. We focus specifically on company-released promotional videos presenting GenAI products targeted at design and creative practitioners, as this represents a prominent case where hype is evident, with direct consequences on how these technologies are approached and used. Designers (and other practitioners), in fact, largely educate themselves about GenAI online: YouTube, Twitter, Instagram and TikTok have become the primary channels for learning how to use GenAI [125] as well as to comprehend emerging trends in the field [55]. However, in these spaces, it is particularly hard to maintain control over narratives and consequently to ensure a genuine perception of the AI products, making it challenging for many practitioners to distinguish genuinely useful information and tools amid the vast array of available resources.

As discussed in Section 2.2, we define hype as the collective perception of emerging technology and the innovative activities that drive it. Thus, our scope here is not to merely frame hype as a deceptive construct that overstates the impact and outcomes of technological developments [111]; rather, we seek to deepen the disciplinary understanding of its underlying dynamics. As such, our work relates to the macroscopic mechanisms of AI hype, as conceptualised by STS and media studies, that provide us with factors that dynamically shape or undermine expectations across different stages of the hype cycle [130] or illustrate the rise-and-fall trends that have alternated in the historical narratives around AI, in between enthusiasm and scepticism [12]. This study is also informed by content moderation research that investigates how advertising unethically influences consumer behaviour through *deceptive patterns*, both in communication and user interface (UI) / user experience (UX) design mechanisms [58, 136]. Yet, our work brings a distinct contribution compared to this body of knowledge. With the intent to connect high-level ethical theories with the pragmatic needs of practitioners [56], we create translational resources [132] grounded on specific design practices around AI. Our work promotes not only a critique and a sensitivity to the implications of AI communication but offers actionable insights as well, informing responsible AI practices in the creative industries.

Similar to studies synthesising real-world cases to navigate nuanced discussions about AI ethics [105], AI privacy [72], and AI design strategies [80], this study takes a first step in codifying patterns of AI hype, grounded in real industry settings through a heuristic analysis of GenAI products advertisements. In what follows, we illustrate the methodological approach we used and the analytical process we conducted to ultimately identify a *set of AI hype patterns.*

3.1 Visual-Verbal Video Analysis of AI Advertisement

This study builds on the *Constructivist Grounded Theory* approach [87] for the methodological focus on the data as a grounding for building theory and the "repositioning of the researcher as the author of a reconstruction of experience and meaning" [87, p. 8]. More specifically, we applied the Visual-Verbal Video Analysis (VVVA) method [42], consisting of a six-step framework derived from media and grounded theory, that provides a comprehensive coding approach for analysing verbal, visual, and textual content from video datasets, to discover patterns and links among disparate types of information. The content analysis process was conducted through Miro, a collaborative digital canvas, as it facilitates the use and analysis of multi-modal resources. Building on Fazel et al. [42], our study procedure (see Figure 2) was organised into three main phases, each containing different steps:

- **Data preparation. (Section 4)** The video corpus was collected through an exploratory and iterative process and stored online. After this, the research team familiarised with the video collection and the verbal data was transcribed.
- **Data analysis. (Section 5)** The data analysis started with a multimodal feature extraction informed by the VVVA method [42]. The extracted data was then analysed iteratively using the constant comparative method [122]. Open coding was first performed to identify initial themes. Next, axial coding was applied to group them into categories. Last, selective coding was used to synthesise themes into two comparative sets: **hype patterns** and **responsible communication patterns**.
- **Results interpretation and articulation. (Section 6)** The patterns identified in the analysis phase were collectively reflected upon by the research themes and articulated by discussing them against literature.

4 Data Preparation

One objective of our study was to unveil the nuances of theoretical ethics concerns in a *wild* setting [125] and manifests in a variety of GenAI products. Drawing on previous approaches to generating a comprehensive corpus (e.g., [46, 56]), we employed an exploratory and iterative process to select the cases involved.

Firstly, the first author conducted an online search to identify existing categorisations of GenAI products. Although no single categorisation was found to be widely recognised in either academic or commercial contexts, our selection was informed by available product landscapes that organise tools by generative modality [6, 26, 100] and application industries [47, 100]. Based on these, the research team selected 34 representative products particularly relevant to creative practitioners, excluding those primarily aimed at other professional sectors such as healthcare or finance. To account for potential variation in product and marketing strategies by company type, the selection included examples from large technology firms, unicorn companies, and smaller startups.

Next, the team organised the selected products based on their primary functions and specific applications through discussion, resulting in eight categories: *Conversational AI* (6/34), *AI-enhanced devices* (4/34), *Content Generation* (3/34), *Multimedia Generation* (7/34), *Creative Design Tools* (5/34), *3D Generation & Game* (3/34), *Machine Learning* (4/34), *Code & Development* (2/34). Tools like GitHub Copilot were categorised under "Code & Development" due to their specialised integration into programming environments, while tools such as ChatGPT and Claude were classified as "Conversational AI" because their primary mode of interaction is open-ended dialogue, distinct from domain-specific workflows. Following discussions within the research group, we chose to exclude large language models without user interfaces (e.g., Gemma under *Conversational AI*) and machine learning platforms (e.g., Amazon SageMaker), frameworks (e.g., PyTorch, TensorFlow), and libraries (e.g., Scikit-learn) that are primarily intended for professional developers, as they fall outside the scope of our primary focus on creative practitioners. This led to the selection of 29 products across seven categories (see full list in Appendix A): *Conversational AI* (5/29), *AI-enhanced devices* (4/29), *Content Generation* (3/29), *Multimedia Generation* (7/29), *Creative Design Tools* (5/29), *3D Generation & Game* (3/29), *Code & Development* (2/29).

Finally, *YouTube* was chosen as the research site due to its extensive repository of both user-generated and professionally produced content [55, 124]. Companies commonly maintain official YouTube accounts, regularly publishing content such as product launches, advertisements, tutorials, and promotional videos, making the platform a valuable source for studying advertising narratives. To identify official channels, the first author searched for the product's verified YouTube account. If a specific product channel does not exist (e.g., for a specific tool within a larger suite), the parent company's official channel is used by default. In the rare absence of both, the most-viewed introductory video from an authoritative third-party institute was selected as an alternative. Representative advertisements were selected based on view counts, and product launches, trailers, and general introductions were included. Official tutorial videos, other promotional videos, and native advertisements by influencers were excluded because we narrowed our scope to investigate dominant discourses primarily by companies. Once created, the dataset was reviewed and agreed upon by the authors.

A total of 53 videos launched from August 2022 to July 2024 were selected. Appendix A shows the archived corpus of **53 AI advertisement videos**. Each advertisement video was watched by the team and transcribed using YouTube's built-in transcription feature. It has to be noted that our dataset, although extensive, is characterised by a focus on Western products and resources. We further discuss this limitation in Section 7.5.

4.1 Ethics and Fair Use

The point of this work is not to single out specific technology companies or products as perpetrators of deceptive advertising strategies. Yet it would be hard to illustrate the details of the patterns without providing concrete examples and pointers to the actual videos that manifest those patterns. To this end, we present data, including video screenshots and quotes, in accordance with the principles of *fair use* [35, 94]. We reference a single example using identity (ID) number and, if necessary, provide sample screenshots to illustrate visual strategies, with specific product names linked to each ID in the dataset. Our approach to the use of video materials falls under the notion of *fair use* as the study has an educational

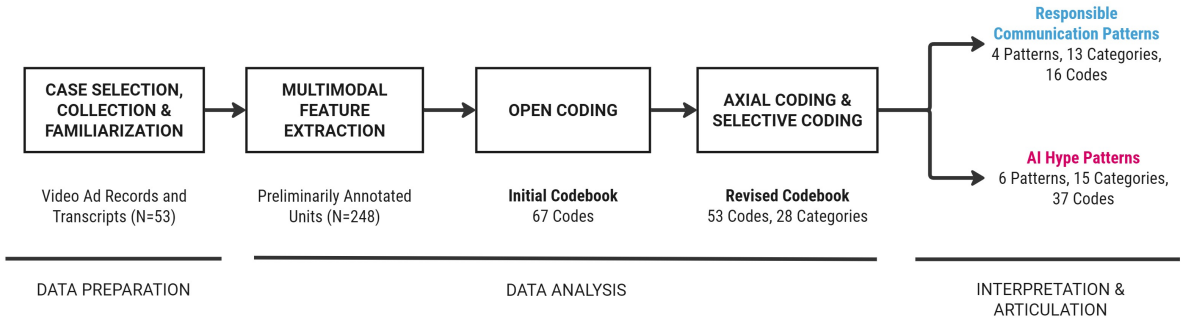

Figure 2: Methodological approach for identifying AI hype patterns: (1) Data preparation, including video selection, collection, and transcription; (2) Data analysis, involving multimodal feature extraction, constant comparative analysis; (3) Results interpretation and articulation, where the patterns were categorised into hype and responsible communication.

and research scope, the portion of the used material compared to the whole video is minimal, and ultimately the work does not have an impact on the market potential associated with the source video [97]. In addition to concerns regarding copyright infringement, we also worked to ensure fairness and objectivity in the analysis. We conducted multiple rounds of review and refinement of our definitions and categorisations to avoid sweeping generalisations or misinterpretations about the industry as a whole. This approach seeks to foster a critical understanding of AI advertising while respecting the diverse and innovative efforts within the field.

5 Data Analysis: Extracting Multimodal Features and Comparative Coding

After familiarising with the video corpus, the first author identified the units of analysis and labelled each one with *feature tags*. These were carefully selected to align with the study's objective of uncovering multimodal patterns in AI advertisements and were informed by three key sources: the VVVA method [42], exploratory observations of the data corpus, and concepts from relevant literature (see Table 1). In line with the suggestion of the VVVA method to select and combine factors in choosing *units of analysis*, which emphasises the interplay of visual and verbal elements, before actually into the *coding* phase, four initial categories were identified to group tags related to multi-modal content observable in the videos: *Substance*, *Evidence*, *Presentation*, and *Communication*. Additional tags were then added to capture dynamic elements noticed during preliminary screenings.

In particular, our exploratory observations revealed that different advertisement types tend to follow distinct narrative structures. Trailers, for example, frequently rely on storytelling techniques, while general introductions typically begin with slogans and proceed with key function overviews and calls to action. Several narratives also promote social responsibility and core values through rhetorical tactics such as metaphors and anecdotes. These are often reinforced through audiovisual techniques, including delivery tone, pacing, narrative framing, visual presentation, etc. Product presentations generally centred around claims (e.g., functionality, usability) and are supported by various forms of evidence, such as generated results, user testimonials, and explanatory diagrams.

This final list of tags was discussed and iterated by the team, and then used by the first author to annotate the 53 videos. The initial corpus was segmented into 248 units, each consisting of extracted multi-modal content, feature tags, and ID.

Table 1: Feature tags for video annotation and data extraction, consolidated by the video annotation method [42], empirical observation, and concepts from literature.

Category	Feature Tags (etc.)	Sources
Substance	Claim: Function, Usability, Compliance and Safety, Accessibility	
	Narrative: Framing, Metaphor	[42]
Evidence	Working Mechanism	
	Operation Demonstration	
	Generated Result	
	User Experience	
	Social Proof: Testimonial, Expert Endorsement	[84, 136]
Presentation	Visual strategy: Signifier, style, font, color, placement	[42]
	Delivery: Tone, pace	[42]
	Filming	[42]
	Narrative Structure	
	Diagram	
Communication	Persuasive technique	[42, 58]
	Words in use	[42]

5.1 Coding and Categorisation

To continue, the 248 units were analysed using the constant comparative method [122] by iterative rounds of open, axial, and selective coding. The primary analytic goal was to *identify what information*

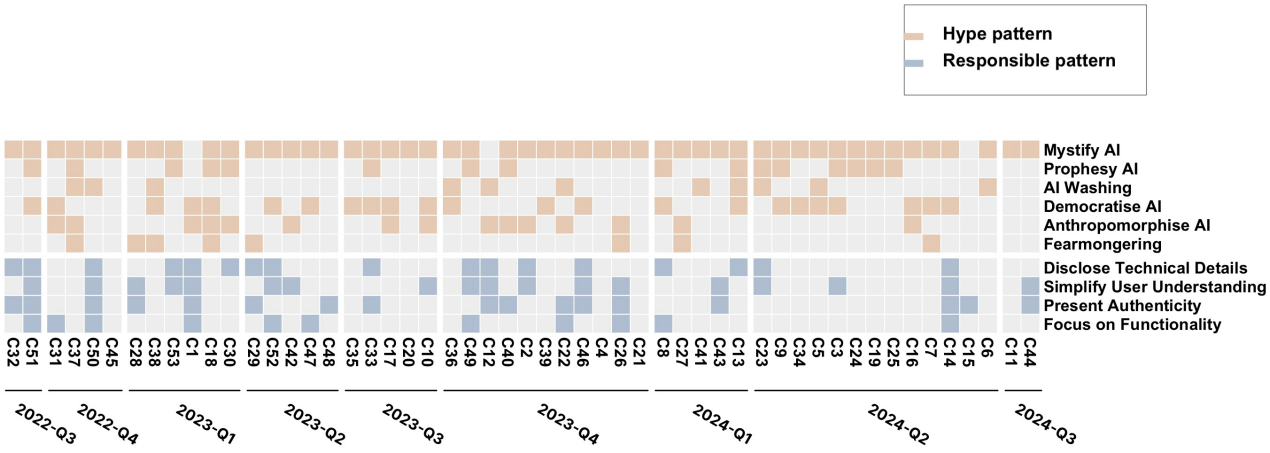

Figure 3: The emergence of hype and responsible patterns per video, plotted by pink and blue correspondingly. Videos were sorted by timeline, and specifically divided by quarter.

is communicated about the capabilities and potential of generative AI, and how it is marketed to evoke emotion, influence perception, and shape expectation. Thus, for each unit, both narratives and marketing (or communication) tactics related to the advertised use case, capabilities, and anticipated audience response were assessed.

During the *open coding* phase, the first author independently analysed 20 videos (including 89 units) to compare multimodal elements and identify recurring features. This process led to the development of an initial codebook with 67 distinct codes (see Appendix B.2).

In the *axial coding* phase, the research team collaboratively worked in Miro by merging similar codes, connecting with literature, and grouping into categories. Codes that did not directly contribute to AI advertising were removed while similar ones were merged to reduce redundancy, leading to codes in Appendix B.1. The first author then applied the revised codebook to the remaining data. Through this process, 28 recurrent thematic categories (also see Appendix B.1) were identified with narrative and communicative evidence on how AI is presented. These categories emerged from both the data and theoretical reflection and formed the foundation for two broader thematic orientations.

In the *selective coding* phase, the research group engaged in a code-by-code discussion for all 53 codes, in terms of the emotional tone it conveyed, its rhetorical clarity or ambiguity, influence on audience expectations and perceived accuracy. This discussion led to a comparative framework that distinguished how AI was communicated through hype or responsible practices. As a result, two distinct thematic sets were identified: **hype patterns** with 6 patterns, 15 categories, 37 codes, and **responsible communication patterns** with 4 patterns, 13 categories, 16 codes.

Throughout the entire analytical process, the research team collaboratively agreed on analysis units, merged codes, and examined the clarity and accuracy of all codes, categories and patterns via discussion to reach consensus and avoid bias.

6 Results

We introduce the comparative sets of patterns in AI advertising as hype and responsible patterns. Figure 4 shows the frequency of each pattern. To illustrate the overall trends and shifts in these patterns, the first author examined their distribution across 2022-2024 on a per-video basis. Figure 3 presents the emergence of each pattern over time, with hype patterns appearing consistently throughout the period. This suggests that overpromising, mythologising, anthropomorphism, fearmongering, and even deceptive messaging have persisted as features of AI advertising, with little variation over the timeframe examined. This temporal distribution also reflects a period of heightened public interest and investment in AI technologies, coinciding with the rapid expansion of generative AI tools and large language models following the launch of ChatGPT in November 2022 [67, 86].

To explore the complexities of these patterns, their underlying intentions, and broader sociotechnical influences, we situate both hype-driven and responsible communication strategies within concrete examples and relevant literature. Our findings reveal distinct rhetorical approaches, from exaggerated portrayals to clear and explainable messaging, which highlight how public understanding is shaped by nuanced dynamics within contemporary media environments and the creative industries.

6.1 Articulating Hype Patterns in AI Advertising

Here, we articulate the final set of *Hype Patterns in AI Advertising* (Table 2) and discuss them in relation to prior work.

Mystify AI (50/53). The most prevalent hype pattern was Mystify AI, which creates a sense of obscurity and exaggeration around AI to build a narrative of a mythical, magical technology. We identified four primary tactics used to achieve this (see Table 2 for full descriptions). One approach was to conceal how the technology works while inflating its performance. A key example is *Black*

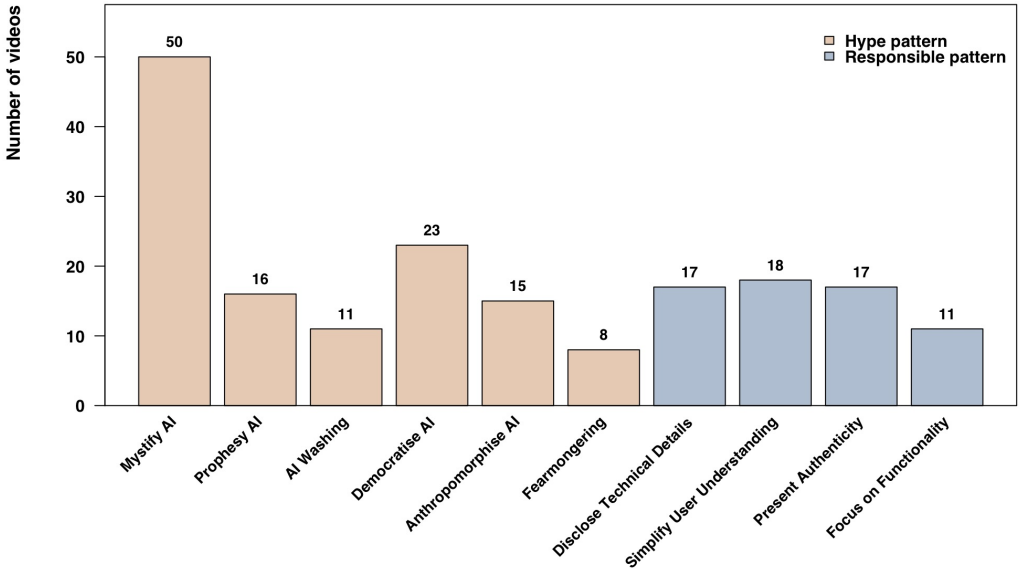

Figure 4: Count of videos per pattern, including hype and responsible patterns defined in Table 2 and 3 (e.g., Mystify AI, Prophesy AI, and Disclose Technical Details).

Table 2: Hype Patterns in AI Advertising (6 Patterns, 15 Categories)

Patterns	Categories	Description
Mystify AI	Black Boxing	Providing superficial or opaque information about AI products, obscuring their functionality and mechanisms.
	Performance Puffery	Exaggerating AI's capabilities through inflated claims, polished generation, unsubstantiated social proof, and misleading presentations.
	Risk Obscuration	Concealing or downplaying the potential risks and compliance issues of AI by overstating compliance or omitting compliance disclosures.
	Technology Enchantment	Framing AI as a magical technology with extraordinary capabilities through metaphors and engaging stories.
Prophesy AI	Utopian Future	Projecting AI as a key driver of a transformative and revolutionary future.
	Beta-related Hype	Generating excitement by promoting AI's unreleased or beta features as groundbreaking before they are fully realised.
AI Washing	"ChatGPT" Badge	Comparing a product to leading AI products like ChatGPT or Midjourney to exaggerate its capabilities.
	Biased Comparison	Using skewed comparisons to make AI products appear superior to non-AI alternatives.
	AI as "Snake Oil"	Proposing AI as a universal solution for every industry or task, promoting it as a silver bullet even when its capabilities are exaggerated or irrelevant.
Democratise AI	Universal Accessibility	Positioning AI as accessible to everyone, regardless of well-being, skill level, or background.
	Augment Human	Highlighting AI's ability to enhance human capabilities.
	Liberate Workers	Promoting AI as a tool that frees workers from mundane tasks, allowing focus on meaningful work.
Anthropomorphise AI	Personification	Attributing human-like characteristics or behaviours to AI, both implicitly and explicitly, through metaphors, human-like claims, and visual personification.
Fearmongering	Fear of Missing Out	Creating urgency by suggesting that not adopting AI will result in missed opportunities.
	Fear of Becoming Obsolete	Instilling fear that without AI, businesses will become outdated, while boosting effortless success by using AI.

Boxing, where functionality is obscured by either showcasing a stunning result without revealing the prompts used to create it (C52; Figure 1 a-b) or by using vague descriptions, such as promoting functions as "magic video" and "magic design" (C36) in Figure 1 d. In other cases, advertisers use distracting, overloaded visuals and rapid editing to overwhelm the viewer (C24) or present decorative diagrams that create an illusion of technical depth without offering real explanations (C32; Figure 1 c). Whereas *Black Boxing* conceals critical evidence, *Performance Puffery*, in another way, uses inflated claims and polished presentation to exaggerate an AI's capabilities

. For instance, *hyperbole* with claims of making users "10x more efficient" (C26) or creating "sites beyond imagination" (C13) is reported, where statements are often supported by *unsubstantiated social proof*, such as citing unverifiable user numbers and ratings (C26) or featuring experts making vague, grandiose assertions (C18). Visually, this pattern manifests as *polished presentations* where outputs are idealised. A common technique is hiding disclaimers like "Screens simulated" in tiny, hard-to-read fonts that contradict the bold primary slogans (C20, C22; Figure 5 a). By hiding disclaimers and even lacking credit for unmodified results, these advertisements create the misconception that AI-generated content is ready for use without modifications, yet the experience of creative practitioners indicates that AI-generated outputs serve merely as intermediate materials and additional development is required [125, 126].

Another approach to *mystify AI* is to *Obscure Risk* and compliance issues associated with AI technologies. Most of the advertisements in our corpus *lack appropriate compliance disclosures* and fail to detail reasonably foreseeable risks and impacts as expected by regulatory bodies like the FTC [30], yet only a few reported in Section 6.2 contain *compliance & safety claims*. The limited presence of compliance claims makes the pattern *Mystify AI* prevailing (50/53), and indicates an overall trend among related sectors to prioritise aspirational messaging over necessary disclosures of limitations. One of the appealing discourses in our context is *Technology Enchantment* , where AI is framed as a powerful and mystical technology with extraordinary capabilities through vivid storytelling. Evidence of this can be seen in explicit "magic" descriptions (C50), sparkling visual signifiers (C24, C36; Figure 5 b), and implicit metaphors that suggest AI has superpowers, such as promises to "make things impossible" (C24, C45, C48) or content that "suddenly booms within a second" (C18).

The overall pattern, *Mystify AI*, operates through carefully constructed communication strategies and narrative frameworks by tapping into AI technology's unique entanglement with fictional and cultural myths [90]. Similar pattern exists also in previous literature, for instance, the Pygmalion myth echos the modern human-AI companionship dilemma (e.g., the abuse of Replika [2]), and the Sorcerer's Apprentice tale mirrors fears of uncontrolled automation [90]. These narrative parallels are not just analogies for the public but also serve as a "cognitive sandbox" to anticipate potential ethical dilemmas [90], from the blind trust caused by AI hallucinations to the legal consequences of overlooking compliance, as rehearsed in our corpus.

Prophesy AI (16/53). This pattern frames AI as the key driver of an imminent, revolutionary future by boosting unrealised functions and beta versions. Here we articulated it through two major categories, Utopian Future and Beta-related Hype. *Utopian Future* positions AI as transformative and revolutionary in the historical stage by making unfounded *promises of future* through grandiose depictions like "new era" "innovation" "new opportunities" and "revolutionary change". Specifically, products are not only shaped as "tools for tomorrow" (C40), "mark(ing) the future" (C30), "serve(ing) the mission for future knowledge discovery" (C9), but also compared with "revolutionary changes" in the history of humankind (C9). On a more tactical level, they generate *Beta-related Hype* [20] by promoting unreleased or beta-version features as groundbreaking advancements and "throw it out there for use" before they are fully realised. For instance, products in "alpha/beta" phase are framed not by their current limitations but as "just a beginning" of future iterations (C13, C37), building excitement for capabilities that are not yet fully realised and getting consumers into the construction of a hyped carnival around beta AI product by sparking their speculation [20].

AI Washing (11/53). *AI Washing* is an umbrella term that derives from *greenwashing* [128], a practice in which organisations disseminate false or misleading claims regarding their positive environmental impact [133]. We grounded this pattern in three specific marketing tactics in which companies overstate the integration of AI into their products or services [128]. *"ChatGPT" Badge* is employed to align a product with "ChatGPT-like" flagship products to convince consumers that their offerings meet the high standards set by these industry leaders. In our study, *ChatGPT* (C41) and *Stable Diffusion* (C50) are cited as flagship exemplars of text and image generation, respectively. The names of these leading products have increasingly become emblematic as badges and buzzwords in AI promotion, similar to how Silicon Valley represents the tech sector's spiritual hub and how Apple is synonymous with high-tech innovation [20]. Another approach is framing *AI as "Snake Oil"*, a universal solution for any task, such as adding AI to "your wiki, docs & projects now with AI" (C38), "bring(ing) the full power of artificial intelligence into your workspace" (C37) because AI is *powerful*. This treats AI "like a hammer, making every business and social problem look like a nail in need of a technological solution" [82, p. 5]. Drawing on general marketing strategy [58], *Biased Comparison* is evident in the context of AI advertising, where the implication shifts to frame AI products as inherently superior to non-AI alternatives [30]. C12 overrates its search AI better than traditional quick search, for its personalised, efficient searching experience yet without a comparison of accuracy, authenticity, etc. C23 uses a coordinate diagram with "presence" and "freedom" as axes to map the development of smart devices, while omitting other critical features of AI products. Articulating *Biased Comparison* helps us reflect on how companies carefully construct *biased schema* to mislead consumers about the advantages of AI over traditional products [30].

Democratise AI (23/53). This pattern appeals to the increasing accessibility and usability of AI tools for a broader range of users [4, 48], enabling people from diverse backgrounds to perform complex creative tasks. This pattern is mainly built on three interconnected narratives: Liberate Workers, Universal Accessibility and Augment Human. While *Liberate Workers* is promised to relieve workers from mundane and repetitive tasks, "focus on what matters" (C39, C16), "rediscover the joy and creativity of coding" (C31), and "let AI do the rest" (C39), *Universal Accessibility* claims AI as a novice-friendly tool for everyone, from "architects, lawyers, economists" (C5) to people with disabilities (C3) and "the rest of us" (C14). AI is framed as a super entity to *Augment Human* creativity and intelligence, using the "magic" of AI to unlock "infinite and unprecedented creativity" (C33, C34, C36) and provide access to dreamlike solutions (C1, C13, C33). In this case, the power of "magic" (Section 6.1) is justified to help reach the democratisation vision by augmenting capabilities that everyone directs [90], just as C8 and C9 aim to return monopolised knowledge to individuals and C33 promotes the idea that everyone has creative potential.

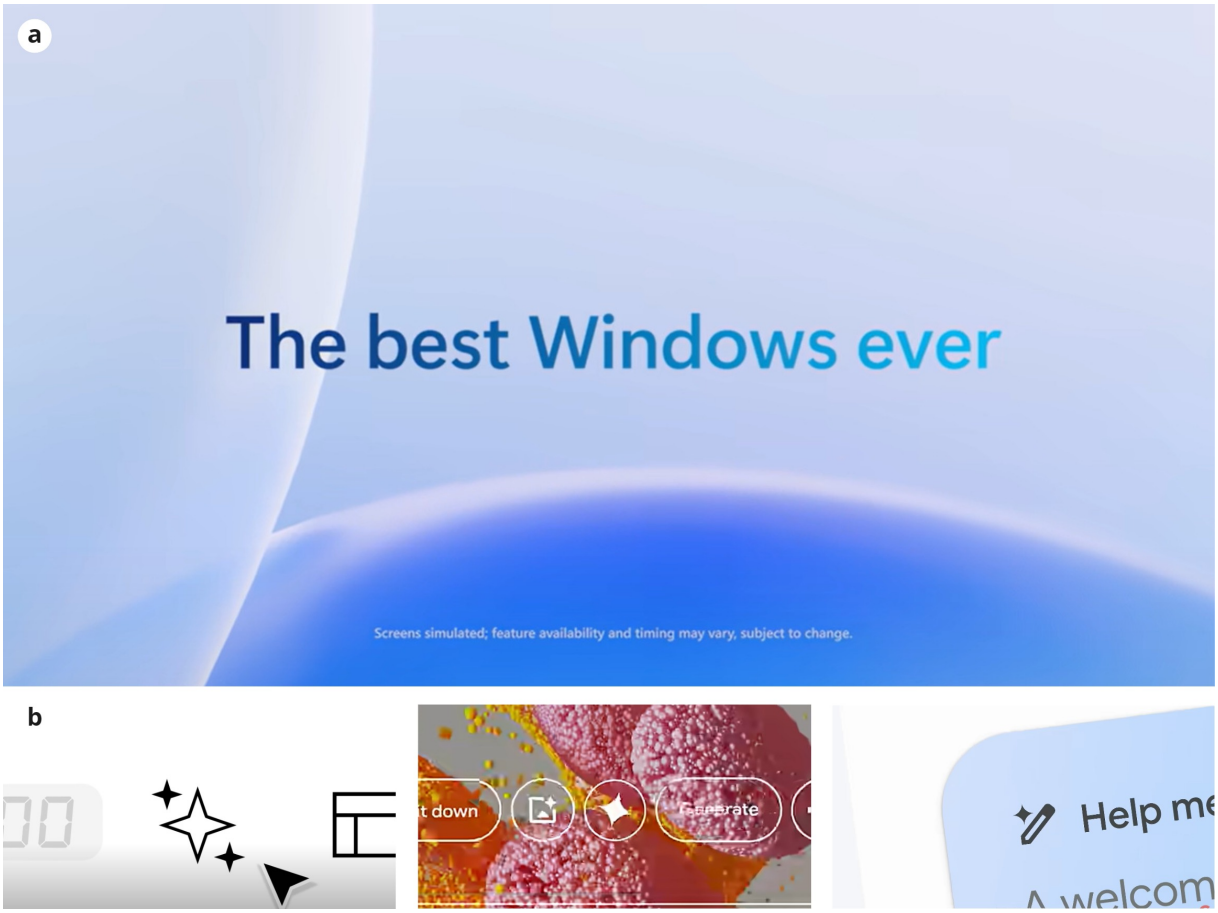

Figure 5: (a) shows a visual example of "Performance Puffery", a sub-category of *Mystify AI*: the content disclaimer "screen simulated; feature availability and timing may vary, subject to change" is hidden in tiny font, light colour, and inconspicuous placement to avoid liability for the polished presentation, which is in stark contrast to the bold advertising slogan "the best Windows ever"; (b) shows a set of visual examples of "Technology Enchantment", a sub-category of *Mystifying AI*: visual signifiers are used to frame AI as a powerful and mystical technology, such as the sparkling imaginary (C24, C36) with highlighted "generate" button, which frequently accompany the metaphor of *magic*.

This pattern takes a distinctively critical stand over mere marketing strategies because the notion it appeals to is ethically sound, whereas the risks are covert. Specifically, the emerging media discourses in our analysis appeal primarily to *distributing the benefits of AI use* and *democratising the profit of AI* [116], implying that progress equates to making AI tools accessible to everyone. However, critiques rise on the significant environmental cost [79] and social impact [121] this process would take, and propose a shift from *democratising use* to *democratising benefits*, where outcomes generated by specialists are made widely accessible [116]. On the other hand, a focus on *democratic governance* is encouraged, emphasising public participation in the regulation and development of AI beyond unexamined consumption [116].

Anthropomorphise AI (15/53). This pattern assigns human traits to nonhuman systems [38, 75] to make complex AI functionalities seem more relatable and approachable. Our analysis identified a category, *Personification*, where human-like qualities are attributed to AI both explicitly and implicitly through *metaphors*, *human-like claims*, and *visual personification*. *Anthropomorphic metaphors* describe AI in human-like (also animal-like) roles, such as "assistant" (C12, C37, C40), "pair/partner/companion" (C17, C27, C30), "copilot" (C12, C18, C30), "firefly" (C34), "muse" (C47). C26 further adopts *visual personification* by sketching its AI character in a humanoid robot appearance. However, while this approach can promote user engagement, it also introduces the risk of overestimations or misconceptions about AI's actual capabilities [82, 119]. Using rich psychological terms like "creativity" or "understanding" over-attribute human capabilities to AI, affecting public expectations and feeding ethical concerns [107]. This anthropomorphic framing is not merely a linguistic habit but a potent force shaping how society perceives AI's potential and limitations [101]. In practice, this can lead to poor design choices and reinforce harmful stereotypes, such

as associating AI with shiny humanoid robots, potentially introducing absurd sexualisation, gender biases [5], and distorted moral judgments about AI [101].

Fearmongering (8/53). This pattern manipulates fear-based anxiety to drive the adoption of AI, suggesting that not using AI could lead to negative consequences such as falling behind competitors or missing out on significant benefits. One reported tactic is stoking a *Fear of Becoming Obsolete* where professionals will become outdated without AI. Marketing practitioners make efforts to render the success that can be achieved with their AI products through strategic narratives and carefully crafted visual scenes. Tropes such as the "business game changer" (C27), "last-minute lifesaver" (C38) and "effortless success" (C28) are crafted to amplify the idea that AI adoption is essential for maintaining competitiveness in rapidly evolving industries. In this case, exaggerated presentation style, effortless tone, and overloaded visual elements portray AI as a powerful, fail-proof tool that guarantees success with minimal effort, glossing over the complexities and challenges typically involved. Similarly discussed in existing literature [82, 127], creating a *Fear of Missing Out* pushes users to adopt AI products by building scarcity and immediacy. In our corpus, this presents as promoting waitlist (C37) to try on "beta" AI product.

6.2 Responsible Communication Patterns as Alternative

While AI hype patterns critically reflect on common marketing tactics, there is, in another sense, a pressing need for more realistic portrayals of AI. In this section, we report a set of responsible patterns for AI advertising to counterbalance the inflated discourse around AI's capabilities and challenge the inherent biases it induces, towards a clear communication of AI technologies and a more informed and responsible engagement with the public. The set of patterns (Table 3) prioritises clarity, transparency, authenticity and functionality, encouraging practitioners to present AI in a way that reflects its functions and limitations clearly.

Disclose Technical Details (17/53). This pattern emphasises the importance of providing clear and thorough insights into how AI operates, conveying meaningful messages about its underlying mechanisms and intended purposes. To counter tactics that intentionally *obscure risks*, we recommend disclosing more information by *manifesting mechanisms*, *demonstrating operation* and *showcasing parameters* to demystify AI as evident in our corpus. Rather than simply showing results, this pattern explains how the AI system works by *Manifesting Mechanisms* with graphical and textual patterns. For example, C23 describes how the system understands context by integrating inputs from its "knowledge", "mic" and "camera" through a Venn diagram, C49 outlines the process of importing, converting, integrating, optimizing, and deploying models via a flowchart, and C51 gives accessible explanation of how diffusion-based models evolve a noise pattern into the desired image from a text prompt. In this vein, the pattern makes the user experience more transparent by *Demonstrating Operation* and *Showcasing Parameters*. Figure 6 a and 6 b depict examples that demonstrate the operative working process in genuine workspaces (C14, C30, C50, C53), through authentic parameters and realistic tasks, from programming tasks (C32) to creative workflows (C33). In addition, specific parameters include technical parameters (C52), operational parameters (C13, C46, C53), functional settings (C29, C53), etc.

Simplify User Understanding (18/53). This pattern attempts to make information more accessible through clear communication and prominent visual cues. This is achieved first through clarity of presentation. *Intuitiveness* provides conspicuous visual cues (e.g., colour, contrast, or structure) to prioritise key information. Compared with *hidden content disclaimer* (Figure 5 a), this approach employs explicit annotations to support immediate user understanding and avoid ambiguity. For example, Figure 6 c adopts conspicuous text and 6 d presents information in structured bullet points. Relatedly, there are more basic principles proposed by FTC [43] to evaluate whether a particular disclosure is clear and conspicuous. Our findings extend these general principles to the specific context of AI advertising. In another way, user understanding is also supported by *Clear Delivery* of the film through *rational tone*, *steady reveal*, and *information diagram*, which facilitate easier understanding of complex AI concepts.

Apart from visual presentation and film delivery, this pattern also reports examples that provide precise, well-supported descriptions. *Rigorous Definition* provides precise and well-supported descriptions of GenAI products' capabilities, features, and limitations. For example, C43 introduces their text-to-video model, which can "create videos of up to 60 seconds featuring highly detailed scenes, complex camera motion, and multiple characters with vibrant emotions". Similarly, C47 states that its platform "accelerates the creation of real-time 3D (RT3D) applications and experiences like video games and digital twins". Distinctively, *Detailed Elucidation*, the use of structured methods for organising information to provide comprehensive explanations of specific concepts includes *enumeration*, *elaboration*, *examplification*, and the use of *rationale* to break down information into digestible parts.

Present Authenticity (17/53). This pattern covers examples where authenticity is communicated through unmodified AI generation, the consistency of user interface, and adherence to compliance and safety standards. *Unmodified Generation* includes only a few (4) examples, yet they are critical. Notably, it is hard for us to justify whether specific AI-generated content has been altered or not, thus, we only analyse the self-reported credits within advertisements. The evidence of showing unmodified generation helps confront us with the manipulation by *polished presentation* and emphasises the authenticity of the product's capabilities. For instance, *Content disclaimers* indicate that scenes were generated "with Gen-3 Alpha Text to Video" (C44) and "without modification" (C43). Additionally, the inclusion of *traceable result* in C51 further supports efforts to validate the authenticity of AI-generated outputs featured in advertisements. Similarly, *Consistent Demonstration* indicates the UI elements remain close to the actual user experience with highlighted key features. Unlike the *polished presentation* of simulated screens and features (C19, C20), some exemplars (e.g., C28, C29, C46) accurately present specific functional components of their interfaces. Although these demonstrations may not be comprehensive, they avoid the *aesthetic manipulation* critiqued by Gray et al. [56], which typically concerns the visual form of interfaces rather than their functional representation. Making *Compliance & Safety Claims* involves explicitly stating what an AI can and cannot do

Table 3: Responsible Communication Patterns (4 Patterns, 13 Categories)

Patterns	Categories	Description
Disclose Technical Details	Manifesting Mechanisms	Transparently explaining how AI functions, including its processes and underlying working mechanisms.
	Demonstrating Operation	Showcasing AI in action through realistic demonstrations that reflect genuine user experiences.
	Showcasing Parameters	Detailing specific parameters and settings within the AI system and operational processes for transparency.
Simplify User Understanding	Rigorous Definition	Providing precise and well-supported descriptions of AI features or the product overview.
	Intuitiveness	Highlighting important information with prominent visual elements.
	Clear Delivery	A communication approach that emphasizes the structured, step-by-step presentation of information in a logical and understandable manner
	Detailed Elucidation	Offering comprehensive explanations of AI concepts for clear understanding.
Present Authenticity	Unmodified Generation	Showcasing AI-generated content without modifications.
	Consistent Demonstration	Ensuring the interface closely resembles the real UI while highlighting key features.
	Compliance & Safety Claim	Mentioning that AI systems comply with safety and regulatory standards.
Focus on Functionality	De-emphasis AI	Downplaying AI's role to focus on user experience and outcomes rather than technology.
	Explicit Function Annotation	Providing accurate annotations of AI functions and capabilities.
	Usability Claim	Explaining how the AI system is user-friendly and accessible to a broad audience.

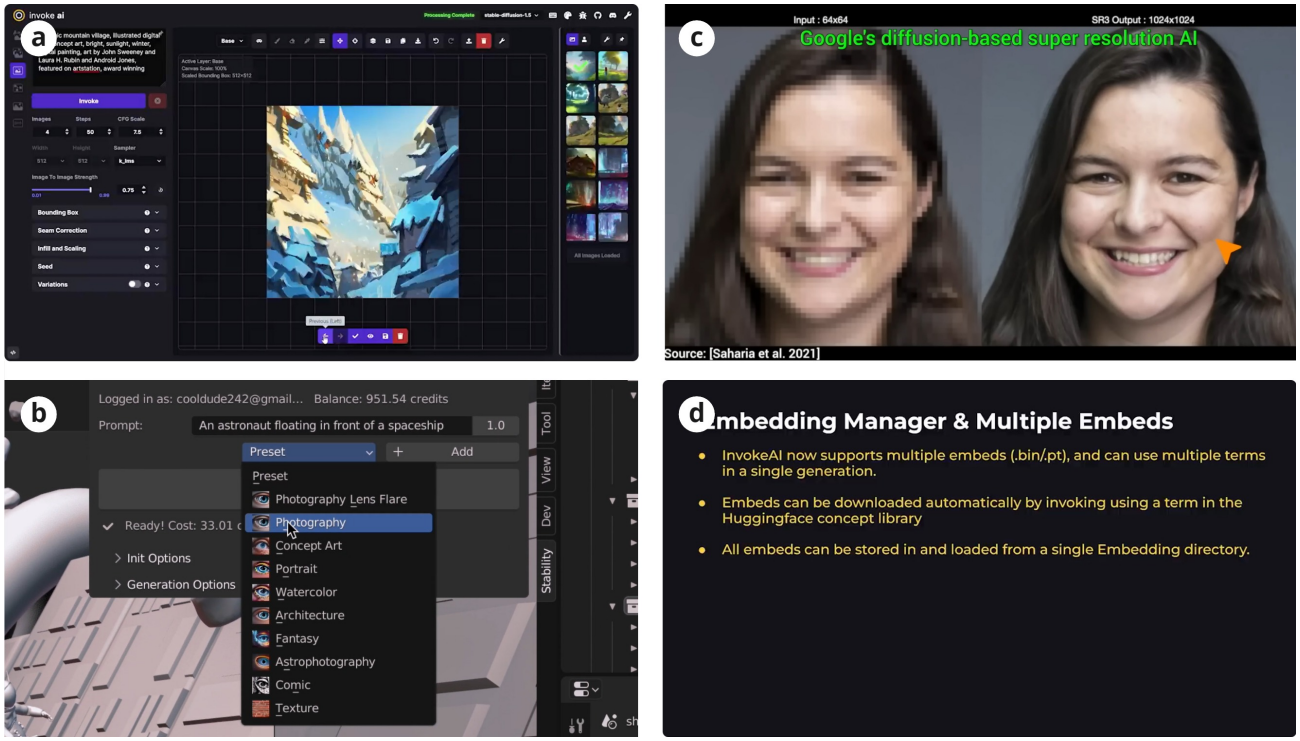

Figure 6: Demonstrating Operation and Showcasing Parameters: (a) and (b) are examples of demonstrating operational processes in real workspace settings; Intuitiveness: examples of employing explicit annotations to ensure immediate user understanding and avoid ambiguity, where (c) adopts conspicuous text and (d) presents information in structured bullet points.

in restricted fields to temper user expectations, yet only 8 out of 53 are reported in this category. Failing to disclose such limiting conditions can lead consumers to make inaccurate inferences based on default assumptions, similar to how food safety labels prevent assumptions of universal safety [58]. Examples from our analysis that promote responsible use include claims like "not intended for medical use" (C22), acknowledgements of privacy-efficacy trade-offs (C32), and detailing specific standards for AI privacy (C15).

Focus on Functionality (11/53). This pattern focuses on the practical features and benefits of specific products while not intentionally promoting the AI-infused aspects. We grounded this

pattern after comparing examples where AI is shaped as extraordinary, making it easier for users to understand its core value. *De-emphasis AI* downplays the presence of AI in a product to focus on the user experience and outcomes over the technology itself. Examples (C8, C47) in our corpus entail how their products enhance users' daily information retrieval and professional workflow without promoting the integration of AI. Annotating functional demos with accurate and detailed footnotes like "handpose estimation" and "digit detection" (C49), in another way, suggests a straightforward approach to describing functionalities and helps align our understanding and expectations with the promised capabilities of the AI functions. In this vein, *Precise Function Annotation* is considered an approach to confront the promotion of "magic functions" in Figure 1 d. *Usability Claim* is another actionable approach to *de-emphasis AI* by disclosing specific functionality, compatibility, user experience, etc. Specifically, examples in our corpus detail the capacity to generate watermark-free 2k high-resolution images (C26), the compatibility of multiple IDEs (C31) and multiple devices (C14) as well as conservative usability that it is not for medical use (C22).

Compared to various ways we identified to *mystify, prophesy, anthropomorphise AI*, this pattern embodies the alternative value of disenchanting AI. Apart from efforts of "dissecting and inspecting" algorithms and systems, such as in the area of AI interpretability [22] and AI auditing [68], the appeal *focus on functionality* calls actions on rethinking the rhetorics that AI is presented with and the semantics of how it is experienced other than social agents, superentity and magic.

7 Discussion

The identified communication patterns illustrate a range of tactics used by advertisers in the creative industries to find their way through the crowded space of AI promotion. Still, more similar and contextualised patterns exist and are discussed in relevant literature. We acknowledge that the set of patterns we identified is not exhaustive; for instance, a thorough review of the literature can point us towards more. As an example, "AI-powered" Scam, additionally as reported in lawsuit cases [45, 57], is notable and relevant to *AI Washing* pattern, by falsely claiming that a product is AI-powered when actually using less-sophisticated computing.

In this section, among the comparative sets of AI communication patterns, we first discuss the tensions in between and analyse how they contribute to construct sociotechnical imaginaries at large. In fact, our major findings reveal how and what information is conveyed. While the *how* is largely grounded in the problematic field of deceptive and unethical practices in the creative industries, the *what* is more of a set of contestable topics that require consistent negotiation among broader stakeholders. As responsible communication is also a structural challenge shaped by organisational incentives and constraints [20], our reflection unfolds from operational implications to proposals for structural shifts. Section 7.2 informs practitioners' daily decision-making to help them better navigate AI hype and reflect on how they might end up perpetuating it. Section 7.3 highlights the need for collaboration and negotiation across domain-specific practitioners, organisational corporations and the broader society, where the HCI community can act as a bridge through this communication. Thus, in Section 7.4, we conclude with implications for HCI researchers on how our resource can come into play in this process through a synchronised lens.

7.1 How Tensions Between Hype and Authenticity Contribute to Narrative Construction

The spectrum of the observed AI communication patterns reveals a dynamic and multifaceted landscape where, however, there is no checklist to assess when and why such an instrumental use of imagined futures becomes inappropriate [11], but an even more hands-on treatment of technology hype would be the building of scenario pathways [13]. Here, we highlight some of the key tensions among patterns we found, how patterns often recur across examples and contexts (see Figure 3) and how these altogether contribute to constructing our collective imaginations towards AI.

We observed that these narratives are rarely binary; instead, *narrative construction lies in a blend of authentic details with hyped framings, feeding a "grey area"* where truth and exaggeration coexist. Most of the videos cover a mix of elements to varying degrees, and thus cannot be categorised simply as either hype or responsible (see Figure 3). C26, for instance, resourcefully constructs a vision of AI that "helps break through creative blocks to make amazing, original content" through elaborate storytelling that company staff survive a product operation deadline and receive work promotion (*fearmongering*) with the help of a humanoid tabletop robot (*anthropomorphise AI*). On the other hand, they try to provide *compliance and safety claim* that all content is original without plagiarism (*present authenticity*), however, acknowledging their data training is based on Internet content, which is vague and falls on *compliance puffery* (*mystify AI*). This is also evident in C26's responsible practice of presenting specific user scenarios in parallel scenes (*simplify user understanding*) with corresponding *usability claims* (*focus on functionality*), which yet remains questionable for its aforementioned storytelling. Specifically, in terms of content disclaimer, beyond their presence or absence (*missing compliance disclosure*), nuances like concealing (*hidden content disclaimer*) and puffery (*hyperbole, compliance puffery*) reflect varying intentions to *mystify* the original content. While transparency is critical, implementing appropriate disclosures is often challenging, creating space for overstatements and unsubstantiated claims. Similarly,subtleties also exist and shape how functionalities are introduced, performances are demonstrated, and risks are informed. More evidence lies in C22 informing of the potential risks for medical usage but disguising the conservative claim about this in tiny print, C14 introducing privacy protection yet remaining vague and in a short page, C50 implementing a variety of responsible strategies while still trapped in magic language and "ChatGPT" badge, and much more.

Tension is found in *contradictory emotional appeals, which reinforce the effects of unethical advertising strategies.* The pattern *prophesy AI* and *fearmongering* are contrasting yet interconnected. While the former pattern generates excitement and anticipation for an imminent utopian future centred on AI, the latter compels practitioners to adopt AI out of fear and anxiety, driven by promises of

effortless success. The heightened emotional states steer decision-making and accelerate the process of adopting AI yet at the cost of informed consideration. Specifically, within the framework of *prophesy AI*, strategic advertising to generate *beta-related hype* amplifies the narrative of an imminent *utopian future*. AI is portrayed as a harbinger of significant and positive changes in a promising future by default, where emotion is not just a persuasive tool but a resource shaped and circulated by corporate actors [20], and even commodified as symbolic imagery [33]. These affective strategies reflect a broader pattern of emotional manipulation in AI advertising, echo the concern of creative practitioners [125] and the call to "ground machine learning-based practices and untether them from hype and fear cycles" [37].

Moreover, there is also tension existing, *in between functional clarity and societal impact where specific voices are silenced*. While authentic communication is emerging around *what the tool does*, the dominant narrative systematically omits *what the tool implies* for society. We observed a range of recurring strategies addressing the former—such as efforts to *disclose technical details*, *simplify user understanding*, emphasise *authenticity*, or maintain a *focus on functionality* over hype (see Table 3)—these responsible communication patterns primarily focus on clearly communicating the authentic capability and technical details of AI product. However, broader concerns such as socioeconomic inequality, labour displacement, and environmental costs are seldom mentioned beyond the promotion of AI's "wonderful" performance in the corpus we examined. What value should be centred on in the depicted *utopian future*? How are human labour and creativity that underpins AI capabilities compensated or acknowledged when promoting *AI democratisation* for the rest of people? What is the corresponding environmental cost masked by the dominant focus on model performance? This gap prompts reflexive questions about the values underlying depicted futures, the recognition of human creativity and labour, and the hidden environmental costs masked by an emphasis on technical performance. We hereby appeal for a shift towards *informed ethical consent*, as detailed in Section 7.3.

7.2 Reflecting on "How" We Communicate AI

Professionals in the creative industries, among others, operate at the intersection of technical translation, visual storytelling, and brand positioning, crafting the way the public understands AI. Here, design practices are approached not only as a functional or aesthetic task but also as a cultural and political act, exemplifying their design character to *rise and address ethical issues in everyday practice* [56]. The responsibility includes, for example, resisting misleading tropes like anthropomorphism or techno-mystification, and remaining sensitive to the power dynamics embedded in how AI is framed and justified. Drawing on UI/UX research on deceptive design, practitioners may harness these patterns to establish responsible conventions [59], while also bearing the accountability to ensure they are not misappropriated for manipulative ends [56]. We therefore ground this frame as a resource for reflexivity and scrutiny to guide practitioners' design interventions in potentially unethical AI communication practices. By making implicit assumptions visible, we propose concrete suggestions for examining the invisible trade-offs in making daily design decisions.

Firstly, we suggest carefully examining the mechanics of communication to balance engaging portrayals of AI with realistic representations. As *Sorcerer's apprentice* [90] entails, modern practitioners risk negative outcomes when creating technology without fully mastering or reflecting on its complexities. Whilst rhetorical devices like fictional narratives and metaphors are powerful tools that make technology intriguing, understandable [16, 89] and foreseeable [90], the unexamined use can lead to oversimplification of complex phenomena, limit the perceived range of possibilities and is considered a substitute for thinking [32]. This is evident when crafting seductive scenarios through *mystifying* or *prophesying AI*, where potential risks are likely to be downplayed, from copyright disputes to uninformed medical risks. As alternatives, strategies such as *operation demonstration* and *authentic user experience* offer an approach to demonstrate AI functionalities in relatable, practical contexts, thereby helping demystify the technology.

Second, remain sensitive to the distinction between technical clarity and user-friendly disclosure. Different responsible patterns are not fungible; simply displaying "technical parameters" does not equate to an honest demonstration of the user experience, for example, the generative effect—knowing whether the speed, quality, and iteration process shown are real. A video that lists technical specifications but silently speeds up the generation process (e.g., C53), or strategically omits human deliberation in the iteration process (e.g., C25, C35), creates a sense of "technically powerful". However, technical accuracy and performance do not equal the user experience. We therefore propose to use explicit tags in AI demonstrations that clarify the production process (e.g., "sequence shortened" "selected from 3 tries" "idealised output with colour-edited") to avoid cherry-picking, where we could learn lessons from the game area [4]. This shifts responsible communication from sporadic marketing choices into a rigorous interface standard, towards the alignment with technical reality of the system in terms of the "how" of communication.

This framework is also highly generative, as it prompts self-inquiry into practitioners' intentions and positionality to turn over dominant arguments and support exploratory design processes [115]. Apart from implications that direct practical activities, this allows practitioners to examine the rationale behind their design decision-making: whether their decision is imbued with unconscious biases, whether it is emotionally charged or perpetuates misleading narratives. What alluring values does AI advertising champion, like the notion of *effortless success*? What are the underlying human needs that drive the popularity of *AI anthropomorphism*? Is AI indeed the most suitable solution, and what alternative practices could be considered? Reflecting on amplified narratives, design can present alternatives and examples and become a statement of what is possible, what would be desirable or ideal [41].

[4] https://www.mygamecounsel.com/2017/02/articles/video-game-law/dont-game-players-false-advertising/

7.3 Negotiating "What" We Communicate About AI

Beyond the mechanics of communication, this study also implies about *what* is being communicated—or notably, what is being silenced. We discuss the "what" to be communicated as well as the approach to better *negotiation*.

In terms of the "what", we propose to shift the focus from functional compliance to ethical consent. As discussed in Section 7.1, long-term sociotechnical concerns are less approached than functional utility, as the latter is highlighted in the responsible practices. As background, a growing body of literature documents emerging ethical practices in the trend, for instance, the EU AI Act [3] implements a risk-based approach to classify and regulate AI systems, while licensed datasets [69], fair learning [74] approach copyright and usage concerns at the algorithmic level, and study calculating energy costs of GenAI [79] to promote AI sustainability reflection. However, this body of knowledge is still far from the actual persuasion and decision-making processes involved in users' adoption of specific products. In fact, informing customers about these concerns and obtaining ethical consent before they adopt AI products is important. Lessons can be learnt from ethical labelling practices among fashion [106] and food industries [1], where consumers are informed if a product is, for instance, *organic* or *fairly traded* sourcing, with a focus on not just the delivered item but also the prior practices of the upstream production procedure. Thus, we argue that responsible AI communication should shift to incorporate social, economic, and ecological implications to foster informed and credible public understanding before purchase or adoption.

Our resource also opens up a rhetorical space for broader societal engagement. Here, communication devices are not merely tools that produce unethical practices, but also collective processes towards imagined prospects of technological implementation [92]. As part of the material infrastructure of technology [36, 65] and a coordinating device among public expectations [111], this informs us to approach crafting visions with the same rigor and inclusivity applied to the algorithmic systems they represent. For example, discourses around the *universal accessibility* vision invite "the rest of us (the broader public)" to think about what demand should be prioritised, whose voices are excluded in shaping this vision, whether proposed benefits align with the realities of those most affected, and what collective aspirations emerge as everyone harnesses the power of machine intelligence.

Looking back, our analysis reveals recurring patterns that span diverse sectors of the AI landscape. For instance, the tendency to *anthropomorphise AI* appears in both media discourses and existing design approaches for conversational agents [66] and social robots [114], just as responsible AI practices intersect with algorithmic fairness [137], human-centred interaction [9] and critical design [80]. These parallels create opportunities for *value negotiation* from internal dialogue (among close departments and sectors) to broader societal debate, where the framework actually acts as a *boundary object* [109]–artifacts that maintain a common identity across different groups while being flexible enough to adapt to each group's local needs and interpretations. It provides a shared language for aligning strategic goals (e.g., marketing promotions, product design priorities, sustainability aims) and addressing value inconsistencies, such as the tension between hype-driven framing and veiled risk messaging. At the organisational level, the structured yet generative framework enables teams to articulate *what* values are compromised by specific patterns through contextualized discussion. As a supplement to the practical suggestions for creative practitioners in Section 7.2, this marks the importance of structural collaboration beyond individual conscience in responsible communication. Ultimately, our framework offers scaffolding and urges practitioners to move from passive execution or tactical maneuvering to actively co-defining ethical boundaries with their organization.

7.4 Implications for HCI Community

Firstly, our findings raise the sensibility on how technology companies' make promises of "magic" GenAI tools that go unmet in actual interactive experiences. As a matter of fact, user's interaction is rarely as seamless as advertisements promise; instead, non-AI experts are frequently frustrated by limited controllability and highly unpredictable generation processes [125], or exhausting trial-and-error cycles when adopting ad hoc, opportunistic approaches to prompt exploration [139]. When marketing hype deliberately obscures these interactive burdens, it can heighten unrealistic expectations, impose hidden cognitive costs on users to fix poor-quality AI outputs, erode workplace trust [95] and come with legal controversies around inappropriate practices [96].

To this regard, the framework compiles craft knowledge by collecting and collating tacit understandings of ethical/unethical communication, helping distill dispersed design artifacts into formal guidelines. By organising these insights, the community can move beyond nascent critiques to build a shared repository of responsible practices.

Building on this pragmatic purpose, we offer our framework as a set of *sensitizing concepts* for future HCI research. These concepts provide a general sense of reference and guidance in approaching empirical instances [17], help inspire new studies, suggesting domains to study or themes on which to focus [14]. To be more specific, researchers can look at the existing research landscape around AI through a new analytic lens by distinguishing the *how* from the *what* of communication. For instance, examining the mechanics of how AI is presented connects to technical evaluations of deceptive design, nudging researchers to analyse how continuity is established, or broken, in between marketing promises and actual user experience while interacting. In a broader sense, scrutinising what is communicated (or silenced) connects to broader sociotechnical inquiries, such as those examining the gaps between functional clarity and societal impact.

In addition to its value for further empirical studies, this resource also informs the landscape of participatory practices by anchoring discussions in real-world challenges. As background, there are emerging participatory practices in HCI that bring minute tensions across different stakeholder groups to the table, through approaches, such as dramatic performance [28], contestational artifacts [8, 78] and fictional exercises [63]. Conversations in between reveal priorities and trade-offs that might otherwise go unnoticed, where controversy is not only a site of polarised critique, but acts as generative

material for co-speculation, transparent debate and value negotiation. By organising participation around specific "hype" tensions, for instance, the conflict between *fearmongering* and *democratisation*, researchers can surface the tacit values of stakeholders. The "what" of AI communication thus becomes a designable surface, for which the community can extend the scope from designing mere communicative artifacts to designing sociotechnical transition itself, steering the industry away from selling "magic" toward a meaningful, grounded understanding of technology's societal impact.

7.5 Limitations and Future Work

As a nascent attempt to map overarching AI hype patterns, this study inevitably has limitations that invite deeper investigation.

First, we only targeted a Western-centric media platform and relied on English-language marketing materials. This focus limits the applicability of the findings to non-Western contexts, where cultural differences and localised narratives may significantly influence the portrayal and reception of AI. For instance, artificial creations are often met with underlying anxiety and have been frequently categorised with Frankenstein's monster in a Western context [53]. Specific narratives we drew upon to discuss Mystify AI are imbued with this inherent skepticism, from the Pygmalion myth echoing human-AI companionship dilemmas to the Sorcerer's Apprentice mirroring fears of uncontrolled automation. However, in contrast to Western anxieties, Eastern contexts advocate animism which often perceive non-human objects and technologies as possessing benign spirits or agency [53]. In such cultures, a pattern like Anthropomorphise AI might be received not as a deceptive or threatening tactic, but as an active promise of harmonious collaboration. Expanding the analysis to include diverse cultural and linguistic contexts would provide a more nuanced understanding of global AI marketing practices and better reflect the varied sociotechnical environments in which AI technologies are situated.

Second, this study did not delve into socio-demographic factors such as race, gender, and class, which are also important in shaping how AI is marketed and perceived across different social groups, particularly emphasising themes like anthropomorphism, accessibility and societal impacts. Addressing these factors in future work would enrich the analysis by highlighting how marketing narratives resonate differently across diverse social contexts.

Upon reflecting on the interplay of these patterns across videos and contexts in Section 7.1, we acknowledge the intertwined nature of these patterns, as they are not isolated facets, as such, the pattern of "AI Washing" extends the implications of *performance puffery* by emphasising the deceptive practices of companies misusing AI as a label. Still, our framework requires further validation and iteration, incorporating insights from practical applications to refine its relevance and applicability. Nuances in how hype patterns unfold may also vary across different industries beyond creative fields, such as education [7] or healthcare [134]—where regulatory and societal stakes can differ greatly.

Future research could explore the long-term effects of these marketing patterns on user expectations and experiences, examine cultural variations in AI advertising strategies, and investigate how alternative communication approaches might influence public understanding of AI technologies. Additionally, studying the evolution of these patterns as AI technology advances could provide valuable insights into the dynamic relationship between technological progress and marketing narratives.

8 Conclusion

This study represents a significant step forward in understanding how AI technologies are marketed and how various advertising strategies contribute to AI hype. Through an analysis of 53 video advertisements for AI products, we identified six distinct hype patterns (Mystify AI, Prophesy AI, AI Washing, Democratise AI, Anthropomorphise AI, and Fearmongering) that collectively shape public perception and expectations of AI technologies. Each pattern employs specific narrative techniques and marketing strategies that, while effective for engagement, often distort the realistic capabilities and limitations of AI systems. Here we offer practical insights that can be interpreted and flexibly adopted to help practitioners navigate this intricate space, informing their day-to-day decision-making. Our research makes three key contributions to the field. First, it provides a detailed framework for analysing and categorising AI marketing strategies, offering researchers and practitioners a structured way to understand and evaluate AI communication patterns. Second, it identifies responsible communication alternatives that could help balance marketing objectives with ethical considerations and accurate technological representation. Last, it illuminates the broader implications of AI hype on sociotechnical imaginaries and public understanding of AI technologies. The findings suggest that while certain marketing strategies effectively generate interest and adoption, they may inadvertently contribute to unrealistic expectations and misunderstandings about AI's capabilities. This highlights the need for more balanced approaches to AI communication that can maintain engagement while providing accurate representations of the technology's current state and limitations. This work provides a foundation for developing more responsible AI communication practices that can help bridge the gap between marketing objectives and ethical technology representation, ultimately contributing to a more informed and realistic public discourse around artificial intelligence.

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A An Overview of AI Product Advertisements

Table 4: AI Product Advertisements Overview

ID	Category	Product	Company	Type	Ad Title	URL
C1	Conversational AI	ChatGPT	OpenAI	Unicorn	Introducing GPT-4	https://www.youtube.com/watch?v=--khbXchTeE
C2	Conversational AI	ChatGPT	OpenAI	Unicorn	Introducing GPTs in ChatGPT	https://www.youtube.com/watch?v=CmP3XXwKJ60
C3	Conversational AI	ChatGPT	OpenAI	Unicorn	Be My Eyes Accessibility with GPT-4	https://www.youtube.com/watch?v=KwNUJ69RbwY
C4	Conversational AI	ChatGPT	OpenAI	Unicorn	OpenAI DevDay: Keynote Recap	https://www.youtube.com/watch?v=h02ti0Bl6zk
C5	Conversational AI	Claude	Anthropic	Unicorn	Introducing the Claude iOS app	https://www.youtube.com/watch?v=WJaqoK1PPu0
C6	Conversational AI	Claude	Anthropic	Unicorn	Claude 3.5 Sonnet for sparking creativity	https://www.youtube.com/watch?v=rHqk0ZGb6qo
C7	Conversational AI	Perplexity	Perplexity	Startup	"The Know-It-Alls" by Perplexity | Official Trailer	https://www.youtube.com/watch?v=QfoulVr6UU8
C8	Conversational AI	Perplexity	Perplexity	Startup	Perplexity—This is where knowledge begins.	https://www.youtube.com/watch?v=hrggcbweDjc
C9	Conversational AI	Perplexity	Perplexity	Startup	Perplexity—Knowledge has no end	https://www.youtube.com/watch?v=B7gqDn6IOC0
C10	Conversational AI	Perplexity	Perplexity	Startup	Knowledge On-Demand	https://www.youtube.com/watch?v=3SKVMV2Gots
C11	Conversational AI	Perplexity	Perplexity	Startup	Pro Search: Upgraded for more advanced problem-solving	https://www.youtube.com/watch?v=5gSlVdHFvBk
C12	Conversational AI	Perplexity	Perplexity	Startup	What is Perplexity Copilot?	https://www.youtube.com/watch?v=ht3XV_nbduQ
C13	Creative Design Tools	Dora AI	Dora AI	Startup	Hello, Dora AI Beta. | Sites beyond imagination	https://www.youtube.com/watch?v=XlqNMwsa0QA
C14	AI-enhanced Devices	Apple Intelligence	Apple	Big Tech	Apple Intelligence in 5 minutes	https://www.youtube.com/watch?v=Q_EYoV1kZWk [5]
C15	AI-enhanced Devices	Apple Intelligence	Apple	Big Tech	Apple Intelligence | Privacy	https://www.youtube.com/watch?v=546ufMY7488
C16	Conversational AI	Microsoft Copilot	Microsoft	Big Tech	Copilot for Microsoft 365 | Your AI assistant for work	https://www.youtube.com/watch?v=pqcOAvYveIc
C17	Conversational AI	Microsoft Copilot	Microsoft	Big Tech	Microsoft Copilot: Your everyday AI companion	https://www.youtube.com/watch?v=l4B1UflAty8
C18	Conversational AI	Microsoft Copilot	Microsoft	Big Tech	Microsoft AI: A whole new way of working	https://www.youtube.com/watch?v=KIbV_Y-N-8E
C19	AI-enhanced Devices	Copilot+PCs	Microsoft	Big Tech	Introducing Copilot+ PCs	https://www.youtube.com/watch?v=5JmkWJNng2I
C20	AI-enhanced Devices	Copilot+PCs	Microsoft	Big Tech	Introducing Copilot in Windows 11, new AI tools	https://www.youtube.com/watch?v=5rEZGSFgZVY
C21	AI-enhanced Devices	Rabbit r1	Rabbit	Startup	9 days until the pixels reveal.	https://www.youtube.com/watch?v=mw8O-nS75hM
C22	AI-enhanced Devices	AI Pin	Humane	Startup	The Human Experience	https://www.youtube.com/watch?v=XdAlAI9TLww
C23	AI-enhanced Devices	AI Pin	Humane	Startup	Ai Pin Explained	https://www.youtube.com/watch?v=CzjwKc78Kt0
C24	Conversational AI	Gemini	Google	Big Tech	Google – Welcome to the Gemini era	https://www.youtube.com/watch?v=_fuimO6ErKI
C25	Conversational AI	Gemini	Google	Big Tech	Put Google AI to work for your business	https://www.youtube.com/watch?v=AAyXT7V8-cw
C26	Content Generation	Jasper AI	Jasper	Unicorn	Meet Jasper, your AI assistant Write amazing content.	https://www.youtube.com/watch?v=6JTBoPhjqKg
C27	Content Generation	Grammarly	Grammarly	Unicorn	Words That Work | Communicate Clearly With Grammarly	https://www.youtube.com/watch?v=1VsLEXUPtsE
C28	Content Generation	Grammarly	Grammarly	Unicorn	Move Projects Forward | Get Your Tone Just Right	https://www.youtube.com/watch?v=YXgXw25E5RU
C29	Content Generation	Grammarly	Grammarly	Unicorn	How To Fast-Track Success | GrammarlyGO	https://www.youtube.com/watch?v=bbhdHgKqlio
C30	Code & Development	GitHub Copilot	Microsoft	Big Tech	GitHub Copilot X	https://www.youtube.com/watch?v=4RfD5JiXt3A
C31	Code & Development	GitHub Copilot	Microsoft	Big Tech	What is GitHub Copilot?	https://www.youtube.com/watch?v=IqXNhakuwVc
C32	Code & Development	Amazon CodeWhisperer	Amazon	Big Tech	What is Amazon CodeWhisperer? | Amazon Web Services	https://www.youtube.com/watch?v=1_vEt7_QZok

Table 5: AI Product Advertisements Overview (Continued)

ID	Category	Product	Company	Type	Ad Title	URL
C33	Creative Design Tools	Firefly	Adobe	Big Tech	Adobe Firefly: A New Era of Creativity | Adobe	https://www.youtube.com/watch?v=f_2KsIwoV4Q
C34	Creative Design Tools	Firefly	Adobe	Big Tech	Introducing the New #Firefly	https://www.youtube.com/watch?v=vpiALnqE-VQ
C35	Creative Design Tools	Firefly	Adobe	Big Tech	Adobe Firefly: Out of Beta	https://www.youtube.com/watch?v=NPJNPrshhTo
C36	Creative Design Tools	Canva AI	Canva	Unicorn	Meet Magic Studio | Let the power of AI supercharge your designs.	https://www.youtube.com/watch?v=bVCRcNlY1yw
C37	Content Generation	Notion AI	Notion	Unicorn	Introducing Notion AI	https://www.youtube.com/watch?v=FElBbgnNtVA
C38	Content Generation	Notion AI	Notion	Unicorn	Notion AI is here, for everyone	https://www.youtube.com/watch?v=RDZ3mY10zY8
C39	Creative Design Tools	FigJam AI	Figma	Unicorn	Introducing FigJam AI	https://www.youtube.com/watch?v=q-hRF2NJccc
C40	Creative Design Tools	Miro AI	Miro	Unicorn	Miro AI	https://www.youtube.com/watch?v=GouDogKO-gg
C41	Multimedia Generation	Otter AI	Otter	Startup	Introducing Meeting GenAI It is like ChatGPT for meetings.	https://www.youtube.com/watch?v=1HayvS5nrDc
C42	Multimedia Generation	Otter AI	Otter	Startup	OtterPilot™: Your AI Meeting Assistant	https://www.youtube.com/watch?v=a6bLriHBL20
C43	Multimedia Generation	Sora	OpenAI	Unicorn	Introducing Sora — OpenAI's text-to-video model	https://www.youtube.com/watch?v=HK6y8DAPN_0
C44	Multimedia Generation	Gen-3 Alpha	Runway	Unicorn	Gen-3 Alpha: Available Now | Runway	https://www.youtube.com/watch?v=nBylslCkykj8
C45	Multimedia Generation	AI Training	Runway	Unicorn	Introducing AI Training | Runway	https://www.youtube.com/watch?v=iBasLznlnPM
C46	Multimedia Generation	Pika 1.0	Pika Labs	Startup	Introducing Pika 1.0, An Idea-to-Video Platform	https://www.youtube.com/watch?v=6b10jGNNbXQ
C47	3D Generation & Game	Unity Muse	Unity	Big Tech	Create games and apps faster with Unity Muse | Unity AI	https://www.youtube.com/watch?v=dR4IuN2tF78
C48	3D Generation & Game	Unity Sentis	Unity	Big Tech	Experience the art of the possible | Unity AI	https://www.youtube.com/watch?v=Slw9hnILnes
C49	3D Generation & Game	Unity Sentis	Unity	Big Tech	Bringing AI models into your project with Unity Sentis	https://www.youtube.com/watch?v=BQwg2H0d3A0
C50	Multimedia Generation	InvokeAI	Invoke	Startup	InvokeAI 2.2 Release	https://www.youtube.com/watch?v=hIYBfDtKaus
C51	Multimedia Generation	Stable Diffusion	Stability AI	Unicorn	Stable Diffusion: DALL-E 2 For Free, For Everyone!	https://www.youtube.com/watch?v=nVhmFski3vg
C52	Multimedia Generation	Stability Animation SDK	Stability AI	Unicorn	Stable Animation SDK is here!	https://www.youtube.com/watch?v=w32lOi98v5I
C53	3D Generation & Game	Stability for Blender	Stability AI	Unicorn	Introducing: Stability for Blender	https://www.youtube.com/watch?v=JXWXk2uR-hM

B Codebooks

B.1 The Codebook After Iteration

Table 6: Revised Codebook (53 Codes, 28 Categories)

Categories	Codes	Examples	Perceived by
Black Boxing	Vague Function Disclosure	Immediate AI-generated outputs or effects, while overly simplifying the underlying mechanisms, processes, and functionalities. (C52)	C13, C36, C52
	Direct Result	Immediate AI-generated outputs or effects, while overly simplifying the underlying mechanisms, processes, and functionalities. (C52)	C13, C16, C33, C34, C45, C52
	Visual Overload	Utilising excessive graphical elements or complex visualisations that distract rather than inform, giving the illusion of advanced technology. (C24)	C24, C28
	Rushed Presentation	Content is shown rapidly or in a compressed timeframe, preventing the audience from fully comprehending or absorbing the information presented, creating an illusion of detail without true clarity or understanding. (C24)	C16, C17, C19, C20, C24, C30, C36, C38
	Decorative Diagram	Abstract MG animation without much meaningful information indicated, creating an illusion of sophisticated data handling without providing real insight. (C32)	C23, C32
Performance Puffery	Hyperbole	Exaggerate performance through superlative claims and absolute terms and inflated data, like "With GrammarlyGO you can face any writing dilemma with confidence.", "Helps you fill any blank page with quality writing." (C29)	C13, C14, C16, C17, C19, C20, C23, C26, C27, C32, C29, C38
	Hidden Content Disclaimer	Claim "Features are subject to change. A subscription is required to use AI Pin. AI Pin is not intended for medical use." is present in super small font and covert at the bottom of the frame. (C22)	C19, C20, C22, C25, C28
	Polished Presentation	Claim that 'Results may vary. Features simulated and sequences shortened, and also being annotated covertly." (C25)	C20, C25
	Missing Credit	"Showcase a gallery of generated images without credit given." (C34), which is opposite from "showing images generated with source paper annotated." (C51)	C34, C51
	Unsubstantiated Social Proof	No evidence helps justify the testimonial that "over 100,000 creators and companies use Jasper and rate the app 4.9 out of 5 stars." (C26)	C18, C26
Risk Obscuration	Missing Compliance Disclosure	Do not need special annotation, deducing from collections that contain appropriate compliance disclaimer, e.g. copyright disclaimer, medical disclaimer, "AI pin is not intended for medical use." (C22)	Except for C1, C12, C14, C15, C22, C26, C32, C50
	Compliance Puffery	Overstate a product's adherence to regulatory or security standards without solid evidence like "Jasper learns how humans create by consuming the internet. It gives Jasper endless options, and that means it can create original content without plagiarizing anything." (C26)	C26
Technology Enchantment	Make the Impossible	"When all of these tools come together, it is a powerful combination. It is an entire suite with all kinds of possibilities." (C24)	C24, C45, C48
	Magic	"The Gemini era is here – helping you do more with the magic of Google AI." (C24)	C18, C24, C36, C39, C50
Utopian Future	Promise of Future	"Now you can create with a prompt, chat or click and this is just the beginning." (C40)	C3, C8, C9, C13, C30, C37, C40
	New Era/Innovation/Novelty	"How do you advertise in the era of AI" (C25)	C8, C19, C23, C24, C25, C33, C40, C49, C51, C53
	Revolutionary Change	"Make an analogy with great inventions in human history."(C9)	C9, C18, C33
Beta-related Hype	Advertise Beta Version/Function	"Now in alpha and this is just the beginning." (C37)	C3, C13, C37
"ChatGPT" Badge	Compare to Flagship Product	"Introducing Meeting GenAI It is like ChatGPT for all your meetings!" (C41)	C41, C50

Table 7: Revised Codebook (53 Codes, 28 Categories, Continued)

Categories	Codes	Examples	Perceived by
Biased Comparison	Biased Comparison	Compare AI Pin with smart devices like desktop, laptop, smartphone etc., only by two features, "presence" and "freedom". (C23)	C12, C23
	Structured Schema	To promote 'AI Pin's sensation capacities are similar to a real human', the Ad provides user scenarios from human's five sensations while only part of them are true for AI Pin cannot actually perceive flavor and feeling. (C22)	C22, C23
AI as "Snake Oil"	Intelligence for Every Task	"Notion AI brings the full power of artificial intelligence into your Notion workspace." (C37)	C5, C6, C13, C36, C37, C38
Universal Accessibility	Accessible for anyone, anytime, anywhere	"Claude is AI for architects, lawyers, economists, crafters, scientists, musicians... All of us, for everyone." (C5)	C1, C3, C5, C10, C14, C17
	Novice-friendly	"Copilot handles low-level tasks and common problems like scaffolding new code and apis building regular expressions or even working in unfamiliar programming language." (C31)	C31
Augment Human	Empower Human	"Now, with Notion AI, you can augment your capabilities in new and unexpected ways." (C38)	C1, C38
	Unprecedented Creativity	"Anything you can dream up, you can create." (C33)	C1, C13, C33, C34, C35, C36, C46, C47, C51, C52
	Explore the boundary of knowledge	"If all the world's knowledge were at our fingertips, could we push the boundaries of what's possible? We're about to find out." (C7)	C1, C7, C8, C9, C10, C38
Liberate Workers	Liberate Productivity	"They say its impossible to lower production costs or be in three meetings at once and turn 150 pages into a 5 minutes presentation. Watch me now." (C16)	C16, C18, C31, C39
	Rediscover the Joy of Work	"GitHub Copilot is an AI pair programmer that we built to help you rediscover the joy and creativity of coding." (C31)	C31
Personification	Human Metaphor	"Miro Assist is your AI thought partner in Miro, using your board content and AI to guide you from ideation to execution faster with a prompt, a chat, or a click." (C40)	C1, C10, C12, C16, C17, C18, C26, C27, C30, C31, C37, C40, C42
	Visual Personification	"A fabricated physical robot character interacted with users." (C26)	C26, C30
	Human-like Claim	"'Jasper Chat' Have a natural conversation with AI that feels surprisingly human. Simply ask your friendly AI chatbot to generate ideas, revise your content, and even make you laugh." (C26)	C2, C22, C26
Fear of Missing Out	Create Scarcity and Urgency	Scarcity appeals like "Join the waitlist to try first (C37)" or aspirational appeals like "Fast-track your work success with Grammarly today (C28)".	C28, C37
Fear of Becoming Obsolete	Business Game Changer	Grammarly's tone suggestions help a marketing manager meet a tight deadline, motivate the team, and win over clients with the right positive and personable tone, leading to a successful product launch. (C28)	C18, C27, C28
	Last-minute Lifesaver	"Jasper helps a woman tackle the product launch deadline and finally got promotion." (C26)	C26, C28, C38
	Success Story	A young genius seeks help from an eccentric inventor to power a city for free, gathering a team of oddball inventors along the way. (C7)	C7, C26, C27, C28
	Effortless Success	Render the vibe of business success through effortless tone, exaggerated manner, emotional appeal, e.g. "It's a hit. It's everywhere." (C28)	C26, C27, C28, C29, C38
Manifesting Mechanisms	Working Mechanism Explanation	"Most of these techniques take a text prompt, which means that we can write whatever we wish to see on the screen, and first, a noise pattern appears that slowly morphs into exactly what we are looking for. This is what we mean when we say we are talking about diffusion-based models." (C51)	C1, C23, C49, C51

Table 8: Revised Codebook (53 Codes, 28 Categories, Continued)

Categories	Codes	Examples	Perceived by
Demonstrating Operation	Demonstrating Operation	Demonstrating workflow in real working space with genuine parameters showed. (C53)	C2, C8, C12, C14, C30, C32, C33, C50, C53
Showcasing Parameters	Showcasing Parameters	Demonstrating workflow in real working space with genuine parameters showed. (C53)	C13, C29, C46, C50, C52, C53
Compliance & Safety Claim	Compliance & Safety Claim	Apple Intelligence use an entire video to introduce their approaches to usable privacy. (C14)	C1, C12, C14, C15, C22, C26, C32, C50
Rigorous Definition	Rigorous Definition	"Invoke is a leading creative engine built to empower professionals and enthusiasts alike. Generate and create stunning visual media using the latest AI-driven technologies. Invoke offers an industry leading web-based UI, and serves as the foundation for multiple commercial products." (C50)	C2, C3, C43, C44, C46, C50, C51, C52, C53
Intuitiveness	Visual Conspicuousness	Disclaimer "Apple Intelligence will be available in beta on iPhone 15 Pro, iPhone 15 Pro Max, and iPad and Mac with M1 and later, with Siri and device language set to U.S. English, as part of iOS 18, iPadOS 18, and macOS Sequoia this fall." presented in the centre of the scene. (C14)	C14, C43, C44, C50, C51
Clear Communication	Rational Tone	The narrator employs a balanced, reasoned pace and tone in delivering information. (C53)	C1, C2, C12, C14, C42, C49, C50, C53
	Steady Reveal	The video smoothly demonstrated the operation process at a moderate speed. (C2)	C1, C2, C10, C12, C14, C42, C49, C50, C53
	Information Diagram	Venn diagram was used to explain AI pin can understand context. (C23)	C1, C23, C49
Detailed Elucidation	Detailed Elucidation	Elaborate the concept of "diffusion-based models" by "most of these techniques take a text prompt, which means that we can write whatever we wish to see on the screen, and first, a noise pattern appears that slowly morphs into exactly what we are looking for. This is what we mean when we say we are talking about diffusion-based models." (C51)	C26, C28, C42, C49, C51, C52, C53
Unmodified Generation	Unmodified Content Disclaimer	"Every scene in this video was generated with Gen-3 Alpha Text to Video." (C43)	C43, C44, C48
	Traceable Result	"Showing images generated with source paper annotated. (C51)	C51
Consistent Demonstration	Consistent User Interface	Emphasised UI elements, but still showing the intact, unmodified UI. (C46) This is in contrast to "Screens simulated; feature availability and timing may vary, subject to change." (C20)	C28, C29, C33, C40, C46, C50
De-emphasis AI	Introduce without Mentioning AI	Introduce without emphasising the use of AI intentionally e.g., "our AI platform that accelerates the creation of real-time 3D (RT3D) applications and experiences like video games and digital twins." (C47)	C8, C47, C50
Explicit Function Annotation	Precise Function Annotation	Annotations like "handpose estimation", "digital detection". (C49)	C22, C49, C52
Usability Claim	Usability Claim	"By drawing context from comments and code copilot suggests individual lines and whole functions instantly it's currently available as an extension for neovim vs code visual studio and the family of jetbrain Ides." (C31)	C1, C14, C22, C26, C31, C50, C51

B.2 The Initial Codebook

Table 9: Initial Codebook (67 Codes)

Codes (Column 1)	Codes (Column 2)	Codes (Column 3)	Codes (Column 4)
Exaggerated Performance	Missing Credit	Partner	Rationale
Compliance Puffery	Missing Compliance Claim	Copilot	Elaboration
Conservative Compliance Claim	Superlative Claim	Autopilot	Exemplification
Unmodified Content Disclaimer	Unsubstantiated Testimonial	Augment Human	Enumeration
Usability Claim	Data Misuse	Visual Personification	Structured Schema
Accessibility Claim	Polished Presentation	Human-like Claim	Visual Overload
Promise of Future	Inconsistent Demonstration	Efficient Tool	Hidden Content Disclaimer
Introduce without Mentioning AI	Credible Expert Endorsement	Friend	Precise Function Annotation
New Era/Innovation/Novelty	Authentic Testimonial	Direct Result	Intuitiveness
Business Game Changer	Manifesting Mechanisms	Hyperbole	Nudge
Last-Minute Lifesaver	Operation Demonstration	Absolute Term	Create Scarcity and Urgency
Revolutionary Change	Parameter Showcase	Rational Tone	Effortless Tone
Create Out of Nothing	Traceable Result	Simplified UI	Rushed Presentation
Make the Impossible	Decorative Diagram	Novice-friendly	Steady Reveal
Success Story	Information Diagram	Universal Accessibility	Rigorous Definition
Unexpected Treasure	Explore the Boundary of Knowledge	Assistant	Biased Comparison
Novice-friendly	Magic	Create Things in Dream	