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CHALLENGING HUMAN CREATIVITY: AN EXERCISE OF CO-CREATION WITH GENERATIVE ARTIFICIAL INTELLIGENCE

Bernardo FLORES HEYMANN[1]✉, Mindaugas BRIEDIS[1, 2]

[1]*School of Media and Communications, Universidad Panamericana, Augusto Rodin 498, 03920 Ciudad de México, México*
[2]*Institute of Humanities, Faculty of Human and Social Studies, Mykolas Romeris University, Ateities str. 20, 08303 Vilnius, Lithuania*

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Abstract. This paper explores the collaborative potential between humans and generative artificial intelligence in creative contexts through a co-creation framework. The study uses *ChatGPT* to develop narrative elements such as slogans, taglines, and claims for university marketing programs, comparing human-generated and artificial intelligence-generated content to evaluate effectiveness and engagement. Results indicate that while artificial intelligence can contribute useful and creative content, human participants still prefer human-generated narratives in many instances. The study also highlights how generative artificial intelligence can enhance creative processes by accelerating ideation and reducing cognitive load, but it raises concerns regarding the originality and diversity of artificial intelligence-generated content. This research provides insights into the integration of artificial intelligence in collaborative creative work and suggests best practices for leveraging artificial intelligence tools in marketing and communication strategies.

Keywords: brand equity, co-creation, creativity, generative artificial intelligence, human–machine collaboration.

✉Corresponding author. E-mail: ***bfloresh@up.edu.mx***

1. Introduction

With the advent of widely accessible artificial intelligence tools in late 2022, numerous activities previously reserved for human creativity gained new significance. Undergraduate academic tasks became faster and, if possible, less thoughtful, leading to a proliferation of generalized articles in academic journals and an influx of new texts to publishing houses. Notably, within predictive studies of macrotrends, *ask AI* (AI – artificial intelligence) stands out as one of the most relevant and it states that "generative AI is rebooting the ecosystem. New tools are becoming co-creators for consumers, influencing their decisions and impacting interactions with brand" (Euromonitor International, 2023).

The realm of marketing and communication was no exception to this trend, exemplified *Coca-Cola* airing its first artificial intelligence-generated advertisement (Coca-Cola, 2023) – though the claim is somehow presumptuous, and Reynolds (2023) employing *ChatGPT* for basic advertising endeavors. The undeniable impact of these tools on enhancing, or even replacing human work processes, is evident (Pavlik, 2023).

While the Internet is replete with experiments from practitioners on leveraging technology to improve human work, many lack scientific rigor, as exemplified by the preceding examples.

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This article deepens into the authors' collaboration with generative artificial intelligence tools, namely the free version of *ChatGPT*, to craft narrative elements for various sub-brands with the aim of testing, among different audiences, which creativity results were more appropriate and engaging: human creativity or artificial intelligence generated concepts. The experiment consisted in creating marketing elements to persuade prospective university candidates for undergraduate programs offered by a higher education institution, scrutinizing the dynamics of human–machine co-creation and to unveil if artificial intelligence generated marketing narrative elements were more influential.

Each narrative element corresponds to a level within the persuasion tunnel (Venermo et al., 2020), spanning from awareness to action (Pulevska Ivanovska et al., 2021). The goal was to present compelling arguments to prompt users to act, meaning to enroll in an undergraduate program. However, beyond the creative challenge, another primary objective was to standardize communication across each program and with three key areas: corporate communication engaging with both, internal and external stakeholders, general admissions department, and internal admissions within each school. While these three groups align on overarching ideas, there was some lack of awareness of details as communication becomes closer, more specific, and personal with the user and candidates.

To attain results, an algorithm was developed, restricting options for both the human creator and *ChatGPT* in its publicly available version to mitigate biases. The algorithm considered the collectively defined identity of each program and harnessed net promoter score (NPS) results to validate matches and identify areas of distortion for targeted improvement.

Ultimately, two versions of certain elements were presented – one created by the human mind and the other by generative artificial intelligence. These were subjected to a vote to determine which would be used. The creative exercise incorporated integrated marketing communication (IMC) for widespread dissemination and co-creation considerations.

The central question for this experiment was to present arguments whether artificial intelligence creativity could overshadow human creations within certain audiences, and to explore the possibility of co-creating new ideas mingling both results.

While conducted in Spanish, potential variations in comprehension and preferences for certain outcomes may exist. Nevertheless, the goal was mainly to prove preferences and evaluate the possibilities for co-creation.

2. Background

One of the essential needs for any brand is the construction of its identity and equity (Górska-Warsewicz, 2023). The latter is formed from certain elements, as well as the coherence between what it claims to be, its actual actions, and how these events unfold (Govoni, 2004, p. 23). Considering the global competition among university programs, the institution's authorities commissioned a group to engage in a collaborative exercise involving areas related to undergraduate program communication, sales, and awareness to ensure a positive outcome.

The purpose was to identify what made each program unique, as well as the elements that needed to be emphasized to position them as market leaders. This endeavor was designated as "program personality". The committee conducted several meetings to define the

identity of over two dozen undergraduate programs and the result of this initial phase was a concise statement that encapsulated the most relevant elements upon which program was appropriately built and supported by the institution's values.

For the subsequent phase, in which the author was involved, aimed to develop communicative elements based on identity aspects for marketing purposes. This was done to propel each program through different stages of the purchase funnel adapted to the current needs: awareness, conversion, and action.

Yet, to start it is relevant to state that marketing strategies are generally driven by a creative team that, after identifying the concept, it develops ideas – in this case, what was referred to as the *identity or leadership of the program*. Thus, Kampylis and Valtanen (2010) identified 42 definitions of creativity that include – or allude in some way to – the 4P's of creativity, originally established by Rhodes (1961), it is necessary to define them briefly without a deep view:

1. Person: an individual's ability to execute a...
2. ...Process: that has an intentionality to produce a...
3. ...Product: which can be tangible or intangible and is expected to be original within a...
4. ...Press (context): a specific environment that enables the interpretation of elements for the process.

Creativity is the general term we use to describe an individual's attitude, skill, and style for creative thinking that leads to a structured and intentional activity, whether mental and/or physical. This activity, whether personal or collective, occurs in a specific space, time, politics, economic, social, and cultural context, and interacts with it (Kampylis & Valtanen, 2010). For the purposes of this research, "it is considered an interactive process in which actors create novel results as part of different environments" (Wingström et al., 2024, p. 77). Now, in the standard definition of creativity, the result, or product, or artifact created from the creative process generally has two attributes: originality and usability (Runco & Jaeger, 2012). Originality includes novelty and surprise (Boden, 2013), although some authors consider this element as a third criterion (Simonton, 2017). Usability also has various attributes, such as effectiveness – thought of as the *appropriateness* to fulfill its task – as well as the generation of value (Boden, 2013; Glăveanu & Beghetto, 2021).

From this perspective, it becomes clear that with the introduction of generative artificial intelligence tools – referred to as an agent by Harari (2024, p. 23), since "it is distinct from any other technology ever invented before. AI is not a tool; it is an independent agent that can make decisions on its own" – there is the possibility to create by leveraging the strengths of each, achieving innovative results. This concept can be understood under the notion of artificial intelligence creativity, presented by some authors (Wu et al., 2021), which suggests that artificial intelligence-generated creativity does not replace human creativity but complement and expands possibilities through collaboration.

3. Framework

The consumer or sales funnel is closely tied to brand communications because its identity emphasizes the desired relationship with the consumer (Duncan & Moriarty, 1998). Strengthening perception with key messages influences satisfaction and, ultimately, retention

(Thaichon & Quach, 2015). The traditional funnel is a metaphorical structure where, at the top, positioning efforts are directed to make the consumer aware of the product or brand, encouraging consideration (Wiesel et al., 2011), hence slogans prove effective tools to capture attention at this stage (Sardoč & Prebilič, 2022).

Moving down the funnel, the aim is to convert the user by offering a benefit or advantage, bringing them closer to the desired action: making a purchase, providing information, or recommending to others (see Figure 1). For this level, clear and specific claims are usually most efficient, directly addressing what the user is seeking (Colicev et al., 2019). Finally, to close the funnel, it is crucial to leverage strengths effectively to secure the user's commitment to the product and ultimately engender their devotion (Colicev et al., 2019).

Thus, for the awareness development and positioning, the need for a slogan was identified, defined as "a memorable phrase used to express an idea or purpose, often in advertising" (Abdi & Irandoust, 2013, p. 62). The purpose was to enhance the marketability of a specific product, as slogans "enhance a brand's image, aid in its recognition and recall, and help create brand differentiation in consumers' minds" (Kohli et al., 2007, p. 65).

On the other hand, taglines are often confused with slogans, since taglines, catchphrases, or positioning lines, are a crucial element in brand building (Freeman, 2005). Yet, they significantly improve brand recognition (Mantonakis, 2012) and, in many cases, provide a quick insight into the product being discussed (Mahlknecht, 2015). While the distinction between these two phrases may be confusing, both contribute effectively to brand identity (Kohli et al., 2007). Slogans focus on specific product features, while taglines aim to win user preference by offering information in an attractive phrase (Mantonakis, 2012).

For the conversion stage, certain claims were identified that the brand could use to reinforce positioning and encourage the user (through any means) to choose a program. A claim is understood as "an assertion about your product, brand, or organization", also interpreted as an "element of product superiority in advertising" (Molnar, 1999–2025) making it distinctly

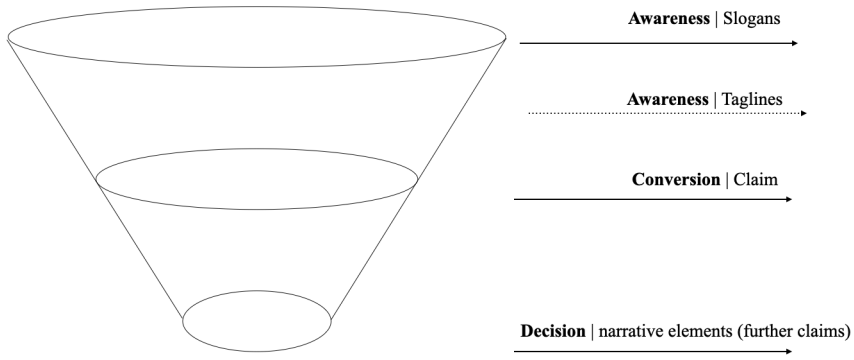


Figure 1. Purchase, customer, or sales funnel. Firstly, coined by Elias St. Elmo Lewis (Ritson, 2016), later widely used by practitioners with several modifications. Personal design to portray the narrative elements required in each part of the funnel (source: created by authors, using AIDA (A – attention, I – interest, D – desire, A – action) model (marketing) (Doyle, 2011, pp. 19–20).

different. Claims come into play once user interest is established. This element is dynamic and aims to complement the already established identity and equity. In this exercise, claims are narrative elements that construct value to persuade the candidate effectively. Four interchangeable and complementary phrases were developed based on the identified strengths of each program in order to achieve the candidate's conviction.

The creative work adopted a comprehensive approach to ensure that the elements could be utilized from any perspective as a standardizing element, constituting a secondary objective. To achieve this, the foundation was laid upon integrated marketing communication (IMC) principles, drawing from Kliatchko and Uttamchandani's (2024) definition which asserts that IMC is an audience-driven business process of strategically managing stakeholders, content, channels, and results of brand communication programs. The aim was to generate ideas that would facilitate the creation of a suitable communication umbrella.

From some authors' perspective (Wu et al., 2021), the co-creation model is compelling when applied to the six phases of the creative process, which he calls artificial intelligence creativity. These phases include perceiving, thinking, expressing, collaborating, building, and testing, closely resembling traditional creative processes. This alignment suggests that, rather than competing with human creative models, artificial intelligence could foster the development of more groundbreaking and innovative ideas. However, some authors argue that if the adoption of artificial intelligence in creative writing becomes widespread, it could reduce content diversity in literature, potentially affecting long-term creative innovation (Doshi & Hauser, 2024; Haase & Hanel, 2023).

Now, co-creation is now defined as a collaborative process that involves stakeholders in the development of products, services, or experiences (Ertz, 2024). Co-creation with artificial intelligence, on the other hand, is conceptualized as a joint search process that involves building ideas and demonstrates how agents or conversational artificial intelligence tools can actively contribute to creative activities, enhancing response speed and idea generation in business contexts (Harwood, 2023). Although these studies highlight the potential benefits of co-creativity, they also acknowledge the need for careful integration into existing workflows and consideration of ethical implications.

4. Methodology

For the development of communicative and narrative elements, a traditional design/creative process was followed considering Mednick's (1962) associative concept where new combinations are made to meet specific results that are expected to be useful, thus leveraging the previously defined personality and clearly determining the strengths and most competitive elements of each program.

Subsequently, NPS were considered as a validating tool for fortifying identified strengths or positioning those that were not readily apparent. NPS serves as a tool to measure user satisfaction and gauge their loyalty level (Rocks, 2016). These studies measure satisfaction hand in hand with the most representative elements of a product, offering a reasonably clear identification of areas for improvement. This facilitates measurement and action regarding a user's perception of the product (Owen, 2018). One of the most recent applications of NPS

involves utilizing it as a metric for tracking overall brand health (Baehre et al., 2022), thereby validating the construction of messages.

To identify the strengths of each program, a comprehensive analysis of the NPS was conducted for each program with the aim of…

- …Identifying the most frequently mentioned positive ideas;
- …Identifying the most frequently mentioned negative ideas;
- …Extracting three direct positive quotes echoing insights;
- …Extracting three direct negative quotes that resonate with the interpreter;
- …Identifying any red flags;
- …Identifying any positive ideas not included in the definition that should be emphasized.

After the analysis and identification of responses for each program, in which eight different individuals participated, a similar exercise was carried out. This involved reconciling the responses of each reviewer, identifying up to four strengths for each program based on the NPS. Additionally, three other areas of opportunity were identified in the same document for immediate attention from another department.

Furthermore, the main distortions between the defined personality and what students identified as positive or negative were analyzed. A distortion, as per the *Cambridge Dictionary* (2025), can be "a change to the intended or true meaning of something" or "a change to the original or natural shape of something". To conclude this section, an analysis was conducted to identify overlaps between the ideas expressed in each personality and the responses provided in the NPS.

4.1. An algorithm for co-creation

With this information, the author devised a formula aimed at developing each of the requested narrative elements: an attractive and catchy slogan showcasing a highly representative feature of the product, a tagline providing more information about the product and building upon the brand narrative, and finally, a claim resonating with users to aid in their conversion.

For the methodological explanation in this article, we will focus on just one of the programs.

Each of the required ideas was developed using an algorithm that allowed both, humans, and generative artificial intelligence to generate similar ideas for competitive evaluation. The entire exercise aimed to obtain a couple of results for stakeholders to choose. An algorithm is a finite set of rules and instructions that transform input into output (Puntambekar, 2020), colloquially described as a procedure that solves a problem (Gillis, 2024) in a finite number of steps (Kitthu, 2025). Thus, an algorithmic guide was designed with the intention of positioning the key elements of the product's identity and reinforcing its strengths, understood as differentiating and competitive factors.

The algorithmic formula for the creative exercise was like this:

$$narrative\ elements = (identity + strengths)\ \hat{}\ coincidences.$$

As an example, using the communication degree, its identity reads: "Holistic program with four areas of specialization – corporate, audiovisual, journalism, and fashion – integrating theory and practice with emphases on research, production, and strategic communication management".

The identified strengths extracted from the NPS analysis were as follows:

- Institutional values;
- Faculty;
- Extracurricular activities;
- Curriculum.

The distortion, in this case, between what its personality conveys and what is not reflected in the NPS pertained to strategic management and research. Likewise, the alignment was observed in a holistic curriculum and the practical aspect.

Thus, using the example of the communication degree, as illustrated with the algorithmic formula:

$$narrative\,elements = \left(Holistic\,program\ldots + \left(values + faculty + curriculum + activities\right)\right)^{curriculum+practice}.$$

The creative exercise was conducted through co-creation from two perspectives. Firstly, understanding co-creation as the development of value through collaboration between two entities – the organization and its stakeholders (Ramaswamy, 2009). The aim is to leverage consumer knowledge (Durugbo & Pawar, 2014), and enhance innovation (Lee et al., 2018). The other perspective of co-creation relates to the involved entities: artificial intelligence and creatives collaborating to generate social and business value (Washizaki, 2020).

Co-creation with artificial intelligence involves humans and machines working together to create something new or solve problems. Many professionals now view artificial intelligence as a collaborative partner, causing rapid and profound changes in various fields such as social media and data science (Ferrer, 2023).

As per the generative artificial intelligence tool used, *ChatGPT* (2025), defines co-creation with artificial intelligence as

> "a collaborative process where humans and artificial intelligence systems work together [...] humans provide creativity, intuition, and contextual understanding, while AI systems contribute computational power, data analysis, and pattern recognition capabilities. The goal is to combine the unique strengths of both parties".

Just to increase the debate, the author asked *Gemini* (2025) (chatbot) of its definition for co-creation, which complemented by stating that "co-creation with AI is a fascinating and evolving concept where humans and machines work together to achieve something new; it represents a powerful shift in how we approach creativity and problem-solving".

For this study the author opted to use *ChatGPT* 3.5 due to the extensive publicity surrounding the tool and the favorable outcomes observed in initial iterations. The results were more accurate and appealing during the first round of reviews compared to those generated by *Google*'s BERT (BERT – bidirectional encoder representations from transformers) (language model) and *Microsoft Bing*.

4.2. Training the artificial intelligence

Generative artificial intelligence systems must be trained to achieve results that are relatively appealing to people (Romeyko, 2023). Drawing from *Google*'s experience, generative artificial intelligence autonomously learns patterns and relationships from datasets of content

generated by individuals to produce new content (Google Cloud, 2025). *OpenAI*'s tool, at the time of the experiment, was the only one allowing customization of responses based on previous inputs, as opposed to other open technologies that refine based on user prompts.

Although this exercise is a first approach to co-creation, standardized parameters in the tools were used, making few prompts, for the exercise with the final objective of obtaining an acceptable and attractive result for potential users.

For this exercise, various iterations were conducted using the tool to craft clear instruction sentences for each element, ranging from a slogan and tagline to claims and narrative components.

4.2.1. Working on equity with artificial intelligence

As previously defined, a slogan is a memorable phrase used to convey a message (Abdi & Irandoust, 2013) and is characterized by being a short phrase that reflects the product in a highly conceptual manner (Kohli et al., 2007). With *ChatGPT*, the training involved several iterations until the results began to meet the acceptance criteria of the initial evaluators who determined whether the generated phrases were attractive and achieved the goal of engaging the user.

The creation of prompts, as noted in various studies and forums, serves as a creative aid for those who use them, but it often yields general, obvious, and redundant results (Banh & Strobel, 2023; Doshi & Hauser, 2024; Haase & Hanel, 2023). This raises the question of whether artificial intelligence creativity is truly "genuine" or merely based on the recombination of existing knowledge (Ivcevic & Grandinetti, 2024). In this context, the development of the prompts involved specifically and exclusively integrating general sentences, which were adjusted iteratively to achieve a moderately appealing result that could be compared.

The first part of the training consisted of asking *ChatGPT* what a slogan, tagline, or claim was, then feeding it with the definitions and examples of what the author was looking for. Once the tool offered relatively interesting results, the study advanced into asking for specific ideas. The following sentences show the iteration and the depiction of the results:

- Instruction I – based on the following personality phrase [personality], create a slogan,
  - Result – long sentences that copied mostly the identity used, hence not attractive;
- Instruction II – using the following personality of an undergraduate program [personality], create a slogan with less than five words,
  - Result – short phrases, however, not appealing for the first evaluators;
- Instruction III – try again with the same idea,
  - Result – short and attractive phrases;
- Instruction IV – using the previous exercise create a catchy slogan,
  - Result – short phrase with specific emphasis on a word.

Once the desired result was achieved with one program, the following degrees were created in a session with good results and without the need of further training. For the development of the tagline, understood as the essence of the product, *ChatGPT* was given the same instruction, replacing *slogan* with *tagline*:

- Instruction I – based on the following personality [personality], create a tagline,
  - Result – the personality just paraphrased.

In the following iterations, it was instructed to use the identified strengths. In the third iteration, *ChatGPT* was asked to limit the number of words to 10:

- Instruction II – based on the following personality [personality], create a tagline and identify the use essence of the product in just 10 words,
  - Result – good phrases reinforcing one concept;
- Instruction III – based on the following personality [personality], create a tagline of up to 10 words and include the following [strengths],
  - Result – concise, and appropriate taglines (contrasting to the initial testing).

4.3. Co-creation

Claims are ideas that a product or brand develops to reinforce the variables and distinctive elements of a product that can change as the product evolves, improves, or innovates (Perez, 2024). To provide a broader range of options, all identified strengths from the analysis were included in this exercise:

- Instruction I – develop five selling points for the following description of an undergraduate program [personality]. Include and mix the following [strengths],
  - Result – the output emphasized the strengths and provided a phrase that allowed the speaker to develop the idea consistently under the same parameters. For example, emphasis on research. We will offer unique opportunities for students to delve into their area of interest.

The co-creation exercise involved taking the idea crafted by the generative artificial intelligence and adding elements to develop the narrative element. Therefore, to the created sentence:

- Emphasis on research – we offer unique opportunities for students to delve into their area of interest.

Whilst the author added "with active collaborations with school researchers or directly with industry partners to enhance their skills". The result then looked like:

- Emphasis on research – we offer unique opportunities for students to delve into their area of interest with active collaborations with School researchers or directly with industry partners to enhance their skills.

Lastly, the final sentence was re-entered into the artificial intelligence tool to enhance it and determine which version would be presented. In most cases, the first exercise was presented, understanding it as the option created with artificial intelligence and complemented by humans.

5. Results

For each program, a human-generated slogan and tagline, as well as an artificial intelligence-generated version, were created and subjected to three selection filters. In all cases, participants were unaware that generative artificial intelligence was used to prevent biases. The first filter involved the university's audiovisual production team, where the choice between the two options was close, yet ideas created by human intelligence were more successful: out of 27 slogan proposals, 14 made by humans were selected, regarding taglines,

17 artificial intelligence-generated were selected. Nothing was modified, and the process moved to the next step.

The following testing exercise involved the program managing committees. Here, the audience needed to select the option that would be used in the awareness process of the program:

- Of the 27 slogan proposals presented, 18 of the selected ones were created by a person, 6 by artificial intelligence, and in three cases, neither option was liked;
- Out of the 27 tagline proposals presented, 15 human crafted were chosen, and 11 were created with artificial intelligence. In only one case, both options were requested to be redone.

A final test was requested with the closest stakeholders to reinforce previous choices or to define which would be more attractive to them. Therefore, after the modifications requested by the managing committees and their subsequent approval (all slogans and taglines were now created by a human based on the feedback received), three focus groups were conducted: one for parents, another for prospects for each program, and finally, one with active students. Here, none could be rejected. The results are non-conclusive: parents preferred human slogans and taglines. Candidates picked five slogans created with artificial intelligence; yet with taglines they picked 20 human crafted were selected. With current undergrad students artificial intelligence-generated taglines were more compelling. The overall results from both filters and focus groups testing can be reviewed in Table 1.

Table 1. Overall results from artificial intelligence-generated *versus* human crafted slogans and taglines (source: created by authors)

	Audience	Slogans			Taglines		
		Artificial intelligence	Human	Rejected	Artificial intelligence	Human	Rejected
Test 1	Production team	13	14	0	17	10	0
Test 2	Managing committees	6	18	3	11	15	1
Test 3	Parents	5	22	0	7	20	0
	Prospects	10	17	0	12	15	0
	Current students	8	19	0	21	6	0

In all cases, the engagement elements were a co-creation exercise with no major changes, only lesser wording adjustments.

Regarding the use of IMC, the phrases and elements were naturally integrated into corporate communication, in addition to the areas of internal marketing and admission areas, but with less intensity in the general marketing area of the university.

The project progressed to a third stage for the design of graphic elements to accompany the personality, as well as its branding elements, where the author no longer participated.

6. Discussion

Generative artificial intelligence are useful tools that enable time-saving and rapid creation of content that can contribute to build brand equity although it requires training and time.

From the results, it is evident that younger generations, such as students and prospects, prefer artificial intelligence-generated outcomes, while older testers show a preference for human creativity. Understanding the differences that create this gap is particularly interesting and could be relevant for further studies.

For this exercise, co-creation was used specifically for the development of certain narrative elements, and it can be concluded that there is definitely an area of collaboration that can be highly valuable. From concept development and message construction (Ivcevic & Grandinetti, 2024) to data analysis for artistic representations (Haase & Hanel, 2023; Park, 2025), co-creation is a process that complements and can enhance human creativity (Ivcevic & Grandinetti, 2024) by providing useful contributions (Harwood, 2023). However, it cannot be considered creativity in itself because it cannot autonomously provide solutions or define problems; it relies on a prompt that initiates the algorithmic process to generate a potential solution. Therefore, in Harari's (2024) words, it is an effective agent for offering attractive alternatives within a specific action framework (Haase & Hanel, 2023).

As a co-creation tool, generative artificial intelligence proves highly effective and efficient for clear and specific tasks than for tasks requiring a creative approach. In this case, jointly developed claims underwent minimal changes and were found attractive in each test they were subjected to. The collaboration between generative artificial intelligence and humans in creative processes highlights a fundamental distinction: the uniquely human ability to direct learning towards defined objectives, as emphasized by José Antonio Marina in his *A Theory of Creative Intelligence* (2006, orig. *Teoría de la inteligencia creadora*, originally published in 1993). Humans possess the capacity not only to interpret complex contexts and prioritize strategic goals but also to imagine the nonexistent and generate novel ideas rooted in intuition and inspiration. While artificial intelligence algorithms and tools excel in refining, enhancing, and representing concepts with remarkable precision, they lack this intrinsic spark of creativity. Their outputs, however sophisticated, are the result of statistical combinations and patterns derived from pre-existing data, confining them to operate within the parameters set by humans.

This distinction is particularly evident in generational preferences for creative outputs. Younger generations favor artificial intelligence-generated content, likely drawn to its use of contemporary "buzzwords" and trendy expressions that resonate with their cultural environment. Yet, older generations, less influenced by trends, tend to appreciate human creativity. This divergence offers further exploration, as it may reflect broader societal changes in the perception of creativity. Future research could examine how technological familiarity shapes these preferences and whether the constant interaction of younger generations with artificial intelligence affects their valuation of creative outputs. Such findings could reveal not just generational and cultural dynamics but also deeper implications for how human creativity is valued in an era increasingly dominated by technological innovation.

The human–machine collaboration can be appealing in creative industries, as well as in enhancing idea conceptualization. However, it is essential to consider further ethical considerations, transparency in its use, and potential regulation for the responsible use of these technologies.

7. Conclusions

This study indicates the potential of human–artificial intelligence co-creation within the creative industries, particularly marketing and commercial narratives. The process of collaboration reveals generative artificial intelligence's ability to complement human creativity, accelerating the ideation stage while keeping strategic alignment with the objectives. Nonetheless, the study highlights a distinction: despite rapid content generation, it lacks intuitive, contextual, and imaginative capacities that define human genius. Also, generational preferences on the outcome reflect evolving societal relationships with technology, an area for deeper exploration. As artificial intelligence becomes a commodity in creative work, it is important to use it ethically, ensuring transparency and accepting its originality background. This human and machine synergy, presents the opportunity of harnessing innovation provided the recognition of the irreplaceable role of human creativity as the foundation of originality, appropriate audience affordance, as well as a novel and surprising work. Future approaches should continue to interrogate how technology reshapes the value we place on creativity in the booming automated world.

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