

ADOPTION OF AI-GENERATIVE IMAGE TOOLS AND EVOLVING DESIGNER ROLES IN INDONESIA'S ADVERTISING PRACTICES

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Abstract: *This research investigates the adoption of AI-generative image tools in Indonesia's advertising practices and how it influences the requirements of designers in the industry. Through qualitative interviews with creative professionals from different agency backgrounds and after analyzing them thematically, it is found that the tools are embraced for efficiency and conceptual diversity. AI-generative image tools are not yet considered a replacement for human creative judgment. Particularly in producing emotionally resonant or detail-sensitive visuals. The study identifies shifting role expectations for designers, emphasizing adaptability, conceptual skill, and aesthetic sensibility. The findings highlight the nuanced integration of AI in creative workflows and the influence of clients and ethical considerations.*

Keywords: *AI-generative image; advertising; designer roles; creative industry*

Introduction

AI (Artificial Intelligence) continues to spark controversies over the impact on the creative industries. AI has been helping creatives with content creation, image processing and design, content personalization, media editing, film and animation making, and even data analysis and prediction (Hanifa et al., 2023). However, despite the numerous advantages of AI, there are concerns over ethical implications and the future of the creative professions (Zulkarnain, 2022, p.28).

One of the most controversial is the AI generative image tools. AI generative image tools regenerate images from a stored database on the internet, based on keywords (mostly known as prompts) provided by users (Zulkarnain, 2022, p.28). According to Gu et al (2024); Hartmann,

Exner, & Domdey (2024), the quality, reality, and aesthetic value of AI-generated creations might surpass human creations. Since AI can access and process vast amounts of online data, generating creative alternatives in ways humans might never have thought of before, due to their cognitive and access limitations.

AI Generative Image Controversies

According to Drozd & Tavaréz (2024), if a task is already done automatically by a machine, technology will be developed to increase the machine's productivity and efficiency. However, if the task is still carried out by humans, then technology will be developed to increase efficiency through automation. The benefit of automation offered by AI generative image tools has raised concerns about

the replacement of several graphic design professions. Given the fact that there have been several reports of this implementation in the industry. For instance, as reported by Business Insider on April 14th, 2023, a Chinese advertising agency, BlueFocus, was reported to have an internal memo that included the information of contract termination with copywriters and graphic designers, to be replaced with AI. Another notable case was reported by a consulting firm, Challenger, Gray and Christmas, in May 2023, in which 4,000 jobs were replaced by AI generative tools in an organization.

Another concern is regarding copyright protection over AI-generated creations. According to Guadamuz (2017), there remains ambiguity in terms of how copyright applies to AI-generated creations. In the US and Europe, copyright applies only to works created by human intellect or effort. In Indonesia, the copyright law-UU No.28 of 2014, stated that copyright is an exclusive right to a creator that is automatically given based on a declarative principle after a creation has been put into realization. Another clause explains that "a creator" is an individual or a group of individuals who produce a creation that is distinctive and personal. AI is a computer program that does not have a characteristic or a personality; therefore, it cannot be considered a creator (Tektona et al., 2021, p.291).

Uncertainties about future professions and the ethical implications are among the primary factors influencing the pessimistic view towards AI adoption. On a global scale, this perspective is brought to light by the movement "Create Don't Scrape," which advocates for creators to fight over AI exploitations. As reported by Republika on January 3rd, 2024, through the social media hashtag #TolakGambarAI, which was trending on X, Indonesia's artists and designers were also raising their concerns towards the use of AI generative image

tools in creative practices. However, the advertising industry, which is one of the primary platforms for graphic designers to thrive, is projecting different attitudes toward the use of AI generative image tools. It is more positive and even enthusiastic about the future that AI brings.

AI-generative Image in the Advertising Industry

In an article published by Kompas.com on January 24th, 2024, the Co-founder, Chief Strategy & Digital Officer from Indonesia's advertising agency Moonfolks, stated that "we are here to redefine the scope of possibilities, to make all the daring goals achieved through strategic movement in a world led by AI". This enthusiasm is also reflected in other publicity in the advertising industry. In Indonesia, several real implementations of AI-generated content are the poster design of the Pasutri Gaje movie in 2023 (Fig.1); the illustrations used in the Indomie ads in 2023 (Fig.2); and the character illustrations used for the Prabowo-Gibran campaign for 2024 presidential election (Fig.3).



Figure 1. Pasutri Gaje Film Poster
(Source: suara.com)



Figure 2. AI illustrations in Indomie ads
(Source: mediaformasi.com)



Figure 3. One of Prabowo-Gibran campaign material
(Source: inilah.com)

The application of AI generative image tools in these advertisements received both positive and negative responses. There is a perception that the use of AI in the previously mentioned content disrespects designers, artists, and creative practitioners. However, some perceived that as a creative and innovative movement (Rachmawati et al., 2024, p.68).

According to Hartmann et al. (2023), images in advertisements are highly persuasive. They tend to be easily remembered compared to texts. Further investigation by Delen & Ilter (2021) suggests that this is due to the natural characteristic of images, in which humans must use imagination to connect them to a context or an idea. An advertisement's value of uniqueness is from the combination of

creative elements such as image, motion, and sound that become visual and audio stimuli for humans (Kristanti & Marta, 2021).

A systematic literature review by Harborth and Bauer (2017) highlighted how advertising impacts consumer behavior in adopting new technologies. The study demonstrates how advertising influences the perceived usefulness and trust, social norms, and perceived social pressure in adopting new technologies. The use of AI generative image tools in advertising not only helps promote products and services, but also the applied technology.

This research aims to explore how AI generative image tools are used in Indonesia's advertising practices and how their use influences the role of designers in the industry. Regarding this topic of interest, several studies have covered the implementation of AI in the advertising industry. Such as a study by Smith & Hutson (2024) about the role of generative intelligence in the current age of digital marketing; a study by Leszczynski et al. (2022) about acceptance of artificial intelligence in advertising agencies; and a study similar to this, is a study by Nguyet that explores the adoption of generative AI in content creation with a case study from the advertising industry in Singapore. However, few have examined the implementation of a specific AI tool, such as a generative image, and its impact on professional roles, especially in Indonesia.

Methodology

This research adopts qualitative approaches to disclose more insights rather than merely verifying a phenomenon. Qualitative approaches allow the possibility to deeply understand the motives and contextual nuances of AI generative image tools in Indonesia's advertising prac-

tices (Creswell & Poth, 2018).

The primary data collection is individual in-depth interviews. Interviews were conducted with advertising professionals who were directly involved in creative departments. According to Smith & Hutson (2024), interviewing marketers who have used AI tools will provide insights into the practical applications of AI. In-depth interviews allow researchers to understand how each participant experiences, perceives, or understands the investigated topic, in their own terms (Osborne & Smith, 2021).

The interview questions cover several topics related to AI generative image tools, such as background knowledge, perception, decision-making process, context of application, as well as topics related to the designer's role in the industry, such as qualification and recruitment criteria; controversy and ethical concerns; collaboration and future projection. The secondary method is literature studies. Literature studies are used as the foundation for analyzing patterns found in the data and strengthening the context of the discussion.

Purposive sampling is used in this research to target key creative decision-makers within advertising and creative agencies. This sampling method is used to increase the depth of understanding, from the selected respondents who are most likely will provide useful information (Campbell et al., 2020). However, due to response constraints, participant recruitment also relied on convenience, involving those who voluntarily responded to interview requests. In a case where the sample population is hard to reach, a very small number of participants (5 to 25) is considered common and sufficient (Osborne & Smith, 2021).

The study involved 8 participants occupying senior creative roles – two creative directors, one creative manager,

four art directors, and one creative group head- across agencies engaged in advertising creation. While all these agencies share the same characteristic, in which they have provided services for well-established national clients, they differ in characteristics such as:

R1: Creative manager in a small public relations and communication service agency, with a duration of existence of 5 years, primarily focused on digital marketing.

R2: Art director in a small creative agency, active for 5 years, primarily focused on digital and event marketing. The agency has received eight national advertising awards.

R3: Creative director in a start-up agency specialized in branding, digital marketing, and social media management, active for 6 years, primarily focused on digital marketing.

R4: Art director in a marketing service network consists of several agencies, active for 10 years, engaged in both digital and conventional marketing. Has received a national brand communication award.

R5: Creative group head in an integrated creative agency, active for 7 years, engaged in both digital and conventional marketing. The agency has received more than 10 awards.

R6: Art director in a creative social media agency, active for 10 years, primarily focused on social media and digital campaigns.

R7: Creative director in a hybrid advertising agency, active for 4 years, has received a national award for the most performing agency.

R8: Art director in an advertising agency, active for 54 years, engaged in both digital and conventional marketing,

with three national award achievements.

The interviews were conducted in Bahasa Indonesia, and participants agreed that the conversation would be recorded and used for research purposes only. The transcript audio recordings were translated into English and underwent a thematic analysis. The translations were kept as close as possible to the original phrases, to ensure the authenticity of meanings. Thematic analysis is useful for understanding people's views, opinions, knowledge, experiences, or values from qualitative data (McLeod, 2024). This study follows the 6 steps of thematic analysis defined by Braun & Clarke (2019), including familiarization with data, generating initial codes, generating initial themes, reviewing themes, refining, defining, and naming themes, and writing up.

Result

Transcripts were reviewed and manually coded to identify meaningful units of data. Initial codes were grouped into patterns, which were then developed into broader themes. The themes were refined through iterative review and cross-checked against the literature. Table 1 summarizes the six key themes identified through thematic analysis, along with the supporting codes.

Table 1. Supporting codes and themes
(source: personal documentation)

No.	Codes	Themes
1.	<ul style="list-style-type: none">• Used for ideation• Combined with other tools• As references	AI generative image tools are valued for efficiency and conceptual variation

	<ul style="list-style-type: none">• Cost-efficient• Helpful for short deadlines• Variative	
2.	<ul style="list-style-type: none">• AI-generated visuals are detectable• Lack of human touch• Errors in generating human proportions• Not authentic• Lack of vibes and emotions	Human-made visuals are perceived as more detailed and emotionally resonant
3.	<ul style="list-style-type: none">• Increasing clients' demands• Concept brief• Storytelling needs• Target audience compatibility• Accuracy, execution efficiency	Adoption of AI generative image tools is influenced by the client's needs, concept, and target audiences
4.	<ul style="list-style-type: none">• Sense of art• Taste• Communication	A strong sense of design and communication skills are still viewed as core competencies

	<ul style="list-style-type: none"> • Flexibility • Time • Experience 	
5.	<ul style="list-style-type: none"> • Bonus skill • Understand technicalities • Useful for designers • Update and embrace • Collaborate • Operated by humans 	Adapting to AI generative image tools is seen as essential for future-proofing design careers
6.	<ul style="list-style-type: none"> • Depends on individuals • Clear terms & conditions • Acceptable as references 	Views on AI-generated visuals copyright vary based on context and personal ethics

AI generative image tools are valued for efficiency and conceptual variation

Across interviews, it is found that all participants have used AI generative image tools either for personal or professional purposes. However, in most cases, these tools were rarely used to complete an entire project. The AI-generated contents are combined or manually retouched by designers using conventional tools. Participants noted that the tools are helping designers with ideas or concept visualization, such as creating storyboards, developing key visuals, and serving as reference materials.

“It is okay if it’s only used for presentations to clients. Because it helps with generating and communicating ideas, but not for publication.” (R5, creative group head).

Participants agree that AI generative image tools are very helpful and efficient in terms of reducing time and costs. Three participants emphasized that AI generative image tools are effective for projects requiring new variations and new final touches.

“AI is significantly improving efficiency. Time efficiency, budget efficiency. For example, for photos or videos, we must hire talent or a celebrity. It is possible not to do that because of the machine.” (R7, creative director).

Participants also agree that the current AI generative image tools have evolved significantly in the past few years. Several participants informed that Midjourney is one of the tools that is often used. A participant supported the advancement of Midjourney by explaining how it allows the possibility of generating images with a certain artist’s style.

“If it’s about the uniqueness and creativity, with AI it is more variable, because it can create something imaginative that is sometimes unthinkable for us..” (R3, creative director).

“Let’s say we want a style like which artist, let’s say Eko Nugroho (Indonesia’s contemporary artist, well known for street art). Then, we must go to him.... We must collaborate with him. AI is based on the prompt. We can decide what kind of style we want through that prompt...reducing the time” (R7, creative director).

This theme suggests that AI generative image tools are generally used in advertising practices and have evolved significantly. Despite the different media focus of the agencies, this could mean that such tools have been adopted in both dig-

ital and conventional marketing practices. One of the most used and powerful AI generative image tools in the industry is Midjourney. However, designers in agencies still do not rely on this tool for their creations without human intervention.

Human-made visuals are perceived as more detailed and emotionally resonant

According to participants, human-made visuals are still preferable for final deliverables. A particular perspective shared by all participants is that something is missing emotionally from AI-generated visuals. Several participants noted that the visuals shared the same artificial characteristics. Therefore, they are easily detectable.

“The results of AI and humans can be compared through their perfection. AI visuals tend to show their artificial side through tone and contrast; they tend to have patterns. While human-made tends to fluctuate more.” (R2, art director)

Another point highlighted by participants is that the current AI generative tools are developing rapidly but are not perfect and exhibit significant weaknesses. According to most participants, the tools cannot generate visuals with perfect details, specifically in terms of generating visuals that contain human forms. Another participant highlighted how the tools might not have the capability to generate specific culturally detailed visuals because the tools are still Western-centric. However, several participants show uncertainty towards how AI generative image tools might become more advanced in the future.

“In terms of quality, for now we can say there are details that cannot be achieved by AI.... Especially for small details such as hands, always missed.... but maybe in the future it will be more perfect.” (R6, art

director)

The preferences over human-made visuals align with the first theme, in which AI generative image tools are not primarily used for their creations. In the meantime, AI generative image tools still have weaknesses in terms of communicating ideas as intended. In this case, human-made visuals are superior due to the irreplaceable characteristics that cannot be achieved by AI-generated visuals.

Adoption of AI generative image tools is influenced by the client's needs, concept, and target audiences

In terms of factors influencing the adoption of AI generative image tools in visual creations, most participants indicated that it depends on the concept briefing given by the client. Two participants highlighted that the trends of using such tools influence clients' requests upon using AI visuals. Another participant highlighted that the client's demand for AI is based on time and budget efficiency.

“...based on concept. Sometimes the client requested certain characteristics to be included.... sometimes a client has been exposed to the direction or imagination of AI that was seen before.” (R2, art director)

However, in most cases, participants indicated that the decision to use AI for visual creations is still made by the agencies. If the visual suits the concept and reduces time and costs, then the tools will be used. Three participants highlighted that before working on a project, there will be discussion between the agencies and the clients about copyright issues and the compatibility with the brand identity.

“...there was a client one time who wanted to get the AI moods... at that time, AI was trending, many clients requested

to use AI, but after discussion, it was decided that the use of AI is not suitable for the brand" (R6, art director).

Two participants provided their insights about how the target audience influences the adoption of AI generative image tools. Both participants took the Prabowo-Gibran 2024 campaign as an example. One participant said that the adoption of an AI generative image tool in the campaign is considered suitable if the target audience is suitable too. Another participant indicated that the campaign of Prabowo-Gibran is considered effective because its target audience, which is Gen Z and millennials, are generations that grew up closely with the evolution of AI.

A strong sense of design and communication skills are still viewed as core competencies

According to six participants, in their agencies, the evaluation of qualifications in the designer recruitment process is still not AI-oriented. They specified that in the present time, the main qualification relies heavily on the ability to think creatively and the built-up experience of the design sense. Three participants highlighted the importance of communication skills, in terms of communicating ideas through visuals and communicating ideas to the team and clients. One participant highlighted the importance of having time flexibility when working in the advertising industry.

"The qualifications evaluation of a designer is based on his/her ability to think creatively, understand briefs and the brand worked on, and the ability to implement visual ideas that are suitable for the brand. Other than that, is the ability to work fast, and communicate with clients and team." (R3, creative director).

"AI can be learned quickly. What's important is how he/she can cooperate and

his/her taste too." (R8, art director).

Adapting to AI generative image tools is seen as essential for future-proofing design careers

In the present time, participants agree that in the industry, humans are still irreplaceable. Given the fact that the operation of AI still relies on humans. However, participants show uncertainty over how this might last in the future. According to most participants, AI will continue to evolve, and even now, AI generative image tools have evolved so much from the latest version. Two participants also specified that professions such as visualizer and storyboard artist have not been used so often anymore in their practices.

"It is very possible for a storyboard that is usually created manually, for now I've already been using Imagine.art, already been using AI, before we used to hire a visualizer for that" (R8, art director).

As creative professionals have already been using AI generative image tools, all participants recommend that designers embrace and collaborate with these tools. One participant shared a perspective on how AI generative image tools, as new tools, are supposed to bring new excitement for designers, as they break the monotony of relying on the same tools repeatedly. Although not all participants stated that AI skills are one of the key requirements in the recruitment process. However, all participants agreed that it is a plus point or a bonus skill to have one.

"Graphic designers must update, even if they are not using AI; they must understand the results of AI and, as tools, how it works. AI must be upgraded as a hard skill... if not, they will not be able to compete" (R5, creative group head).

Views on AI-generated visuals copyright vary based on context and personal ethics

Out of eight participants, three specified that copyright controversies over AI-generated visuals do not affect preferences for using the tools. One participant specified that it affects the agency's preferences. However, all participants agree that it all depends on how the tools are used. Six participants highlighted that if the tools are only used in the ideation stage and only as a source of inspiration, then it should not be a problem. However, if generated visuals are used exactly as they are, without any modifications, and publicly shared, then the use of tools is unethical. Three participants also highlighted the importance of clear privacy policies provided by AI platforms. According to two participants, based on the usual AI generative image tools that they have been using, because of the subscription, all the generated images are already licensed and legal for commercial use.

"Copyright controversies do not come from the AI itself. It is because of the user, by using the same references. Even without AI, it is not right." (R5, creative group head)

"Actually, in terms of copyright, every premium subscribed AI is already legal to use. There are provisions stating that subscription allows for commercial use" (R7, creative director).

Discussion

This study investigated the adoption of AI generative image tools within Indonesia's creative industry, with a focus on advertising-related practices. Drawing from the perspectives of eight creative professionals, the findings reveal a complex relationship between the perceived value of these tools, their limitations, and their implications for designers' roles.

Through the data analysis, it is found that AI generative image tools are mostly used in the ideation stage. Its ability to provide a variety of unthinkable ideas helps designers with conceptualization. Participants highlighted how AI generative image tools offer new conceptual variation, uniqueness, and creativity. This aligns with the research done by Gu et al. (2024), and Hartmann, Exner, & Domdey (2024), in which AI generative image tools gave access to visuals beyond human cognition.

According to Nguyet (2024), in terms of performance expectancy, AI generative tools are considered time-saving. The tools help designers in sharpening their ideas and efficiently reducing the time spent on content ideation. This was also one of the main reasons why the creative agencies adopted AI generative image tools in their practices. The tools are valued for their ability to save time and costs. Because producing advertising images is quite a long process. It requires specialized creative skills and can be costly. Starting from developing a written concept based on the target audience, to producing images through manual photography, editing, or Computer-Generated Imagery (CGI). This aligns with several examples given by participants, in which they highlighted how AI generative image tools allow them to generate a specific art style or human model visualization, without having to go through the long, conventional process.

However, it is also known that AI-generated visuals are never used as the final deliverables. In the process, the AI-generated visuals are always retouched manually using other conventional tools. In this process, designers are still needed to craft the visuals as expected. Through the data analysis, it is found that there are two possible reasons for this. First is that AI-generated images lack human aspects. The second is about the copyright issues.

The uniqueness and variety creations of AI-generated visuals do not fulfill the needs for details and emotional resonance. Participants highlighted how AI-generated visuals are artificial. Although the tools are favored in terms of generating new ideas, the visuals are detectable because they share similar styles. According to Bakpayev et al. (2022), AI is not effective in creating emotional content in advertising. It is only good for creating non-emotional content or certain products. This aligns with a point of view shared by a participant, in which AI-generated images might not work for health and beauty advertisements. Because such advertisements must portray the reality of humans. It is also known that, according to most participants, AI generative image tools tend to fail in terms of generating perfect visuals containing human forms. This was supported by the study done by Bakpayev et al. (2020), in which it was found that in terms of emotional appeal, consumers favor advertisements with humans rather than AI.

Another issue in terms of adopting AI-generated visuals in final advertisement deliverables is copyright. Across the interviews, it is found that agencies are aware of the copyright issues with AI-generated images. However, participants believe that copyright issues do not come from the use of the tools themselves, but from the humans who operate the tools. AI generative image tools are merely tools that help designers in crafting creations, just like any other manually operated tools, like Adobe Photoshop, Illustrator, and such. If the designers use the AI-generated visuals without modifications at all, and claim them as their own, then it is unethical. The law of copyright in most countries states that copyright is given to works that are the result of human intellectual and production, or the creator who has characteristics and personality. Perhaps from the point of view of participants and the law of copyright, it can be inter-

preted that if designers use AI-generated images with no alteration, then the works are purely the work of the machine. But, if the designers can craft the AI-generated images in their own style, uniqueness, and characteristics, then it can be considered as creations that are the result of human intellect and production.

Indonesia's agencies that are involved in advertising practices are embracing AI generative image tools and have been adopting them in their daily practices. Participants agree that the tools have been consistently improving, and they might evolve even faster and better in the future. Therefore, participants as creative professionals in the industry believe that designers will have to adapt and embrace the changes.

In the present time, in terms of the qualifications that the agencies are looking for, they are still heavily relying on basic skills such as a sense of design, communication, and time availability. Even though AI generative tools have been used in everyday practices, they still need a designer's sense of design to bring the visuals to perfection. This aligns with what is found in Kshetri et al (2024) study, which found that AI generative is an effective tool in terms of productivity and creativity but cannot replace humans' skills and experiences. However, most participants also agree that having AI skills is considered a bonus skill, and it can be helpful for the designer's daily work itself. Perhaps this has a connection to the demand for the use of AI in the advertising industry.

According to participants, as the AI trend emerges, clients are also embracing the use of AI in requested projects. Client's requests upon AI might not solely be to follow the trend, but also to adapt to the changing target audience. A participant shared a point of view about the upcoming generation that grows together

with the evolving AI is the target audience for many brands now. To connect with these tech-savvy characteristics, several brands use AI-generated visuals in their advertisements or campaigns.

For example, a campaign from DBS Bank in 2024, titled “Dream fulfilled: Gen Z and Millennial story”, as can be seen in Fig.4, which promoted their digibank Z credit card. It is unknown what percentage of AI generative tools are used in this ad campaign. However, as can be seen in Fig.4, the visuals in the campaign can be seen as AI-generated. The whole campaign shares similar visual styles. As was also stated by the participants, AI-generated visuals are detectable.

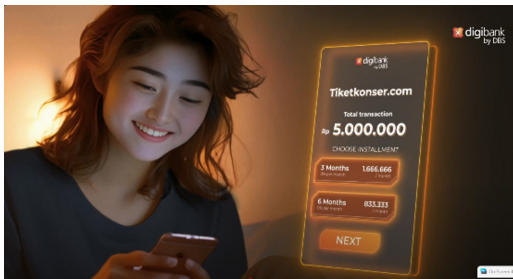


Figure 4. Dream fulfilled advertisement: Gen Z and Millennial story from DBS Bank
(Source: youtube.com)

This shows how industry is adapting to AI, and consequently, needs practitioners to follow the adaptation. According to Erlyana et al. (2023), conventional marketing tools are no longer attracting the attention of modern consumers, requiring changes following the technological trends. Adaptation in the advertising industry is important as advertisements are not only a medium to communicate products but also influence broader aspects such as social trends (Everlin & Erlyana, 2021). Participants as creative professionals suggested that in the future, designers need to be open to collaborating with AI generative image tools. Either as references or as a helpful tool in finishing daily

tasks. It is necessary to compete in the ever-evolving technology era.

This study provides valuable insights into the adoption of AI generative image tools within Indonesia's advertising practices. However, several limitations should be acknowledged. First, the sample size was relatively small, comprising eight participants, which may limit the generalizability of the findings. Although the participants were selected based on their relevance and expertise in handling creative outputs in the agencies, the perspectives may not fully represent the diversity of practices across the broader advertising and creative sectors in Indonesia. As not all the participants are decision-makers in the agencies, there is not a single participant who works in an agency that has ever published an AI-generated campaign.

Second, the study primarily involved professionals working in only several varieties of creative agencies that handle advertising-related projects. While this focus ensures relevance to the research objectives, it also means the findings may not reflect adoption patterns in other design-related sectors, such as branding consultancy, publishing, or in-house corporate design teams.

Third, due to the qualitative nature of the study, the emphasis was placed on exploring subjective experiences and perceptions. As such, the study does not evaluate the actual outcomes or effectiveness of AI-generated visuals in campaigns, nor does it measure consumer responses or visual quality, which were beyond the intended scope.

For future research, studies that explore how the agencies' different firmographic characteristics affect the adoption of AI generative image tools in the industry will be valuable. It would also be valuable to conduct longitudinal research to examine how attitudes and practices

evolve as AI technologies become more integrated into daily workflows. Especially those who manually recraft or retouch the AI generative image results.

Finally, future studies could explore the implications of AI adoption for design education and curriculum development, especially as proficiency with such tools becomes increasingly relevant for entry-level designers.

Conclusion

In the present time, the AI generative image tools are positively embraced in Indonesia's advertising practices. The tools are no longer considered unconventional, as they have been used in daily practices. Although they have been used with a lot of considerations, creative practitioners predict that in the future, there will be an increase in the tool's usage. As the demand is higher, with the ever-changing market.

AI generative image tools are evolving fast year by year. It can be seen through generated visuals that they have become better than the previous versions. Midjourney is considered a very helpful and advanced AI generative image tool. However, despite this advancement, AI generative image tools are still not considered for their visual outputs. The tools might help with time and budget efficiency, but the results are lacking in details, human touch, and emotions. There remains the need for a designer to be involved.

However, designers are advised to know how the AI generative image tools work, the characteristics of AI-generated visuals, and implement the tools in daily practices. These are considered necessary to compete in the industry. These adoptions must be balanced with basic skills such as a strong sense of design, communication, and time availability, as these are still the core competencies required in the fast-paced advertising industry.

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