

Presentation Characteristics and Media Culture Reflection of AIGC Intervening Cross-Platform Storytelling

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Abstract. With the rapid development and dissemination of Artificial Intelligence-generated Content (AIGC) technology, large language models, multimodal generative systems and algorithmic content distribution platforms have all changed the ecosystem of cross-platform storytelling by providing automatic, personalised and scalable production of narrative content across social media, streaming platforms, interactive games, short-video ecosystems and so on. This paper will examine the presentation features of AIGC-intervened cross-platform storytelling in three ways: multimodal narrative fusion, algorithmic personalisation of narrative generation and dissemination, and fragmentation and interactivity reconfiguration of narrative structure. Jenkins' theory of transmedia storytelling, Altheide and Snow's framework for media logic, and Walter Benjamin's ideas on narrative authority will be employed to examine the media-culture connotations of AIGC-intervened cross-platform storytelling in this paper, specifically addressing the crisis of narrative subjectivity, the risk of cultural homogeneity, and intellectual property problems. The review puts forward a system for a human-centred and culturally diverse AIGC storytelling ecology.

Keywords: AIGC, cross-platform storytelling, transmedia narrative, media logic, algorithmic distribution, multimodal narrative, narrative fragmentation, Walter Benjamin, cultural homogenization, intellectual property.

1. Introduction

1.1 Research Background

Artificial intelligence-generated content (AIGC) has formed a new structure of production in new media, and at present, it is driving a change in the ecosystem for storytellers. The path from professionally generated content (PGC) to user-generated content (UGC) and finally to AI-assisted and AI-autonomous generation has changed in terms of narrative agency, scale and speed: UGC has lowered the technical barriers to democratise storytelling, and now AIGC has virtually eliminated these barriers by enabling the production of text, images, sounds and videos at an industrial scale with minimal creative effort. At the same time, the architectural maturity of cross-platform storytelling ecosystems has gradually developed, and now narrative content flows across numerous channels such as social media (WeChat, Instagram, X), short-video platforms (TikTok, Douyin, Kuaishou), long-form streaming services (Netflix, iQiyi), and interactive game environments; thus, the same story property can be experienced in many forms concurrently across all these platforms.

With the enhancement of AIGC functions and multi-platform narrative architectures, novel modes of storytelling and new cultural risks have emerged that require systematic exploration in academia. AIGC can create multi-modal narratives and personalised content, and at a large scale, algorithmic storytelling systems will be introduced to change the role of both creators and consumers. At the same time, serious problems have been put forward concerning the authenticity of narrative, the original author of creation, cultural diversity, and the circumstances under which algorithmic optimisation can generate narrative spaces that are both commercially successful and culturally empty.

1.2 Research Questions

The three research questions are as follows. RQ1: What are the characteristic presentation attributes of AIGC-intervened cross-platform storytelling in terms of multimodal fusion, personalised

generation and narrative structure reconfiguration, and how do these attributes differ from pre-AIGC cross-platform narrative practices? RQ2: How do the theoretical systems of transmedia storytelling, media logic and Benjamin's narrative authority reveal the structural modes by which AIGC remodels the cross-platform narrative ecosystem? RQ3: What are the main media culture problems posed by AIGC-intervened cross-platform storytelling in terms of narrative subjectivity, cultural homogeneity, intellectual property, and authenticity, and what design and governance ideas constitute the most promising path towards a human-centred AIGC narrative ecology?

2. Theoretical Framework

2.1 Jenkins's Transmedia Storytelling Theory

Henry Jenkins thinks that transmedia storytelling is a way to spread all parts of a fictional world through many different platforms, and each platform is also responsible for some of the story. The transmedia model is about world-building; a rich narrative world is created by various platforms adding to this building, and together, they present a storyworld that cannot be achieved by a single platform. Jenkins has added the dimension of fan culture to his earlier work, and fans are now building their own worlds by creating fan fiction, WIKIs and other forms of user-generated canon. Jenkins's transmedia framework can be used to analyze the AIGC intervention in cross-platform storytelling as both amplification and distortion: AIGC increases the volume and speed of platform-specific narrative content, but its algorithmic optimisation may prioritise engagement-maximising content over the coherent world-building architecture that Jenkins considers the foundation of transmedia narrative integrity [1].

2.2 Altheide and Snow's Media Logic Framework

Altheide and Snow's media logic framework proposes that various forms of media have their own grammars and temporal rhythms for the content they spread, and these demands gradually reshape content, practices, and institutions. Media logic refers to how the technical attributes of a platform (such as broadcast schedules, character limits, duration norms and recommendation algorithms) are internalised as the working grammar for content production; thus, storytellers adapt their narratives according to platform logic rather than platforms adjusting to the narratives. In the AIGC-enabled cross-platform storytelling environment, the algorithm logic of a platform is no longer confined to distribution; it actively engages in content creation. AIGC systems are trained based on performance data obtained from specific platforms to produce content that meets the engagement requirements for that platform, such as watch time, share rate and comment volume, and are thus preferred by the recommendation algorithm of that platform. This automation of media logic compliance is a qualitative leap in the mediatization of storytelling, and the algorithmic medium now actively produces narratives according to its own optimisation goals [2].

2.3 Benjamin's Storyteller and AIGC Narrative Authority

Walter Benjamin's 1936 essay "The Storyteller" attributes the decline of traditional storytelling in modernity to the severance of experience (Erfahrung) from communicable narrative forms; thus, the storyteller, according to Benjamin, is a figure who has lived experience to draw upon it and transmits this experience as advice embedded in a narrative, thereby granting the story the authority of practical wisdom rooted in a particular human life and communal tradition. Benjamin's parallel essay on the work of art in the age of mechanical reproduction introduces the related concept of aura: the unique presence of an original work at a specific time and place that grants it cultural authority and is permanently altered by technical reproduction. AIGC storytelling in cross-platform environments is another manifestation of the Benjamin problem: it is not only about the dissemination of narrative copies through mechanical reproduction, but AIGC also creates narrative content that lacks an original human experiential basis, a living storyteller, and an aura in Benjamin's sense; instead, it is a statistically synthesised narrative product derived from the aggregated patterns of previously

authored human works [3]. Recently, under the framework of Benjamin, the "aura" of AI-generated artworks has been subjected to critical scrutiny in new studies, and it has been determined that AI art raises new aesthetic questions about whether algorithmically synthesized works can possess the kind of authentic presence that Benjamin considered the condition for artistic authority, even though the specific mechanisms of large language model generation require conceptual extensions beyond Benjamin's original framework of mechanical reproduction [4].

3. Presentation Characteristics of AIGC-Intervened Cross-Platform Storytelling

3.1 Multimodal Narrative Fusion

AIGC-assisted cross-platform story-telling has a typical structure: multiple semiotic systems (text, images, audio, video, interactive elements, etc.) are combined in a single generative model to create coordinated narrative expressions across all these modes simultaneously. Pre-AIGC cross-platform storytelling required specialized personnel for each modality: writers, graphic designers, composers and video editors worked together to create modality-specific narrative contributions that Jenkins's transmedia model envisioned as the platform-specific elements of a coherent storyworld. AIGC systems with multimodal generative capabilities can collapse the division of labour in narration by generating text narratives, accompanying visual imagery and audio-visuals through a single prompt-based interaction in a unified production cycle. Research on multi-agent generative AI for dynamic multimodal narratives has shown that ensemble AIGC architectures that combine large language models, image generation and audio synthesis can produce cross-modal narrative products with better coherence and emotional range than single-modality systems, and multi-agent coordination is used to ensure narrative consistency across modalities [5]. In the context of Chinese media platforms, AIGC has been applied to the production process of micro-dramas on platforms such as iQiyi and Mango TV to generate scripts, visual storyboards, and promotional short videos within unified AI-mediated production pipelines, demonstrating the commercial feasibility of multimodal AIGC storytelling in cross-platform distribution environments [6].

3.2 Personalised Narrative Generation and Algorithmic Distribution

The second feature of AIGC-intervened cross-platform storytelling is algorithmic personalisation of both narrative content generation and distribution; thus, different people will experience the story in different ways based on their own information instead of being exposed to the same content by all. In the traditional cross-platform storytelling model, narrative personalisation was achieved through branching choice architectures of interactive game narratives and recommendation algorithm-driven curation of pre-existing content libraries; AIGC can provide a higher-quality form of personalisation by generating new narrative content in response to user preference data, interaction history and real-time behavioural signals. AI-generated content on social media has shown that it can increase user engagement by extending the duration of user stay on the site, improving sharing behavior, and boosting the frequency of returning visits; personalised recommendations and content organisation are driven by AI to enhance both user satisfaction and content discovery efficiency [7]. The above two can work together to create a feedback loop: AIGC generates content based on user preferences, and then engagement data from the users helps improve and refine the generation and dissemination system for further personalisation. Although the feedback architecture is similar to what Jenkins calls "participatory culture", it is fundamentally different; the users' participation here is mainly in the form of behavioural data collection rather than the creative cultural production shown in Jenkins's model.

3.3 Narrative Fragmentation and Interactivity Reconfiguration

The third feature of AIGC-intervened cross-platform storytelling is structural fragmentation in narrative form and a shift from passive consumption by the audience to active narrative co-creation.

The logic system of short-video ecosystems (TikTok, Douyin, Instagram Reels) demands a radical reduction in narrative form, favouring episodic micro-narratives of 15-90 seconds that must achieve narrative effect under the constraint of algorithmic recommendation systems for attention. AIGC is very suitable for producing a large number of fragmented narrative content at the speed required by the logic of short-video platforms; where human storytellers face creative fatigue in sustaining narrative output on an industrial scale, AIGC systems can generate an indefinite amount of episodic narrative fragments that meet platform-specific temporal and engagement standards. Research on children's narrative participation in story co-creation with AI and human storytellers has found that AIGC co-creation produces more narratively rich and structurally varied responses from participants compared to human-directed co-creation in interactive oral storytelling, and thus AIGC's generative flexibility can offer more authentic interactive narrative experiences than the limited branching structures of pre-AIGC interactive storytelling formats [8]. Reconfiguration of interactivity in AIGC-mediated narration goes beyond simple user-choice architectures to include real-time narrative generation based on user input, personalisation of character behaviour, and the appearance of collectively authored narrative branches in multi-user AIGC storytelling environments.

4. Media Culture Reflection: Challenges of AIGC Cross-Platform Storytelling

4.1 Narrative Subjectivity Crisis, Homogenisation Risk, and Intellectual Property

The three linked problems of media culture are important contrasts to the presentation characteristics listed in Section 3, and they need to be continuously addressed in academic research and platform regulation. First, the crisis of narrative subjectivity refers to the loss of human experience authority that Benjamin pointed out as the condition for authentic storytelling; when narrative content is produced by systems trained on statistical patterns, the resulting stories have no necessary connection to any particular human life or culture, thus generating experientially impoverished narratives that are simulated copies of human narrative conventions rather than genuine expressions of them. Second, there is a risk of cultural homogeneity resulting from the convergence of AIGC optimisation for platform-specific engagement metrics with the echo chamber and filter bubble dynamics that algorithmic recommendation systems have been shown to produce across major platforms. A comprehensive analysis of the algorithms and artificial intelligence in social media platforms from 2023 to 2024 shows that, in content curation, these AI systems limit the people's exposure to diverse cultures, cause the formation of information echo chambers, and thus lead to significant regional and linguistic imbalances in the dissemination of content [9]. If the production of AIGC can achieve the same levels of engagement as the homogenising recommendation dynamics, then the result will be a cross-platform storytelling ecosystem in which algorithmically generated narratives reinforce rather than diversify the cultural content that audiences are exposed to. Thirdly, the problems of intellectual property and authenticity have raised urgent legal and cultural issues in China regarding the standards for authorship, originality and copyright of works created by artificial intelligence. Research on the future of intellectual property for AI-generated creativity has been conducted around the world, and generally speaking, the traditional copyright system is not well-suited to handle the new form of output created by artificial intelligence due to its lack of human intentionality and expressive labour, and problems such as authorship, ownership of training data, and whether AI-generated narrative works are copyrightable have not been resolved in many countries [10].

5. Discussion: Application Path for a Human-Centred AIGC Narrative Ecology

As shown in Sections 3 and 4, an integrated path can be developed for the application of AIGC tools in cross-platform storytelling ecosystems to retain narrative subjectivity, cultural diversity and legal clarity at the same time. In response to RQ1: AIGC-intervened cross-platform storytelling is characterized by multimodal narrative fusion, algorithmic personalisation, and narrative

fragmentation calibrated to platform-specific temporal norms, and together represent a departure from pre-AIGC transmedia models in both production agency and narrative architecture. In response to RQ2, Jenkins's transmedia framework reveals the amplification effect of AIGC on storyworld expansion, as well as the risk that algorithmic optimisation may weaken the logic of coherent world-building; Altheide and Snow's media logic framework show that AIGC has automated the internalisation of platform logic in content generation; and Benjamin's storyteller concept points out the deficit in experiential authenticity that constitutes the fundamental cultural challenge of AIGC narrative at scale [3]. In response to RQ3, the most promising application path is a co-creative AIGC model that keeps narrative authority with human storytellers for world architecture, character development, and cultural specificity, and has AIGC systems handle the high-volume, multimodal, platform-adapted production tasks that exceed human creative capacity at a cross-platform scale. Research on human-AI co-creation for constructing narrative worlds shows that interactive digital narrative systems in which human creative judgment guides AI-assisted generation produce storyworlds with better coherence, cultural resonance and narrative depth than those created by fully autonomous AIGC production, and thus have established a hybrid model that is both theoretically and empirically superior to fully autonomous narrative generation [11]. Scholarship on AI-generated narrative holds that generative AI reproduces the patterns of previous computational histories rather than introducing genuinely new narrative forms, and thus advises practitioners and policymakers to be wary of the rhetoric of novelty that hides structural continuities between AIGC and earlier computational systems [12].

6. Conclusion

AIGC technologies have introduced new structural presentation features for cross-platform storytelling, including multimodal narrative fusion, algorithmic personalisation and fragmentation-driven interactivity. The above characteristics require a new theoretical vocabulary and a renewed commitment to the humanistic values of narrative authenticity and cultural diversity that the tradition of transmedia storytelling and Benjamin's accounts of storytellers have articulated. The media logic framework indicates that the algorithmic architecture of platforms has now influenced both the dissemination and creation of narrative content, thus forming an environment where commercial logic for engagement optimisation and cultural logic of authentic storytelling exist in a state of structural contradiction. To resolve the tension mentioned above, three things are needed: A governance system that protects the human authors of AIGC training data; Platform principles that prioritise narrative diversity over homogenised engagement; And co-creative AIGC deployment models that preserve the authority of human narrative at the levels of world-building and cultural representation. The future direction of cross-platform storytelling in the age of AIGC will not be about reducing the generation capabilities of AI systems, but rather about ensuring that their integration into narrative ecosystems serves human ends for storytelling, such as constructing meaning, passing down culture, and fostering a shared sense of experience among communities.

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