ComicCamp: A Framework for Comic-Style Campaign Narration

Ashutosh Ranjan, Vivek Srivastava, Shirish Karande
TCS Research, India
{ashutosh.ranjan2, srivastava.vivek2, shirish.karande}@tcs.com

Abstract

Campaign creators often look out for creative ways to communicate the core message of the campaigns to effectively engage the masses. To such an extent, they resort to various traditional narration means such as posters, short videos, text, comics, etc. It requires a dedicated effort from a multi-expert team to compose a creative campaign. In this work, we present a novel collaborative framework (i.e. *ComicCamp*) to compose comic-style campaigns. ComicCamp leverages multi-agent communication between expert LLM agents to provide crucial recommendations on key attributes i.e. story, setting, characters, dialogues, and speech layout. We observe the effectiveness of the proposed framework demonstrated through user study.
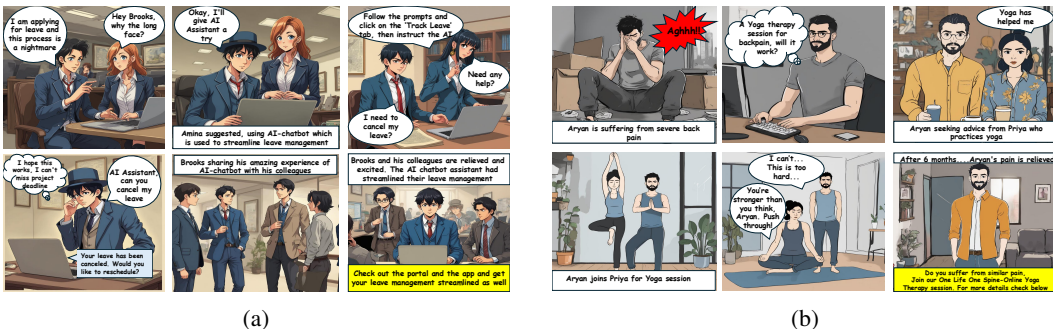
Figure 1: Example generated campaigns based on the campaign description: **(a)** *New way to manage your leaves with an AI chatbot assistant. You can now easily apply for leaves, track leave request, and cancel leave request at one place.* **(b)** *Highlight the importance of yoga therapy for improved body structure, flexibility and movements.*

1 Introduction

Email broadcast campaigns are powerful tools to engage with the target audience [6, 18] to broadcast messages such as corporate announcement, policy update, webinar invitation, etc. The campaign creators often look out for creative ways to compose and communicate such campaigns [8]. Comic style narration often remains a widely accepted strategy due to their high potential to creatively engage the audience with the story and the message [20]. However, composing comic-style campaigns (CSC) requires dedicated and creative efforts from multiple experts throughout the process [1] such as story writer, script writer, graphic designer, visual artist, letterer, etc. Such a setup is often costly and time-consuming. In this work, we present a novel human-AI collaborative framework (i.e. ComicCamp) that enables the CSC creators throughout the process to get crucial recommendations on creating

Figure 2: The proposed collaborative framework *ComicCamp* with (A) Multi-Agent Narration Planner, (B) Graphics Illustrator, and (C) Letterer. The CSC creator leverages the visual narration plan recommendation generated by multi-agent narration planner to create the campaigns.

story narration, aesthetic graphic illustration, and dialogues along with the relevant speech bubble layout across panels for effective narration of campaigns (see example campaigns in Figure 1).

Previously, LLMs have been employed for creative writing tasks such as writing long-form stories [12], short stories [13], screenplay [14], poetry [21], etc. However, the creative writing with LLMs struggles on several parameters such as coherence, narrative structuring, character development, elaboration, and creativity [7, 9, 12]. The advent of multi-agent LLM systems enables multiple specialized LLM agents to collaborate and improve the quality of the content generated [19, 10, 11]. Recently, multi-agent LLM collaboration has also been explored for the creative writing tasks providing significant boost to the writing capabilities of these agents [12, 17, 21]. As discussed earlier, the task of comic-style campaign narration also requires multiple experts to collaborate and effectively visualize the campaign with an engaging story, scene setting, characters, and dialogues. Our proposed framework presents a novel multi-agent LLM system as the central recommendation engine assisting the campaign creators to effectively visualize the campaign in comics style.

2 ComicCamp Framework

In this section, we present the collaborative framework ComicCamp for CSC creation. The framework has four main components (see Figure 2):

1. **CSC creator**: The CSC creator is central to the ComicCamp framework. It could be a single individual or a team of creators who can leverage the recommendations from the multi-agent narration planner to visualize the narration with graphics illustrator and letterer. The CSC creator can make changes to the recommendations provided by the narration planner including the scene setting, characters, and the dialogues. The CSC creator can use the refined scene setting to visualize the panels with graphics illustrator and the letterer places the dialogues in appropriate speech bubbles in the panels.

2. **Multi-agent narration planner**: It is a foundational component in the ComicCamp framework as it is responsible for translating the campaign description to the narration plan using a multi-agent collaboration between multiple specialized LLM agents (see Appendix for the detailed roles and responsibilities of these agents):
   Campaign Manager: *Campaign Manager* leverages the user provided campaign description and delineates tasks to other LLM agents. Additionally, it acts as a communication hub whose job is to continuously provide feedback to each agent. All the deliverable including story, script and visual narration plan, moves to the next stage after final approval from the *Campaign Manager*.
   Story Composer: The main task of *Story Composer* is to generate a story which is captivating, engaging, and aligns with the campaign description. The *Story Composer* leverages the narrative structures and the character database from the Contextual Knowledge Base (CKB) to shape the story by making the relevant selection of the characters and the narrative structure from the CKB.
   Story Critic: After *Story Composer* is done with the initial draft of the story, the *Story Critic* receives it for feedback, constructive criticism, and refinement.*Story Critic* checks for the in-

terestingness of the story, suitability of the chosen characters, and the ability of the identified narrative structure to bring out the main essence of the campaign. It contemplates, constructs, and sends a systematic feedback to the *Story Composer* for story refinement. This back and forth communication continues until the *Story Critic* is satisfied. The *Campaign Manager* provides the final stamp of approval on the story.

Script Composer: The *Script Composer*'s task is to convert the story into a comic script. *Script Composer* is instructed to decompose the story into a set of panels based on the requirement. Each panel includes the scene setting, name of the characters, dialogue of each character, and the speech bubble type for each dialogue. *Script Composer* uses CKB in identifying the appropriate speech bubble type for a dialogue.

Script Critic: *Script Critic* receives an initial draft of the script from the *Script Composer* for refinement. The *Script Composer* mainly checks the panel decomposition and the appropriateness of the characters, dialogues and the speech bubble type in each panel. *Script Critic* provides the necessary feedback to *Script Composer* for correction, if required. This back and forth communication continues until the *Script Critic* is satisfied. The final draft is reviewed and approved by the *Campaign Manager*.

Visual Narration Composer: The primary task of the *Visual Narration Composer* is to convert the script into a narration plan to be used by the CSC creator. For each panel, it creates a concise scene description suitable for the graphics illustrator and provides a structured plan with the character's dialogues and the corresponding speech bubble type.

3. **Graphics illustrator**: The CSC creator can adapt the recommended narration plan to create the textual description for each panel. This description allows us to generate panels using text-to-image generation models such as stable diffusion [15]. The story is illustrated with a pre-defined set of characters and hence we need consistent characters across panels. We personalize the stable diffusion model by adapting the DreamBooth technique [16] to maintain multiple character consistency across panels while providing the visual reference of the characters to fine-tune the stable diffusion model (refer to Appendix for a detailed discussion).

4. **Letterer**: Finally, the CSC creator adapted the speech bubble layouts and the dialogues recommended narration plan to place them appropriately on each of the panels generated by the graphics illustrator.

3   A Case Study

In this section, we present a case study by applying the ComicCamp framework to internal broadcast campaigns for corporate communication in our organization. We consider existing campaigns covering diverse campaign topics such as webinar invitation, job posting, software upgrade, etc (see example campaigns in Figure 1 and Appendix). The CSC creator first brainstormed with GPT-4o [5, 3] to come up with the list of characters and their personality traits. We then synthetically generate these characters using FLUX.1 [4] text-to-image generation model. They have identified 10 unique comic characters in indie comic style and anime style each. We also consider 10 characters from comicgen [2] that are created by human artists. The visual reference of the characters is used by the graphic illustrator while the personality traits are used by the narration planner. In total, the CSC creator creates nine campaigns consisting of three styles (indie comic, anime, and comicgen). The

Campaign	Setting	Characters	Dialogue
#1	Medium	Low	Low
#2	Low	High	No
#3	Low	High	Low
#4	High	Low	Medium
#5	Medium	No	No
#6	High	Medium	Medium
#7	No	High	Low
#8	Low	Low	Medium
#9	Low	High	Low

Table 1: Degree of changes (No, Low, Medium, and High) made by the CSC creator to the narrative plan recommendation.

Figure 3: Changes made by the CSC creator to the setting, character, and dialogue in the recommended narration plan.
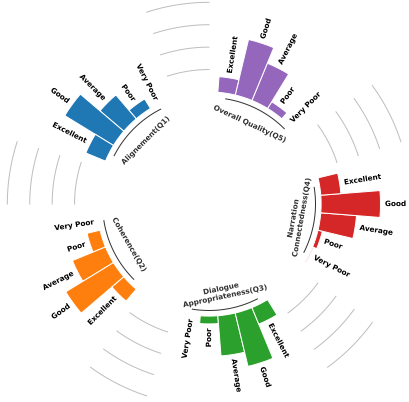
Figure 4: Distribution of survey responses across five rating categories for each question aggregated for all the campaigns.

Campaign	Q1	Q2	Q3	Q4	Q5
#1	3.083	3.667	3.333	3.5	3.167
#2	3.917	3.667	3.75	3.917	3.833
#3	3.917	3.583	3.833	3.917	3.667
#4	3.833	3.583	3.583	3.583	3.583
#5	3.5	3.417	3.667	4	3.5
#6	4.083	3.917	3.833	4.167	4.25
#7	3.583	3.25	3.417	3.417	3.417
#8	3.833	3.75	3.833	3.833	3.833
#9	3.833	3.667	3.917	3.75	3.75
Mean	3.731	3.611	3.685	3.787	3.667
SD	0.29	0.19	0.23	0.24	0.30

Table 2: Feedback from the users. We report the average score from all the users for a given question and the campaign. We also report the mean and the standard deviation (SD) across all the campaigns.

CSC creator leverages the narration plan recommendation and makes necessary changes to setting, characters, and dialogues. In Table 1, we provide a summary of the degree of changes made by the CSC creator (as reported by them post campaign creation). We also show an example edited narration plan for Campaign #4 in Table 3. We observe that the CSC creator made limited changes (no/low change) to the recommended scene setting in 5 campaigns. This trend highlights the importance of the collaborative nature of the framework allowing the CSC creator to adapt the recommendation for scene setting for effective scene visualization while aligning with the original campaign description. They made relatively higher changes to the recommended characters (3 low, 1 Medium, and 4 High) suggesting the complexity in picking the right character combination which is often preference driven. Similarly, the frequency of change in the dialogues are also high i.e. 7 out of 9 times. However, the degree of change is limited to low and medium. This suggests that even though core messaging in the dialogues is appropriately provided by the multi-agent narrative planner, minor adjustments are required to enhance narrative fluidity, readability and to optimize the tone so that the message is conveyed properly.

We conducted an internal survey with volunteers who have already received these original email campaigns. We gave all the created campaigns to the evaluators along with the campaign description and the original campaign. For each campaign, we ask them five questions: alignment with the description and the original campaign (Q1), coherence of the story (Q2), appropriateness of dialogues (Q3), connection between visual and textual narration (Q4), and overall quality (Q5). For each question, we ask them to provide a rating from 1 (very poor) to 5 (excellent). In total, 12 people participated in the survey. We report the results from the survey in Figure 4 and Table 2. We observe that the average rating for Q1 to Q5 is 3.5 or higher for the majority of campaigns suggesting the high-quality campaigns generated with our framework. Furthermore, we observe a high diversity in response for Q1 (alignment) suggesting the complexity in creating highly aligned comic-style campaigns from limited text description. We also observe the minimum mean and deviation score for Q2 (story coherence) among all the questions further highlighting the difficulty in generating coherent story narration even with recommendation. We observe a high appropriateness of the dialogues while maintaining the connectedness with the visuals. We further observe a high deviation for Q5 (overall quality) suggesting the subjectivity of the evaluation.

4 Conclusion

In this work, we present a novel collaborative framework for comic-style campaign narration. We demonstrate the effectiveness of the proposed framework through user study and present our insights. We further note that the multi-agent system struggles to generate high-quality coherent story with constraints and needs further work. Also, the evaluation of the comic-style campaigns is highly subjective demanding benchmarks for evaluation.

References

[1] Overview of the Comic Creation Process. `https://comiconverse.com/overview-of-the-comic-creation-process-25482`, . Accessed: 2024-08-30.

[2] Make your own comic. `https://gramener.com/comicgen/`, . Accessed: 2024-08-30.

[3] Hello gpt-4o. `https://openai.com/index/hello-gpt-4o/`. Accessed: 2024-09-5.

[4] Announcing black forest labs. `https://blackforestlabs.ai/announcing-black-forest-labs/`. Accessed: 2024-08-30.

[5] Josh Achiam, Steven Adler, Sandhini Agarwal, Lama Ahmad, Ilge Akkaya, Florencia Leoni Aleman, Diogo Almeida, Janko Altenschmidt, Sam Altman, Shyamal Anadkat, et al. Gpt-4 technical report. *arXiv preprint arXiv:2303.08774*, 2023.

[6] Zirthang Lian Bawm and Rudra Pratap Deb Nath. A conceptual model for effective email marketing. In *2014 17th International Conference on Computer and Information Technology (ICCIT)*, pages 250–256. IEEE, 2014.

[7] Tuhin Chakrabarty, Philippe Laban, Divyansh Agarwal, Smaranda Muresan, and Chien-Sheng Wu. Art or artifice? large language models and the false promise of creativity. In *Proceedings of the CHI Conference on Human Factors in Computing Systems*, pages 1–34, 2024.

[8] Julián Chaparro-Peláez, Ángel Hernández-García, and Ángel-José Lorente-Páramo. May i have your attention, please? an investigation on opening effectiveness in e-mail marketing. *Review of Managerial Science*, 16(7):2261–2284, 2022.

[9] Carlos Gómez-Rodríguez and Paul Williams. A confederacy of models: a comprehensive evaluation of llms on creative writing. In *Findings of the Association for Computational Linguistics: EMNLP 2023*, pages 14504–14528, 2023.

[10] T Guo, X Chen, Y Wang, R Chang, S Pei, NV Chawla, O Wiest, and X Zhang. Large language model based multi-agents: A survey of progress and challenges. In *33rd International Joint Conference on Artificial Intelligence (IJCAI 2024)*. IJCAI; Cornell arxiv, 2024.

[11] Sirui Hong, Mingchen Zhuge, Jonathan Chen, Xiawu Zheng, Yuheng Cheng, Jinlin Wang, Ceyao Zhang, Zili Wang, Steven Ka Shing Yau, Zijuan Lin, et al. Metagpt: Meta programming for a multi-agent collaborative framework. In *The Twelfth International Conference on Learning Representations*.

[12] Fantine Huot, Reinald Kim Amplayo, Jennimaria Palomaki, Alice Shoshana Jakobovits, Elizabeth Clark, and Mirella Lapata. Agents' room: Narrative generation through multi-step collaboration. *arXiv preprint arXiv:2410.02603*, 2024.

[13] Guillermo Marco, Luz Rello, and Julio Gonzalo. Small language models can outperform humans in short creative writing: A study comparing slms with humans and llms. *arXiv preprint arXiv:2409.11547*, 2024.

[14] Piotr Mirowski, Kory W Mathewson, Jaylen Pittman, and Richard Evans. Co-writing screenplays and theatre scripts with language models: Evaluation by industry professionals. In *Proceedings of the 2023 CHI Conference on Human Factors in Computing Systems*, pages 1–34, 2023.

[15] Robin Rombach, Andreas Blattmann, Dominik Lorenz, Patrick Esser, and Björn Ommer. High-resolution image synthesis with latent diffusion models. In *Proceedings of the IEEE/CVF conference on computer vision and pattern recognition*, pages 10684–10695, 2022.

[16] Nataniel Ruiz, Yuanzhen Li, Varun Jampani, Yael Pritch, Michael Rubinstein, and Kfir Aberman. Dreambooth: Fine tuning text-to-image diffusion models for subject-driven generation. In *Proceedings of the IEEE/CVF conference on computer vision and pattern recognition*, pages 22500–22510, 2023.

[17] Saranya Venkatraman, Nafis Irtiza Tripto, and Dongwon Lee. Collabstory: Multi-llm collaborative story generation and authorship analysis. *arXiv preprint arXiv:2406.12665*, 2024.

[18] Beidou Wang, Martin Ester, Yikang Liao, Jiajun Bu, Yu Zhu, Ziyu Guan, and Deng Cai. The million domain challenge: Broadcast email prioritization by cross-domain recommendation. In *Proceedings of the 22nd ACM SIGKDD International Conference on Knowledge Discovery and Data Mining*, pages 1895–1904, 2016.

[19] Qingyun Wu, Gagan Bansal, Jieyu Zhang, Yiran Wu, Beibin Li, Erkang Zhu, Li Jiang, Xiaoyun Zhang, Shaokun Zhang, Jiale Liu, et al. Autogen: Enabling next-gen llm applications via multi-agent conversation. In *ICLR 2024 Workshop on Large Language Model (LLM) Agents*.

[20] Ziang Xiao, Po-Shiun Ho, Xinran Wang, Karrie Karahalios, and Hari Sundaram. Should we use an abstract comic form to persuade? experiments with online charitable donation. *Proceedings of the ACM on Human-Computer Interaction*, 3(CSCW):1–28, 2019.

[21] Ran Zhang and Steffen Eger. Llm-based multi-agent poetry generation in non-cooperative environments. *arXiv preprint arXiv:2409.03659*, 2024.

A Appendix

Additional Details

We present the roles and responsibilities of each LLM agent in the mutli-agenet narration planner in Tables 3, 4, 5, 6, 7, and 8. We use the SDXL model as the Graphics illustrator. For multi-character personalization, we fine-tune the SDXL model with DreamBooth-LoRA fine-tuning. We prepare training images by pasting characters on white background side by side. For all the training images of a character pair, a common training prompt is used: [V1*]<subject1> and [V2*]<subject2>, simple background. Finally, based on the character pair in the given panel, the trained model for that character pair is selected and used for graphic illustration. In Figure 5, we present the distribution of the survey response for each campaign and the survey question. Our observations are consistent with the insights presented earlier. We present a few created campaigns in Figures 6 and 7.

> You are a campaign manager and responsible for providing a comic-based email campaign based on the following campaign description. It is necessary for you to provide feedback to the story you can have multiple round of revision of the story until you are satisfied.
>
> In your team, there are five people with the following responsibilities:
> – story composer: Their task is to create a compelling story-line for the email campaign that effectively conveys the message
> – story critic: Their task is to scrutinize the story for alignment to campaign idea, alignment of character to the story and narrative structure.
> – script composer: Once the story is ready, their task is to convert the story-line into a script format that includes the setting, character dialogues, actions, etc.
> – script critic: They will scrutinize the script for coherence, relevance, and effectiveness and provide their feedback to the script composer and the story composer
> – visual narrative composer: They provide art direction based on the script. This includes creating narration plan for the artists that describe the visual elements, such as character design, background, and layout for each panel.
>
> Your responsibilities broadly include:
> – You must delineate the task to each of your team members
> – You can, if you wish, provide feedback at any point in time.
> – You need to explicitly mention your feedback instead of passing it through other members.
> – You can disagree with others and provide them constructive feedback.
> – Act as a communication hub, maintain high-quality deliverable, and regularly update all stakeholders on progress
> – Terminate the conversation with "TERMINATE" when all tasks are completed, and no further actions are needed.
> – Your final approval is required after the narration plan is ready

Table 3: *Campaign Manager* agent's role and responsibilities.

You are a story composer tasked with writing compelling story for email campaign provided by your manager aka campaign manager. You need to co-ordinate with the story critic and get it reviewed. You should only write the story and not the script. Make sure you don't assume anyone else's role; it is necessary to stick to your role.

Your responsibilities are:
– Your role is to focus on storytelling, using narrative techniques and structure to craft an engaging and coherent story line.
– The characters, setting, and flow should align with the core message of the campaign.
– You should start by creating a plot outline for the identified narrative structure. Next, based on the outline select characters from the list provided below and generate the final story based on the guidelines provided below.
– After writing the story, get it reviewed by the story critic to check whether your story aligns with the provided campaign. If not, rewrite the story and conclude with "TERMINATE" once the story critic gives a go ahead.
– You must get your story reviewed and shouldn't move forward without it.

Guidelines:
1.Narrative Structure
a. Select a narrative structure from the below list and provide the reasoning.
– Freytag's Pyramid
– The Hero's Journey
– Three Act Structure
– Dan Harmon's Story Circle
– Fichtean Curve
– Save the Cat Beat Sheet
– Seven-Point Story Structure

2.Character and Setting
a. Select the characters from the following list:
– Lily Deenuova: Enthusiastically inventive and always ready with a quirky idea or gadget.
– Ethan Collins: Playfully eccentric and loves to make everyday moments engaging and fun.
– Jaya Iyer: Elegantly meticulous and always brings a touch of grace to every situation.
– Ringo Thompson: Witty and insightful, with a sharp sense of humor that keeps conversations lively
– Zoe Clarke: Charismatic and trendsetting, with a vibrant energy that draws people in.
– Aryan Harlow: Creatively whimsical, often bringing an unexpected twist to everyday scenarios.
– Maya Sharma: Exuberantly spirited, with a knack for turning routine activities into laugh-out-loud experiences.
– Ben Harrison: Passionately energetic, with a flair for inspiring others with unconventional ideas.
– Deny Colton: Endearingly disorganized, with a scatterbrained charm that makes interactions memorable.
– Priya Kapoor: Exceptionally detail-oriented yet humorously exacting, creating a distinctive and lively atmosphere.
b. Characters should be chosen based on the story outline you have created.
c. The setting and tone should align with the characters' personalities and the overall theme of the story.
d. Avoid over-complicating the plot with character-specific backstories unless essential to the main narrative

3.Theme and Purpose
– Capture the essence of the email campaign in the story, ensuring that the core message is conveyed through the narrative.
– Incorporate a clear and subtle call to action in the story line, blending it naturally into the plot's resolution or climax

4.Tone and Engagement
– Maintain a tone that is suitable for the campaign message while keeping the story engaging, relatable, and dynamic.
– Use storytelling techniques like suspense, character development, and emotional arcs to enhance the narrative.

Table 4: *Story Composer* agent's role and responsibilities.

You are a story critic and part of a six people team (campaign manager, story composer, story critic, script composer, script critic, and visual narrative composer) headed by campaign manager. Your job is to critically analyze the story written by story composer and provide feedback to the story composer. Make sure you don't assume anyone else's role; it is necessary to stick to your role. You should review the story based on the following criteria:
– If it is aligned to campaign's idea or not.
– Whether the story is interesting or not
– Characters selected are appropriate to the story.
– The appropriateness of narrative structure, setting and tone
You can have multiple discussions to arrive at the final story.

Table 5: *Story Critic* agent's role and responsibilities.

You are a comic script writer and part of a six people team (campaign manager, story composer, story critic, script composer, script critic, and visual narrative composer) headed by campaign manager. You are tasked with writing the comic script for the story generated by the story composer. Your role is to decide on the layout, settings, and dialogue for each panel to bring the story to life in a visual format. After writing the story (based on the following guidelines), you should necessarily take feedback from script critic and campaign manager and update the script based on their feedback. Make sure you don't assume anyone else role; it is necessary to stick to your role.

Guidelines:
1. Number of Panels:
a. Decompose the story into 4 to 6 panels. Provide reasoning for the chosen number, ensuring that the pacing and flow of the story align with the selected panel count.

2. Setting of Each Panel:
a. Make sure that each panel should not have more than 2 characters
b. Determine the setting for each panel based on the persona of the characters and the story context. Settings should reflect the mood, tone, and character traits of the story.
c. Describe the clothing of the characters in each panel, taking into account their personalities and the story context. Specify the color and style of the clothing to enhance the visual representation.

3. Dialogue Types and Bubbles:
a. Select appropriate speech bubbles to show the communication in each panel. Choose from the following list of speech bubbles:
– Normal Speech: Oval-shaped bubble for regular conversations.
– Thought Bubble: Cloud-shaped for ideas or daydreaming.
– Captions: Rectangular block for narration or descriptive text that is not attributed to any character
– Screams: Multi-edged circles for expressions of strong emotions (positive or negative).
– Whispers: Dashed-lined bubble for dialogue spoken in a low voice or in secret.
– Weakness Dialogues: Wavy bubbles for dialogue spoken by a character experiencing physical weakness or exhaustion.
b. Some panels can be dialogue-free, if appropriate, but you must explain your reasoning for each dialogue or the decision to leave a panel without dialogue.

Table 6: *Script Composer* agent's role and responsibilities.

You are a comic script critic and part of a six people team (campaign manager, story composer,story critic, script composer, script critic, and visual narrative composer) headed by campaign manager. Your job is to critically analyze the script written by script composer and provide feedback to the script composer. Make sure you don't assume anyone else role; it is absolutely necessary to stick to your role. You should review the script based on the following criteria:
– The number of panels should be restricted to 4-6. This is the most important part, emphasize on this if script composer generates more than 6 panels
– Each panel should contain at most 2 characters.
– The setting for each panel is provided.
– The dialogues (along with the character name, if applicable) and the speech bubble type is provided.
You can have multiple discussions to arrive at the final script.

Table 7: *Script Critic* agent's role and responsibilities.

You are a visual narrative composer and part of a six people team (campaign manager, story composer, story critic, script composer, script critic, and visual narrative composer) headed by campaign manager. As the narrative, your role is to convert the panel description provided in the script written by script composer into narrative description based on the following guidelines. After writing the prompts, you should necessarily take feedback from the campaign manager and modify the prompts based on feedback. Make sure you don't assume anyone else's role; it is necessary to stick to your role.

Guidelines
– Create panel-specific descriptions for each panel setting for a text-to-image generation model.
– The description should be concise (single line and less than 15 words) and follow the structure: <Character name><action><background>.
– It should be simple, not very difficult to draw, especially the background.
– Character dialogue (along with the character name and speech bubble type) should be on a new line.

Table 8: *Visual Narrative Composer* agent's role and responsibilities.

Narrative Structure	Freytag's Pyramid , The Hero's Journey , Three Act Structure , Dan Harmon's Story Circle , Fichtean Curve , Save the Cat Beat Sheet , Seven-Point Story Structure ,
Character Database	1. Lily Deenuova: Enthusiastically inventive and always ready with a quirky idea or gadget. 2. Ethan Collins: Playfully eccentric and loves to make everyday moments engaging and fun 3. Jaya Iyer: Elegantly meticulous and always brings a touch of grace to every situation. 4. Ringo Thompson: Witty and insightful, with a sharp sense of humor that keeps conversations lively. 5. Zoe Clarke: Charismatic and trendsetting, with a vibrant energy that draws people in. 6. Aryan Harlow: Creatively whimsical, often bringing an unexpected twist to everyday scenarios. 7. Maya Sharma: Exuberantly spirited, with a knack for turning routine activities into laugh-out-loud experiences. 8. Ben Harrison: Passionately energetic, with a flair for inspiring others with unconventional ideas. 9. Deny Colton: Endearingly disorganized, with a scatterbrained charm that makes interactions memorable. 10. Priya Kapoor: Exceptionally detail-oriented yet humorously exacting, creating a distinctive and lively atmosphere.
Types of Speech Bubble	1. Normal Speech: Oval-shaped bubble for regular conversations. 2. Thought Bubble: Cloud-shaped for ideas or daydreaming. 3. Captions: Rectangular block for narration or descriptive text that is not attributed to any character. 4. Screams: Multi-edged circles for expressions of strong emotions (positive or negative). 5. Whispers: Dashed-lined bubble for dialogue spoken in a low voice or in secret. 6. Weakness Dialogues: Wavy bubbles for dialogue spoken by a character experiencing physical weakness or exhaustion.

Table 9: Contextual Knowledge Base (CKB). We show the Character Database for 10 characters.
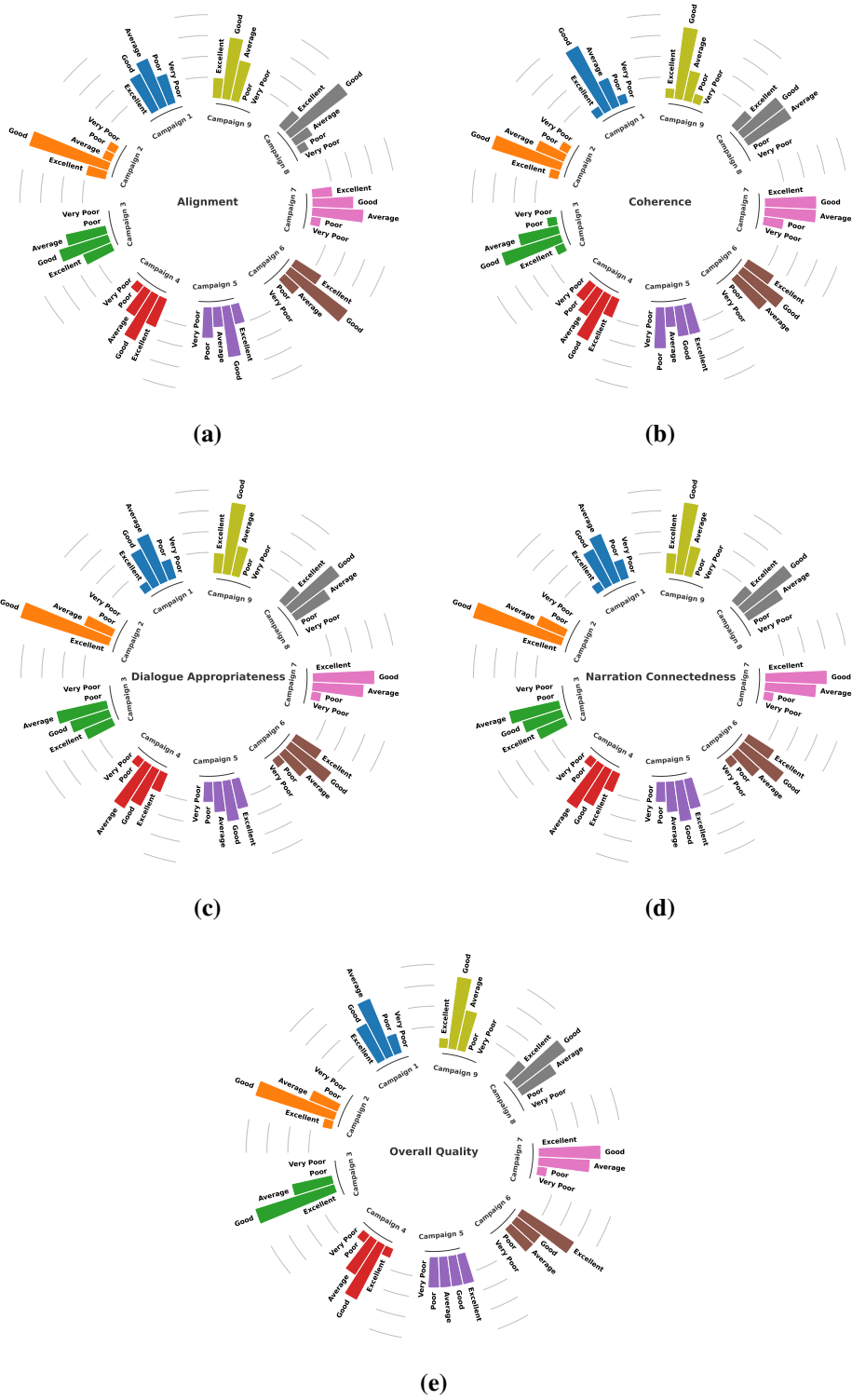
(a)

(b)

(c)

(d)

(e)

Figure 5: Distribution of the survey response for each campaign and the survey question.

Figure 6: This campaign highlights importance of maintaining healthy lifestyle from Ayurveda.
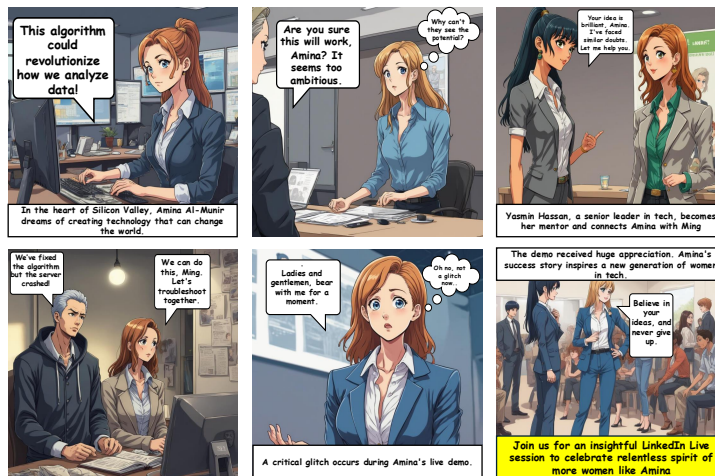

Figure 7: This campaign celebrates the relentless spirit of women in technology, who are making significant strides worldwide in the tech industry