

A Netnographic Study of the A Intelligence-Generated Television Content on Instagram

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Abstract

This study investigates audience reception and digital discourse patterns surrounding the adoption of generative artificial intelligence (AI) in national television broadcasting. Specifically, it examines the intense public controversy and backlash on Instagram against TRANS7's "Legenda Bertuah," Indonesia's first fully AI-animated television series. Drawing on Robert Kozinets' qualitative netnography framework, this research examines the cultural experiences and interactions of social media users by analyzing archival comments on the program's official Instagram accounts. The data are interpretively analyzed through the theoretical lenses of Stuart Hall's encoding/decoding model and Vincent Mosco's political economy of communication. The findings reveal a dominant oppositional reception among Indonesian netizens. This resistance is driven by visual and auditory repulsion rooted in the "uncanny valley" effect, manifested in temporal jitter, stiff microexpressions, and robotic narration. Beyond aesthetic critiques, the digital discourse exposes deep socio-economic anxieties regarding labor commodification, the systemic displacement of local animators, copyright infringement of model training data, and the current media regulatory vacuum in Indonesia. This study is significant as it demonstrates that social media platforms serve as vital counter-hegemonic digital public spheres where active users critically evaluate corporate media strategies, resist technocratic cost-cutting, and assert labor rights. Ultimately, it highlights the urgent need for comprehensive digital broadcast regulations and the transition toward ethical, hybrid human-AI creative workflows.

Keywords: Artificial Intellegent, Mass Media , Netnography , Reception Analysis, Television

INTRODUCTION

Currently in the era of digital content automation, the media industry in Indonesia is experiencing major disruption due to the integration of artificial intelligence, content that was originally produced by a television station or production house can now be automated by a machine that only types a piece of "prompt" can produce text, audio, or video. This transformation was initiated by digital media such as Kompas.com and Liputan6.com which use AI for efficient production of text and video (Hamna et al., 2024). In the context of the media industry, the production of text, audio, video is carried out by many professionals specifically and carefully through a long process of developing ideas in the pre-production process, creating works such as shooting using a camera or depicting an object in digital imaging software in the production process, and the process of editing selection and adding visual effects and others in the post-production process. This phenomenon is called AI Slop in current social media narratives. AI slop is an increasingly complex problem in the production of digital creative content, amidst the digital detritus of the online world (Hoffman, 2024). AI Slop refers to ephemeral, formulaic, and often useless content that AI can produce on a large scale.

Instagram, as a social media platform frequently used by internet users, according to data compiled by Napoleon Cat in January 2026, has 121.5 million Instagram users in Indonesia, representing 42.4% of the country's total population. Users aged 25 to 34 are the largest user group, at approximately 47.1 million. The development of internet technology has transformed people's communication patterns from conventional communication to digital communication based on social media. Social media has become a new interactive space that allows individuals to communicate, share information, form opinions, and respond to various social and media phenomena quickly and openly. (Kaplan & Haenlein, 2010) define social media as a group of

internet-based applications built on the ideological and technological foundations of Web 2.0, enabling the exchange of user-generated content. In the context of digital communication, social media serves not only as a means of interpersonal communication but also as a space for public participation and the formation of public opinion.

Instagram is a social media platform widely used by people to share photos and videos and engage in digital interactions through features like comments, likes, reels, and direct messages. With the development of modern digital media, Instagram is not only used for entertainment but also as a space for public discussion on issues or broadcast media.

According to Henry Jenkins (2006), the development of digital media has given rise to a participatory culture, a condition where audiences are no longer passive recipients of messages but actively participate in producing, disseminating, and interpreting media content. In the context of this research, Instagram netizens' comments on the animated series "Legenda Bertuah" demonstrate a form of audience participation in providing opinions and assessments of the use of Artificial Intelligence (AI) in media production.

Social media also enables two-way communication between media and audiences. Audiences can directly respond to media broadcasts through digital commentary. This demonstrates that social media has become a public communication space that facilitates the formation of collective social opinion. Furthermore, Pierre Lévy (2001) explains that the development of cyberculture, or digital culture, creates a virtual space where people exchange information and construct meaning together. Netizen comments on social media can be understood as a form of representation of digital communication culture, reflecting social views of society regarding a media phenomenon. In this study, Instagram is utilized as a digital communication space where audiences express their perceptions of the use of AI in the animated series "Legenda Bertuah." Netizen comments serve as a form of public communication that demonstrates how audiences interpret the visual quality, creativity, and impact of AI technology on the Indonesian animation industry. Thus, social media functions not only as a platform for distributing information but also as a space for constructing public opinion and forming social meaning regarding the development of media technology in the digital era. Extensive research has been conducted on the use of Artificial Intelligence (AI) in the creative industry, particularly regarding its impact on creative workers and public perception of AI-based works. However, research specifically addressing the use of AI in the production of Indonesian animated television series remains limited.

Research by (Wiradarmo, 2024) in the Journal of Sociotechnology discusses the dilemma of using generative AI in the Indonesian creative industry. The results indicate that the public is beginning to accept AI-based works pragmatically, despite concerns about the potential replacement of human creative workers. The study highlights the tension between technological efficiency and the value of human creativity. Furthermore, research by Maheswari_ & Zahro(2024) This shows that the animation industry has a significant impact on economic growth, particularly in the creative economy sector. Furthermore, this industry has the potential to become a leading sector capable of competing in the global market.. However, the development of digital technology also presents new challenges that impact the production patterns of the animation industry in Indonesia.

Based on these previous studies, it can be seen that studies on AI in the creative industry generally focus on technological aspects, production efficiency, and general public perception. Meanwhile, research specifically examining the use of AI in Indonesian television animated series, particularly "Legenda Bertuah" on Trans7, and its impact on creative workers and audience perceptions, remains limited. Therefore, this research has novelty in examining the relationship between AI technology, the television media industry, creative workers, and audience response in the context of the Indonesian animation industry.

Artificial Intelligence (AI) in the Media Industry

Artificial Intelligence (AI) is a technology designed to mimic human thinking, analyzing, learning patterns, and making decisions automatically through computer systems. According to Russell and Norvig (2021), Artificial Intelligence is a computer system capable of performing tasks typically requiring human intelligence, such as visual recognition, language processing, data analysis, and decision-making. In the media industry, the use of AI is considered capable of increasing production efficiency, accelerating work processes, and reducing media companies' operational costs. (McQuail, 2010) explains that developments in media technology consistently bring changes to the production, distribution, and consumption of media in society. In the context of modern digital media, AI is part of the technological transformation that is influencing the working patterns of the creative industry.

One form of AI development in the media industry is the emergence of generative AI, a technology capable of automatically generating images, videos, text, sound, and animations based on specific data and commands. This technology has begun to be used in the animation industry because it can accelerate the visualization process and production of creative content. However, the use of AI in the media industry has also given rise to various debates. On the one hand, AI is seen as capable of fostering the development of the creative industry through efficiency and technological innovation. However, on the other hand, the use of AI is seen as having the potential to reduce human involvement in the creative process and threaten the sustainability of creative professions, such as animators, illustrators, editors, and visual designers.

According to (Mosco, 2009), technological developments in the media industry cannot be separated from economic interests and production efficiency. Technology is often used as a tool to increase industrial productivity, but it can also impact the labor structure and power relations within the media industry. In this context, the use of AI in animation production can be understood as part of the transformation of the digital media industry influenced by the development of technological capitalism. Furthermore, the development of AI also impacts the quality of visual communication in the media. The presence of AI in animation production has given rise to debates regarding the originality of works, aesthetic value, and human creativity. Some viewers find AI-based visuals less natural and lacking the human emotional touch of the creative process.

This phenomenon demonstrates that the use of Artificial Intelligence in the media industry is not just a technological issue, but also relates to social, cultural, economic, and mass communication aspects. Therefore, examining the use of AI in the animated series "Legenda Bertuah" is crucial for understanding how technology influences the creative industry and audience perception in the digital age. Netnography is an adaptation of ethnographic methodology specifically designed to observe behavior, interactions, and expressions of cyberculture in computer-mediated digital spaces. Netnography is a qualitative research method developed from an ethnographic approach to examine culture and social interactions in digital spaces. This method is used to understand the behavior, communication, opinions, and interaction patterns of people in online communities or social media. According to (Kozinets, 2020), netnography is a research method that focuses on the study of digital culture and communities through observation of communication occurring on the internet. In digital communication research, netnography is used to understand how individuals construct identities, respond to, and create meaning within media phenomena in virtual spaces.

The development of social media has made digital spaces a vital part of modern social life. Interactions on social media are not only about information exchange but also reflect communication culture, public opinion, and social responses to specific issues. Therefore, netizen comments on social media can be understood as a representation of people's digital social behavior. In this study, a netnographic approach was used to understand the communication

patterns and perceptions of Instagram netizens regarding the animated series "Legenda Bertuah," broadcast by Trans7. Instagram was chosen because it serves as a public interaction space where audiences respond to the use of Artificial Intelligence (AI) in the production of the animation.

The netnographic approach in this study was conducted through digital observation of netizen comments on Instagram posts related to the animated series "Legenda Bertuah." Observations were conducted to understand audience reception, public opinion patterns, criticism of the use of AI, and social responses to the impact of AI on creative workers in the animation industry. (Kozinets, 2015) explains that netnography allows researchers to understand the social meanings that emerge in digital communication more deeply than simply looking at statistical data on social media interactions. In the context of this study, netizen comments are understood not simply as digital text, but as a form of social expression and the construction of meaning in relation to the development of media technology. Furthermore, the netnographic approach is also relevant to the constructivist paradigm used in this study. The constructivist paradigm views social reality as the result of individual and group construction through social interactions, including interactions that occur in the digital space of social media.

In this research, a limited netnography study was employed, focusing on the observation and interpretation of Instagram netizen comments without direct engagement with the digital community. This approach was used to contextually and in-depth understand audience perceptions of the use of AI in the animated series "Legenda Bertuah." Thus, the netnography study in this research serves to strengthen the analysis of social media audience reception of the development of Artificial Intelligence (AI) in the Indonesian television animation industry. Mass communication is the process of conveying messages through media to a wide audience simultaneously. Mass media plays a role as a means of disseminating information, entertainment, education, and shaping public opinion in society. With the development of digital technology, mass communication occurs not only through conventional media such as television and radio, but also through digital media and social media. According to (McQuail, 2010), mass communication is the process by which media institutions produce and disseminate messages to large audiences through various communication channels. In this context, the media has the ability to influence how society understands social, cultural, and technological phenomena.

The animated series "Legenda Bertuah," as a television media product, is part of mass communication because it was produced for consumption by a wide audience through broadcast media and digital platforms. The show not only serves as entertainment but also becomes the object of public discussion on social media, particularly Instagram. Harold Lasswell (1948) explained that mass communication can be understood through the formula "Who says what in which channel to whom with what effect?" This model demonstrates that media influences audiences through the messages they convey. In this study, the use of Artificial Intelligence (AI) in the animated series "Legenda Bertuah" becomes a media message that elicits various responses and perceptions from the audience. Furthermore, mass communication in the digital era is experiencing changes in the interaction patterns between media and audiences. Modern audiences People are no longer merely recipients of messages, but also actively provide responses, criticism, and interpretations of media content through social media. This demonstrates that today's mass communication is more interactive than conventional media communication.. In the context of this research, Instagram netizens' comments on the animated series "Legenda Bertuah" represent a form of audience interaction with AI-based media products. Therefore, mass communication theory is used in this research to understand how the animated series "Legenda Bertuah," as a media product, elicits public responses regarding the use of Artificial Intelligence (AI), and how media influences audience perceptions of technological developments in the creative industry.

Stuart Hall's Reception Theory: Audience reception theory explains that audiences play an active role in interpreting media messages. Audiences are not viewed as passive recipients of messages, but rather as individuals capable of interpreting media content based on their individual experiences, culture, social values, and backgrounds. Reception theory developed through (Hall, 1980) encoding-decoding model. Hall explained that the media communication process is not one-way, but involves the process of message production by the media (encoding) and the process of message interpretation by the audience (decoding). During this decoding process, audiences can assign different meanings to the same media message.

According to Stuart Hall, there are three audience reception positions in interpreting media messages:

1. Dominant Reading

Dominant reading occurs when audiences receive media messages according to the intended meaning of the media creator. In the context of this research, dominant reading is seen in netizen comments supporting the use of Artificial Intelligence (AI) in the animated series "Legenda Bertuah" as a form of innovation and technological development in the media industry.

2. Negotiated Reading

Negotiated reading occurs when audiences accept a portion of a media message but adjust it based on their personal experiences and perspectives. In this study, negotiated reading is evident in netizen comments that appreciate the development of AI technology but still criticize its visual quality or impact on creative workers.

3. Oppositional Reading

Oppositional reading occurs when audiences reject or assign opposing meanings to media messages. In the context of this study, oppositional reading is evident in netizen comments rejecting the use of AI because they believe it diminishes human creativity and threatens the sustainability of creative workers in the animation industry.

Reception theory emphasizes that media meaning is not fixed but is instead shaped through interactions between the media and the audience. Thus, Instagram netizen comments on the animated series "Legenda Bertuah" can be understood as a form of social construction of meaning regarding the use of AI in media production. In the digital media era, reception theory becomes increasingly relevant because social media allows audiences to respond directly to media broadcasts. Digital comments on Instagram are not only a form of individual response, but also reflect public opinion and social dynamics regarding the development of media technology.

Through reception theory, this study seeks to understand how Instagram netizens interpret the use of Artificial Intelligence (AI) in the animated series "Legenda Bertuah," including acceptance, criticism, negotiation, and rejection of the use of this technology in the Indonesian television animation industry. Political Economy of Communication Focuses on the processes of commodification, spatialization, and structuration in the media industry (Mosco, 2009). The political economy of media theory is a critical approach that examines the relationship between media, power, technology, and economic interests in the production and distribution of media. This approach views media not only as a means of communication but also as an industry influenced by the interests of capital, production efficiency, and domination. technological

The use of Artificial Intelligence (AI) in the media industry can be understood as part of the digital economic transformation that drives the automation of production processes. AI is used to accelerate visualization, editing, design, and animation production processes more efficiently than conventional work processes that involve extensive human labor. However, the development of AI technology also raises issues regarding labor relations in the creative industries. (Mosco, 2009) explains that the development of communication technology often results in the commodification of labor, a condition where workers are positioned as replaceable parts of the industrial production system for the sake of economic efficiency.

In the context of this research, the use of AI in the animated series "Legenda Bertuah" is seen as a form of media industry transformation that not only brings technological innovation but also has the potential to reduce the involvement of creative workers such as animators, illustrators, editors, and other film workers. The production efficiencies offered by AI could impact the animation industry's work structure and raise concerns about the sustainability of human creative professions. (Smythe, 1977) explained that the media industry in a capitalist system tends to utilize technology to increase economic profits and expand production efficiency. In the current development of digital media, AI technology has become part of the media industry's strategy to accelerate content production while reducing operational costs. Furthermore, Herbert Schiller (1992) explained that the development of communication technology can create the technology industry's dominance over society's culture and work systems. In the creative industry, the dominance of AI technology has the potential to transform the value of human creativity into digitally based automation.

From a media political economy perspective, the use of AI in the animated series "Legenda Bertuah" demonstrates the relationship between technological developments, media industry interests, and changes in the structure of the creative workforce. AI technology is viewed not only as a production aid but also as a form of digital capitalism transforming the modern media industry. Research on the impact of Artificial Intelligence on creative workers shows that AI developments have significantly changed the work structure of the media industry. (Fuchs, 2014) explains that digital creative workers are part of digital labor that generates economic value in the digital environment. Furthermore, (Mosco, 2009) using a political economy perspective, asserts that the commodification of labor occurs when human creativity is reduced to economic exchange value for the sake of industrial efficiency. (Hesmondhalgh & Baker, 2011) also found that creative workers experience flexible working conditions but are vulnerable to uncertainty. (Banks, 2017) research strengthens this argument by showing that the creative industry is rife with unequal power relations between capital owners and creative workers. In the context of the development of generative AI, the (World Economic Forum, 2023) stated that AI-based automation will transform various creative professions, including animators, editors, and visual designers.

RESEARCH METHODS

This study adopts a constructivist paradigm with a qualitative approach using netnography and qualitative content analysis methods. The constructivist paradigm is used because this research views social reality as something that is socially constructed through interaction, interpretation, and meaning-making by individuals. According to Crotty (Crotty, 1998) constructivism assumes that meaning is not objectively discovered but constructed by human beings as they engage with the world they are interpreting. This paradigm is relevant to the present study because audience perceptions regarding the use of Artificial Intelligence (AI) in the animated series *Legenda Bertuah* are formed through interpretive processes expressed in social media interactions.

This study employs a qualitative approach because it allows researchers to explore social phenomena deeply and contextually. According to Creswell (Creswell, 2014), qualitative research is an approach used to explore and understand the meaning individuals or groups ascribe to social or human problems. Similarly, Moleong (Moleong, 2018) states that qualitative research aims to understand phenomena experienced by research subjects holistically through descriptions in the form of words and language within a natural context. The research method combines netnography and qualitative content analysis. Netnography, as explained by (Kozinets, 2020), is an adaptation of ethnographic research methods designed to study digital communities and online

social interactions. This method is appropriate because the data source consists of audience comments on Instagram posts from the official *Legenda Bertuah* Trans7 account. Through netnography, researchers can observe patterns of interaction, discourse formation, and audience responses in digital environments.

Furthermore, this study applies qualitative content analysis to categorize, interpret, and construct thematic meanings from audience comments. (Krippendorff, 2019) explains that content analysis is a systematic and replicable research technique for making valid inferences from textual data to their contexts. This approach enables researchers to identify patterns of meaning, dominant discourses, and interpretive tendencies within audience comments. In addition, qualitative data analysis in this study follows the interactive model proposed by Miles, Huberman, and Saldaña (2014), which consists of three stages: data reduction, data display, and conclusion drawing or verification. These analytical stages are used to identify dominant themes related to audience perceptions of AI usage, concerns about creative labor displacement, and public acceptance of AI integration in animation production..which includes data reduction, data presentation, and drawing conclusions.To maintain data validity, this study employed source triangulation techniques by comparing comments from various social media platforms. Triangulation techniques are used to increase the credibility of qualitative research data by examining data from various sources (Moleong, 2018).Through this method, this research seeks to understand audience perceptions of the use of Artificial Intelligence (AI), its impact on creative workers, and audience responses to changes in media production in the digital era.This research focuses on analyzing audience perceptions of the use of Artificial Intelligence (AI) in the animated series "Legenda Bertuah," broadcast by Trans7, through netizen comments on Instagram.This research focuses on comments from Instagram users responding to posts related to the animated series "Legenda Bertuah" on Trans7's official Instagram account and other posts related to the program. The research focuses on how netizens interpret the use of AI in animation production, assess the visual quality and creativity of the show, and respond to the impact of AI use on creative workers in the animation industry.

Furthermore, this research also highlights the forms of audience reception that emerge in social media comments, such as acceptance, rejection, criticism, support, and concerns regarding the use of AI in media production. This focus was chosen because Instagram is a digital communication platform that allows audiences to openly express their opinions and perceptions about media broadcasts.In this study, netizen comments are viewed as a representation of public opinion that can illustrate the social response to the development of AI technology in the creative industry and television media in Indonesia.The unit of analysis in this study was netizen comments on Instagram posts related to the animated series "Legenda Bertuah" on Trans7's official Instagram account. These comments were selected because they represent the public's responses, opinions, perceptions, criticisms, and assessments of the use of Artificial Intelligence (AI) in the production of the animated series.

The unit of analysis focused on comments that directly discussed:

1. the use of AI in animation production,
2. the visual quality of the animation,
3. the creativity of the work,
4. the impact of AI on creative workers,
5. and the audience's response to the broadcast of the animated series "Legenda Bertuah."

Comments irrelevant to the research focus, such as spam, promotions, or comments outside the context of the animated series, were not included in the research analysis unit.

Analysis Categories

To facilitate data interpretation, this study used several analysis categories arranged based on the research focus and the theory used. These categories include:

a. Positive Perceptions of AI Use

This category includes comments that show support, appreciation, or acceptance of the use of AI in animated series production. Comments in this category typically assess AI's ability to improve visual quality, production efficiency, or innovation in the animation industry.

b. Negative Perceptions of AI Use

This category includes comments criticizing, rejecting, or worrying about the use of AI. These comments generally discuss the loss of human creativity, the decline in artistic quality, or the threat to creative workers.

c. Perceptions of Visual Quality and Creativity

This category focuses on netizen comments regarding the animation quality, character design, story visualization, and aesthetic value of the animated series "Legenda Bertuah."

d. Perceptions of the Impact of AI on Creative Workers

This category includes comments discussing the impact of AI use on animators, illustrators, editors, and other film workers in the creative industry.

e. Audience Social and Cultural Responses

This category includes comments reflecting emotional responses, cultural values, nationalism, and social views toward the use of AI in local Indonesian animated shows.

These categories are used to identify audience perception patterns and understand how netizens construct meaning around the use of Artificial Intelligence (AI) in the Indonesian television animation industry

RESULTS AND DISCUSSION

This research focuses on Instagram netizens' comments on the animated series "Legenda Bertuah" broadcast by Trans7. The research data was obtained from Instagram user comments on posts related to the program. These comments were analyzed to understand audience perceptions of the use of Artificial Intelligence (AI) in Indonesian television animation production.

Research Results

1. Overview of the *Legenda Bertuah* Program

Legenda Bertuah is an animated historical-edutainment television program broadcast by Trans7. The program presents Indonesian historical legends, folklore, and heroic narratives through animated visual storytelling designed to provide educational entertainment for children, adolescents, and family audiences. By combining historical narration, animation, and moral messages, the program aims to preserve local cultural heritage in a format that is more accessible to contemporary audiences.

In terms of broadcast characteristics, *Legenda Bertuah* is aired regularly on Trans7 every Saturday and Sunday at 18:30 WIB, with an approximate duration of 20–30 minutes per episode. Each episode generally consists of an opening segment, the main animated storytelling segment, and a closing section containing credits and program information. The scheduling during prime family viewing hours indicates that the program targets household audiences, particularly children and parents who consume television content together during weekends.



Figure.5 poster legenda bertuah sumber : <https://www.detik.com/pop/movie/d-8310234/trans7-hadirkan-acara-tv-pertama-full-ai>

In addition to conventional television broadcasting, *Legenda Bertuah* is also distributed through digital platforms, particularly Instagram and other social media channels affiliated with Trans Media. These platforms function not only as promotional channels but also as spaces for audience interaction and discourse formation. Viewers actively respond to published content through comments, likes, and reposts, thereby extending audience engagement beyond traditional broadcast consumption.

The integration of television and digital platforms reflects the phenomenon of media convergence in contemporary broadcasting industries. Audience participation is no longer limited to passive viewing but extends into participatory communication in digital spaces. In the context of this study, Instagram serves as a crucial site for examining public responses, as audiences actively express opinions regarding animation quality, storytelling, and the use of Artificial Intelligence (AI) in production processes.

The relevance of *Legenda Bertuah* as the object of this study lies in its position at the intersection of cultural preservation, media innovation, and technological transformation. As AI becomes increasingly integrated into animation production, the program offers a relevant case for examining audience perceptions of automation, concerns regarding creative labor displacement, and public acceptance of AI-assisted media production. Based on digital observations, the majority of netizen comments discussed the visual quality of the animation, the use of AI in production, and its impact on creative workers such as animators and illustrators. Furthermore, some comments expressed appreciation for the technological innovations used in the animated series.

Table 1.Results Reception Stuart Hall

no	penerimaan	Komentar	Pemaknaan
1	Dominant-Hegemonic	"Keren sih, lumayan refresh dan nambah wawasan terkait legenda-legenda di Indonesia, biar anak-anak Gen Z dan Alpha juga bisa tahu."@gen_alpha_parent (Netizen umum)	Audiens awam yang mengutamakan fungsi praktis penyebaran cerita rakyat dan nilai edukasi, tanpa sensitivitas terhadap isu etika seni produksi.
2	Negotiated	"The expressions and tone sound very stiff, it's obvious that it's AI. That's one of AI's weaknesses: human performance can't be replaced by AI."	Audiens yang mencoba berkompromi dengan perkembangan teknologi, tetapi memiliki standar kualitas estetik manusiawi yang tidak bisa ditawar.

3	Oppositional	"Langkah ini tidak menghormati industri film dan animator lokal. Ini hanya konten sampah AI (<i>AI slop</i>) yang merusak seni."	Audiens yang umumnya berasal dari komunitas kreatif atau memiliki literasi media tinggi, mengidentifikasi ancaman ekonomi di balik kemajuan teknologi.
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Table 2. Results Political Economy

No	Dimensi Ekonomi Politik	Komentar Kritik Netizen (Verbatim)	Interpretasi
1	Komodifikasi Konten	"Tampilan karakter dan ekspresinya terlihat dingin, kaku, dan tanpa jiwa. Produksi ini terkesan instan dan low effort, seolah meremehkan ekspektasi penonton TV nasional."@penonton_kritis (Netizen umum)	Dongeng Nusantara diolah secara instan lewat generator AI untuk memproduksi episode masif demi keuntungan dengan kualitas estetik rendah.
2	Komodifikasi Pekerja	"Aktor, animator, penulis naskah, hingga kru produksi dinilai berpotensi kehilangan ruang kerja jika tren ini terus berlanjut. Hargai jasa animator lokal!"@aliansi_pekerja_seni (Pekerja kreatif)	Pengurangan peran animator, ilustrator, pengisi suara, dan penulis naskah lokal secara drastis demi memotong biaya variabel tenaga kerja.
3	Spasialisasi	"Nonton cuplikannya di IG aja udah kelihatan jelek, mending boikot gak usah ditonton di TV-nya sekalian."@anti_ai_slop (Netizen umum)	TRANS7 memanfaatkan platform Instagram untuk mendistribusikan cuplikan guna mengatasi batasan ruang, namun dilawan balik oleh boikot khalayak.
4	Strukturasi (Structuration)	"TRANS 7 DISRESPECTS THE FILM WORLD BY MAKING AN ANIMATED PROGRAM USING AI?... Do you think AI in film is a breakthrough or a downgrade?" Egrasia Salsabila (Pengamat Media & Kreator Konten)	Hegemoni penguasa media yang memaksakan standar industri baru berbasis AI penuh dilawan oleh diskursus kritis pengamat media di ruang publik.

2. Interpretations

a. Negative Netizen Perceptions of the Use of AI

The research results show that the majority of netizens responded negatively to the use of AI in the animated series "Legenda Bertuah." This negative perception was evident in comments that considered the animation quality unnatural, stiff, and lacking human artistic elements. Some netizen comments also criticized the character visuals and animation movements, which they

deemed did not meet professional animation standards. Furthermore, there are concerns that the use of AI could diminish the role of animators and creative workers in the Indonesian animation industry.

Comments such as "less creative," "looks like AI," and "native animators are increasingly being pushed aside" reflect public opposition to the dominance of AI technology in creative media production.

b. Positive Perceptions of AI Use

Despite the predominance of criticism, some netizens responded positively to the use of AI in the animated series. Some comments viewed the use of AI as a form of innovation and technological development in the Indonesian media industry.

Supportive netizens generally believed that AI could help speed up and streamline the animation production process. Furthermore, some comments praised Trans7's efforts in presenting a historical animation format using a modern digital technology approach.

c. Perceptions of Visual Quality and Creativity

Netizen comments indicated that visual quality was a primary concern for audiences when evaluating the animated series "Legenda Bertuah." Most netizens considered the use of AI to impact the aesthetic quality of the animation, particularly in character expression, visual movement, and artistic detail.

Several comments stated that the resulting animation appeared "lifeless," "unemotional," and "felt like it was automated." This suggests that audiences still place a premium on human creativity in animation production.

d. Perceptions of AI's Impact on Creative Workers

The research also revealed netizens' concerns about the future of creative workers in the animation industry. Comments reflect the view that the use of AI has the potential to reduce the need for animators, illustrators, editors, and other creative workers.

Netizens believe that the technological efficiencies offered by AI could result in reduced human involvement in the creative process. This perception demonstrates public awareness of the changing work structure of the media industry due to advances in digital technology.

Discussion

Stuart Hall's Reception Analysis: Oppositional Decoding of the Uncanny Valley

The massive rejection by netizens on Instagram of the Legenda Bertuah program demonstrates the dominance of the Oppositional Position in the audience decoding process. In the era of digital interactivity, audiences no longer act as passive consumers who swallow the propaganda of "technological innovation" promoted by television stations. Instead, they act as active interpreters, deconstructing the message based on their personal ethical and aesthetic values. Visually, audience resistance was triggered by the psychological phenomenon of the uncanny valley. Netizens identified visual artifacts crudely produced by generative AI, such as inconsistencies in movement between frames (temporal jitter), characters' blank gazes (misdirected gaze), and stiff facial micro-expressions that are incapable of representing human emotions. comment excerpt from the account @visual_enthusiast astutely exposes this aesthetic failure: "The expressions and tone are very stiff, it's obvious that it's AI..." From a qualitative audience study perspective, netizens interpreted this failure of performance realism as a lack of seriousness (low effort) on the part of national television stations in presenting public content. The use of rigid and soulless text-to-speech-based voice-over narration further reinforced the oppositional reading: that full-fledged generative AI had robbed the humanistic essence of performing arts. Oppositional audiences rejected TRANS7's claim that this program was a "historical breakthrough." Instead, they defined it as a downgrade of national broadcasting standards unfit for public consumption.

incent Mosco's Political Economy Perspective: Commodification and Structuration in the Digital Space

While reception analysis examines how audiences interpret texts, Vincent Mosco's Political Economy of Media theory uncovers the industrial power structures behind content creation. The broadcast of Legenda Bertuah (The Magician's Legend) is a clear example of labor commodification. To minimize production costs and maximize capital accumulation, broadcasting corporations eliminated the crucial role of creative workers (animators, scriptwriters, voice actors) and replaced them with an AI-powered automation pipeline.

Netizens on Instagram have consciously criticized this phenomenon through a social justice lens. The account @aliansi_pekerja_seni expressed deep concern that local actors, animators, and scriptwriters "could potentially lose their workspace if this trend continues." Netizens recognize that behind the guise of "technological modernization," there is systemic exploitation that threatens the survival of the local creative ecosystem. This intersects with the issue of training data provenance. AI models used by TV stations are trained on billions of artists' works without consent, compensation, or proper attribution. Therefore, the actions of television corporations profiting from this technology are viewed by audiences as unforgivable ethically.

In the spatialization dimension, Instagram functions as a space for extending the distribution of capital for TV stations. Through features like, share, and comment columns, TRANS7 attempts to build digital engagement to maintain program relevance in the eyes of advertisers. However, the process of structuration demonstrates that the dominance of corporate power is not absolute. Virtual communities on Instagram are organizing themselves to engage in cultural resistance. Hashtags like #boycotttrans7 and pejorative terms like "AI slop" or "soulless animation" represent a form of counter-hegemony by social agents (netizens) to undermine the business legitimacy of this AI-based broadcasting product.

CONCLUSION

This qualitative netnographic research concludes that the launch of the Legenda Bertuah program by TRANS7 is not simply a matter of technical innovation, but rather an ideological battleground between conventional media capitalism and the critical awareness of online audiences. Through Vincent Mosco's Political Economy analysis, an attempt to commodify workers and content for the sake of efficient broadcasting industry profits is clearly visible.

However, through Stuart Hall's Reception Analysis, this research proves that Indonesian digital audiences possess very strong agency. The majority of netizens adopted an oppositional reading position, strongly rejecting the program on the basis of its aesthetic flaws, including the uncanny valley, and its socio-economic ethical violations against local animators.

As an academic and practical recommendation, the national broadcasting industry cannot unilaterally implement AI automation without considering ethical readiness and appreciation for human talent. In order to mitigate the reputation crisis in the digital space, the television industry must switch to a hybrid method that remains placing human artists as the main axis of creativity, while AI is only placed as an instrument to support production.

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