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Ethical considerations of using generative Artificial Intelligence in advertising

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ABSTRACT

Background: The Ministry of Communication and Digital Affairs created an advertising campaign for the *"Makan Bergizi Gratis"* Program. This advertisement drew much criticism from netizens because it used generative AI. Netizens considered the use of AI disrespectful to local animators and Indonesia's creative industry. **Purpose:** This study aimed to determine the network and classification of comments on the AI-generated advertisement of *"Makan Bergizi Gratis"* released on YouTube by the Ministry of Communication and Digital Affairs. **Methods:** This study adopted a quantitative-qualitative (mixed method) approach with two methodological tools: social network analysis and content analysis. **Results:** Comments on the advertisement of *"Makan Bergizi Gratis"* are dominated by argumentative, critical comments directed at the Ministry of Communication and Digital Affairs. In this criticism, netizens expressed disappointment due to the use of generative AI in the advertisement, which devalued animators and human-made animation works. **Conclusion:** Based on the analysis of the comments, netizens are divided into three groups: individuals who understand that the advertisement is AI-generated and call it generative AI; individuals who understand that the advertisement is AI-generated and call it AI animation; and individuals who call it animation. The researchers also concluded that Indonesians are struggling to distinguish between animation, generative AI, and AI. **Implications:** Policymakers, communication practitioners, and academics must share the vision that the development and use of generative AI require a strong framework of communication ethics to guide responsible practices. This research could also be an evaluation source for the Ministry of Communication and Digital Affairs. It could trigger all creative industry players in Indonesia to formulate a code of ethics for using generative AI in Indonesia.

Keywords: Advertisement; animation; Artificial Intelligence; ethics; social network analysis

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INTRODUCTION

The Free Nutritious Meal or *"Makan Bergizi Gratis" (*MBG*)* is a priority program of President Prabowo to reduce malnutrition and stunting rates in Indonesia (BPMP Provinsi Sumatera Utara, 2025). The Ministry of Communication and Digital Affairs (Kemkomdigi) plays a role in informing and educating the public about the MBG Program widely through various communication channels (Kementerian Komunikasi dan Digital, 2025). The Minister of Communication and Digital Affairs, Meutya Hafid, assessed the need for adequate socialization so that the public understands the benefits and procedures for accessing the MBG Program (Kementerian Komunikasi dan Digital, 2025).

One of the communication strategies used by the Ministry of Communication and Digital Affairs in campaigning for the MBG Program is to create campaign advertisements related to the MBG Program. This animated advertisement depicts President Prabowo distributing free lunch packages to elementary school students; then, the students are happy with the free lunch.

This MBG advertisement then drew much criticism from netizens because it was AI-generated. They considered the use of AI to be disrespectful to local animators (Mardianti, 2025). Deputy Minister of Communication and Digital Affairs, Nezar Patria, assessed that there is nothing wrong with the use of artificial intelligence in creative work (Mardianti, 2025).

Some reasons follow the netizens' criticism of the MBG advertisement. In Indonesia, the use of generative AI in the creative industry has not been regulated. Until this study is published, the use of AI remains in debate.

Netizens criticized the MBG advertisement because it was made by the Ministry of Communication and Digital Affairs, which should be the protector of the creative industry in Indonesia. This advertisement is a legitimacy that generative AI can be used in creating digital content. In addition, technically, in the details of the advertisement, some points do not meet the ideal conditions, such as food that is not tightly covered, while the MBG program is part of a health program.

Previous research has found that AI-generated advertising content has a number of problems. The main one is ethical considerations related to the content of the message. Advertisers need to ensure that AI-generated content does not deceive the audience, which is critical. Brands should avoid creating content that could be perceived as false or misleading (Aljarah et al., 2024; Kietzmann et al., 2021). This is what the Ministry of Communication and Digital Affairs forgot when creating MBG advertisements, resulting in errors in the

details of the advertisement, such as food that was not tightly covered and students' colorful headscarves.

Criticism of advertisements generated with AI is nothing new. Previous research has found that audiences are skeptical of advertising content created with generative AI. Audiences perceive content created with generative AI as less authentic than human-created content (Brüns & Meißner, 2024; M. Yin et al., 2024).

Even when an advertisement is created with generative AI, the creator must clearly state that the advertisement is AI-generated. Advertisers must openly state that the advertisement is AI-generated because audiences require clarity. Retraining from disclosing it will only harm the brand's reputation (Gujar et al., 2024; Maldonado-Canca et al., 2024).

From a communication science perspective, two problems follow the case of the Ministry of Communication and Digital Affairs regarding the MBG advertisement. First, the problem of brand integrity (Sahlool, 2024). The Ministry of Communication and Digital Affairs, which should have set an example for creative industry players in Indonesia, gives an example considered disrespectful to creative industry players.

The integrity of the Ministry of Communication and Digital Affairs was then questioned. The MBG advertisement case raises the question of why, until now, there have been no regulations regarding the use of AI and generative AI in the context of communication in Indonesia.

The Ministry of Communication and Digital of the Republic of Indonesia (Komdigi) carries out the government's public relations function, which faces challenges in maintaining public trust (Pandiangan & Ratnasari, 2023). As a government public relations, Komdigi plays a role in bridging the interests of the government and the public and plays a supporting role in assisting the successful implementation of government programs (Prastowo, 2020). If this function is implemented properly, it can create understanding, trust, and support from the public (Azhary, 2020).

The Free Nutritious Meal Program has started on January 6, 2025. When viewed from the stage of building a brand, this program is building an image. However, because of this MBG advertisement, negative perceptions emerge. If the audience believes the content lacks sincerity, their engagement with the brand can decrease significantly (Aljarah et al., 2024). Especially for things not yet known to the public, the negative impact of perceived insincerity is more pronounced (Aljarah et al., 2024).

Previous research has also found any risk of homogenization. Over-reliance on GenAI

can lead to a loss of brand uniqueness and authenticity, as AI-generated content may lack the distinctiveness that human creativity brings (Kshetri, 2024). Second is the problem of audience trust. Previous research has found that the use of generative AI in content creation can lead to adverse attitudinal and behavioral reactions from the audience. In the minds of the audience, the use of generative AI in content creation reduces the level of authenticity, and the content becomes less genuine and less trustworthy (Aljarah et al., 2024; Brüns & Meißner, 2024; M. Yin et al., 2024).

In the context of advertising, generative AI does offer efficiency in terms of time and cost (Gu et al., 2024; Kshetri, 2024). In addition, it can highly personalize content that is more engaging for the audience (Baek, 2023; Vashishtha & Sharma, 2024).

However, globally, the use of generative AI remains debated, especially from an ethical perspective. Many creative industry players feel disadvantaged by the existence of generative AI (Vashishtha & Sharma, 2024). Ethically, the use of generative AI to produce content can affect the trust of the audience (Kshetri, 2024; Rameshbhai & Prakash, 2025). This is because the audience assumes that the use of generative AI for content is not authentic (Borden et al., 2024; Sunkara et al., 2025).

Generative AI is a part of artificial intelligence that focuses on creating new and original content by learning from pre-existing data. Generative AI utilizes deep learning algorithms and methodologies to produce output that closely resembles human creativity, ranging from text, images, videos, and music (Renugadevi et al., 2024).

Generative AI offers a number of benefits when creating content. Among them are efficiency and productivity (Moharam & Tawalbeh, 2025), personalization (Kshetri, 2023), and scalability to produce large amounts of content quickly (Lyu et al., 2024). However, there are a number of challenges, especially regarding ethical issues. The public needs to first understand the ethical use of generative AI because content creation with it can violate data privacy and bias the content produced (Ehtesham et al., 2025). After using generative AI to create content, it is necessary to balance creative autonomy with AI automation to produce content of appropriate quality (Bansal et al., 2024). In relation to ethical issues, it is important to realize that the use of generative AI has the potential to violate copyright, mainly if it uses existing works without attribution or consent (Paul & Anuradha, 2024). Generative AI also has the potential for ethical issues related to the use of content generated by AI without the explicit consent of the original data owner (Paul & Anuradha, 2024).

Generative AI also has the potential for problems because it impacts human creativity and work. The use of this has the potential to weaken human creativity to the point of excessive dependence on content generated by it. It should be noted that works created with generative AI cannot be considered original content (Ramagundam & Karne, 2024). If humans become increasingly dependent on this, it can gradually cause a shift in jobs in the creative industry and ethics toward human work (Ramagundam & Karne, 2024).

Thus, the use of generative AI in art and content creation ultimately raises ethical issues

related to authorship, ownership, and authenticity. For this reason, ethical practices are required; generative AI only complements, not replaces, humans (Moharam & Tawalbeh, 2025). Creative industry players are afraid of losing their artistic identity and ownership of their work, which highlights the need for responsible AI implementation and guidelines

to protect artists' rights (Zhu et al., 2024).

This study analyzes comments from the most popular videos on YouTube about the MBG advertisement. YouTube is chosen because Indonesia is ranked fourth in the world

with the most users. As of March 2025, 143 million active YouTube users are from Indonesia (Ceci, 2025).

As a video-based social media, YouTube has been shown to influence public opinion significantly because the audiences are heterogeneous (Evans, 2016). In addition, several other factors make YouTube videos influence public opinion, ranging from the credibility of the source, the quality of the content, and the framing of the information (Yin et al., 2024).

The credibility of YouTube videos can be influenced by the depth of the narrative and trust presented (Epstein, 2024). In addition, the use of credible speakers and emotional appeal can effectively influence public awareness (Sofian, 2020).

Regarding the source's credibility, it is understandable that a credible source can shape public opinion by influencing how the audience understands and acts on the information presented in the video content (Muda & Hamzah, 2021). Furthermore, a credible source can influence

public opinion on political issues in a political context by encouraging the audience to express their opinions and engage in political discourse (Venus et al., 2024).

Researchers found that tvOne's news video related to the MBG advertisement is the most popular video. This is inseparable from tvOne as a media that produces news related to the "MBG" advertisement by the Ministry of Communication and Digital Affairs. As a

media, tvOne frames the news they release with the titles, *"Animasi Makan Bergizi Gratis Karya Komdigi"* and *"Gemoy, Video Animasi Presiden Prabowo Bawakan Makan Bergizi Gratis ke Sekolah"*. The popularity of this news video can be seen in the number of views and comments. The number of comments created public discourse regarding the free nutritious meal advertisement. It should be noted that public opinion is not only formed by the video reported by tvOne as a source, but also through the comment section as a consensus among the audience (Kim, 2015).

The comment section related to the MBG advertisement made by tvOne is dominated by negative comments, angry and protesting what the Ministry of Communication and Digital Affairs has done. Protesting against the government in a YouTube comment section is a common practice for the public. Previous research even found that rudeness in the comments encourages engagement and discussion between users on the platform. Rude words can break echo chambers in the digital public sphere on YouTube (Zinnatullin, 2023). In addition, comments containing obscenity and politically motivated hate speech help express support from the public so that they can articulate more specific criticism to the authorities (Bodrunova & Blekanov, 2021). Furthermore, the YouTube comment section has the power to mobilize public voices. Previous research has stated that YouTube is an effective channel for counter-framing (Kwong, 2024).

This study uses social network and content analysis to determine the network and classification of comments built in the YouTube comment section related to the *"Makan Bergizi Gratis"* advertisement resulting from generative AI released by the Ministry of Communication and Digital Affairs. This study is expected to provide an overview of public reactions in Indonesia regarding the use of generative AI in making content. The results of the study are expected to be used as evaluation material for the Ministry of Communication and Digital Affairs and to be a trigger for all creative industry players in Indonesia to formulate a code of ethics for the use of generative AI in Indonesia.

RESEARCH METHOD

This study adopts a quantitative-qualitative (mixed method) approach that combines the use of two methodological tools; social network analysis and content analysis (Williams & Shepherd, 2017). It also uses conversation-based analysis (Jucker, 2021), which considers language not only as a means to express and reflect specific ideas, but as an element that participates and intervenes in the construction

Table 1 Sample Composition

Video	Title	Views	Dislikes	Individual Comments	Grouped Comments	Total Comments
1	*"Animasi Makan Bergizi Gratis Karya Komdigi" (Free Nutritious Meals Animation by Komdigi)*	25,994	3,117	346	132	478
2	*"Gemoy, Video Animasi Presiden Prabowo Bawakan Makan Bergizi Gratis ke Sekolah"* (Cute, Animated Video of President Prabowo Bringing Free Nutritious Food to Schools)	45,870	4,118	811	255	1066
Total		71,864	7,235	1,157	387	1,544

Source: Research Result, 2025

of social reality.

This study analyzes comments from the most popular videos on YouTube about the *"Makan Bergizi Gratis"* advertisement. The researchers found that the most popular video was the tvOne news video related to the advertisement.

For each of these videos, the researchers analyzed all the comments (Table 1). Each comment was considered independently as a single text. When the subsequent conversation occurred in the replies, it was considered in the context of the group.

All analyzed comment samples were collected on March 14, 2025. We used YouTube application programming interfaces (APIs) embedded in YouTube Data Tools to collect lists of the most watched videos about MBG advertisement and the accompanying replies. The focus on YouTube rather than any other social network was due to the incipient scientific analysis of the proposed object of study. Thus, the sample consists of 1,544 comments.The design of the applied analysis sheet considers different variables and categories. Their inclusion is based on their relevance to the study object found in previous research. The categories used in this study (Table 2) have been validated in previous studies (Gil-Ramírez et al., 2021).

For the coding book, we conducted a pre-test on 25% of the sample (n = 386), resolving any discrepancies by correcting and readjusting aspects that resulted in biased interpretations. Once the standards for reviewing comments were agreed upon, the coders (the authors of this study) analyzed the total sample by applying the template (Table 2). Percentage agreement for

Table 2 Analysis Sheet

Variable	Category
Thematic Analysis	1. Defense: Glorification or praise 2. Criticism: Attack 3. Neutral
Typology Analysis: Types of comments based on the level of reasoning	1. Argumentative/Reflective: Users refer to facts and official sources and/or ask open-ended questions that invite reflection 2. Emotional/Visceral: Users position themselves ideologically from a subjective affective position 3. Empty: The terms used become empty and meaningless in the development of the conversation
Analysis of the Use of Foul Language: Some terms or expressions are rude or insulting	1. Yes: Rude expressions 2. No: Expressions of disappointment, sadness, shame
Analysis of Recipients of Criticism	1. Ministry of Communication and Digital Affairs 2. TVOne 3. President
Conversation Analysis: Conversation mode	1. Information waterfall: Replies to initial comments and receives and spreads the same ideas, resulting in a continuous flow of opinions similar to those expressed by the source. 2. Group polarization: Replies reinforce the same information, resulting in more extreme positions in a conversation that develops into a more radical one. 3. Debate of opposing positions: Replies challenge the source content, resulting in a discursive exchange around two or more opposing positions

Source: Research Result, 2025

the two coders and Cohen's Kappa were used to calculate the inter-rater reliability. The results evaluating the level of inter-coder reliability yielded k = 0.82.

For social network analysis, there are six stages of research in this study, namely identification of the problem, primary and secondary data collection, data processing, network modeling, network analysis, and conclusion drawing (Williams & Shepherd, 2017). The data was then processed and visualized using a web-based application called Palladio (Standford University, 2015). Palladio is a web-based platform for visualizing and analyzing complex data, including social network data. It includes tools for visualizing network structure and exploring relationships between different types of data (Standford University, 2015).

RESULTS AND DISCUSSION

Degree centrality is a fundamental measure in network analysis which measures the number of direct connections a node has in a network (Maharani, 2015). Degree centrality can help identify key actors who can influence the spread of information (Maji, 2020; Yustiawan et al., 2015). Based on the analysis results (Table 3), in the first video, the first position is occupied by meloey_ with 17 degrees. This shows that @meloey_ is the actor with the highest popularity in the comment. This is proven by the number of relations he has, as many as 17 (Figure 1). For the second video, the first position is occupied by virdiawanip2278 with 39 degrees. It shows that virdiawanip2278 is the actor with the highest popularity in the comment. This is proven by the number of relations he has; as many as 39 (Figure 2).

Betweenness centrality describes the intermediary actor (Zhang et al., 2024). Based on the analysis results, for the first video, the strongest intermediary actor is @meloey_, with the highest betweenness centrality value of 0.2265406162 (Figure 1). For the second video, the strongest intermediary actor is @virdiawanip2278 who has the highest betweenness centrality value of 0.2330076457 (Figure 2).

Clustering coefficient is used to measure the tendency of nodes in a network to cluster together, or the ratio of closed triplets (triangles) to the number of connected node triplets (Ruan & Li, 2015). Based on the analysis results, the highest clustering coefficient in the first video is owned by @Indoharemhaters with a value of 0.3333333333 (Figure 1). For the second video, the highest clustering coefficient is owned by @BlackCrust and @Perkzjoss with a value of 1.0000000000 (Figure 2).

Based on the thematic analysis (comment themes) results, 79% of comments (n = 1,224) contained criticism, followed by neutral comments with 16% of comments (n = 252). Finally, there were comments that were included in the defense with 5% of comments (n = 68).

Examples of critical comments are, “You know, I really hate it. I will report it. Instead of supporting the original animator, they use AI,” and, “Why do you have to use AI, paying for animators does not seem that expensive if it is only a few minutes, what if you pay for animators but the animator uses AI, oh my, this is sad.”

Meanwhile, defensive comments are dominated by the expression that the use of AI is part of technological progress. An example is the following comment, “Rejecting technological progress?” Some imply that not using AI is the same as being behind the times and not developing.

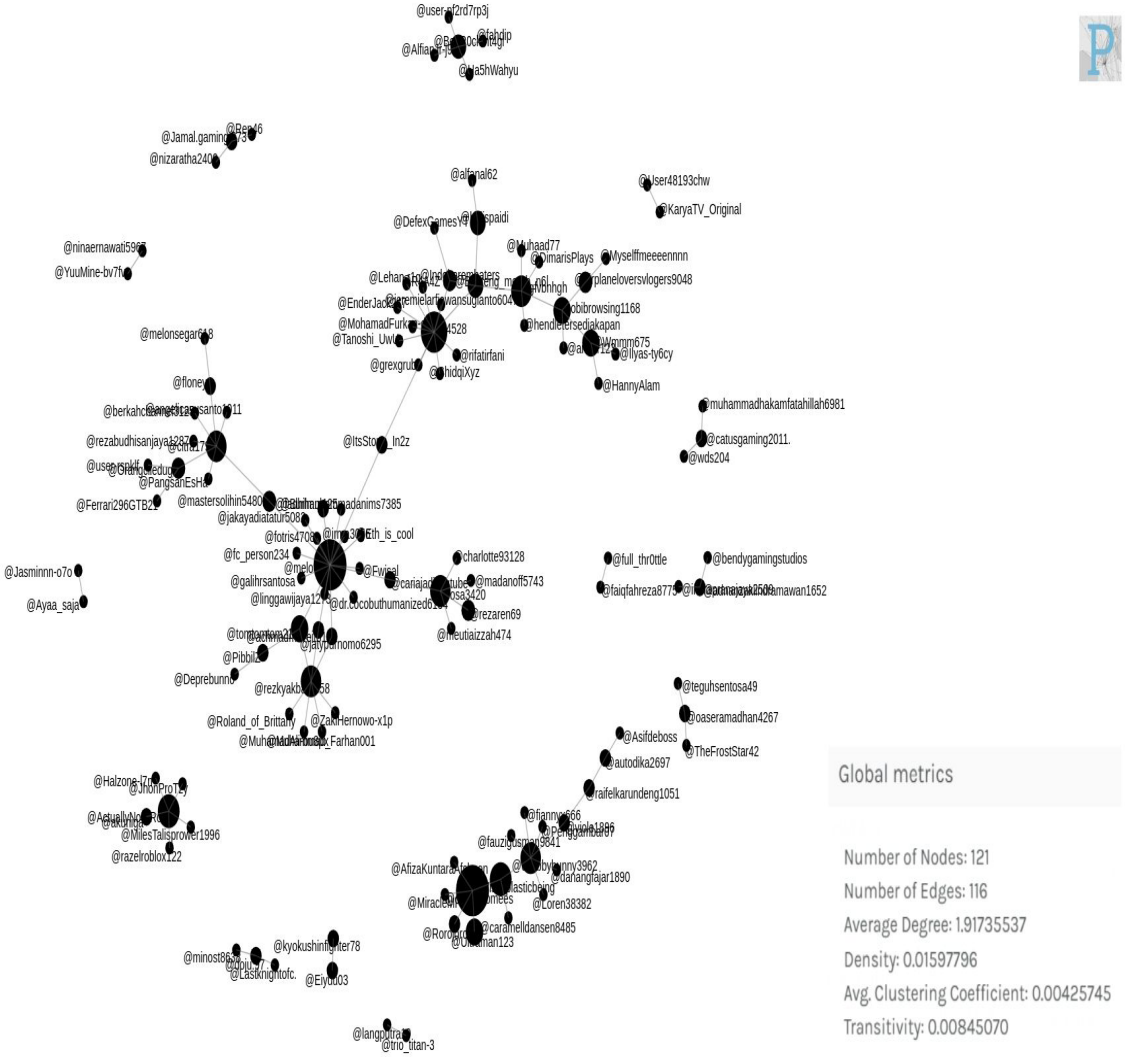
Table 3 Most Commented Actor, Degree Centrality, Betweenness Centrality, and Clustering Coefficient

Most Commented Actor				Degree Centrality				Betweenness Centrality				Clustering Coefficient			
1st Video		2nd Video		1st Video		2nd Video		1st Video		2nd Video		1st Video		2nd Video	
Author	@Banteng_merah_n6l	Author	@ir298presk	Node ID	@chubbybunny3962	Node ID	@meutiaizzah474	Node ID	@Ultraman123	Node ID	@Hgfvbnhgh	Node ID	@Viscoplasticbeing	Node ID	@Aishi6533
Count	5	Count	21	Degree	7	Degree	0.3333333333	Betweenness Centrality	0.0803921569	Betweenness Centrality	0.1267537800	Clustering Coefficient	0.0000000000	Clustering Coefficient	0.3333333333
@citra1799	9	@apaaja7662	96	@meloey_	17	@virdiawanip2278	39	@meloey_	0.2265406162	@virdiawanip2278	0.2330076457	@Indoharemhaters	0.3333333333	@BlackCrust	1.0000000000
@chubbybunny3962	8	@radja1779	31	@fiqri4528	12	@apaaja7662	34	@fiqri4528	0.1652661064	@Tamagggdinive2.0	0.1965667010	@Banteng_merah_n6l	0.1666666667	@Perkzjoss	1.0000000000
@Ultraman123	6	@ajuraghmallaaravdzamaar-3248	25	@Hgfvbnhgh	7	@Tamagggdinive2.0	31	@ItsStorm_In2z	0.1420168067	@notlithycal	0.1772516008	@fiqri4528	0.0151515152	@hx64383	0.3333333333
@Viscoplasticbeing	5	@Firgo23222	23	@citra1799	7	@radja1779	28	@Banteng_merah_n6l	0.0977591036	@Aishi6533	0.1287120479			@MasterOogway-jz7pt	0.3333333333

Table 3 (continued)

Most Commented Actor		Degree Centrality		Betweenness Centrality		Clustering Coefficient	
1st Video	2nd Video	1st Video	2nd Video	1st Video	2nd Video	1st Video	2nd Video
@hobibrowsing1168	@brain9057	@rezkyakbar4858	@Firgo23222	@mastersolihin5480	@IniKyuune_69		@ArcPatrick
5	18	7	21	0.0770308123	0.1191773388		0.1428571429
@cromosomees	@notlithycal	@ActuallyNotARobot	@ir298presk	@citra1799	@Banteng_merah_n6l		@HebiTan
5	12	7	19	0.0750700280	0.0965182495		0.1428571429
@Loren38382	@IniKyuune_69	@cromosomees	@notlithycal	@hobibrowsing1168	@radja1779	@Yntkts1739	0.1000000000
4	11	7	18	0.0511204482	0.0878439599		
@tomtomtom212	@full_thr0ttle	@tomtomtom212	@Yukemi123	@cariajadiyoutube	@PickleCumber	@NS22A779	0.0666666667
4	10	5	17	0.0420168067	0.0699572483		
@Jamal.gaming.373	@Ren-Art	@Wmmm675	@G09-k5w	@rezkyakbar4858	@ir298presk	@shionyamamoto3067	0.0357142857
3	9	5	14	0.0355042017	0.0671250240		

Source: Research Result, 2025



Source: Research Result, 2025

Figure 1 Social Network Analysis of First Video

In addition, there is a defense that the use of generative AI is allowed because the quality of Indonesian animation is not good. For example, "There is indeed Indonesian animation that can compete with Japanese quality *Adit sopo Jarwo* is not very popular with children even to *Upin Ipin*."

Based on the typology analysis (comment type), typologically dominated by argumentative or reflective comments are as much as 49% of comments (n = 757). This is followed by emotional or visceral comments in 39% of comments (n = 602). Finally, there are empty comments of 12% of comments (n = 185).

Argumentative or reflective comments are dominated by arguments to strengthen netizens' criticism of the Ministry of Communication and Digital Affairs, who created the *"Makan Bergizi Gratis"* advertisement with generative AI. This is reflected in the following comments, "No matter how stingy I am as a human, I have never promoted something using AI. Look

Source: Research Result, 2025

Figure 2 Social Network Analysis of Second Video

at *BNI*; they still want to hire real HUMAN animators," and, "At least refine or edit the animation again. For example, the movement is improved, and the details of the character's finger defects are fixed. This is full AI. At the Ministry of Communication level, how can the animation be like a YouTube short? What is the difference between the animation of a cat whose father is being chased by tempeh."

Several arguments in the comment section came from animators who openly expressed their disappointment with the Ministry of Communication and Digital Affairs. They also felt unappreciated by the actions. This is reflected in the following comments, "I do not respect using AI like this. Even though there

are Indonesian animators too", and, "This is the problem, how can you compare a small studio with a world-class studio, Bro? If you really want good Indonesian animation, then support local animation first; there are good local animations, such as Jumbo, Viva Fantasy, The Journey of Lala, and others, BUT where is the support? Journey of Lala was even criticized for using Javanese. How can we progress if no one supports us? Indonesian Minecraft animators are more serious than this."

There was also an argument directed at tvOne, as the media reported *"Makan Bergizi Gratis"* advertisement as animation. This can be seen in the following comments, "Differentiate between animation and AI, you should be old enough not to be technologically illiterate and study a lot, a company as big as TVONE says it is animation, WHAT THE HELL?" "Komdigi's work" is AI, any young person can do it if they have AI, just give the AI a command to make animations like this," "WITH AI, YOU DON'T RESPECT THE WORKS OF THE NATION'S CHILDREN, DO YOU WANT TO PROGRESS? JOKE, DON'T EVER CALL IT ANIMATION! IT'S NOT ANIMATION," "Is this video still worthy of being called animation... Even though we know it is just AI," "yeah, it is better to discuss the mistakes of using the terms animation and AI than to discuss important points about media like tvOne not being able to differentiate between animation made by humans and animation made by ai... 😭".

Meanwhile, examples of emotional or visceral comments directed at the Ministry of Communication and Digital Affairs are as follows, "Fuck, is Indonesia this rotten, there are many talented national animators, but this uses AI, I swear I am embarrassed to be part of this country😢," "The ad is bad, really trash 😂😂😂😂🤣🤣🤣🤣🤣," "I JUST WANT SAY. KOMDIGI TRASH."

Then the emotional or visceral comments directed at tvOne are as follows: "What animation, that AI stupid tvOne stupid," "Oh my AI animation is actually made into stupid news," "wkwkwkwk 3 funny words "*komdigi* makes animation" wkwkwk bruhh all they do is write prompts, the one who makes it is ai wkwkwkwk," "Do not know which is ai and real damn 💀."

In analyzing the recipient of criticism, the researcher only focused on comments that were classified as critical comments (n = 1,224). Based on the results of the analysis, the most critical comments were directed at the Ministry of Communication and Digital Affairs *"Komdigi"* with a percentage of 86% (n = 1,154), followed by tvOne at 10% (n = 132). Finally, critical comments were directed at the president at 4% (n = 52).

Some of the critical comments directed at *Komdigi* are as follows, "also isn't it like, illegal to use AI-generated videos for commercial purposes like this such as claiming it as their own "work"? 😔😔", "Bro, there are many technological advances, Bro, not just AI, do you think animation doesn't develop, right, engine animation from year to year? AI does bring rapid technological developments but it has negative impacts on many fields. The US and China, which created AI, don't use AI to replace their animators, they are developing animation in the country to be better with new engines. Well, we animators before AI didn't even get government support, eh now the government prefers AI to comics from animators, even though if we support our animators, our entertainment and animation industries can develop to the level which is the same as Malaysia but instead uses AI with the embellishment of "technological progress" 😹👉."

The critical comments directed at tvOne are as follows, "low-quality news, it is undeniable that the TV station is indeed controlled by the ruling elite... 🤐," Unclear MBG in the Regions has many problems.. This TV only makes good broadcasts, but they are ruined, not broadcasted by Buzzer TV, "work of *komdigi*? or work of AI??," "ANIMATION OF YOUR DAMN DAMN AI!!!! THAT is AI, DAMN IT."

In the analysis of the use of foul language, the researcher only used comments that were classified as criticism (n = 1,224). Based on the results of the analysis, the use of rude or insulting language in critical comments was found to be 15% (n = 184). Comments that use rude language are intended to express emotions. Here are some examples of the comments.

These are some comments with the use of foul language directed at *Komdigi,* "ueeeeek😫😫 the ad is blurry, ugly, unpleasant to watch, using AI too. It's better to watch the *Marjan* Cinematic Universe version ad and the *BNI* Anime version ad," "How is Indonesian animation going to progress? Making something like this still uses AI, you're an ASSHOLE;" and "Trash Komdigi, when even animation uses AI, EMBARRASSING FUCKKKKKK."

Here are comments with foul language directed at tvOne, "*Kentut ah* TV, there should have been an AI disclaimer first, not just 'animation'. Fucking;" "*Mbahmu* is a work of *Kemkomdigi* 🤦;" "bro what the fuck this is not animation 😢😢;" "damn already 2 thousand people disliked💀;" "work of komdigi" what a big lie...;" and "Tv *Oneng* is even proud wkwkwkwk funny."

This is different from critical comments that do not use foul language. This comment dominates with a percentage of 85% (n = 1,040). In other words, netizens do not use harsh words and insults in criticism. The comments that exist

are more expressing disappointment, sadness, and shame. In addition, critical comments are often delivered with sarcasm.

Here are some examples of comments directed at *Komdigi* which do not use foul language, "Dude .... this is disrespectful, it's sad to see animators not appreciated when there is a special section in the *"Merah Putih"* cabinet.....", "Sadly, there are many Indonesian animators but they use AI, goodbye intelligence, let us switch to stupidity," "I swear there are many competent Indonesian animators, there's no need to use AI, they all say they are pro-common people. It's useless if the funds given are large but only use AI. No wonder neighboring countries' animations are better, the government fully supports them, while animations of the same class as propaganda using AI. It's sad to see, makes me regret majoring in animation," "It's sad why a government department uses AI when there are still many animators in this country," "It's bad if a government uses free AI animation, there are many mistakes that cannot be fixed: school children wearing colorful headscarves, there are children whose fingers are cut off, the faces in the animation are inconsistent, moreover, advertising is not just a matter of aesthetics, this is not unique, but EMBARRASSING," "Just watch JUMBO in the cinema for Eid, 100% Indonesian animation, rather than this ad wkwkwkwk."

Meanwhile, these are some comments directed at tvOne, "WOW WOW WOW 👁👄👁, and this is a famous media, how can they say this is animation, no wonder TV doesn't sell. Old school though😴😴😴," "wkwkwkwk 3 funny words "*komdigi* makes animation" wkwkwk bruhh all they did was write the prompt, the one who made it was ai wkwkwkwk," ""make animation" under the guise of programming animation😂😂😂," "Proud of using free AI? Claiming to be Komdigi's work? What was the budget for using AI?"

Next, regarding conversation mode analysis. Comments in this study were dominated by types that were not conversations. The researchers found that only 25% of all comments were conversations (n = 387). Meanwhile, the remaining three-quarters did not have conversations (75%, n = 1,157). From the comments that were included in the conversation category (n = 387), the researchers then analyzed the dominant conversation mode (Table 4).

Based on the results of the analysis, the most dominant conversation mode was the debate of opposing positions at 40% (n = 153). Examples of comments are: comment 1: "Okay, now I'm proud of my own art :)", comment 2: "Rejecting technological progress?", comment 3: "Not

Table 4 Descriptive Statistics

Variable	N	%
Thematic Analysis		
• Defense	68	5
• Criticism	1,224	79
• Neutral	252	16
Typology Analysis		
• Argumentative/Reflective	757	49
• Emotional/Visceral	602	39
• Empty	185	12
Analysis of the Use of Foul Language		
•Yes	184	15
•No	1,040	85
Analysis of Recipients of Criticism		
• Ministry of Communication and Digital Affairs	1,053	86
• TVOne	122	10
• President	49	4
Conversation Analysis: Conversation Mode		
• Information waterfall	122	31
• Group polarization	112	29
• Debate of opposing positions	153	40

Source: Research Result, 2025

rejecting technological progress, but out of the many animation makers in Indonesia, why do they have to use AI? The problem is so that the government can contribute to supporting the work of the nation's children, on the other hand, it's undeniable that they're using AI", comment 4: "if you think about it, yes, but the intention is also to inform other friends and of course there are pros and cons to this, we shouldn't reject technological progress but we also have to be smart in utilizing what's available, don't let yourself become dependent on technology so that we forget what's around us."

The second most dominant conversation mode is information waterfall at 31% (n = 122). It can be understood as when someone comments by accepting opinions and following the flow of the original comments. Examples of comments are; comment 1: "Our Indonesian heroes fought for this btw 😭😭😭", comment 2: "i ain't even proud of this country anymore, dawggg 😭", comment 3: "not to mention some liberals here actually supporting this video and accusing us of "rejecting technological progress" 🤣🤣 our Human Resources here are nuts", comment 4: "also isn't it like, illegal to use AI-generated

videos for commercial purposes like this as claiming it as their own "work"? 😔😔"

Slightly different from the second position, the third position is occupied by the group polarization conversation mode with a percentage of 29% (n = 112). Examples of comments are; comment 1: "why do you have to use AI, paying an animator doesn't feel that expensive if it's only a few minutes, what if you've paid an animator but the animator uses AI, oh my, this is sad," comment 2: "It's normal for animators to be lazy and not serious, while the *Marjan* advertisement, which is a syrup advertisement, can be that artistic," comment 3: "animator who makes animations using AI still be called an animator? 😂."

This study concludes that one of the existing critical narratives is that animators feel insulted by *Komdigi*'s generative AI advertisement. There are concerns that the work of human animators in Indonesia will be displaced. This follows previous findings that automation of creative tasks can result in reduced opportunities for human artists (Li et al., 2024).

YouTube conversations are more dominated by monologues than dialogues, namely the exchange of opposing points of view. Comments with argumentative content are more dominant and aimed at criticizing what is shown in the video. The use of harsh language is not dominant, but it is more dominant in satirical language, which is full of disappointment over the actions taken in the video.

Regarding the use of foul or impolite language in the YouTube comments as a digital sphere in this study, it actually does not dominate. Netizens intend to use foul language to criticize the government, in this case, the Ministry of Communication and Digital Affairs, for using generative AI to create advertisements. This is in accordance with previous findings that the use of impolite language is a form of intense dissatisfaction with the government. Abusive or impolite language can amplify the intensity of criticism and make it more visible and impactful (Maia & Rezende, 2016).

In the comments on YouTube, netizens can find that an account is a buzzer or bot account by analyzing the behavior and the narrative used. Bot or buzzer accounts are identified because they spread narratives that contradict the dominant narrative in the comments. Netizens then found a pattern of bot accounts uploading comments with the same narrative or, in other words, a recurring narrative, namely, "rejecting technological progress." This narrative is uploaded periodically over a specific timespan. This agrees with previous findings that monitoring the frequency of uploads over a specific period can reveal the behavior of bot accounts. Bot accounts often upload periodically or show high levels of activity

during a specific period (Luceri et al., 2021). In addition, netizens also identify an account as a buzzer or a bot account from the language used. This corresponds to the previous findings that bot accounts often have less diverse language usage (Inuwa-Dutse et al., 2018). Finally, bot accounts are identified because they contact other accounts only by replying to a comment, not making their comments (Schuchard et al., 2019).

Komdigi, as a representative of the government, needs to be aware of the negative impacts of generative AI on the public. Previous studies have found that the use of generative AI can eliminate public trust in government communications (Grigsby et al., 2025; Kim & Kwon, 2024). The public considers content created by generative AI to be less credible and authentic (Baek et al., 2024). In addition, advertisements generated by generative AI can cause a higher feeling of horror compared to advertisements created by humans (Gu et al., 2024).

Policymakers, communication practitioners, and communication academics need to share the vision that the development and use of generative AI require a strong communication ethics framework to guide responsible practices. These responsible practices start with transparency, accountability, and human-centered design (Sunkara et al., 2025; Uddagiri & Isunuri, 2024). For this reason, it is necessary to emphasize that the use of AI is only to assist, not replace humans as content creators (Brüns & Meißner, 2024).

The advertisements produced by generative AI and released by *Komdigi* are reflections on communication practitioners and academics who need to immediately review the ethics of communication in the use of generative AI. The use of generative AI can potentially cause creative atrophy if there is excessive dependence on AI (Barandiaran & Pérez-Verdugo, 2025). There is also the risk of content homogenization and devaluation of the artistic process. AI can indeed produce content quickly, but it can eliminate unique artistic expressions (Li et al., 2024).

The use of generative AI also has challenges in terms of law and regulations. In Indonesia, copyright issues are still a problem to this day, even though there are regulations governing this. Content generated with generative AI has the potential to violate existing copyrights, potentially causing legal disputes and challenges in attributing authorship (Kshetri et al., 2024). Therefore, the government needs to balance existing innovation with the protection of the public interest (Nam & Bell, 2024).

If we look at other countries' regulations regarding the use of generative AI, they prohibit its use for commercial purposes. This should be

a reminder to the Ministry of Communication and Digital Affairs.

CONCLUSION

The current study revealed that netizens are divided into three groups; individuals who understand that this is the advertisement is AI-generated and call it generative AI, individuals who understand that it is AI-generated and call it AI animation, and individuals who call it animation. Also, Indonesians still find it difficult to distinguish between animation, generative AI, and AI.

Besides, tvOne should be mindful and conduct more research in presenting news titles because lexical choices can mislead the public. Indonesia has not yet updated ethical guidelines for using generative AI in the creative industries, especially those related to communication sciences, such as public relations, film, and advertising. The government should review advertising ethics, broadcasting ethics (P3SPS), and copyright.

The use of generative AI for commercial purposes remains a subject of debate to date. It is not enough to just put a stamp on the audio-visual product made with generative AI. The government should think about the consequences of this generative AI practice. The threat not only affects individuals but also threatens industry. Moreover, Indonesia lacks appreciation for works of art. Therefore, it should be a reflection for everyone to use technology wisely. This study focuses on one case only with a single platform, YouTube, so it cannot be generalized to other cases. Comments on Twitter and Instagram currently dominate social network and content analysis research in Indonesia, while YouTube receives limited attention. Further research is expected to examine other cases on the YouTube platform relevant to the use of generative AI for content.

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