A Critical Construction of Surrogate Advertising in User-Generated Content (UGC) Animated Biopics amid the Cyber Media Regulatory Vacuum

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Abstract

The rapid evolution of digital platforms has driven a monumental shift toward User-Generated Content (UGC), as evidenced by the proliferation of AI-powered animated biopic content as a new form of digital marketing, including tobacco advertising. This study analyzes the discourse construction of covert cigarette promotion (surrogate advertising) through AI-based biopic animation videos on the Instagram account @otakplastisin, amidst strict restrictions under PP No. 28 Tahun 2024 and UU No. 32 Tahun 2002. Employing Norman Fairclough's Critical Discourse Analysis, this qualitative research examines this practice within the context of Indonesia's cyber media regulatory vacuum. The results indicate that the videos build a positive image of the tobacco industry through inspiring narratives of Djarum's business success, while systematically omitting health hazard issues. At the discursive level, the content spreads organically via Instagram algorithms without utilizing paid advertising mechanisms. Socioculturally, this phenomenon exposes an acute regulatory vacuum; current laws are paralyzed as they only target official corporate paid advertising. Consequently, this User-Generated Content (UGC)-based surrogate advertising enjoys absolute legal impunity, normalizing the tobacco industry's image among the younger generation. The study concludes that more adaptive cyber media regulations are urgently needed to counter the transformation of AI-based digital cigarette promotions.

Keywords: User-generated content, surrogate advertising, cigarette industry, artificial intelligence, Critical Discourse Analysis, cyber-media regulation.

Introduction

Radical advancements in information technology are a hallmark of 21st-century modern civilization. Information technology plays a crucial role in meeting human needs, as these rapid developments were essentially created to enhance the quality of human life across various sectors. Fields such as communication, education, social affairs, politics, and the economy are all deeply influenced by the continuous innovations in information technology that have evolved year after year.

Advancements in information technology have also extended to the economic sector. The emergence of social media platforms has created new channels—distinct from mainstream media—for conveying product marketing messages to the public. Today, social media serves not only as a medium for interpersonal communication but also as a marketing channel through which various products communicate their messages to society (Hayyana, Nurhakki, & Maryam, 2026). Furthermore, the evolution of social

media has given rise to a vast digital political-economic structure driven by system automation and artificial intelligence.

The advent of system automation and artificial intelligence has significantly impacted marketing. Artificial intelligence is being utilized by various parties to create product advertisements on social media. The rise of social media platforms featuring short-form video, such as Instagram Reels, TikTok, and YouTube Shorts, marks a pivotal transition: audiences have moved beyond being passive consumers of formal information to becoming active content creators, a phenomenon known as User-Generated Content (UGC) (Jenkins, 2006; Fuchs, 2014). A defining characteristic of UGC is the decentralization of messaging and the leveraging of "platform capitalism," which relies on algorithmic dynamics to capture mass attention (Srnicek, 2017). Indeed, UGC created today often incorporates artificial intelligence to produce advertisements, demonstrating that AI is a valuable tool for both large and small producers in managing social media marketing communications (Sudin et al., 2026). In Indonesia, this cultural shift within the digital public sphere has fostered a highly dynamic communication ecosystem; however, it has simultaneously opened up new discursive avenues that are being exploited by industries dealing in high-risk commodities—most notably, the tobacco industry.

Amid rising public health awareness, the Indonesian government has tightened restrictions on cigarette promotion across physical media and conventional broadcasting channels through the enactment of Government Regulation, PP No. 28 Tahun 2024, which implements UU No. 17 Tahun 2023 on Health, as well as through broadcast timing limitations mandated by UU No. 32 Tahun 2002 on Broadcasting. These increasingly restrictive regulations have compelled tobacco industry giants to rethink their approaches and shift their marketing communication strategies. The cigarette industry has transformed from a model of overt, "hard-sell" commercial advertising to manipulative tactics involving surrogate or covert advertising (Dewi & Al Mujib, 2025). Surrogate advertising operates by leveraging non-product entities—such as arts events, sports, scholarships, or even biographical narratives—to maintain public brand recall without displaying the actual cigarette products prohibited by law (Mosco, 2009; MacKenzie et al., 2018).

A unique and relatively new communication phenomenon has emerged on the Instagram Reels platform through posts by the independent creator account @otakplastisin. The account produces short, AI-powered animated video content that presents a biopic or historical account of the Djarum and Hartono brothers' business dynasties. The account created an AI-based video about the success of the Djarum cigarette company from its inception to its current expansion into several other business sectors. The @otakpastisin account is a third-party provider of artificial intelligence-based advertising services on social media. The emergence of this third-party biopic about Djarum's success in its business journey indirectly contains elements of organic, veiled promotion. Furthermore, the content falls outside the reach of the law because it is User-Generated Content (UGC) or self-educational content created by netizens.

This post is a concrete manifestation of highly problematic contemporary surrogate advertising. It is unique because the promotion of the positive image of tobacco

corporations is no longer officially produced or funded by Djarum's advertising agency, but rather "created" voluntarily and free of charge by independent content creators. Through the logic of the digital creative industry, the discourse of the cigarette factory's glory is reconstructed into a narrative of financial motivation, hard work, and economic heroism (the hero's journey) that is highly popular among the younger generation.

Although numerous studies have been conducted on cigarette advertising in Indonesia, a significant research gap exists in contemporary communication literature. Previous research on tobacco surrogate advertising in Indonesia has almost entirely focused on structured content directly funded by the industry, such as music concerts, sports competitions, or formal scholarship foundations (Tanuwihardja et al., 2021). There is a dearth of pure communication studies examining how covert cigarette promotion has undergone structural decentralization and is driven organically by User-Generated Content (UGC) due to the demands of the attention economy of new media platforms. This research aims to fill this gap using a critical perspective.

Based on this background, this study formulates the research question: How is the discourse of covert cigarette promotion constructed through User-Generated Content (UGC) in the form of animated biopics on Instagram Reels amidst the vacuum of cyber media regulations? In line with this question, the purpose of this study is to dismantle the textual-visual mechanisms in animated videos, unravel the discursive tactics of User Generated Content circulation through algorithms, and explain the macro-political economic implications of the normalization of the cigarette industry's image that exploits the inability of national cyber law to reach user-generated creative content.

The Metamorphosis of Surrogate Advertising in the Digital Era

Surrogate advertising is defined as a defensive marketing strategy in which a manufacturer indirectly promotes a product prohibited or restricted by law through advertising for another, legal product (MacKenzie et al., 2018). Historically, this tactic emerged as a form of adaptation by high-risk commodity industries to strict state legal restrictions that closed off direct advertising space to protect public health and morality (Tanuwihardja et al., 2021). Psychologically, surrogate advertising operates using an out-of-sight, out-of-mind strategy, where the primary goal is not to increase sales volume of the substitute product itself, but rather to maintain subconscious visual stimulation of the audience (Singh & Pallavi, 2018). This strategy is implemented by cloning the core brand identity, such as the name, logo, color scheme, typography, and slogan, and attaching it to a disguised commodity that has minimal commercial value or is even widely unavailable in the retail market (Grokipedia, 2024). When consumers are exposed to visual representations of these substitute products, their cognitive memory will automatically trigger brand recall and associate it back to the main product that is prohibited by law (Jahan, 2023).

Over time, the practice of surrogate advertising has evolved into various expansionist techniques designed to circumvent formal legal boundaries. The most common technique is brand extension, where a brand produces a commodity within a legally protected category while maintaining an identical corporate visual identity. The second technique involves cultural patronage and sponsorship of large-scale events, such as music concerts, sports tournaments, or philanthropic programs, which shift the

advertising focus from physical commodity objects to the celebration of abstract values such as masculinity, resilience, modernity, and life success (MacKenzie et al., 2018). Through this covert approach, surrogate advertising successfully exploits regulatory loopholes, as conventional laws often fail to define the boundaries between covert commercial promotion and the right to freedom of expression or the dissemination of public information (Jahan, 2023). Consequently, this strategy is highly effective in maintaining the loyalty of existing consumers while simultaneously building interest in new, younger consumer segments without triggering regulatory resistance (MacKenzie et al., 2018).

However, in the era of the cyber ecosystem, surrogate advertising has undergone a radical metamorphosis. Advertising no longer simply disguises a product through another physical commodity, but rather through symbolic commodities in the form of non-product narratives such as philanthropy, business motivation, and the history of corporate success (Mosco, 2009).

The Political Economy of Digital Media in User-Generated Content (UGC)

To understand why the tobacco industry narrative is now voluntarily produced by the public, the phenomenon of User-Generated Content (UGC) should not be seen simply as a product of cultural creativity, but rather through the lens of the political economy of digital media. The nature of new media has given rise to the phenomenon of "*prosumption*," or the fusion of the roles of producer and consumer, where netizens actively produce content on digital platforms (Jenkins, 2006; Fuchs, 2014). Contemporary capitalist platforms like Instagram operate using the logic of the attention economy, where engagement metrics (such as the number of views, likes, and comments) are the primary currency determining the value of an account (Srnicek, 2017). In this digital space, netizens no longer occupy a passive position at the end of the message distribution chain, but rather actively produce, modify, and disseminate discourse through existing digital platforms.

However, this decentralization of content production does not occur in a vacuum. Contemporary digital capitalist platforms operate on the logic of the attention economy (Srnicek, 2017). Within this political economic architecture, public attention is the primary commodity, while quantitative metrics such as views, likes, shares, and comments serve as currency that determine the economic value of an account and the platform itself. Digital platforms design algorithmic systems in such a way as to encourage independent creators to compete to produce content capable of triggering emotional engagement and mass interaction in order to garner that attention.

This logic of capital accumulation ultimately creates a symbiotic alliance that is often unnoticed by the actors involved (Fuchs, 2014). The motives behind the production of User-Generated Content by content creators are often driven by the desire to exploit platform algorithms for personal gain, whether to boost account performance, build influence, or pursue individual monetization. Through this process of commodifying attention, content creators voluntarily invest their time, energy, and creativity to produce

certain discourses that sell in the digital marketplace. This reciprocal relationship provides multi-layered benefits: digital platforms gain data traction and massive audience growth, creators gain social or economic capital, while the ideologies or interests of dominant groups packaged within the content gain organic amplification and normalization without the need for formal advertising channels.

Norman Fairclough's Critical Discourse Analysis (AWK) in Cyber Media Content

This research adopts Norman Fairclough's three-dimensional Critical Discourse Analysis (CDA) model not merely as a textual language analysis tool, but as a theoretical-methodological framework to dismantle power relations (Fairclough, 2010). The CDA framework is based on the epistemological assumption that language and visual representation are never neutral or value-free. Texts are always bound by social structures and produced by the interests of dominant groups to maintain influence, legitimize power, and construct social reality to align with their agendas (Fairclough, 2010).

Theoretically, AWK views discourse as a form of social practice that has a dialectical relationship with its surrounding environment (Fairclough, 2010). This dialectical relationship means that discourse is shaped by social structures (such as politics, economics, and law), but at the same time, discourse also actively shapes, reproduces, and transforms these social structures (Fairclough, 2010).

To explain the complexity of this relationship, Norman Fairclough (2010) provides a highly structured framework through a three-dimensional analysis model that integrates three intertwined layers of analysis: The first dimension is text analysis or the micro layer (description), which focuses on dissecting the internal linguistic characteristics, word choice (diction), metaphors, grammar, and visual semiotic elements of a media product. The second dimension is discursive practice or the meso layer (interpretation), which analyzes the institutional aspects of the text, namely how a discourse is produced, distributed, and consumed by audiences in the media ecosystem, including looking at how the hybrid nature of texts works in the contemporary era. The third dimension is sociocultural practice or the macro layer (explanation), which acts as an explanatory stage to connect textual findings and distribution patterns with the sociocultural context, policy realities, legal institutions, and the on going situation of cultural hegemony at the macro level (Fairclough, 2010). Through the integration of these three layers, AWK is able to reveal how micro-scale texts are used as an extension of macro-scale structural power.

Method

This research uses a critical qualitative approach with the Critical Discourse Analysis (CDA) method developed by Norman Fairclough. The qualitative approach understands in depth how meaning, ideology, power relations, and social practices are represented in User-Generated Content (UGC) content in the form of biopic animations using artificial intelligence cigarette advertisements circulating on Instagram produced by the account @otakplatisin amidst the regulatory vacuum regarding digital content.

Fairclough argues that language is not simply a means of communication, but a social practice that shapes and is shaped by social structures. The analysis of the animated cigarette biopic UGC focused not only on linguistic and visual elements, but also on the processes of production, distribution, consumption, and the underlying social context.

The data collection techniques in this study included several objects. First, digital documentation of visual elements consisting of the character of the artificial intelligence character, typography, and color. Second, text elements and observations of public comment interactions on the artificial intelligence video produced by the Instagram account @otakpalstisin.

The data analysis framework of this research fully utilizes Norman Fairclough's three-dimensional analysis method that integrates description, interpretation, and explanation (Fairclough, 2010). To dissect this hybrid text of User Generated Content containing surrogate advertising, Fairclough provides three interconnected layers of analysis: First, through the textual dimension (micro), AWK is used to describe how linguistic elements along with animated visual markers are used as camouflage for surrogate advertising to hide the reality of the dangers of tobacco. Then, through the dimension of discursive practice (meso), AWK interprets how the hybrid text circulates across regulatory control boundaries due to the characteristics of digital platforms. In the final stage, namely Explanation (Sociocultural/Macro Practice), all textual findings and discourse circulation are critically connected to the macro reality in Indonesia, particularly the conflict of PP No. 28 Tahun 2024 policies, the vacuum of cyber law in UU No. 32 Tahun 2002 concerning Broadcasting, and the Broadcasting Bill which until now has not been able to reach organic promotion based on user creative content.

Results and Discussion

Cigarette Industry Surrogate Advertising Disguised as Biopic Narrative and Entrepreneurial Motivation

Analysis at the micro level (textual description) shows how the content of this animated video operates as a highly manipulative form of surrogate advertising through the camouflage of a capitalist lifestyle and sanitizing the discourse. Visually, this video boldly displays the physical form of iconic cigarette products—such as Djarum Super, Djarum Black, and Djarum 76—as well as the giant logo of DJARUM at the beginning and middle of the video. However, the appearance of this addictive entity is immediately wrapped and softened by the aesthetics of artificial intelligence (AI) animation that is bright, dynamic, and has high visual contrast. This visualization technique serves to disinfect or eliminate the negative impression that cigarettes are a dangerous substance that damages public health, then transforms it into aesthetic digital entertainment content for the younger generation. The dominant corporate color codes, such as bold black and red, are precisely integrated throughout the visual frame to activate brand recognition in the audience's subconscious memory without triggering resistance.



Figure 1. The distinct appearance of the iconic cigarette product, as well as the giant DJARUM logo at the beginning and in the middle of the video.

Linguistically, this video uses radical exclusion and inclusion strategies to reconstruct reality. The exclusion strategy works absolutely by eliminating 100% of clinical facts, disease discourse, addiction rates, the burden of national health costs, and systemic poverty due to tobacco consumption. In contrast, the inclusion strategy is applied aggressively by inserting a narrative structure of the hero's journey. The diction chosen by the voiceover is highly emotional and dramatic, such as: "*Pabrik terbakar dan sang ayah meninggal, mereka justru nekat..."* . This linguistic structure transforms the owner of the Djarum dynasty into a persistent economic hero, resilient in the face of adversity, and successful in expanding his business to dominate the banking sector (BCA) and future investments. Through this textual tactic, the meaning of "cigarette" is radically redefined; no longer seen as a deadly poison, but rather its meaning is shifted to a symbol of financial success, modernity, and national economic sovereignty.

A Symbiotic Alliance between UGC, Creators, and Algorithmic Logic

Shifting to the meso dimension (discursive practices), this research uncovers a shift in the way cigarette discourse circulates, now decentralized through User-Generated Content (UGC). Unlike conventional advertising, which is top-down and officially funded directly by cigarette companies, this video demonstrates the phenomenon of *voluntary commodification* by independent content creators. The @otakplastisin account voluntarily acts as a free marketer for Djarum's corporate image. The creators' primary motivation for producing this narrative is driven by the logic of the attention economy inherent in digital capitalist platforms. Because stories of "Indonesia's richest man" or "conglomerate success stories" have high news value for gaining views and likes, creators exploit these narratives to boost their own accounts' performance and promote their commercial animation creation services at the end of the video. This is a discourse magnet guaranteed to generate high engagement organically. This algorithmic logic creates an

unconscious symbiotic alliance: the platform gains data traction, the creator gains popularity and a business portfolio, and the tobacco industry gets free positive image promotion without having to purchase official advertising slots (Fuchs, 2014).

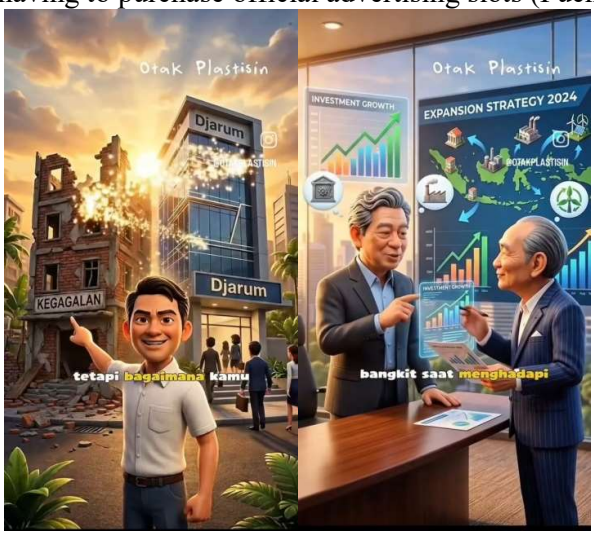


Figure 2. A portrayal of the industry's success that hides the dangers of cigarettes

The consequences of this hybrid textuality of User Generated Content significantly impact the message circulation mechanism. Because this video is categorized as "historical education" or "business motivation" content created by a cyber user (not an official cigarette account), it successfully penetrates the operational boundaries of cyber media. The Instagram Reels algorithm distributes this covert promotional discourse organically 24 hours a day across users' timelines based on an interest graph. The fatal impact is that this content can be consumed by children and adolescents under the age of 18 without being hampered by age-gated filters or nighttime broadcast restrictions as experienced by conventional television media. The resulting consumption pattern resulted in a very positive reception in the comments section, where cyber audiences admired the Hartono brothers as role models, proving that this User Generated Content circulation tactic is highly effective in normalizing the existence of the tobacco industry.

Tobacco Industry Impunity in the Cyber Broadcasting Regulatory Void

At the macro level of analysis (sociocultural practices), the clash between this digital text and the legal reality in Indonesia indicates a regulatory vacuum that provides one-sided advantages for the tobacco industry. PP No. 28 Tahun 2024 explicitly prohibits tobacco product advertising on social media, and UU No. 32 Tahun 2002 concerning Broadcasting restricts the scope of cigarette advertising on television. However, all of the country's legal instruments experience infertility and structural stuttering in the face of this content. This occurs because the conventional legal definition of "advertising" is always based on an official financial transaction between the brand owner and the broadcast media (paid advertising). This biopic video made by @otakplastisin enjoys absolute impunity because

it is protected under the principles of freedom of expression for netizens and the right to disseminate public educational information.

From a media political economic perspective, this phenomenon is concrete evidence of the absolute cultural hegemony achieved by tobacco capitalism in Indonesia. The giant business structure of the cigarette industry has become so deeply ingrained in the national economy (multi-sectoral, including banking), that digital society experiences unconscious ideological domination. Cybers no longer view the cigarette industry as a threat to national health, but instead view its corporate success as a matter of collective pride. The lack of national broadcasting cyber regulations and the inability of the draft Broadcasting Bill to address UGC-based advertising ultimately allow the new media ecosystem to be dominated by voluntary public discourse that perpetuates the cigarette industry's free market dominance in the digital space.

Jurisdictional Asymmetry and the Lack of Cigarette Advertising Regulation in Cyber Media

The ineffectiveness of PP No. 28 Tahun 2024 and UU No. 32 Tahun 2002 concerning Broadcasting in ensnaring the animated biopic Djarum confirms the existence of a gaping legal loophole (regulatory vacuum) in digital media governance in Indonesia. PP 28/2024 has indeed progressively banned the broadcast of cigarette advertisements on social media and the use of animated characters. However, this clause suffers from paralysis in law enforcement due to a fundamental weakness: the regulation was designed with the assumption of conventional advertising patterns that are linear and based on corporate transactions (paid advertising).

Indonesian law only identifies content as a "cigarette advertisement" if it meets the requirements of formal industrial relations, namely the flow of funds from cigarette manufacturers to media owners or advertising agencies to promote their products. Content created by @otakplastisin escapes this legal trap because it operates in the gray area of User-Generated Content (UGC). When creators voluntarily produce these animations to gain engagement from platform algorithms, this conventional capitalist relationship is broken. The cigarette industry benefits from the accumulation of extraordinary symbolic capital without needing to touch on legal aspects, because legally, the videos are simply "creative expressions of citizens" protected by the human rights of freedom of speech and the right to educational information.

This also reveals a sharp jurisdictional conflict between media oversight institutions. Broadcasting UU No. 32 Tahun 2002 is confined to terrestrial media (analog/digital television and radio) because its jurisdiction is tied to the use of the public radio frequency spectrum. As a result, the Indonesian Broadcasting Commission (KPI) legally lacks the legal authority to intervene, censor, or impose sanctions on surrogate cigarette advertising content circulating on Instagram Reels, even if the cigarette visualizations and logos are displayed in a vulgar manner. On the other hand, Kementerian Komunikasi dan Digital which has authority in the cyber realm, lacks adaptive operational guidelines for terminating access (takedown) of this kind of hybrid User-Generated Content. Kementerian Komunikasi dan Digital can only take down content if it is proven to be unlawful (such as online gambling or pornography). This animated content depicting Djarum's business history is packaged with a narrative of

"national history" and "financial motivation," a genre considered safe and even positively distributive by the platform system.

This regulatory vacuum is exacerbated by the slow passage of the Broadcasting Bill in parliament, which is mired in a maelstrom of political-economic conflict. The tug-of-war between the public health coalition demanding a total ban on cigarette advertising on the internet, and the media industry lobby and tobacco capitalism seeking to maintain advertising space, has left Indonesian broadcasting law lagging far behind technological realities. Due to this legal stuttering, which has yet to define the concept of UGC-based surrogate advertising, the state has indirectly legalized the normalization of cigarette ideology under the noses of young people through their mobile screens.

Conclusion

This study concludes that the animated biopic of the Djarum business dynasty produced by the Instagram account @otakplastisin is a concrete manifestation of the radical metamorphosis of surrogate advertising strategies in the digital era. While the cigarette industry's space for movement is tightened in conventional media through PP No. 28 Tahun 2024 and UU No. 32 Tahun 2002 concerning Broadcasting, the discourse on promoting this addictive commodity has managed to escape legal scrutiny by exploiting the User-Generated Content (UGC) ecosystem. This content enjoys absolute legal impunity because existing cigarette advertising regulations are still stuttering and trapped in a rigid definition that advertising must be based on corporate transactions (paid advertising). As a result, a regulatory vacuum has occurred where the law is unable to impose sanctions on covert promotions disguised as historical educational content created by netizens. Ultimately, this perpetuates the cultural hegemony of tobacco capitalism in Indonesia, where society voluntarily and unconsciously normalizes the image of the cigarette industry directly to future consumers (the younger generation) in cyberspace.

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