

Algorithmic Hegemony and the Political Economy of Digital Media: The Commodification of Political Content on Deddy Corbuzier's YouTube Channel

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ABSTRACT

Digital transformation has reshaped media ecosystems by positioning YouTube as a dominant platform for producing, distributing, and consuming content within the logic of algorithmic capitalism. However, studies examining how political content creators negotiate power relations within this digital environment, particularly in Indonesia, remain limited. Addressing this gap, this research aims to analyze the political economy practices embedded in Deddy Corbuzier's "Close The Door" YouTube program using Vincent Mosco's framework of commodification, spatialization, and structuration. Employing an interpretive qualitative approach, the study investigates ten episodes featuring national political actors published in 2022-2025. Data were collected through digital documentation and analyzed using Miles, Huberman, and Saldaña's interactive model. The findings reveal that political discussions on the channel are transformed into economic commodities through monetization systems, algorithmic visibility, and high audience engagement. Spatialization emerges through YouTube's recommendation infrastructure and global data networks that link local content creators with multinational corporate interests such as Google. Structuration is reflected in the reciprocal yet asymmetrical interactions among creators, platforms, audiences, and political elites, collectively shaping symbolic power in the digital sphere. The study concludes that YouTube functions not only as an alternative media space but also as a hegemonic arena governed by digital capitalist logics. These results provide theoretical contributions to the political economy of media in Indonesia and offer practical insights into how algorithmic systems increasingly shape public discourse and redistribute power away from traditional media institutions.

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INTRODUCTION

The media does not merely function as a tool for disseminating information, but also forms part of a global political economy system that produces, distributes, and instills certain values in the public space. In this regard, the media plays a significant role as an arena for negotiation between ideology, power, and capital (Hidayat, 2025). These three aspects have become part of an interrelated relationship that cannot be separated from the historical legacy of power and colonialism, which continues to exist in new forms through the media, technology, and relevant analytical tools. In line with Allen's (2017) view, power operates through the discourse of modernity and progress, including within global media practices laden with ideological significance. Accordingly, this study positions critical theory as the primary analytical tool for examining such dynamics.

Global media practices are closely linked to the digital transformation that has changed the way people interact, communicate, and find information. Based on a digital report by Data Reportal in 2025, Indonesia has 212 million active internet users and 143 million active social media users. These figures show that digitalization has a strong influence on shaping the communication behavior of Indonesian society. Therefore, it is assumed that social media is the main space for the public to communicate with one another. One of the most obvious manifestations of digital transformation is the YouTube platform as a digital media that brings together the systems of production, distribution, and consumption of information in a single ecosystem based on algorithms and monetization. In fact, YouTube not only challenges the dominance of mainstream media but also creates a new economic model that relies on public participation in the digital capital system. As explained by Finlayson (2022), participatory engagement in digital media has driven profound changes in the production and reception of political ideologies through populist rhetoric and performative appeal.

However, there is another aspect to this participatory nature, namely that YouTube is also a complex arena of commodification. The utility value of content, whether in the form of information, entertainment, or opinion, has been transformed into economic exchange value through monetization systems, algorithms, and audience analytics. This context explains that digital media operates according to the logic of global capitalism, where audience content and creator labor become commodities (Muslikhin et al., 2021). This phenomenon shows that the political economy of media does not only occur at the level of large institutions but also in the activities of individuals, such as content creators on YouTube who strive to balance personal expression with economic incentives. This condition is evident in Deddy Corbuzier's YouTube channel, particularly in the content program "Close The Door," which combines popular social and political issues with production strategies oriented towards algorithms and monetization. This program remains quite interesting to this day because it shows how public issues are constructed, commodified, and marketed through an entertaining 'Podcast' format that also has commercial value or serves as a source of economic capital.

Based on the explanation above, this study attempts to answer the question: what are the forms and processes of content commodification on Deddy Corbuzier's YouTube channel, and how do these practices represent the relationship between economy, power, and media

in today's digital era? Accordingly, this research aims to describe and understand in depth the practices of media political economy on Deddy Corbuzier's YouTube channel by employing Mosco's (2009) political economy of media framework. This study focuses on three main aspects: commodification, spatialization, and structuration, which explain how economic value, power relations, and social structures operate.

To strengthen the analysis within a contemporary context, this study also integrates Christian Fuchs' thoughts on the critical theory foundations of digital capitalism. Fuchs (2024) argues that in the social media ecosystem, exploitation no longer occurs solely at the level of content production but happens systemically through the collection and commodification of user data. YouTube operates as an infrastructure of digital capitalism where an antagonism exists between the creators' self-management and the alienation created by the platform's structure (Fuchs, 2025).

This condition is further intensified by the phenomenon of "free labor," as explained by Tiziana Terranova. Terranova (2012) emphasizes that the digital economy heavily relies on user activities that are voluntary yet productive such as posting comments, interacting in chat columns, and building community culture all of which serve as vital sources of value for the digital media industry. On Deddy Corbuzier's channel, the audience is not merely a passive consumer but an active contributor whose digital labor is "harvested" by the platform to reinforce algorithmic hegemony. By combining Mosco's approach, Fuchs' critical perspective, and Terranova's concept of free labor, this research is expected to contribute to the development of media political economy studies in Indonesia, particularly in understanding commodification practices where the audience plays a dual role as both a data source and a voluntary worker within the circulation of digital capital.

RESEARCH METHOD

This study uses a qualitative method with an interpretive approach to gain an in-depth understanding of how media political economy practices work in the production and distribution of content on Deddy Corbuzier's YouTube channel, particularly the Close The Door program. This approach was chosen because it allows researchers to interpret the meaning, communication strategies, and power relations built into digital content, as emphasized in the interpretive tradition (Langford, 2012). The unit of analysis in this study consists of ten episodes of the Close the Door featuring national political actors aired between 2022 and 2025. The period was selected due to the increasing intensity of political issues ahead of the 2024 elections, as well as the channel's growing influence in shaping public discourse in the digital space (Sumarni, 2023).

Data was collected through digital documentation studies, which included direct observation of video content, recording of narrative and visual elements, interactions in comments, and the use of screenshots to mark important elements such as titles, framing, and audience responses, as commonly used in digital media research (Muslikhin et al., 2021). In addition, basic quantitative data such as the number of views and engagement rates were obtained from YouTube and SocialBlade as complementary data sources in digital content

research (Bernadien & Purbo Sanjoyo, 2022). Purposive sampling techniques were used to select episodes based on criteria of political relevance, popularity, and proximity to public issues, in line with sample selection recommendations in context-based qualitative research (Miles et al., 2014). All data were analyzed using the interactive analysis model by Miles et al. (2014), which includes data reduction, data presentation, and conclusion drawing. Through these stages of analysis, the study seeks to reveal patterns of commodification, spatialization, and structuration, in accordance with the media political economy framework developed by (Mosco, 2009), in an algorithm-based digital media ecosystem.

RESULTS AND DISCUSSION

Political Economy of the Media in YouTube: The Commodification of Content

The relationship between media, politics, and economics in Indonesia after the *reformasi* era has strengthened the position of media institutions as entities whose political and economic power is pragmatically intertwined. This relationship can be considered strategic because it often leads the media to serve certain economic and political interests, thereby weakening the position of the public as an audience and turning them into objects of continuous media consumption (Alfani, 2014). This condition is now undergoing a significant transformation with the development of the digital age and social media. The public is no longer just spectators and objects, but they can become content producers who can express themselves and actively participate through various platforms, one of which is YouTube. YouTube provides a space for the public to freely produce and distribute information in various forms, such as political views, entertainment, or education. However, this freedom is not separate from the economic system because every piece of content that has been uploaded has the potential to generate income by using a monetization system or AdSense. This is where the process of commodification occurs, namely the change in “use value” to “exchange value” in the digital media ecosystem.

Content creators, often referred to as YouTubers, now compete with each other to profit from the number of views and subscribers. The YouTube monetization system is based on Cost Per Mile (CPM), which is the payment creators receive for every thousand ad views on their content. The amount of CPM varies depending on the country and type of content. This phenomenon illustrates how capitalist economic logic has infiltrated digital communication practices (Alifia & Romadhan, 2025). The context of this research is Deddy Corbuzier's YouTube account, which is the main case study because the channel shows how the commodification process is carried out strategically. The latest data from Social Blade (2025) shows that Deddy Corbuzier's channel has around 25 million subscribers and has reached more than 7.5 billion views from thousands of uploaded videos. The estimated monthly income of this channel is in the range of US\$ 26,600–425,300 (equivalent to Rp 435 million–6.9 billion), with an estimated annual income of US\$ 319,000–5.1 million (equivalent to Rp 5.2 billion–83.5 billion). This data shows that the economic value generated from entertainment and public discussion content has become a tangible form of commodification in the digital space.

From a political economy perspective, the achievement of billions of views and millions of subscribers on Deddy Corbuzier's channel is not merely a representation of popularity in Figure 1, but a tangible manifestation of user data exploitation within the system of digital capitalism. As argued by Fuchs (2024), every click, watch time duration, and content preference generated by the audience is converted by YouTube's algorithm into highly valuable behavioral data points. This data is subsequently commodified for the interests of advertisers through the AdSense system. Thus, the high viewership of political content on 'Close The Door' demonstrates that the platform has successfully extracted value from the public's digital activities, where personal data and consumption patterns become the primary commodities driving capital accumulation behind the scenes of algorithmic hegemony.



Source: <https://socialblade.com/youtube/channel/UCYk4LJI0Pr6RBDWowMm-KUw>

Figure 1 Results of Deddy Corbuzier's YouTube analysis according to the website socialblade.com

Research conducted by Rusdianto & Rusadi (2024) explains that commodification has an impact on shifting values in educational content on YouTube. Content creators often have to adapt to the logic of algorithms and market forces in order to remain relevant and monetize their content, thereby marginalizing the educational aspect. A similar finding was reported by Aminarsih and Fauzi (2024) in their study of the commodification of religion on the YouTube account Zavilda TV, which explains that religious symbols are often exploited to attract public attention in order to gain financial benefits through advertising and sponsorships. These two studies show that commodification practices do not only occur in the realm of entertainment but also extend into areas that should be moral and educational. Thus, the practices carried out by Deddy Corbuzier in the 'Close The Door' channel reflect a new form of digital media political economy, where popularity, capital, and algorithms become the primary instruments in transforming the utility value of content into high economic exchange value.

YouTube and the Public Political Arena

The media has become a strategic space for the distribution of political messages, the shaping of public opinion, and the construction of political images within society (Sumarni,

2023). When contextualized within digital democracy, the function of the media is not limited to the dissemination of information, but also serves as an arena for the articulation of power and the negotiation of political meaning. This study positions YouTube as a public participation-based platform that has replaced the dominance of mainstream media such as television by offering flexibility in content production and distribution. This is in contrast to conventional media, which is subject to corporate and broadcasting regulations. YouTube gives account owners greater autonomy in determining the direction of their political narratives and discourse, which is consistent with the political economy of the media.

The outstanding feature of YouTube lies in its interactivity and the speed of audience feedback. The comment, like, and share features enable the creation of dynamic discourse circulation, which makes each piece of content part of an ever-evolving public deliberative process. Meanwhile, in the context of knowledge and social issues, YouTube content brings up interrelated emotional and cognitive dimensions where the public not only receives information but can also participate in shaping its political meaning (Dubovi & Tabak, 2021). This reinforces YouTube's role as a digital public space that has the potential to shift the boundaries between producers and consumers of information. This study understands and explains that Deddy Corbuzier's YouTube account is one concrete example of this transformation. This channel functions as a new political space where political actors can present their image, promote ideas, and influence public opinion without going through mainstream media institutions. In line with the political economy of media, this reflects a form of digital spatialization, namely the expansion of power and economic space through online media networks that transcend the boundaries of traditional media institutions (Mosco, 2009).

Referring to Sumarni's (2023) research, there are three reasons for questioning why YouTube channels such as Deddy Corbuzier's account in the 'Close The Door' program have become an effective political arena. First, YouTube has a powerful effect in shaping public opinion through the visualization of narratives and conversations that are easily accessible across social classes. Second, the political messages conveyed are populist in nature, touching on issues that are currently trending topics of public discussion, thereby bridging the ideological gap between audience segments. Third, the recursive nature of YouTube content, which can be accessed repeatedly and at any time, makes it the primary medium for politicians to build their political brand in the era of digital democracy.

Researchers interpret the content of the "Close The Door" program as symbolizing a digital public space that shows a symbiotic mutualism between Deddy Corbuzier and the political actors featured in the content. On the one hand, politicians gain public exposure and a broad platform for discourse at no great cost. On the other hand, Deddy Corbuzier gains an increase in engagement rate and income through the YouTube monetization system, especially for content featuring popular or controversial political figures relevant to issues currently being discussed by the public. This phenomenon indicates that the economic logic of digital capitalism operates not only at the level of large media institutions but also in the actions of individual content creators who can transform public attention into economic value.

Table 1 Content of the *Close The Door* Program with Politicians as Resource Persons

No	Date	Source Person	Views	Comment	Likes
1	4 Januari 2022	Ma'ruf Amin	4.568.985	18.656	177.000
2	6 Januari 2022	Sri Mulyani	4.778.321	16.599	115.000
3	18 Januari 2022	Ida Fauziah	2.339.971	39.304	47.000
4	7 Maret 2022	Ahmad Syahrani	8.442.604	12.680	131.000
5	8 Maret 2022	Retno Marsudi	3.165.739	15.789	68.000
6	11 Maret 2022	Luhut Binsar P	3.340.120	27.961	69.000
7	21 Juli 2022	Zulkifli Hasan	1.351.309	5.618	22.000
8	3 Agustus 2022	Jonny G Plate	3.501.365	24.013	70.000
9	12 Agustus 2022	Mahfud MD	10.174.835	41.128	244.000
10	30 Agustus 2022	Ahmad Syahrani	9.549.275	21.866	178.000
11	6 Desember 2022	Retno Marsudi	864.961	2.387	20.000
12	13 Desember 2022	Yasonna Laoly	914.722	4.931	17.000
13	31 Mei 2023	Fahri Hamzah	1.992.152	5.860	28.000
14	7 Juni 2023	Irjen Karyoto	1.471.993	2.829	16.000
15	9 Agustus 2023	Andika Perkasa	3.169.808	4.382	52.000
16	22 Agustus 2023	Ulta Levenia	6.695.581	13.617	94.000
17	21 September 2023	Bima Arya	900.641	4.440	13.000
18	27 Oktober 2023	Muhammad Qodari	2.571.099	9.483	25.000
19	31 Oktober 2023	Novel Baswedan	2.298.968	7.959	36.000
20	3 November 2023	M. Iskandar	2.287.880	10.839	36.000
21	22 November 2023	Fahri Hamzah	2.600.516	6.269	26.000
22	16 Januari 2024	Dudung A	5.828.923	19.531	110.000
23	6 Februari 2024	Bambang Pacul	4.874.321	18.794	58.000
24	7 Februari 2024	Fahri Hamzah	9.353.717	34.627	128.000
25	13 Februari 2024	Prabowo	10.577.188	58.838	366.000
26	21 Februari 2024	Komeng	9.789.786	15.592	184.000
27	27 Februari 2024	M. Qodari	5.126.042	21.322	79.000
28	24 April 2024	Muarar Sirat	1.556.415	3.643	19.000
29	26 April 2024	Mahfud MD	9.775.54	20.936	154.000
30	8 Mei 2024	Bambang Pacul	4.077.698	9.954	51.000
31	22 Mei 2024	Sufmi Dasco A	1.502.992	2.562	19.000
32	6 November 2024	Ahmad Lutfi	1.719.344	6.687	24.000
33	12 November 2024	Mahfud MD	5.615.572	13.716	79.000
34	20 November 2024	Budi Arie	2.289.984	23.430	30.000
35	28 Mei 2025	Pramono Anung	754.080	2.635	9.700
36	10 Juni 2025	Ahmad Syahrani	3.426.410	8.193	40.000
37	11 Juni 2025	Nadiem Makarim	1.199.585	7.273	14.000
38	27 Agustus 2025	Mahfud MD	5.549.434	10.155	63.000

Based on the data analyzed in Table 1, throughout the period from 2022 to 2025, there were 38 speakers invited to the 'Close The Door' program, which was consistently dominated by political figures, cabinet ministers, and public figures who were at the center of national attention. This demonstrates that the channel possesses significant political appeal and legitimacy, transforming into a strategic medium for government elites and political actors to build their image and policy narratives before a digital public over a sustained duration. The selection of speakers was not done randomly each month, but rather followed the momentum of viral issues, indicating a spatialization strategy that is highly adaptive to algorithmic logic and the digital attention market.

Major national issues have consistently served as the primary driver for content commodification on this channel. In 2022, the disclosure of high-profile cases through Mahfud MD (August 12, 2022) and Ahmad Sahroni (August 30, 2022) successfully gathered a combined total of over 19 million views. This trend continued until it peaked during the 2024 Election period, where the episode featuring Prabowo Subianto (February 13, 2024) recorded a phenomenal 10.5 million views, followed by the political-entertainment phenomenon Komeng (February 21, 2024) with 9.7 million views. Even into 2025, the channel maintained its relevance by featuring figures such as Mahfud MD, who once again drew 5.5 million viewers in August 2025. The consistency of this data proves that the content management of 'Close The Door' possesses the algorithmic precision necessary to exploit public momentum to generate high traffic and engagement, while simultaneously establishing political issues as the most profitable commodity of attention in the new media era.

The practice of audience commodification on this channel is also manifested through what Terranova (2012) defines as 'free labor.' The massive interaction in the comment sections, debates among users, and the voluntary sharing of video links by netizens are forms of productive yet unpaid digital labor. Audiences often do not realize that their 'leisure' activities or political participation on the platform are, in fact, labor contributions that strengthen the bargaining power of Deddy Corbuzier's channel within the YouTube ecosystem. This free labor provides 'fuel' for the algorithm to continuously recommend the content, which ultimately increases the channel's economic value while simultaneously reinforcing the platform's digital power structure over its users.

Thus, Deddy Corbuzier's practice not only illustrates the commodification of content, but also expands the meaning of political commodification, where political discourse is treated as a commodity that can be sold, measured, and exchanged within the algorithmic logic of YouTube. Content creators play an important role in performing content commodification because YouTube is a channel that facilitates the formation of popularity (Cristianti & Mardani, 2023). The limited interaction on this platform compared to other social media such as Twitter or Facebook does not reduce its effectiveness as a medium for political image-building (Arofah, 2015). Social media is the most widely used communication channel to reach the millennial and post-millennial generations across various aspects of life, including politics (Wahyu et al., 2021). In fact, formats such as visual podcasts on Deddy Corbuzier's YouTube channel give an intimate, credible, and non-preachy impression, thereby strengthening

political persuasion power over the digital public. Furthermore, the commodification occurring on this YouTube channel operates at a more complex level through three additional layers (Bernadien & Purbo Sanjoyo, 2022).

1. Partnership with the YouTube Partnership Program (YPP) that ensures ad-based revenue streams.
2. Involvement in Multi-Channel Networks (MCNs) that expand distribution networks and provide technical support for creators.
3. Collaboration with brands and advertisers (brand deals) that transform content into covert promotional space.

These three layers show that the production of political content on YouTube is not merely a communication practice but part of a digital economic ecosystem managed through the mechanisms of platform capitalism. Therefore, YouTube is not only an alternative media but also a new political-economic infrastructure, where capital, algorithms, and public representation merge into a single system of meaning and exchange value.

Spatialization and Algorithmic Hegemony in the Political Economy of Digital Media

The digital phenomenon on Deddy Corbuzier's YouTube channel demonstrates that media political economy practices in the current digital era are undergoing an expansion that is not only technological but also ideological. This expansion can be understood through Mosco's (2009) framework, in which spatialization refers to the process by which the economic power of media and technology connects the spaces of production, distribution, and consumption into a single global capitalist system. In the context of YouTube, spatialization plays a role through algorithmic and monetization mechanisms that make digital space an integral part of the global capital network controlled by multinational corporations such as Google. Thus, the digital public sphere is no longer an arena of free communication, but has become an economic infrastructure standardized by commercial logic and transnational technology (Sari, 2023).

The spatialization occurring on YouTube has given rise to a new form of digital media space, where local activities such as Deddy Corbuzier's production of 'Close The Door' content are directly integrated with the global economic infrastructure. In this context, every digital interaction, such as clicks, comments, views, and viewing duration, not only represents social participation but also becomes data that is processed as an economic commodity. This aligns with Sari's (2023) argument that media conglomeration now occurs not only through ownership expansion but also through the integration of technology and algorithms that connect capital, content, and audiences. This phenomenon has made YouTube a form of digital spatialization, where local media spaces are tied into a global economic system based on data and predictions of user behavior (Baskoro & Rusadi, 2025).

Digital spatialization works through algorithmic power that determines content visibility based on user engagement (engagement rate). Episodes featuring Mahfud MD or Ahmad Sahroni, for example, not only gained millions of viewers because of their informative value, but also because the content was massively disseminated by YouTube's recommendation

system, which prioritizes themes with high click potential. This mechanism confirms that algorithms function as new gatekeepers that replace traditional media editors, creating a discourse hierarchy based on commercial value and market appeal. In other words, digital spatialization has replaced the editorial space with an algorithmic space, where capital works through technological logic that appears neutral but is laden with economic interests (Poernamasari, 2022).

This transformation reflects the shift from media capitalism to surveillance capitalism. As Baskoro and Rusadi (2025) explain, in this system economic value no longer comes solely from content production but from predictions of user behavior generated through data collection and analysis. Within this structure, creators such as Deddy Corbuzier operate in a paradoxical position. On the one hand, they appear to have the freedom to determine the direction of their narrative, on the other hand, they remain bound by algorithms that regulate the visibility and relevance of their content. Thus, the digital space of YouTube becomes a new form of hegemonic spatialization, where economic and ideological control occurs subtly through technological regulation and algorithmic habits (Suharto et al., 2025).

This phenomenon shows that spatialization in the digital space not only expands the distribution of capital, but also regulates the structure of public consciousness. The channel "Close The Door" currently functions as an arena where political discourse is produced in the form of popular entertainment. Deddy Corbuzier, through his communicative and populist style, acts as a mediator between the political elite and the digital audience, forming a new political space governed by algorithms. This creates a situation where politics, capital, and media blur the boundaries, forming a digital hegemony that works through the audience's consciousness and pleasure, rather than through direct coercion (Poernamasari, 2022).

As explained by Suharto et al. (2025), the new form of power in digital media is soft hegemony, which is domination that occurs through the internalization of values and preferences that appear natural. In the context of research on Deddy Corbuzier, this domination is manifested through the logic of visibility: the higher the exposure, the greater the symbolic power and economic capital generated. When politicians appear on the program "Close The Door," they are not only seeking a space for dialogue, but also participating in the circulation of symbolic capital that strengthens their social and electoral positions. On the other hand, Deddy Corbuzier gains economic benefits and social legitimacy through increased viewership and monetization. This relationship shows a form of hegemonic symbiosis, where creators and political elites mutually benefit within a digital economic structure controlled by global algorithms (Baskoro & Rusadi, 2025).

Thus, spatialization and algorithmic hegemony in Deddy Corbuzier's YouTube channel reflect a fundamental shift in the political economy of media. The processes of content production, distribution, and consumption are now determined not only by human actors, but also by algorithmic infrastructure that functions as an agent of power. Spatialization no longer means the physical expansion of media space, but rather the expansion of capitalist logic in virtual space that transcends geographical and ideological boundaries. Therefore, this study of mass media political economy must expand Mosco's conceptual boundaries that

commodification, spatialization, and structuration in the digital era do not only work at the institutional level, but also at the algorithmic level that shapes behavior, consciousness, and public reality (Mosco, 2009; Sari, 2023).

Structure and Economic Power Relations on YouTube

Structuration within Mosco's framework (2009) is understood as a process whereby social, economic, and cultural structures are mutually produced through the actions of individuals and institutions. Thus, structures are not static, but are continuously reshaped by the agents operating within them. This process can be seen on Deddy Corbuzier's YouTube channel, where there is a reciprocal relationship between content creators, the YouTube platform, audiences, and political power, which construct each other within the digital economy system.

Deddy Corbuzier, as a content creator and public figure, acts as a digital media agent who articulates symbolic power in the virtual public sphere. He has the capacity to determine the themes, sources, and forms of discourse raised through the Close The Door program. However, as explained by Mosco (2009), the freedom of agents in the context of media political economy is always overshadowed by institutional and capital structures that regulate the flow of media production, distribution, and consumption. In this case, the YouTube platform functions as a hegemonic structure that determines the logic of algorithmic work, monetization systems, and audience interaction models. In other words, the freedom of creators is always bound to the structures of algorithmic power and digital capitalism.

This is in line with the findings of Bagya Husna Fatwa et al. (2025), that algorithmic logic in digital media forms a hierarchy of visibility that determines what is worth watching based on engagement performance rather than the substance of the discourse. This phenomenon is also found on Deddy Corbuzier's YouTube channel, where political and social issues that are going viral are more often raised because they have the potential for high clicks and views. Thus, Deddy Corbuzier's creative practices are also a form of adaptation and reproduction of the platform's power structure. He is not just a user but also part of the mechanism that reinforces YouTube's capitalist logic because public attention is converted into economic value through monetization and user data systems.

On the other hand, the audience also plays an important role in this structuring process. According to Riyantie and Rusadi (2024), user participation in digital platforms is no longer passive but has become a key component in the circulation of data capital. Every click, comment, and viewing time becomes an economic resource exploited by platforms through the surveillance capitalism model. In the context of the 'Close The Door' program, the audience not only consumes content but also strengthens the political visibility of the sources and expands the economic reach of the channel. Thus, the audience functions as both the subject and object of digital power, actively participating in a system that essentially exploits their attention.

The structure of Deddy Corbuzier's YouTube channel also reveals a symbolic power relationship between creators and political sources. Referring to Lasuardy & Miharja (2025),

digital media has now become a new space where public figures and political elites build their image through reciprocal relationships with creators who have a large audience base. In 'Close The Door', politicians gain access to a broad and algorithmically segmented public space, while Deddy Corbuzier gains social legitimacy and economic capital through increased engagement. This relationship forms a hegemonic symbiotic pattern, in which both parties strengthen their respective positions of power through the logic of digital capitalism. However, structuration in the YouTube ecosystem does not only occur at the relational level, but is also ideological and systemic in nature.

Global platform systems such as YouTube reconstruct social relations based on the logic of efficiency, monetization, and datafication (Hasirah et al., 2025). Thus, "Close The Door" is not only a product of entertainment or public discourse, but also part of a global capital mechanism that transforms personal expression into a commodity. YouTube, as an entity under Alphabet Inc., holds authority over the distribution of economic and symbolic value generated from every digital interaction. Thus, power in this ecosystem is no longer vertical but distributed through technology, data, and algorithms that appear neutral but are laden with economic interests.

The new form of power in digital media described by Hasirah et al. (2025), is soft hegemony, which is domination that works through the internalization of market and algorithmic values into the consciousness of creators and audiences. This is clearly evident in the production style of 'Close The Door', which emphasizes populist narratives, light language, and a personal approach. This format creates a "neutral and rational" impression, when in fact it structurally benefits those with economic or political power. The structuration on Deddy Corbuzier's channel is part of the reproduction of symbolic and ideological power in Indonesia's digital public sphere. The structuration process in the YouTube ecosystem ultimately produces a new social order in which power is no longer centralized in the state or large media institutions, but is dispersed through digital technology. Researchers found that this power structure operates through three layers of relationships, including:

1. Economic structure, controlled by YouTube's monetization system and platform capital model;
2. Symbolic structure, driven by popularity, populist rhetoric, and the public image of creators and sources;
3. Technological structure, governed by algorithms, data, and recommendation systems that determine discourse visibility.

These three dimensions are intertwined, forming what (Mosco, 2009) calls a circuit of power that operates simultaneously between the economy, technology, and culture. In this circuit, Deddy Corbuzier acts as an active but constrained agent; the audience participates but is exploited; and the platform becomes a hegemonic structure that unifies everything under the logic of algorithmic capitalism.

CONCLUSION

This study concludes that the political economy practices on Deddy Corbuzier's YouTube channel are a clear manifestation of algorithmic hegemony operating through the mechanisms of commodification, spatialization, and structuration. Through the 'Close The Door' program, political content is no longer merely an instrument for education or public participation but has been transformed into a highly profitable economic commodity for both the creator and the platform. Furthermore, this research emphasizes that Deddy Corbuzier's channel operates as an effective political economy machine in the era of digital capitalism.

The channel's dominance is not only built on individual popularity but is driven by user data exploitation (Fuchs, 2024), which is converted into economic value points via algorithms, and the mobilization of audience free labor (Terranova, 2012), through massive digital interactions. These two aspects serve as the primary pillars in maintaining dominance within Indonesia's digital space, where the boundary between content consumption and value production is increasingly blurred. Consequently, this hegemony creates an unequal power relation, where platforms and creators accumulate significant capital from the unpaid participatory activities of the audience.

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