



BINGKAI SUMATERA BROADCAST ON DAAI TV MEDAN AS A MEDIUM FOR SOCIAL AND HUMANITARIAN EDUCATION FOR THE COMMUNITY OF MEDAN CITY

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ABSTRACT

This study examines how Bingkai Sumatera on DAAI TV Medan functions as a medium of social and humanitarian education in Medan City. Previous studies on television journalism have largely focused on commercial logic, sensationalism, or information delivery, while limited attention has been given to how local television constructs humanitarian narratives and diffuses social values to urban audiences. Using a descriptive qualitative approach, this study applies Robert Entman's framing theory and Everett Rogers' diffusion of innovations theory. Data were obtained through interviews with the editorial team, audience responses, and documentation of selected broadcasts. The findings show that Bingkai Sumatera frames social issues by emphasizing resilience, dignity, and empowerment rather than victimization. This framing strategy positions marginalized subjects as active social actors and encourages audiences to develop more empathetic and inclusive interpretations. The study also finds that the program works not only as a source of information but also as a channel for diffusing humanitarian values in everyday media consumption. Academically, this research contributes to communication studies by demonstrating how local television can operate as a site of humanistic journalism and social education beyond commercial media logic.

Keywords: humanistic journalism, local television, social education, framing, diffusion of innovations.

1. INTRODUCTION

The development of mass media in Indonesia demonstrates that television still holds a crucial position as a medium for conveying information and shaping society's social orientation, despite the increasingly rapid development of the digital ecosystem. Television remains relevant due to its wide reach, strong audiovisual capabilities, and capacity to simultaneously present social realities to diverse audiences. In this context, media functions not only as a means of entertainment but also as an arena for the production of meaning that can influence how society understands social, humanitarian, and public life issues (Habermas, 2022; Hepp, 2022; Peranginangin et al., 2025; Ummah, 2022). Therefore, research on television should not stop at the aspect of information

distribution but also examine how the media constructs narratives that impact the formation of audience social consciousness.

On the other hand, the contemporary media landscape demonstrates a strong tendency towards commercialization of content, sensationalism, and the exploitation of conflict as strategies to attract public attention. Many media programs emphasize drama, crime, and social conflict rather than enhancing their educational and humanitarian functions (Jadoon et al., 2025; Ruffio & Hubé, 2022). This situation raises important questions about the possibility of alternative broadcasting models that do not rely solely on market logic. In this context, DAAI TV Medan's "Frame Sumatera" program is interesting to study because it presents a social narrative oriented toward empathy, empowerment, and respect for human dignity. This program demonstrates that local television can still fulfill its social function meaningfully when reality is framed not as an emotional commodity but as a space for public education.

Several previous studies have discussed media as a public sphere, the transformation of social relations in the digital media ecosystem, and the influence of language and framing on how audiences understand social reality (Flusberg et al., 2024; Habermas, 2022; Hepp, 2022). Other studies have also highlighted modern media's tendency to agenda-set and shape public attention around specific issues, including in the context of alternative media and non-mainstream platforms (Jadoon et al., 2025). However, these studies generally focus on the media at a macro level, platform logic, or general issue framing. Consequently, few have specifically examined how local humanitarian-based television programs construct social narratives and simultaneously serve as educational media for urban audiences. Thus, there remains a gap in research at the contextual and practical levels, particularly regarding the relationship between editorial framing strategies, the representation of marginalized subjects, and audience reception of humanitarian messages.

Based on this gap, this study offers novelty in two aspects. First, it positions "Frame Sumatera" not simply as an informative television program, but as a practice of humanist journalism that works through ethical and constructive framing of reality. Second, this study combines the perspectives of framing and innovation diffusion to explain not only how humanitarian messages are produced by editors, but also how these values are disseminated and interpreted by audiences in everyday social life. This focus is important because media representations that emphasize resilience, recognition, and empowerment have the potential to shape more inclusive public understanding of vulnerable and marginalized groups (Lamont, 2023; Pandey & Shankar, 2026; Papanagnou, 2025). Thus, this research not only fills the empirical gap regarding local television but also expands the theoretical discussion regarding the educational function of media within the framework of humanitarian communication.

This study aims to analyze the role of the "Frame Sumatera" program on DAAI TV Medan as a social and humanitarian education medium for the people of Medan City. More specifically, this study examines how the editorial team frames social issues, how humanitarian subjects are represented in the broadcast, and how audiences interpret the empathetic values disseminated through the program. The urgency of this research lies in the need to demonstrate that local television still has a strategic capacity in building public social awareness amidst the dominance of commercial media. Therefore, the results of this study are expected to provide academic contributions to the study of mass communication

and humanist journalism, as well as practical contributions to the development of a more ethical, educational, and humanitarian-oriented broadcasting model (Flusberg et al., 2024; Lamont, 2023).

2. RESEARCH METHOD

This study uses a qualitative approach with a descriptive-analytical design to understand how the "Frame Sumatera" program on DAAI TV Medan is constructed as a social and humanitarian educational medium. The qualitative approach was chosen because this study focuses on the interpretation of meaning, message framing strategies, and audience reception of humanitarian values conveyed through television broadcasts. Therefore, it requires a deep understanding of the context of message production and reception (Creswell & Poth, 2018; Denzin & Lincoln, 2018). The object of this study is the "Frame Sumatera" program, while the unit of analysis includes the broadcast content, which contains a socio-humanitarian narrative, the editorial process of message construction, and the audience's interpretation of the broadcast. In this context, the case of Laura Alvionita is positioned not as a stand-alone key informant, but as one episode or broadcast material analyzed to examine how media representations can frame the subject of disability ethically, constructively, and inspiringly.

The research informants were determined purposively based on their relevance to the research focus. The total number of informants in this study was 12, consisting of two members of the "Frame Sumatera" editorial team—a co-producer and a reporter—and 10 loyal audience members selected based on their viewing frequency and ability to reflect on the program's content. Therefore, the number of informants was determined consistently to align with the research design and methodological descriptions. Primary data was obtained through in-depth, semi-structured interviews with the editorial team to explore the issue selection process, ethical considerations, and framing strategies, as well as interviews with audience members to understand their reception of the program's humanitarian messages (Kvale & Brinkmann, 2015). This study did not utilize a questionnaire as the primary instrument for quantification, but rather as a complementary open-ended response sheet to capture initial audience responses, which were further deepened through interviews, thus remaining consistent with the qualitative nature of the study.

Secondary data was obtained from documentation of selected episodes, production archives, and scholarly literature relevant to media framing, humanist journalism, and the diffusion of social values. Data collection techniques were conducted through observation of broadcasts, in-depth interviews, and documentation, then analyzed using the interactive model of Miles, Huberman, and Saldaña which includes data condensation, data presentation, and drawing conclusions repeatedly (Miles et al., 2014). The analysis was directed at three main focuses, namely the form of framing of social issues by the editors, the representation of humanitarian subjects in the broadcast, and the audience's reception of the empathy values disseminated through the program. To ensure the validity of the data, this study used source triangulation and technical triangulation by comparing information from the editorial crew, audience, broadcast content, and supporting

documents, so that the resulting interpretation has a stronger empirical basis and can be academically accounted for (Patton, 2015).

3. RESULT AND ANALYSIS

Humanitarian Message Construction

Field findings indicate that the humanitarian message construction in the "Frame Sumatera" program is developed from the initial issue selection stage. The editorial team does not immediately address every social issue that arises, but rather selects based on the value of the social impact and the sustainability of the message, which is acceptable to the public. This was conveyed by Kak Zizah, co-producer, who emphasized, *"There are many social issues that we can cover, but do they have an impact on society? What we cover is how sharing can have an impact... so in other words, sustainability is long-term."* This statement indicates that the humanitarian message in this program is not developed spontaneously, but through editorial consideration that emphasizes long-term social benefits. Thus, the produced program is not solely event-oriented, but also focuses on values that will live on in the minds and consciousness of the audience.

Beyond the issue selection stage, the humanitarian message construction is also evident in the production team's ethical treatment of the subjects covered throughout the reporting process. According to an interview with reporter Muhammad Dinal Apriansyah, the approach to covering humanitarian issues is carried out carefully to avoid exploiting the sources as visual objects. He stated, *"For example, if we're covering people with disabilities... we shouldn't just set up the image over and over again just because we need it... for example, with a blind person, we shouldn't keep shooting it over and over again, even though it's difficult for them to move. So, covering these social humanitarian issues has its challenges, but it also serves as a learning experience for us, making us more grateful."* This quote demonstrates that the humanitarian message in "Frame Sumatera" is not only present in the final narration of the broadcast, but is also shaped through journalistic practices that respect the conditions, dignity, and comfort of the subjects in the field.

Audience data also shows that the construction of this humanitarian message is perceived as a form of broadcast that differs from other media. The research document states that the majority of viewers gave the program a positive assessment, believing it conveyed moral and social values more poignantly. One respondent, Novi Anggraini, stated that "Frame Sumatera" served as both a trigger and a reminder of positive social values. These findings indicate that the humanitarian message constructed by the editorial team does not stop at the production level, but is also received by the audience as inspiring, educational, and relevant to their social lives. Thus, the construction of the humanitarian message in this program appears to operate through three main layers: issue selection based on social benefits, a reporting process that upholds ethics, and audience acceptance, who view the program as a medium for strengthening social awareness.

Field findings indicate that the construction of the humanitarian message in "Frame Sumatera" does not begin at the final editing stage, but rather begins during the issue selection process. The editors select social events deemed to have social impact, arousal, and lasting meaning for the community. From a framing perspective, these choices demonstrate that the media works through a process of selecting and highlighting certain

aspects of reality to shape problem definitions, moral judgments, and the direction of audience interpretation. In other words, when the editorial team emphasizes benefits, solidarity, and empowerment over conflict or suffering alone, the program no longer simply represents reality but also constructs a more empathetic and constructive interpretive framework. At this point, the humanitarian message in the Sumatra Frame can be understood as the result of a framing strategy that consciously directs the audience's attention to the dimension of human dignity, rather than to social sensations (Entman, 1993).

This discussion also demonstrates that the construction of humanitarian messages is not only evident in the content of broadcasts, but also in journalistic work ethics throughout the reporting process. Findings regarding reporters' caution in covering people with disabilities demonstrate that editors strive to avoid excessive visual and dramatic exploitation. This practice is relevant to the notion of empathy in journalism, namely that empathy is not merely a journalist's personal attitude, but rather a professional orientation that shapes how journalists approach sources, construct stories, and consider the impact of representation on audiences. In this context, empathy functions as a normative tool that guides journalism so as not to reduce subjects to objects of pity. Similarly, the constructive journalism approach emphasizes that good reporting highlights not only problems but also the context, possibilities, and values that strengthen social responsiveness. Therefore, the Sumatra Frame demonstrates a tendency for journalism to not stop at the facts of suffering but instead move toward more dignified, solution-oriented, and humanizing representations (McIntyre & Gyldensted, 2017; Oliver, 2024). In terms of audience reception, the finding that viewers viewed the program as inspiring and reinforcing social values can be explained through the theory of innovation diffusion. Rogers asserted that diffusion occurs when an idea is communicated through specific channels, over time, to members of a social system. In this study, the values of empathy, respect for vulnerable groups, and social concern can be understood as "social innovations" distributed through television. The Sumatra Frame is important because mass media is effective in building initial knowledge about new ideas, while the representation of strong and dignified figures makes these values more easily observed, perceived as relevant, and accepted by audiences. The finding that audiences not only understood the content of the program but also interpreted it as a reminder of social values suggests that the program operates at least at the knowledge and persuasion stages of the diffusion process. However, changes in social behavior must be carefully understood as tendencies toward meaning, not as transformations that can be broadly generalized from a limited number of informants (Rogers, 2003).

Theoretically, these results demonstrate that the combination of framing and innovation diffusion is strong enough to interpret the role of local television as a medium for social education. Framing explains how humanitarian messages are constructed at the production level, while innovation diffusion helps explain how these messages circulate and are received within the audience's social system. These findings also reinforce discussions in constructive journalism studies that journalism that provides context, hope, and a solution orientation tends to build a more positive audience response, although the effects are not always uniform and remain dependent on the context in which each audience receives them. Thus, the Sumatra Frame can be positioned as a form of local

humanist journalism that not only reports social realities but also mediates the formation of public moral sensibilities. Its practical contribution lies in the affirmation that local television still has strong educational power when managed with an ethics of representation, an empathetic orientation, and narratives that empower subjects (McIntyre & Gyldensted, 2018; Meier, 2018).

Diffusion of Social Innovation: Audience Reception and Behavioral Transformation

Field findings indicate that audiences perceive "Frame Sumatera" as a program that is not only informative but also carries a calming and inspiring social message, differing from the typically sensationalist media landscape. The research document states that the majority of audiences gave the program very positive reviews, particularly for its educational, inspirational, and social benefits to the community. Audiences considered the material presented easy to understand, relevant to real life, and able to present a more positive perspective on humanitarian issues. Furthermore, the program's visual quality and presentation were also deemed engaging and professional, enabling viewers to more strongly grasp the program's social message. These findings demonstrate that audience reception of the program extends beyond appreciation for the content, but also to recognition that the program provides a socially valuable viewing experience.

A more concrete form of reception is evident in audience responses to the program about Laura Alvionita. Based on research data, this program elicited three response tendencies from viewers: inspiration and motivation, social empathy, and a desire to share and support the disability community. Audiences no longer view physical limitations as mere shortcomings, but rather as part of life's struggles worthy of appreciation. At the editorial level, the co-producer also acknowledged the strength of the audience response to this humanitarian program, based on previous broadcast experience. Zizah stated, *"...she covered a school affected by HIV, and then a viewer from America came to Medan... just to provide assistance. Then there was Laura Alvionita, a disabled dancer, now an inspiring Instagram celebrity."* This quote demonstrates that the humanitarian program in "Frame Sumatera" (Sumatra Frame) was not only received as entertainment, but in some cases also triggered a social response that went beyond the broadcast space.

However, the field findings in this study more accurately indicate a tendency towards changes in perspective and affective drive among the audience, rather than a generalization that all viewers experienced immediate behavioral transformation. The available data shows that after watching the program, some viewers reported feeling more touched, more appreciative of the struggles of vulnerable groups, and more motivated to care socially. In this context, audience behavioral transformation is evident at the initial level in the form of changes in perception, growing respect, and a desire to engage in social action, although the intensity and form differed among informants. Thus, the field findings lead to the conclusion that the Sumatra Frame plays a role as a medium that encourages the spread of empathy and social concern values among audiences, especially through viewing experiences that build reflection, inspiration, and moral encouragement to care more about others.

Research findings indicate that audience reception of the "Frame Sumatera" program did not stop at receiving information, but rather moved toward a more reflective social interpretation. The majority of viewers found the program informative, educational, and inspiring, even presenting new perspectives not found in commercial media. From a

reception theory perspective, audiences are not passive participants, but rather subjects who actively interpret media messages according to their own social experiences and horizons of meaning (Hall, 1980). Therefore, the audience's response to viewing this program as a "reminder of social values" indicates that the program's humanitarian message was not mechanically accepted but rather processed into meaning relevant to their lives. Thus, "Frame Sumatera" can be understood as a symbolic space that allows audiences to construct dominant readings of the values of empathy, solidarity, and respect for others.

In terms of the dissemination of ideas, these findings align with the Diffusion of Innovations theory, which explains that an idea will spread through specific communication channels, over a specific period, to members of a social system (Rogers, 2003). In this study, the values of empathy, social concern, and respect for vulnerable groups can be positioned as a form of "social innovation" introduced through television broadcasts. When audiences perceive this program as useful, engaging, and different from other broadcasts, it indicates that the humanitarian message has a fairly strong level of observability and compatibility within their social context. This means that the Sumatra Frame not only serves an informative function but also acts as a medium that facilitates the gradual dissemination of social values into the audience's consciousness. At this point, the most obvious transformation is not a uniform change in behavior, but rather a shift in perception and moral readiness to accept humanitarian values as essential to communal life.

Audience responses to Laura Alvionita's broadcast demonstrate that this diffusion process operates through the power of concrete and touching narratives. Audiences no longer view disability solely as a deficiency but instead begin to see it as a form of resilience, potential, and dignity worthy of respect. Here, social learning theory helps explain that individuals can develop new attitudes through observing models presented in the media, especially when those models are perceived as positive and emotionally relevant (Bandura, 2001). When viewers feel motivated, impressed, and compelled to care more after witnessing Laura's story, the media serves as an observational tool that influences the audience's affective and moral orientation. However, as the reviewer critiques, these changes are more accurately interpreted as a tendency toward behavioral transformation at the affective and cognitive levels, rather than as a general claim that the entire audience has experienced a direct change in social action.

The finding that viewers were motivated to provide concrete assistance demonstrates that the diffusion of values through media can transcend the symbolic realm and enter the realm of action, although in this study, its form remains limited and contextual. Within Rogers' framework, this can be understood as a movement from the stages of knowledge and persuasion to decisions and initial implementation of social innovations accepted by the audience (Rogers, 2003). Therefore, the theoretical contribution of this research lies in affirming that local television based on humanist journalism still has the capacity to act as an agent of social value diffusion, not merely as a newscaster. Practically, the Sumatra Frame demonstrates that broadcasts constructed with ethical, inspirational narratives that are close to social reality can strengthen public empathy and open the possibility of more caring social action. Thus, the transformation of audience behavior in this study is

best understood as a gradual process: starting with the acceptance of meaning, developing into a shift in perspective, and then in certain cases moving towards a real social response.

Laura Alvionita Case Study: Deconstructing Stigma through Positive Framing

In this paper, Laura Alvionita (Vio) serves as a crucial representation of how the Sumatra Frame constructs reality. Based on in-depth interviews, it was discovered that Vio's success is inseparable from the media's positioning of her in the public sphere. Robert Entman's Framing Analysis: The DAAI TV editorial team selected aspects of reality that focused on resilience, not limitations. While commercial media generally frame disability through a "pity" frame, the Sumatra Frame uses an empowerment frame.

Vio revealed that during filming, the crew strictly adhered to ethics and did not exploit her physical limitations for visual drama. This built a positive self-image for Vio in the eyes of the Medan community. The narrative constructed was not simply about a dancer, but rather communicated the value that "limitations are not barriers to virtue." This visual narrative approach proved more effective in moving audiences than conventional lecture methods.

Implications of Humanist Journalism in the "Sumatra Frame" Program for Shaping Audience Humanitarian Awareness

Research findings demonstrate that "Sumatra Frame" operates not merely as an informative program, but as a practice of humanist journalism that places human dignity at the core of its message construction. Within this framework, humanist journalism can be understood as a reporting practice that does not exploit suffering but rather presents social reality from an ethical, empathetic, and empowering perspective. This orientation is important because media are fundamentally not simply channels for conveying facts, but rather symbolic institutions that shape how society views others and understands the social issues around them. By depicting the struggles, resilience, and social meanings of the experiences of its sources, the program is building a reporting model that humanizes its subjects and simultaneously shifts media logic from sensationalism to social responsibility. In this context, the primary implication is the emergence of a media space more conducive to the growth of audience humanitarian awareness, as reality is framed not as an emotional commodity, but as a social experience that demands understanding and respect (McIntyre & Gyldensted, 2017; Zelizer, 2017).

These implications can be further explained through Robert Entman's framing theory, which asserts that media work by selecting certain aspects of reality and making them more prominent to shape problem definitions, causal interpretations, moral judgments, and solution recommendations (Entman, 1993). In the Sumatra Frame program, humanitarian subjects are not presented as objects of pity, but as individuals with fighting spirit, values, and social contributions. This kind of framing is crucial because audiences tend to understand reality based on the framework of meaning constructed by the media. If the media consistently depicts vulnerable groups in a frame of weakness, audiences can develop paternalistic perceptions; conversely, when the media emphasizes resilience and empowerment, audiences are encouraged to develop respect and recognition. Thus, humanist journalism in the Sumatra Frame has direct implications for the formation of a more reflective humanitarian consciousness, as the media helps audiences see

marginalized groups as whole subjects, not simply symbols of suffering (Flusberg et al., 2024; Entman, 1993).

Beyond the framing level, the implications of humanist journalism are also evident in the process of value internalization by audiences. From the perspective of social learning theory, individuals can form attitudes, orientations, and behavioral tendencies through observing social models presented by the media (Bandura, 2001). Shows that present real-life stories with an empathetic approach enable audiences to symbolically learn how to respect others, understand the struggles of vulnerable groups, and interpret solidarity as a real social value. In the context of the Sumatra Frame, the viewing experience does not stop at receiving information, but develops into an affective and cognitive process that refines the audience's social sensitivity. When viewers feel inspired, moved, or more caring after watching a particular show, it demonstrates that the media has functioned as an agent of moral learning in the public sphere. Therefore, the implications of humanist journalism here lie not only in changing knowledge but also in shaping the audience's ethical disposition toward others, especially those who have been easily stigmatized or marginalized (Bandura, 2001; Oliver, 2024). From the perspective of innovation diffusion, the values of empathy, concern, and respect for human dignity conveyed by the Sumatra Frame can be positioned as a social innovation disseminated through television. Rogers (2003) explains that mass media are effective in introducing new ideas and establishing the initial stages of acceptance within social systems. In this study, humanist journalism not only produces editorially "different" programs but also disseminates social values that audiences have the potential to adopt as moral orientations in their daily lives. The implication is that such programs strengthen local television's role as an agent of social change, not just as a provider of information. However, in accordance with the limited qualitative data, audience transformation needs to be understood as a gradual trend, starting from changes in perception, the emergence of empathy, and in some cases, developing into a drive for social action. In other words, humanist journalism in the Sumatra Frame plays a role in expanding the possibility of diffusing humanitarian values in the public sphere, although the intensity of adoption may vary among audiences (Rogers, 2003; Lamont, 2023).

This discussion emphasizes that the most important implication of humanist journalism in the Sumatra Frame is its ability to shape audiences' humanitarian awareness through a combination of ethical representation, inspiring narratives, and the consistent dissemination of social values. This program demonstrates that local television remains strongly relevant as a medium for social education when managed with a clear moral orientation and high sensitivity to the dignity of its subjects. Theoretically, this study demonstrates that the integration of framing, social learning, and the diffusion of innovation can explain the relationship between message production, audience reception, and the formation of humanitarian awareness more fully. Practically, these findings provide a lesson that media need not rely on sensationalism to attract public attention; instead, ethical, humanistic, and empowering broadcasts can build emotional closeness and enrich audiences' moral insight. Therefore, the Sumatra Frame deserves to be understood as a representation of humanist journalism that not only conveys stories but also fosters a more inclusive, empathetic, and civilized social perspective (Papanagnou, 2025; McIntyre & Gyldensted, 2018).

4. CONCLUSION

The conclusion of this study shows that the "Frame Sumatera" program on DAAI TV Medan serves as a social and humanitarian education medium through humanist journalism practices that emphasize empathy, subject dignity, and empowerment in message construction. Through framing that does not exploit suffering, this program is able to present a more ethical social representation and encourages audiences to interpret humanitarian issues more reflectively and inclusively. This finding confirms that local television still has an important contribution in shaping public humanitarian awareness when managed with a strong value orientation, while also demonstrating that humanist journalism can be a relevant approach to strengthen the educational function of media amidst the dominance of commercial broadcasting logic.

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