





Constructing Fashion as an Educational Message: A Qualitative Single-Case Study of the Runway Program on Celebrities' TV

Aleisya Rafapela* , Mirza Azkia Muhammad Adiba 
Universitas 17 Agustus 1945 Jakarta, Indonesia

Received : February 19, 2026

Revised : May 7, 2026

Accepted : June 7, 2026

Online : July 8, 2026

Abstract

Research on the construction of reality in television has predominantly focused on final broadcasts or audience reception, while the behind-the-scenes production process remains underexplored. This study presents a qualitative single-case study examining how educational messages about fashion are constructed within the Runway program on Celebrities TV, drawing on Berger and Luckmann's (1966) three dialectical stages: externalization, objectivation, and internalization. Data were collected through in-depth interviews with the creative team, producer, and six audience informants, six months of participant observation, and document analysis of five episodes; these three sources were triangulated to examine how message selection, production routines, and audience interpretation interrelate within this specific organizational context. The findings show that externalization occurs through subjective message selection, layered interview control, and informative-descriptive scriptwriting, while objectivation manifests through the simultaneous use of visuals, voice-over, and designer interviews. Within this case, two context-specific interpretive patterns emerged: objectivation consistency, wherein procedurally consistent construction across episodes was received differently depending on audience media literacy, and stratified internalization, wherein general audiences accepted the broadcast reality as given, fashion design students developed technical and identity-related appreciation, and industry practitioners additionally detected implicit promotional layers. These patterns are presented as illustrative observations from this specific case rather than generalizable theoretical propositions. The study recommends that the production team develop written guidelines distinguishing 'educating' from 'promoting,' create interactive discussion spaces for audiences, and that future research adopt longitudinal and quantitative approaches to test whether similar patterns occur in other settings.

Keywords: *Educational Message Construction, Fashion Edutainment, Audience Interpretation, Cultural Production, Organizational Communication in Media*

INTRODUCTION

The television broadcasting industry in Indonesia is undergoing a digital transformation that is changing not only broadcasting technology but also the way media companies produce and package content (Asri, 2022). GoodStats (2025), citing YouGov Indonesia, reports that 81% of the public accesses social media and 49% uses video streaming services, while live television audiences stand at only 52%, with viewing durations tending to be short. Amid competition with digital platforms, television is required to present programs that are more segmented and have a clear identity (Edison & Ahmad, 2025), and the success of broadcast media is determined by the ability to manage segmentation and set the right targets (Morissan, 2018).

The relevance of this approach is evident in subscription TV and IPTV services such as MNC Vision, K-Vision, and MNC Play, which have reached over 14.3 million subscribers (PT MNC Digital Entertainment Tbk., 2025), demonstrating that curated, specific content effectively attracts audiences. One implementation of this segmentation is the development of thematic channels such as Celebrities TV, which targets audiences with a specific interest in fashion and lifestyle. On this

Copyright Holder:

© Rafapela & Adiba (2026)

Corresponding author's email: aleisyarafapela@gmail.com

This Article is Licensed Under:



channel, the program Runway appears as a soft-news magazine-style show exploring the creative process, philosophy, and artistic value behind each fashion collection. Unlike typical fashion programs that merely showcase fashion shows or commercial trends, Runway presents fashion as an educational subject through an in-depth, contextual approach, qualifying as an edutainment program integrating educational and entertainment elements (Widianti et al., 2023). The media's role as a knowledge producer is realized through presenting fashion not only as entertainment but as a subject whose values, concepts, and meanings are explained (Imansari et al., 2025).

In this context, the boundary between educating and entertaining has become a central challenge for production teams working in the edutainment format (Anjani, 2024). Yet how such educational framing is actually produced behind the scenes, and how it is subsequently received by audiences with differing levels of literacy, remains poorly documented. Through cinematic visuals, filming techniques emphasizing material detail and craftsmanship, designer interviews, and reflective voice-over narration, Runway aims to guide audiences toward understanding fashion as an educational subject with conceptual, cultural, and artistic value (Asriani et al., 2025).

Based on initial observations, the educational messages in Runway can be identified across three dimensions: (1) the concepts and meanings of the collection, (2) narratives of values and identity, and (3) materials and craftsmanship. These three dimensions serve as the empirical indicators through which the more abstract dialectical stages of externalization, objectivation, and internalization are observed in this research. To analyze this construction process, this study employs Berger and Luckmann's (1966) theory of the Social Construction of Reality, encompassing externalization, objectivation, and internalization, enriched by Bungin (2008) theory of mass media social construction during the objectivation stage. Bungin asserts that television's reality construction possesses broad dissemination power within a short time and strong construction power (Bachtiar & Al-Hakim, 2020).

Taken together, the studies reviewed above illuminate specific facets of media reality construction while leaving others insufficiently examined. Three gaps can be identified on the basis of this review. First, existing studies have predominantly focused either on final broadcast outputs (Syahril, 2022; Bachtiar & Al-Hakim, 2020; Rahayu, 2026) or on audience reception in isolation (Machek, 2022; Fakhrullah et al., 2026), without systematically tracing the production decisions that precede broadcast and connecting them to the interpretation patterns that follow. What remains insufficiently understood, therefore, is how behind-the-scenes production mechanisms, including message selection, interview control, and scripting, shape the educational dimensions that audiences subsequently encounter. Second, while educational messaging in television has been examined in religious programming (Syahril, 2022; Bachtiar & Al-Hakim, 2020) and public broadcasting contexts (Widianti et al., 2023), its construction within fashion edutainment remains comparatively unexamined as a distinct genre with its own production logic and audience literacy demands. Third, the three dialectical stages of Berger and Luckmann's framework, namely externalization, objectivation, and internalization, have rarely been applied within a single study to connect production-side and audience-side analysis within the same analytic frame; most studies apply only one or two stages (Syahril, 2022; Salma & Yusanto, 2025). This study offers preliminary observations that speak to these three gaps within the bounds of this single case by using participant observation alongside interviews and documents to trace externalization mechanisms not visible through broadcast analysis alone; by examining a fashion edutainment program as a theoretically distinct case; and by connecting all three dialectical stages within a single analytic frame, allowing production decisions and audience interpretation to be examined in relation to one another. These contributions are framed as context-specific extensions of existing literature rather than the establishment of a new general theory.

Building on this focus, this study aims to answer three main questions: first, how does the creative team's externalization process work in designing fashion education messages for the Runway program; second, how does objectivation translate these three dimensions into the broadcast; and third, how does the audience internalize the constructed messages. The results are expected to serve as evaluation material for the creative team and producer of Runway, and more broadly for other production teams working on similar fashion edutainment formats. In addition, this study offers two interpretive concepts that emerged from this particular case and that may be useful starting points for further investigation in comparable settings: objectivation consistency, referring to the way procedural consistency in production appeared, within this case, to shape the boundaries of audience acceptance of the broadcast reality; and stratified internalization, referring to the pattern observed in this case in which message absorption differed according to the audience's literacy capacity, rather than occurring uniformly as assumed in the original Berger and Luckmann framework. These concepts are presented as context-specific interpretations grounded in this case, and their broader applicability would need to be examined through further research involving other programs and larger samples.

LITERATURE REVIEW

Several key concepts undergird this study and require definition before the theoretical framework is elaborated. Educational messaging refers to the deliberate selection, framing, and presentation of informational content within a media product with the intent of developing audience knowledge, understanding, or appreciation of a subject, distinct from purely persuasive or promotional communication (Widianti et al., 2023). Social construction of reality denotes the process through which shared meanings and taken-for-granted knowledge about the world are produced and sustained through social interaction and institutional practice, rather than reflecting an objective reality independent of human interpretation (Berger & Luckmann, 1966). Media literacy refers to the capacity of audiences to access, analyze, evaluate, and create media content, and is understood in this research as varying across individuals in ways that condition how broadcast content is interpreted (Machek, 2022). Audience interpretation denotes the active process through which individuals make sense of media content by drawing on their existing stock of knowledge, prior experience, and social positioning, a process that may yield divergent readings of the same broadcast material (Fakhrullah et al., 2026). Cultural production refers to the organized, institutionalized process through which cultural objects, including television programs, are created and shaped by the values, routines, and hierarchical decisions of the producing organization (Bustomi & Pandrianto, 2024). Together, these concepts provide the definitional foundation for the analytical framework applied in this research.

Berger & Luckmann (1966) in *The Social Construction of Reality* posit that reality is constructed through social interaction via three dialectical moments. Externalization refers to the process by which individuals or groups project subjective meanings, ideas, and judgments outward into observable products; in a media context, this encompasses decisions about what content to select, how to frame it, and how to script it. Objectivation refers to the stage at which externalized products take on the appearance of an objective, independent reality; in television, this is the broadcast itself, where editorial choices about visuals, narration, and interviews appear to audiences as a finished, self-evident representation. Internalization refers to the process through which individuals reabsorb this objectified reality into their own understanding, shaped by each individual's existing stock of knowledge.

For this study, these three stages are operationalized through the three educational-message dimensions identified above, namely concepts and meanings, values and identity, and materials and craftsmanship. Externalization is observed empirically through the creative team's

message-selection criteria, interview framing, and script-writing choices. Objectivation is observed through how visuals, voice-over, and interview footage are combined in the final broadcast across these three dimensions. Internalization is observed through how audience informants describe and interpret these same dimensions after viewing. This operationalization provides a shared empirical reference point linking the production-side and audience-side analyses.

Bungin (2008) advanced this framework for mass media, arguing that television possesses broad dissemination power and strong construction power through visual, auditory, and narrative elements working simultaneously. In this research, Bungin (2008) specifically informs the objectivation analysis: his emphasis on the simultaneous operation of visual, auditory, and narrative elements provides the lens for examining how Runway's visuals, voice-over, and designer interviews work together to construct each educational dimension. The media do not simply reflect reality but actively shape it through selection, framing, and institutionalized production routines.

Several studies have applied this framework to television Syahril, 2022). examined Hafiz Indonesia on RCTI, focusing on image construction of participants but concentrating on the final broadcast rather than production processes, leaving externalization unexamined. Bachtiar and Al-Hakim (2020) analyzed the symbolic construction of Islamic leaders in Damai Indonesiaku, showing how media framing shapes public perceptions, yet similarly did not trace how such framing decisions are made during production.

From an organizational communication perspective, Bustomi and Pandrianto (2024) describe the creative team as the organizational unit responsible for translating production goals into educational content through internal communication processes. Ropiq et al. (2025) similarly find that the reality depicted in television programs results from a selection and framing process undertaken from planning through post-production, while Pamungkas et al. (2024) argue that media actively shape public perception through the selection of information highlighted in each broadcast. Together, these studies suggest that externalization is not solely an individual cognitive act but is embedded within organizational hierarchies and routines, a perspective this study adopts when examining how producer-level decisions condition the creative team's editorial choices.

Research specifically on fashion television content remains limited. Rahayu (2026) analyzed fashion styling in Indonesia's Next Top Model, focusing narrowly on aesthetic presentation without examining educational message construction. Widiyanti et al. (2023) explored educational functions on TVRI, finding that educational content requires strategic packaging, while Anjani (2024) noted that television must package informative yet visually appealing content. Asriani et al. (2025) examined Celebrities TV directly, finding that programs use cinematic visuals and reflective narration to guide audience understanding of fashion as an educational subject. However, none of these studies systematically traced all three dialectical stages within a single program, nor connected production-side decisions to audience-side interpretation within the same analytic frame.

On the audience side, Machek (2022) found that audiences actively negotiate meanings rather than passively accepting media constructions, challenging the assumption of uniform internalization in Berger and Luckmann's (1966) original framework. Fakhrullah et al. (2026) similarly found internalization is influenced by how messages combine entertainment and educational elements, while Syadza (2023) argues internalization occurs specifically when conveyed values begin to be accepted as part of an individual's self-understanding. These studies collectively suggest that audience literacy and prior knowledge condition how media-constructed reality is received, a premise this study examines directly by including audience informants from three different literacy backgrounds.

RESEARCH METHOD

This study employs a qualitative approach with a descriptive single-case study design to understand the construction of fashion reality as an educational message in the Runway program on Celebrities TV. The constructivist paradigm is used, viewing knowledge as a representation of reality shaped by individuals or groups through social processes (Bungin, 2008). The fashion reality presented in Runway is thus understood not as an objective representation, but as a constructed product shaped through production processes and reinterpreted by the audience.

The Runway program was selected for three reasons. First, it operates on a niche subscription channel explicitly targeting a fashion-literate audience, providing a setting where the boundary between "educating" and "promoting" is likely to be actively negotiated by the production team, making it analytically productive for examining externalization. Second, the program's consistent five-segment structure across episodes (Table 1) allowed objectivation to be examined for patterns of procedural consistency across multiple instances. Third, the researcher's access to the production team as a participant observer made it possible to trace externalization directly, a process rarely documented in prior studies. The case is therefore presented as a theoretically informative instance of fashion edutainment production rather than statistically representative of Indonesian television broadly. The case boundaries are defined temporally (November 2025 to April 2026), organizationally (Celebrities TV, MNC Studio, West Jakarta), and programmatically (Runway episodes 302 to 306). Findings are not claimed to represent Indonesian fashion television generally, but the case is theoretically informative because it represents an instance where the 'educating versus promoting' boundary is actively negotiated, a tension likely present in other commercial edutainment contexts but rarely documented from within production. The subjects of this study are the Runway creative team (scriptwriters and field coordinators), the program producer, and audience members from three literacy backgrounds. The object of study is the process of constructing fashion education messages across externalization, objectivation, and internalization. The research was conducted at the Celebrities TV office, MNC Studio, West Jakarta, from November 17, 2025, to April 17, 2026.

Research instruments included an in-depth interview guide developed from Berger and Luckmann's framework as elaborated by Bungin (2008), a participant observation sheet, and a list of documents comprising program scripts, interview question frameworks, and episode recordings.

During data collection, the researcher acted as an observer-as-participant (Creswell, 2023), present without making creative or technical decisions that would influence content, ensuring the data reflects actual production practices. The researcher maintained a reflective field journal throughout the observation period to document personal impressions and potential sources of bias, considered during analysis to reduce the influence of the researcher's own interpretive lens. Data was collected using three techniques: in-depth interviews to explore informants' perspectives; participant observation to document dynamics not always revealed in formal interviews; and documentation comprising internal documents (scripts, interview frameworks) and five publicly broadcast episodes, analyzed using purposive sampling (Sugiyono, 2019). Document analysis systematically read scripts to identify framing choices, terminology, and message structures reflecting externalization principles, while episodes were analyzed audio-visually to map how visuals, voice-overs, and interviews work simultaneously to construct the three dimensions. The five episodes were selected because they aired during the observation period, fully incorporated all three dimensions, and featured designers with diverse backgrounds and event scales.

Informant selection used purposive sampling Sugiyono (2019), comprising three categories. The key informant, identified here as CT-1, is a Runway creative team member responsible for scriptwriting and field coordination. The supporting informant, AP-1, is the Associate Producer holding production decision-making authority. The third category consists of

six audience informants in three subcategories: fashion industry practitioners (IP-1 and IP-2), fashion design students (FS-1 and FS-2), and general public interested in fashion (GA-1 and GA-2).

Table 1. Participant profiles

Identifier	Category	Age	Background	Interview Mode	Duration
CT-1	Key informant, Creative team (scriptwriter/field coordinator)	26	Production Staff	Face-to-Face	60 min
AP-1	Supporting informant, Associate Producer	41	Production decision-maker	Face-to-Face	30 min
IP-1	Audience, Industry practitioner (stylist)	25	High fashion literacy	Telephone	25-30 min
IP-2	Audience, Industry practitioner (designer)	45	High fashion literacy	Telephone	25-30 min
FS-1	Audience, Fashion design student (8th sem.)	22	Moderate-high literacy	Telephone	15-30 min
FS-2	Audience, Fashion design student (4th sem.)	20	Moderate literacy	Telephone	15-30 min
GA-1	Audience, General public	21	General literacy	Telephone	15-20 min
GA-2	Audience, General public	30	General literacy	Telephone	15-20 min

Source: Research findings, 2026

All audience informants had watched at least five episodes of Runway and were willing to participate in in-depth interviews. The number of six audience informants was determined based on theoretical sufficiency (Fusch & Ness, 2015): data collection within each subcategory was concluded once responses began to repeat existing patterns and no longer introduced new dimensions of meaning relevant to the three educational-message dimensions. Given the small number of informants per subcategory, internalization findings are presented as illustrative, context-specific patterns observed within these informants, rather than as a typology representing all audiences of comparable literacy levels.

Interviews with CT-1 and AP-1 were conducted face-to-face, given the need to explore the creative team's dynamics in depth and observe expressions and work context directly. The six audience informants were interviewed by phone, chosen for time efficiency and location flexibility, with telephone interview validity recognized as capable of yielding data as rich as face-to-face interviews (Raab, 2025). Audience interviews used a question guide developed around the three educational-

message dimensions, with wording adapted to each informant category's background without altering the substance addressed, allowing exploration to proceed naturally according to each informant's fashion knowledge.

Data analysis used the Miles et al. (2014) interactive model through three simultaneous components. Data condensation involved selecting, focusing, simplifying, and transforming raw data based on relevance to the research focus, separating information relevant to message construction from general production routines. Data display presented data narratively, descriptively, and in simple matrices to identify patterns and relationships. Drawing and verifying conclusions was conducted incrementally against raw data and the Berger and Luckmann framework.

Coding proceeded in two phases. First, transcripts, observation notes, and document excerpts were coded openly to identify recurring concepts related to message selection, production control, scripting choices, broadcast presentation, and audience response. Second, these open codes were grouped into the three educational-message dimensions and mapped onto the three dialectical stages, as summarized in Table 2.

Table 2. Coding Framework

Dialectical Stage	Example Open Codes	Educational-Message Dimension(s)	Primary Data Source
Externalization	Designer research before filming; on-site message selection; interview redirection; script revision (descriptive vs. poetic language)	Concepts/meanings; Values/identity; Materials/craftsmanship	Interviews (CT-1, AP-1); observation; scripts
Objectivation	Two-camera visual sequencing; voice-over framing; interview content; post-production editing (e.g., logo blurring)	Concepts/meanings; Values/identity; Materials/craftsmanship	Episode recordings; interviews (CT-1, AP-1)
Internalization	Audience description of collection concept; reference to identity/values; recognition of promotional elements	Concepts/meanings; Values/identity; Materials/craftsmanship	Audience interviews (IP-1/2, FS-1/2, GA-1/2)

Source: Processed research data, 2026

Data validation was carried out through three mechanisms. First, source triangulation compared data from the three categories of informants, namely the creative team, producer, and audience, to examine whether descriptions of the same production routine or broadcast element were consistent across perspectives. Second, methodological triangulation compared data from interviews, observations, and documentation. For example, CT-1's account of preventive on-site

interview control was cross-verified against the researcher's direct observation of an intervention during the Alleira Chinese New Year 2026 Fashion Show (January 27, 2026), and against the final broadcast recording, which did not contain the redirected segment, confirming that the described control mechanism corresponded to an actual, observable production decision. Similarly, AP-1's description of the policy to blur unauthorized marketplace logos during post-production was cross-verified against the Episode 306 recording, which showed the corresponding blurred footage (Figure 1), linking the producer's stated policy to a concrete instance in the broadcast (Sugiyono, 2019). Third, member checking was conducted with CT-1 and AP-1 to confirm the accuracy of the researcher's interpretation of their statements (Creswell, 2023)

Table 3. Triangulation Matrix of Key Findings

Finding	Interview Data	Observation Data	Documentary Data	Conclusion
Externalization: Layered interview control	CT-1: "The moment we cover the story doesn't happen twice. If questions deviate, they can't be used"	Field observation (Jan 27, 2026): CT-1 halted the interview within 10 seconds when the designer mentioned the purchase invitation	Script revision document: poetic VO replaced with technical-descriptive language upon producer instruction	Confirmed: control operates preventively on-site and correctively in post-production
Objectivation: Cross-episode procedural consistency	AP-1: "If the lead designer cannot be interviewed, we use press releases and guest interviews"	Observation across production stages: an identical two-camera procedure was applied in every episode	Episode recordings 302-306: all episodes follow the VO opening → fashion show → designer interview structure	Confirmed: consistency is institutionalized within this case, not incidental
Internalization: Literacy-based stratification	IP-1 detected an implicit promotional layer; GA-2 accepted the construction without raising questions	Not applicable (internalization occurs outside the production setting)	Episode 304: visual-VO-interview combination constructs three educational dimensions simultaneously	Suggests the internalization pattern is loosely associated with audience literacy level within this case

Source: Processed research data, 2026

This analysis process was designed to ensure findings reflect the actual process of reality construction occurring in Runway's production practice, while remaining bounded to this specific case.

FINDINGS AND DISCUSSION

Within this case, the Runway program on Celebrities TV illustrates how television does not merely broadcast fashion, but constructs it as an educational object possessing conceptual, cultural,

and artistic value. The reality depicted is not presented as naturally occurring, but as the result of a systematic construction process observed across three dialectical stages: externalization, objectivation, and internalization, yielding three consistent dimensions of educational messaging. In the discussion that follows, empirical observations are presented first, followed by analytical interpretation; conceptual contributions are introduced separately and explicitly flagged as interpretations specific to this case.

Externalization

The first finding reveals that the Runway creative team employs three primary mechanisms in externalization: message selection based on subjective judgment, layered and adaptive interview control, and systematic scriptwriting using informative-descriptive language. This is consistent with [Bustomi and Pandrianto's \(2024\)](#) argument that the creative team is the crew involved in producing educational content through organizational communication processes. Within this case, this study applies and tentatively elaborates that observation by showing that externalization involves not only individual creative team members but is also shaped by the production organization's structure, where the producer holds authority to determine the designer and episode allocation. These hierarchical editorial decisions appeared, in this case, to define creative boundaries from the earliest stages, aligning with [Ropiq et al. \(2025\)](#), who note that television reality results from selection and framing from planning through post-production, and [Pamungkas et al. \(2024\)](#), regarding the selection of highlighted information.

Message selection operates as the first mechanism. CT-1 explained: "Before heading out into the field, we first need to research the designer: what is the theme of their collection this year, what is the mood, or what is the philosophy behind it" (interview, January 21, 2026). However, selection is not entirely in the creative team's hands; AP-1 confirmed the final decision on featured designers remains with the producer. The selection process continues actively in the field through subjective assessment. CT-1 noted: "I usually watch fashion shows closely, then take notes on interesting points to highlight. For example, a designer's collection uses handwoven songket fabric, with a predominance of black and red and sharp silhouettes" (interview, January 21, 2026). This account illustrates how three educational dimensions appeared to be consciously selected while commercial dimensions such as price, target market, and marketing strategies were systematically set aside. AP-1 emphasized: "Our focus is on conveying the beauty of the collection and the garments in depth, not on promotion" (interview, January 29, 2026). The absence of written guidelines distinguishing "introducing" from "promoting" means that implementation depended on the creative team's subjective on-site judgment, consistent with [Saputra & Yoedtadi \(2023\)](#), who note that creative team strategies generally aim to maintain content vision consistency.

Interview control emerged as the most critical mechanism, occurring in non-repeatable situations. CT-1 stated: "The moment we cover the story doesn't happen twice. If during the interview the questions deviate from the initial concept, they can't be used" (interview, January 21, 2026). At the on-site level, a strict ban on promotional content was enforced immediately. Field observation at the Alleira Chinese New Year 2026 Collection Fashion Show (January 27, 2026) documented an instance in which a designer inadvertently mentioned an invitation to purchase the collection via the brand's website. CT-1 immediately halted the interview, redirected questions to conceptual and material aspects, and restarted from the beginning; the intervention lasted less than ten seconds and was not present in the aired episode. At the post-production level, AP-1 emphasized: "No talent or interviewee is allowed to mention a marketplace brand name or encourage purchases. If it's already recorded, we blur it out" (interview, January 29, 2026), and the Episode 306 recording indeed showed the logo blurred (Figure 1)



Figure 1. The footage after it has been blurred during the editing process
Source: Researcher Documentation, 2025

All selected and reinforced ideas were incorporated into the written script, consisting of voice-over (VO) and interview transcripts. The VO is not permitted to repeat interview content; its function is as an introduction, while designer interviews serve as the source of educational substance. CT-1 explains: "The audience doesn't need overly lengthy explanations from us. Our job is to guide them and let them interpret it for themselves through the visuals when this fashion show airs" (CT-1, interview, January 21, 2026). The closing element is an interview with a guest at the episode's end, serving as external validation. CT-1 adds: "The value we gain from this guest helps piece things together in the audience's mind. So it's like validating the education from the beginning" (CT-1, interview, January 21, 2026).

The Runway script consistently uses an informative-descriptive style with technical fashion terminology, illustrated by the script revision process: "I once wrote a voice-over: 'This outfit appears like a flower blooming in the middle of autumn.' The producer said, 'Our audience needs facts, not poetry.' So, I revised it to: 'This collection features brocade fabric with sequin embellishments on the shoulders, and an A-line cut that creates an elegant effect'" (CT-1, interview, January 21, 2026). The script also includes sample photos as visual instructions for the editor, suggesting that externalization extended to visual guidelines intended to ensure the creative team's ideas were translated as intended during post-production.

Objectivation

The second finding relates to objectivation, the stage at which externalized output appears, to the audience as objective reality. Three media, namely visuals, voice-over, and designer interviews, operate simultaneously, consistent with [Bungin's \(2008\)](#) view that television shapes reality through visuals, audio, lighting, and cinematography. Designer interviews functioned as a shared space where the creative team and designer jointly determined which aspects of the collection were highlighted, consistent with [Berger and Luckmann's \(1966\)](#) view that social reality is constructed in an intersubjective space through direct interaction.

The first dimension constructs the impression that a collection emerges from profound ideas. The visual opening sequence establishes a conceptual atmosphere, with the VO as initial framing described by the creative team as merely an "initial bridge," with interviews as the key source of educational substance (CT-1, interview, January 21, 2026). Designer interviews lend legitimacy to the narrative, covering themes, materials, colors, techniques, and the collection's uniqueness (AP-1, interview, January 29, 2026). The second dimension relates to values and identity, varying by designer background: in episodes featuring traditional fabrics, close-up visuals of texture details were accompanied by VO framing fashion as cultural-heritage preservation, while in more contemporary episodes, visuals and voice-over framed Indonesian fashion's identity within a global context. The third dimension relates to craftsmanship, with extreme close-ups of fabric textures and stitching details, a moving cover camera capturing details while a stationary master

camera captured full shots (AP-1, interview, January 29, 2026).

Consistency across the five episodes examined suggests that the construction of these three dimensions had become a routine production procedure: two-camera visuals, an opening voice-over, and the designer interview as main content. The three dimensions were observed to appear simultaneously within individual episodes. In Episode 304, "Special iFashion Festival," visuals of modern kebaya details combining hand-drawn batik and Minangkabau songket with jewelry inspired by Borobudur reliefs were accompanied by a voice-over framing the collection as a "cultural bridge." The designer's interview conveyed an intent to "popularize the fabrics of the Nusantara," showing the audience visual detail of batik and songket (dimension 3), cultural acculturation and philosophy of the jewelry (dimension 2), and the designer's stated commitment to elevating Nusantara identity (dimension 1).

Table 4. A Three-Dimensional Summary of the Educational Messages in the Runway Episode

Episode	Designer	Dimension 1: Concepts and Meanings of the Collection	Dimension 2: Narratives of Values and Identity	Dimension 3: Materials and Manufacturing Techniques
Ep 302	Julianto + Irwan Tirta	VO "Jagad Rasa: A Journey Through Flavours of the Past and Present" + the second collaborative interview	VO: "freeing batik from its formal image" + targeting Gen Z	Embroidery, laser-cut, sequins + dacca santung fabric
Ep 303	Novita Yunus	VO "Timeless Threads of Tomorrow" + interview "reproduced traditional motifs, coastal batik innovations"	Voice-over: "Indonesian textiles are extraordinarily beautiful" + interview: "I hope textiles become part of young people's lifestyle"	Over 60 designs + collections from Batik Syik, Taman Ria, NY, Simpul Sutra and Geringsing Bali weaves
Ep 304	Evelyn Gunawijaya	Voice-over: "Colours of Nusantara: beauty of Indonesia's oceans" + interview: "showcasing the beauty of Indonesia's oceans"	VO: "Messages of hope and prayers for Indonesia's recovery and revival" + interview: "Prayers for areas affected by disasters"	VO: glossy, shiny, sparkly fabric + interview: thin, gradient, stiff fabric for strength waves + duration: 1 week

Ep 305	Leni Agustin	VO: "Tropical East: Colonial-era Eastern Indonesia" + interview: "a younger, more urban style"	VO: "A dialogue between cultural heritage and modern expression" + an elegant woman from Eastern Indonesia	Cotton voile, Makassar silk weave, tie-dye silk, Prada lace + 3D floral embroidery
Ep 306	Tanah Le Sae	VO: "The Analogy of the Soul: the process following many life events" + interview: "describing the journey of the soul"	VO: "gender-neutral, fluidity, romantic" + interview: "can be worn by men or women" + lilies	3D floral print, sequins, kimono-style blazer + knitted waistcoat with a leaf motif

Source: Research findings for Runway episodes 302–306, 2026

According to Table 4, the three dimensions were present in every episode examined. One pattern observed is that Dimension 2 (values/identity) appeared to function as a bridge between Dimension 1 (collection concept) and Dimension 3 (materials/techniques): in each episode, the values conveyed seemed to provide a rationale connecting why certain materials were chosen to why the collection concept was designed in a particular way.

These observations carry several analytical implications. First, the simultaneous deployment of visuals, voice-over, and designer interviews suggests that the educational effect is produced through what [Bungin \(2008\)](#) describes as the convergent operation of multiple semiotic channels: no single channel carries the full educational message, but each reinforces and contextualizes the others. Removing any one element would alter the meaning of what remains: the voice-over without visuals risks abstraction; the visuals without voice-over risk aestheticization without context; the designer interview without either risks fragmentation. Second, the consistent two-camera, VO-then-interview structure suggests that objectivation had become, to a degree, routinized, consistent with [Ropiq et al. \(2025\)](#) observation that television reality results from institutionalized selection and framing processes. Third, the objectivation process observed here produced a particular framing, one that foregrounds conceptual and cultural value while systematically backgrounding commercial information. Whether and how audiences of different literacy levels recognize this framing as a construction is the central question addressed in the next section.

Internalization

In this research, externalization and objectivation represent the work of the media production process, while internalization represents the work of the audience. The audience interviews revealed a pattern that varied across the three literacy subcategories.

General audience informants GA-2 and GA-1 tended to accept the constructed reality without raising questions about its construction, consistent with [Berger and Luckmann's \(1966\)](#) observation that individuals with less relevant prior knowledge may be less likely to read beyond a broadcast's surface. GA-2 described it as straightforward: "The presentation of the designers' ideas and philosophies is quite easy to understand" (interview, April 24, 2026). GA-1 noted: "I feel

I've gained interesting insights and can grasp the cultural elements, craftsmanship techniques, and artistic value" (interview, April 26, 2026).

Fashion design student informants FS-1 and FS-2 described comparatively deeper engagement. FS-1 (8th semester) stated: "Clothing is not merely an object, but a part of a person's identity" (interview, April 30, 2026), connecting broadcast content to personal identity beyond cognitive recall, consistent with Syadza (2023) account of internalization. FS-2 (4th semester) remained at the level of conceptual appreciation: "A runway show can provide the context and intent behind the collection" (interview, April 28, 2026). With only two informants in this category, this remains an illustrative observation rather than a generalizable finding, broadly consistent with Fakhruallah et al. (2026) on how entertainment and educational elements combine to shape internalization.

The most critical perspectives came from industry-practitioner informants IP-1 and IP-2. IP-2, a designer, acknowledged the program's educational value: "This helps the audience understand that fashion isn't just about visuals, but also about stories and identity" (interview, April 22, 2026), while also noting certain technical limitations. IP-1, a stylist, noted: "I've come to realize that fashion isn't just about clothes that are technically and visually cool, but also a form of self-expression, culture, and creativity" (interview, April 22, 2026), and additionally observed that Runway appeared to implicitly promote the featured designers, an observation not raised by GA-1 or GA-2. Machek (2022) suggests that audience meaning-negotiations reflect how media-constructed reality is accepted, rejected, or renegotiated. Here, IP-1 and IP-2 appeared to engage in selective reinterpretation, accepting the program's educational value while recognizing potential promotional interests underlying it, consistent with and tentatively elaborating Bungin's (2008) thesis that audience reinterpretation can be partial and selective.

Interpretive Concepts Emerging from This Case

Building on the empirical observations above, this study offers two interpretive concepts that emerged from this specific case, presented as context-specific interpretations rather than established theoretical contributions; their broader applicability would need examination in future research.

Objectivation consistency. The procedural consistency observed across the five episodes, particularly the standard two-camera, VO-then-interview structure, appeared to be associated with a difference in how the broadcast reality was received. For GA-1 and GA-2, this consistent structure appeared to be accepted without question; for IP-1 and IP-2, the same consistency made certain patterns more noticeable and open to critical observation regarding their potential promotional function. This suggests that procedural consistency may not only support a coherent broadcast format but may also condition how readily audiences of different literacy levels notice the construction process itself, offered as a pattern specific to this case rather than a general mechanism.

Stratified internalization. The internalization patterns described above suggest that, within this case, internalization did not occur uniformly but appeared to differ in ways loosely associated with each informant's fashion-literacy background. This is consistent with Machek's (2022) finding that audiences negotiate meaning rather than passively absorbing media constructions, and offers a case-based elaboration of Berger and Luckmann's (1966) framework by suggesting that prior knowledge may have shaped not only whether the broadcast reality was accepted, but also which dimensions of it were noticed at all. Given the small number of informants, this pattern is presented as an illustrative observation rather than a typology.

These observations point to two practical implications. First, developing explicit written guidelines distinguishing "educating" from "promoting" could directly address the ambiguity

traced back to its absence by CT-1 and AP-1, and noted by IP-1 and IP-2. Second, creating interactive discussion spaces such as post-broadcast social media segments could provide a channel through which other audience segments might engage with observations like those raised by IP-1 and IP-2, though whether this would change audience interpretation would need examination in future research.

In summary, the findings address the three research questions by describing how the creative team's externalization mechanisms operated, how these were translated into the broadcast through objectivation, and how the six audience informants appeared to internalize the resulting content. The two interpretive concepts are offered as observations emerging from this case that may be relevant to other fashion-themed edutainment programs, pending further investigation.

CONCLUSIONS

This study examined how educational messages about fashion were constructed within the Runway program on Celebrities TV, through externalization, objectivation, and internalization, as observed in this single case over six months.

During externalization, CT-1 and AP-1 employed three mechanisms: subjective on-site message selection, layered preventive and corrective interview control, and script-writing using informative-descriptive language. These mechanisms shaped the three educational-message dimensions: concepts and meanings of the collection, narratives of values and identity, and materials and production techniques. Importantly, these mechanisms were conditioned by the hierarchical structure of the production organization, in which the producer held authority over designer selection, establishing boundaries within which creative decisions operated.

During objectivation, these three dimensions were realized in the broadcast through the simultaneous use of visuals, voice-over, and designer interviews, with a consistent two-camera, VO-then-interview structure observed across the five episodes examined (Table 4). The educational framing produced through this convergence systematically foregrounded conceptual and cultural value while backgrounding commercial information, a framing whose visibility to audiences varied according to their literacy level.

Based on internalization interviews with the six audience informants, this study observed a pattern in which GA-1 and GA-2 appeared to accept the broadcast content without raising questions about its construction; FS-1 and FS-2 described engagement connecting the content to technical understanding and, in one case, personal identity; and IP-1 and IP-2 accepted the program's educational value while also noting an implicit promotional dimension. These observations are presented as patterns specific to this case. This study applies the [Berger & Luckmann \(1966\)](#) and [Bungin \(2008\)](#) frameworks within this particular case, and the two concepts introduced, objectivation consistency and stratified internalization, represent case-based elaborations of those frameworks rather than independent theoretical contributions. Whether they constitute more broadly applicable analytical observations would require further research involving additional programs, larger samples, and longitudinal or quantitative designs.

Practically, developing written guidelines distinguishing "educating" from "promoting" is recommended as a direct response to the ambiguity identified in this case. Creating interactive discussion spaces is recommended as a way of making audience engagement possible, though its effects on audience interpretation would need separate assessment. These conclusions should be read in light of the study's scope: the findings are based on eight informants associated with a single program on a single channel, observed over six months, and the patterns described are interpretations grounded in this specific case rather than claims intended to generalize broadly.

LIMITATION & FURTHER RESEARCH

This study has several limitations. The data scope is limited to a six-month observation involving eight informants, one creative team member (CT-1), one producer (AP-1), and six audience members from three literacy backgrounds, and the conclusions cannot be generalized beyond this case. The focus on a single program on a single channel limits comparison with similar fashion programs on other channels, and the six-month observation period does not capture potential long-term changes in construction patterns resulting from changes in the creative team or shifts in editorial direction.

Future research could extend this study along two distinct directions. For researchers aiming to extend qualitative understanding, comparative case studies involving other fashion edutainment programs across different channels and production teams would help clarify whether the externalization mechanisms and objectivation patterns observed here are specific to Runway or more broadly characteristic of similar formats. Longitudinal qualitative observation extending beyond six months could also help determine whether the procedural consistency described here persists across changes in creative personnel or production direction. For researchers aiming to test relationships across a broader population, quantitative or mixed-methods designs could examine whether the stratified internalization pattern, in which audience literacy appeared associated with differences in how broadcast content was interpreted, holds across a larger and more diverse sample using standardized instruments to measure fashion literacy and message reception.

REFERENCES

- Anjani, R. (2024). Inovasi konten televisi Universitas Gunadarma sebagai media edukasi dan hiburan pasca analog switch off. *Warta ISKI*, 7(2), 217–229. <https://doi.org/10.25008/wartaiski.v7i2.262>
- Asri, R. (2022). Adaptasi praktisi media terhadap migrasi sistem penyiaran nasional dari analog ke digital: Studi fenomenologi pada industri penyiaran. *Jurnal Ranah Komunikasi*, 6(1), 30–41. <https://doi.org/10.25077/rk.v8i1.255>
- Asriani, W., Putra, G. K., & Pamungkas, A. (2025). Strategi komunikasi kreatif produser pada program *Mix & Match* di channel lifestyle. *Jurnal Altifani Penelitian dan Pengabdian kepada Masyarakat*, 5(5), 879–894. <https://doi.org/10.59395/altifani.v5i5.867>
- Bachtiar, A., & Al-Hakim, L. (2020). Konstruksi realitas simbolik makna Islam damai dalam program *Damai Indonesiaku* TVOne. *Komunika*, 3(2), 86–95. <https://doi.org/10.24042/komunika.v3i2.7335>
- Berger, P. L., & Luckmann, T. (1966). *The social construction of reality: A treatise in the sociology of knowledge*. Anchor Books.
- Bungin, B. (2008). *Konstruksi sosial media massa* (Ed. 1). Kencana Prenada Media Group.
- Bustomi, A. T., & Pandrianto, N. (2024). Analisis peran tim kreatif *Riko the Series* dalam menghasilkan konten edukasi. *Koneksi*, 8(2), 481–489. <https://doi.org/10.24912/kn.v8i2.27675>
- Creswell, J. W. (2023). *Research design: Qualitative, quantitative, and mixed methods approaches* (6th ed.). SAGE Publications.
- Edison, E., & Ahmad, L. P. (2025). Transformasi programming TV di era digital: Menyelaraskan konten dengan kebiasaan menonton multiplatform. *JKMS: Jurnal Ilmu Komunikasi*, 14(1).
- Fakhrullah, A., Iqbal, M., Rahmah, A., Oktaviani, S., Rosa, S. F., & Heryanto, G. G. (2026). Konstruksi sosial budaya populer dakwahtainment pada program AKSI Indosiar. *Orasi: Jurnal Dakwah dan Komunikasi*, 14(2).
- Fusch, P., & Ness, L. (2015). Are we there yet? Data saturation in qualitative research. *The*

- Qualitative Report*, 20(9), 1408–1416. <https://doi.org/10.46743/2160-3715/2015.2281>
- GoodStats. (2025). *Media consumption in Indonesia*. <https://goodstats.id/publication/media-consumption-in-indonesia-2025-vtawp>
- Imansari, N. G., Al-Faizah, N. M., & Adiba, M. A. M. (2025). Konvergensi media dalam model produksi dan distribusi konten Indonesiana TV. *Promedia (Public Relation dan Media Komunikasi)*, 11(2). <https://doi.org/10.52447/promedia.v11i2.8979>
- Machek, J. (2022). "Get your teeth fixed before you go on TV": Online discussions of reality television as the hegemonic gaze pointed at socially unacceptable "others." *Sociální Studia/Social Studies*, 19(1). <https://doi.org/10.5817/SOC2021-15700>
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative data analysis: A methods sourcebook* (3rd ed.). SAGE Publications.
- Morissan. (2018). *Manajemen media penyiaran: Strategi mengelola radio & televisi* (Rev. ed.). Kencana Prenada Media Group.
- Pamungkas, Y. C., Moefad, A. M., & Purnomo, R. (2024). Konstruksi realitas sosial di Indonesia dalam peran media dan identitas budaya di era globalisasi. *Metta: Jurnal Ilmu Multidisiplin*, 4(4), 28–36. <https://doi.org/10.37329/metta.v4i4.3737>
- PT MNC Digital Entertainment Tbk. (2025). *Konten MSiN terdepan mendominasi TV FTA, TV berbayar, dan streaming OTT*.
- Raab, M. (2025). Invisibility by choice: Telephone interviews as an opportunity for more inclusive and participant-centred qualitative research. *Forum Qualitative Sozialforschung/Forum: Qualitative Social Research*, 26(3). <https://doi.org/10.17169/fqs-26.3.4358>
- Rahayu, M. (2026). Fashion styling dalam *Indonesia's Next Top Model (INTM)* produksi NET.TV. *Jurnal SeniRupa Warna*, 14(1), 42–54. <https://doi.org/10.36806/jsrw.v14i1.776>
- Ropiq, D. A., Soraya, I., & Ariska, Y. (2025). Peran tim kreatif dalam proses produksi program acara *Halo Dokter* di TVRI dalam meningkatkan eksistensi program. *Nafas: Jurnal Pengabdian Masyarakat dan Kesehatan*, 2(4), 87–103.
- Salma, A. P. T., & Yusanto, F. (2025). Konstruksi pesan pada konten media sosial Instagram @Naturebridgeid. *Jurnal PIKMA: Publikasi Ilmu Komunikasi Media dan Cinema*, 8(1), 234–255. <https://doi.org/10.24076/r6mpa764>
- Saputra, R., & Yoedtadi, M. G. (2023). Strategi menjaga rating program *Junior MasterChef Indonesia* Season 3 oleh tim kreatif. *Kiwari*, 2(2), 281–287. <https://doi.org/10.24912/ki.v2i2.24014>
- Sugiyono. (2019). *Metode penelitian kuantitatif, kualitatif, dan R&D* (2nd ed.). Alfabeta.
- Syadza, N. D. (2023). *Konstruksi sosial lucu melalui komedi pada program acara televisi Laporan Pak!* (Undergraduate thesis). UIN Syarif Hidayatullah Jakarta.
- Syahril, R. (2022). Konstruksi realitas media pada program *Hafiz Indonesia* (RCTI). *Akrab Juara: Jurnal Ilmu-Ilmu Sosial*, 7(2), 179–191. <https://doi.org/10.58487/akrabjuara.v7i2.1803>
- Widianti, E. T. R., Armando, A., & Triputra, P. (2023). Enquire of the implementation of educational function on Televisi Republik Indonesia (TVRI) as a public broadcasting institution. *Profetik: Jurnal Komunikasi*, 16(2), 315–335. <https://doi.org/10.14421/pjk.v16i2.2818>