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RECEIVED 13 December 2025

ACCEPTED 10 March 2026

PUBLISHED 30 July 2026

CITATION

Assifah AN, Wijaya AS (2026)
Video Content Editing as a Form
of Institutional Communication
Adaptation to Social Media: A
Field Study of the Pusat
Penerangan Mabes TNI Infonet
Division. *Communica : Journal
of Communication*. 4 (3), 112-
119.

doi:

10.61978/communica.v4i3.1243

TYPE Original Research

PUBLISHED 30 July 2026

DOI

10.61978/communica.v4i3.1243

VOL 4 Issue 3 July 2026

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Video Content Editing as a Form of Institutional Communication Adaptation to Social Media: A Field Study of the Pusat Penerangan Mabes TNI Infonet Division

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Abstract

This study examines the video editing process in the Infonet Division of the Indonesian Armed Forces Headquarters (Puspen TNI) as a form of institutional communication adaptation to social media. Using a qualitative case study approach through observation, interviews, and literature review, this research finds that video editing is not merely a technical activity, but a strategic communication process shaped by institutional regulations, professional norms, and shared military culture. Editors act as mediators who adapt official messages into short, vertical, and visually engaging content suitable for platforms such as Instagram Reels and TikTok, while maintaining information security and institutional professionalism. The findings reveal an ongoing tension between the cautious nature of military institutions and the dynamic character of social media, resulting in adaptive editing strategies that balance credibility and digital relevance. This study contributes to discussions on institutional adaptation in digital communication practices within public sector organizations.

KEYWORDS

communication adaptation; video editing; institutional theory; social media; puspen TNI; military communication.

Introduction

The development of digital technology has made social media one of the main channels for public organizations to convey information, including military institutions. Social media allows the TNI to convey information quickly, widely, and directly to the public, without being limited by space and time. Public communication is crucial for the government because it serves to bridge the relationship with the public (Tania & Priatna, 2025). This condition requires military institutions to adjust their communication strategies so that official messages remain clear, interesting, and acceptable to digital audiences.

This study highlights the role of editors in the TNI Headquarters' Infonet Division as a link between institutional rules and digital public needs. Editors are responsible for transforming official messages into video content that is easy to understand, interesting, and safe to broadcast on social media. This stage also involves adjusting visual techniques and styles so that messages remain relevant to digital media trends without compromising the image and legitimacy of the institution. The purpose of this study is to understand how the video editing process in the Infonet Division has become a form of adaptation of TNI institutional communication to social media. It also aims to identify the technical, aesthetic, and ethical challenges faced by editors in maintaining the quality and credibility of messages on digital

platforms. This study is expected to provide insights into how visual content production in the military environment adapts to the dynamics of modern digital communication while maintaining the identity and professionalism of the institution.

The utilization of social media by government institutions requires structured content management because content serves as a means of communicating policies and public information. Public communication is crucial for the government because it serves to bridge the relationship with the public. Research by Nugraha et al., (2025) indicates that government social media is used strategically to reach a broad audience. Consequently, every piece of content published must undergo a rigorous quality control process to ensure alignment with institutional objectives.

Research Gap and Objective

Research Gap

Previous studies discussing the use of social media by military institutions have generally focused on content strategy and its impact on public image. For instance, (Haura, 2025) examined the Indonesian Navy's strategy on Twitter/X, finding that social media was utilized to build image and increase public interaction. Similarly, (Widarti, 2022) highlighted the Indonesian Air Force's public relations strategy in increasing national defense awareness and managing messages during image crises.

The primary gap identified is that while content strategies and their outcomes have been extensively discussed, the video editing process as a critical component of institutional communication adaptation remains largely unexplored. The editing stage is paramount because editors are responsible for selecting footage, sequencing the narrative, adjusting audio, and processing other visual elements to align with the characteristics of digital platforms such as Instagram Reels, TikTok, and YouTube.

This process does not merely ensure clear and engaging message transmission but also serves the vital function of safeguarding information security, maintaining professionalism, and upholding the official identity of the TNI.

This gap motivates the current research, which highlights the critical role of the editor within the TNI Headquarters Information Network Division (Divisi Infonet Mabes TNI). The editor acts as a mediator, navigating the tension between stringent institutional rules and the demands of the digital public. They are tasked with transforming formal messages into engaging, easily understood, and secure video content suitable for social media broadcast, without compromising the institution's image and legitimacy.

Objective

Based on the problem formulation, this study seeks to address two primary research questions:

- 1) How does the video editing process in the Infonet Division serve as a form of the TNI's institutional communication adaptation to social media?
- 2) What are the technical, aesthetic, and ethical challenges faced by editors in maintaining message quality and credibility on digital platforms?

Employing a qualitative case study approach utilizing observation, interviews, and literature review—the research finds that the editing process is heavily structured by Scott's (2008) three institutional pillars: regulative, normative, and cultural-cognitive. These pillars define the standards for visual presentation and content ethics. This analysis is expected to provide valuable insights into how visual content production in a military environment adapts to the dynamics of modern digital communication while successfully preserving institutional identity and professionalism.

Methods

Location and Time

The data collection for this internship report was conducted on-site (offline) at the Information Center (Puspen) of the Mabes TNI the specific location is Jl. Cilangkap Raya No.1, RT.1/RW.3, East Jakarta, DKI Jakarta. The internship and data collection activities were carried out over a period of three months, commencing on July 22, 2025, and concluding on October 22, 2025.

Data and Instruments

This study employs a qualitative case study approach to examine institutional communication adaptation within a military organization. Qualitative research is appropriate for exploring processes, meanings, and institutional practices as experienced by actors directly involved in the phenomenon under study. The data used in this research consist of primary and secondary data.

Primary Data

Primary data were obtained through the author's direct involvement in activities within the Infonet Division of the Indonesian Armed Forces Headquarters Information Center, particularly during the pre-production, production, and post-production stages of promotional and informational video content. These data include firsthand work experience, documentation of the team's workflow, and observations of technical and non-technical challenges encountered during the video editing process.

In addition, interviews were conducted with two key informants who served as mentors in the Infonet Division. The first informant was the primary mentor, who directly supervised the video editing workflow and content publication process. The second informant was a secondary mentor, who provided guidance related to technical editing standards and institutional communication procedures.

Informants were selected using purposive sampling, based on their roles, professional experience, and direct involvement in the video editing and approval process. This approach enabled the researcher to obtain in-depth insights into both technical practices and institutional considerations shaping video content production.

Secondary Data

Secondary data were obtained from academic journals, books, institutional documents, and previous studies related to military communication, video production, social media management, and institutional communication theory. These sources were used to support the analysis and strengthen the theoretical framework of the study.

Data Collection Techniques

Data collection was conducted using the following techniques:

- 1) Observation

Direct observation was carried out to examine daily work activities within the Infonet Division, focusing on video editing workflows, team interactions, and content production practices.

2) Active Participation

The researcher actively participated in the daily activities of the Infonet Division, enabling an in-depth understanding of decision-making processes and institutional dynamics during content production.

3) Interview

Semi-structured interviews were conducted with the two mentors to obtain detailed explanations regarding editing standards, institutional regulations, and challenges in adapting content for social media.

4) Literature Review

A literature review was conducted to contextualize the findings within existing studies and relevant communication theories.

Data Analysis Techniques

Data analysis was conducted using a thematic analysis approach. Interview and observation data were transcribed and coded to identify recurring themes related to institutional regulation, professional norms, and cultural practices influencing the video editing process.

To enhance data credibility, triangulation was applied by comparing findings from interviews, observations, and literature sources. The analysis process was further strengthened through peer debriefing with academic supervisors to ensure consistency and validity in data interpretation.

Theoretical study

Social Media as an Adaptation of Institutional Communication to Social Media

The development of social media has fundamentally transformed how government institutions communicate with the public. Platforms such as Instagram, TikTok, and YouTube serve as more than just dissemination tools; they function as spaces for institutional communication adaptation. In these environments, official messages must be tailored to remain relevant, interactive, and accessible to digital audiences. In the current era, content evolves rapidly as creators compete to present engaging material. Furthermore, recent advances in digital technology have brought about major changes in various aspects of life, including the nuances of content creation (Mukhtar et al., 2025).

Social media allows institutions to adjust the style, duration, format, and visualization of messages according to the characteristics of each platform without reducing the legitimacy or official identity of the organization. Dunan, (2020) emphasizes that social media increases interactivity between the government and the public through two-way communication. Similarly, Anggreani et al., (2020) highlight that virtual public spaces allow the public to convey their aspirations, criticisms, and suggestions directly. In the context of institutional adaptation, this requires official messages to be modified for effective reception by the digital public for instance, through the development of concise narratives, attractive visuals, and responsive interaction mechanisms.

The use of social media by institutions is no longer merely a means of disseminating information; it is a strategic communication tool that connects institutional norms and identities with digital public expectations. This ensures that official messages remain credible and adaptive to modern communication trends (Saputri et al., 2025).

Institutional Theory by W. Richard Scott (2008)

Institutional theory is an approach that explains how organizations are formed, constrained, and influenced by the social structures around them. Scott (2008) states that organizational behavior is not only determined by internal goals, but also by a set of rules, norms, and cultural patterns that develop within the institutional environment in which the organization exists. The structure of internal communication within an organization influences how messages are constructed and evaluated before being published to the public. Research by Pratama (2025) explains that the interaction between staff and superiors forms the decision-making mechanism in media relations practices, including the tiered process of content evaluation (Pratama, 2025). Institutions are understood as structures that provide stability and meaning to social actions through regulatory, normative, and cultural-cognitive elements.

1) Regulative Pillar

The regulative pillar includes formal rules, policies, operational guidelines, and sanction mechanisms that direct and control organizational actions. Scott (2008) explains that the regulative pillar emphasizes compliance with regulations as a form of organizational legitimacy. Organizations comply with rules not only out of awareness, but also because of the consequences of violations.

Institutional theory explains that the institutional environment, such as the government, society, and interest groups, places significant pressure on organizations to justify their strategic actions and resulting outputs. This pressure influences how public organizations manage, filter, and present information to the public through various social media channels (Handika, 2020). In the context of the Indonesian Armed Forces Headquarters Information Center, regulatory pillars are reflected in standard operating procedures (SOPs), information security guidelines, and multi-layered approval processes before content is published. The video editing process cannot be carried out freely as in the commercial creative industry, but must follow military institutional regulations regarding confidentiality, visual appropriateness, and official representation of the organization.

2) Normative Pillar

The normative pillar focuses on the values, professional standards, and moral expectations that apply within the organization. Scott (2008) asserts that this pillar forms "rules about what should be" and guides members of the organization to act in accordance with norms that are considered appropriate. Unlike the regulative pillar, which is formal in nature, the normative pillar regulates fairness, professionalism, and ethics.

Its application in the Infonet Division can be seen in how editors maintain the image of the TNI through their choice of visuals, storytelling, and presentation style. Editors must ensure that content reflects military values such as discipline, honor, courage, and professionalism. This limits the use of editing styles that are too casual, comical, or sensational, even though social media trends are moving in that direction. Thus, the normative pillar is an important foundation for maintaining institutional identity through digital content.

3) Cultural-Cognitive Pillar

The cultural-cognitive pillar refers to ways of thinking, shared beliefs, and cultural patterns that unconsciously shape organizational behavior. According to Scott, (2008), this pillar is the most subtle component of an institution because it relates to

collective meanings and perceptions that are considered "natural" or "normal" by members of the organization.

In the Indonesian Armed Forces Information Network Division, the cultural-cognitive pillar is evident in the culture of caution, hierarchical work structure, and the organization's orientation towards security and information stability. The video editing process not only follows written rules, but is also influenced by the military mindset that all content is a representation of the state institution and must therefore be presented in an appropriate, formal, and measured manner. This culture shapes a visual style that tends to be neat, professional, and not excessive, in contrast to the habits of content creators on social media who are more free to express themselves.

Institutional Environment and Organizational Legitimacy

Scott (2008) explains that organizations operate in an institutional environment that influences their behavior patterns. To gain legitimacy, organizations must adapt to regulatory, normative, and cultural pressures. Legitimacy is a condition in which the actions of an organization are considered to be in accordance with applicable rules, values, and culture.

In the context of TNI digital communications, video editing serves as a means of building public legitimacy. The content produced must reflect the strength, discipline, professionalism, and social function of the TNI. In addition, the Infonet Division needs to balance two major demands: adhering to strict military standards and adapting to social media trends so that the delivery of messages remains effective. The tension between these two demands reveals a unique institutional dynamic, in which adaptation to digital media must not compromise the institution's identity.

The Relevance of Institutional Theory to the Study of Video Editing in the Infonet Division

The use of institutional theory in this study provides a framework for understanding that the video editing process is not merely a technical activity, but a process shaped by organizational structure. The three pillars of the institution explain why TNI content has a different character from creative content in general. The regulatory pillar regulates formal boundaries, the normative pillar shapes visual identity and professional values, while the cultural-cognitive pillar influences presentation style through a culture of military caution.

Media Convergence Theory (Jenkins, 2006)

This theory explains how institutions, companies, or content creators adapt their communication materials to be relevant to different media platforms. Modern content must be flexible, interactive, and tailored to the characteristics of each medium, so that the format and presentation are not always the same for all platforms. Some of the main features of this theory include: first, platform adaptation, where content is tailored to the format of each medium, such as duration, screen ratio, visual rhythm, and level of interactivity. Second, audience-centric, meaning that content is designed with consideration for how audiences consume the media so that the message is conveyed effectively. Third, media integration, where content can be distributed across platforms but must still be modified or adapted to remain relevant and effective in each medium. Fourth, institutional control, where despite creative freedom, institutions such as the military still set limits to ensure that messages are secure and in line with the organization's identity. In the context of military video editing, this theory explains how Infonet Division editors

adapt content for digital platforms such as Reels and TikTok with short durations, prominent hooks, and fast visual rhythms, while maintaining the sensitivity of information and the image of the institution.

Editors must also be flexible to social media trends, but every adaptation is made within the limits of military protocols, so that aesthetics, publication speed, and compliance with institutional standards can be balanced. This theory of media adaptation can help us understand the video editing process as a combination of responses to the demands of digital platforms, audience needs, and institutional identity.

Result and Discussion

Video Content Editing as a Form of Institutional Communication Adaptation Collection and Selection of Materials

The initial stage of the editing process begins with the collection and selection of materials submitted by field task forces. After gathering these materials, editors select the highest quality clips and align them with the Infonet Division's publication agenda.

This selection reflects Scott's (2008) regulatory pillar through compliance with SOPs and information security rules, as well as the normative pillar through attention to the professional image of the TNI. The selection process also demonstrates institutional adaptation as editors consider visual appeal, narrative appropriateness, and information security to ensure that content remains relevant and safe for the digital public.

The initial stage of the editing process begins with the collection and selection of materials submitted by task forces in the field. Each package of materials contains information on activities, locations, times, and visual documentation that form the basis for the video storyline. According to Sufyan, (2016), the success of an advertising video greatly depends on the selection and arrangement of appropriate and attractive visual elements.

The editor selects the best quality clips, then adjusts them to the publication agenda of the Infonet Division. The team also monitors social media to find organic content from the public that shows the activities of soldiers, then contacts the content owners to obtain permission for processing. The selection of material is directly related to the quality and effectiveness of the message conveyed.

Additionally, in the production of audiovisual content for institutions such as film censorship agencies, the stages of visualization and content revision greatly influence the final outcome of the upload and public engagement (Thifalia & Susanti, 2021).

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Editing Stage

The editing stage includes arranging the visual storyline, selecting the best clips, adding informative text, and selecting supporting music. Adobe Premiere Pro is used for detailed technical needs, while CapCut is used for daily production that requires speed because some content must be completed in one day. A lack of specialized editing skills can hinder an editor's potential to create engaging,

informative, and high-quality content. This technical proficiency is essential for translating institutional goals into effective visual media. Lack of skills in editing content can hinder their potential to create interesting, informative, and quality content. In addition, the unwise use of social media can also have a negative impact, such as the dissemination of invalid information or content that is not in accordance with digital ethics (Wirayuda et al., 2025). Maburi, (2020), in his book "Teknik Editing untuk Film dan Televisi" (Editing Techniques for Film and Television), explains that the editing process is a crucial stage in audiovisual production because it functions to arrange, assemble, and unite images and sound so that they become a communicative visual narrative.

Mastery of editing techniques, including image cropping, transition arrangement, and audio adjustment has been proven to increase the effectiveness of message delivery in social media content. Furthermore, utilizing a 9:16 vertical format, fast visual rhythms, and informative text is key to capturing the attention of digital audiences, particularly on platforms like Instagram Reels and TikTok (Fiermeiza et al., 2025). Furthermore, the use of a 9:16 vertical format, fast visual rhythm, and informative text are key to attracting the attention of digital audiences, especially on platforms such as Instagram Reels and TikTok.

Editors also need to understand visual aesthetics and the characteristics of social media users. CapCut-based video editing training has been shown to improve the visual quality and creativity of content, including color selection, duration, and graphic elements (Nugroho et al., 2025). The use of motion graphics, simple visual effects, and music synchronization also helps strengthen the narrative. Strengthening digital content editing skills encourages the presentation of messages that are clearer, more engaging, and tailored to audience needs.

This finding aligns with (Ariyanti & Tazkia, 2024)) who explain that the quality of video editing is perceived not only from technical accuracy but also from clarity, visual consistency, and audience-oriented presentation. Therefore, editing decisions play a crucial role in shaping audience perception of content quality. These principles show that the editing stage is not only a technical process, but also part of a visual communication strategy that requires the ability to adapt to social media trends.

Review and Finalization

The finalization stage is carried out through a multi-layered review process by the coordinator, the Head of the Infonet Division, and the Head of the TNI Public Relations Center. Studies on government public relations show that post-production, including editing, revision, and final review, is a crucial part of ensuring that content is suitable for publication and in line with the identity of the institution (Hidayah, 2024). Each review stage focuses on visual suitability, information security, and the appropriateness of the message to the institution's identity. Revisions are made until the content is deemed suitable for publication. This tiered procedure reflects Scott's (2008) regulatory and cultural-cognitive pillars. The existence of this procedure ensures that all content meets institutional standards while remaining effective for the digital public.

The use of digital technology in organizational communication impacts changes in content production and supervision workflows. Putri & Irwansyah, (2020) indicate that the adaptation to technology-based media encourages organizations to build more structured work mechanisms, including the arrangement of editing stages and internal coordination to ensure content aligns with institutional standards.

Research on audiovisual content production by public institution social media teams shows that editors play an important role in maintaining credibility and visual quality prior to publication, with the editing and finalization processes being crucial stages to ensure that messages are conveyed appropriately (Ardhini & Ramdani, 2025).

Additionally, a study on the production of public relations video content in government shows that post-production and finalization stages, including internal revisions, affect the final quality of uploaded content, both in terms of audio-visual aspects and the appropriateness of institutional messages (Hidayah, 2024).

Social media management within an organization is part of the institutional effort to maintain legitimacy and public accountability. Arianto, (2023) explains that social media governance functions as an organizational control mechanism that directs the content production and publication process to align with the principles of transparency and institutional values, which is realized through the stages of content evaluation and approval before publication.

Standards Used in the Editing Process at the Indonesian Armed Forces Headquarters Infonet Division

Every institution has editing standards that serve as guidelines for editors to maintain consistency in their work. These standards function as quality control to ensure aesthetic and technical uniformity in every production. In addition, (Ardhini & Ramdani, 2025) explain that the role of editors in audiovisual content production is not only as technical editors, but also as quality controllers to ensure that each video meets the institution's visual, narrative, and professionalism standards. Editing techniques do not only cover technical aspects; strategy is also necessary. Editors must also consider various matters related to the effectiveness of the message, production speed, and the suitability of the content with the characteristics of the audience (Assifah, 2025).

The video editing process at the Indonesian Armed Forces Headquarters Information Center initially followed fairly rigid guidelines, especially regarding technical aspects and message delivery. Input from various parties, including interns, made the Infonet Division's work system more open and adaptive to digital media trends. This approach gradually changed the editing style to be more flexible without reducing the professionalism and caution typical of military institutions.

This is in line with the findings of Hidayah (2024), who emphasizes that video content production in government institutions requires a multi-layered editing process to ensure message accuracy, information security, and alignment with the institution's identity before being published on social media.

Technical Standards

Each video must adhere to specific technical requirements to ensure a professional and high-quality final product. The TNI Information Center stipulates that all videos must be produced with a minimum resolution of HD 1080p and utilize a 9:16 vertical aspect ratio to optimize display performance on Instagram Reels, TikTok, and YouTube Shorts. The TNI Information Center stipulates that each video must be produced with a minimum resolution of HD 1080p and use a 9:16 (vertical) aspect ratio to adjust the display on Instagram Reels, TikTok, and YouTube Shorts platforms. The file format used is .mp4 with a frame rate of 30 fps so that the video appears smooth and sharp on various social media platforms.

The duration of Reels video production usually ranges from one to one and a half hours, depending on the

amount of video material and its complexity. This stage includes cutting clips, arranging the sequence of images, adding text, and rendering the video before it is ready to be uploaded. These technical standards are in line with the findings (Khalisah & Soelistiyowaty, 2025) which explain that the production of short videos for Reels and TikTok requires attention to resolution, frame rate, screen ratio, and the rendering process to maintain visual quality in accordance with the characteristics of the digital platform.

Narrative Standards

Each video must have a logical storyline with an opening, body, and closing structure. Editors compile a story roadmap that guides viewers from the introduction of the context to the core message, then closes with a main impression that reinforces the institution's message.

Specifically for short content such as Reels or TikTok, the narrative tempo is made faster and more concise. A hook or opener lasting about five seconds is always included at the beginning of the video to grab the audience's attention from the first second. This hook can be a short title, an interesting visual, or a snippet of an important moment in the activity. After that, the content of the video is directed so that the main message is still conveyed despite the short duration.

Aesthetic Standards

The visual style is tailored to the nature of social media so that it is more easily accepted by the public, especially younger audiences. Each video is created without using the app's default templates, but is instead made manually from scratch so that the results are more natural and varied. The color tone, lighting, transitions, and background music are carefully adjusted to maintain a professional look.

The fonts used are sans-serif, such as Roboto, Arial, or Montserrat, because they are bold and easy to read on vertical screens. The text colors are usually white, black, or red to maintain contrast with the video background.

In addition, the selection of background music is tailored to the context of the activity. The use of licensed songs is limited to a maximum of 59 seconds to avoid copyright infringement, while videos with royalty-free instruments can be longer than one minute.

Ethics and Security Standards

Prudence is paramount in editing in a military environment. The choice of words, narration, and image cuts must take into account the sensitivity of the institution so as not to display strategic symbols or information. All content goes through a tiered review process before finally being approved for publication on the official social media of the Indonesian Armed Forces Public Relations Center.

Research by Hidayah, (2024) on government public relations video production emphasizes that public institutions must implement strict information security procedures and narrative control to prevent the dissemination of sensitive content and maintain the institution's image.

Analysis Based on Scott's Institutional Theory (2008)

The editing process is influenced by three main aspects.

- 1) The regulatory pillar is evident through official rules such as security SOPs, visual standards, and inspection procedures.
- 2) The normative pillar is reflected in TNI values such as professionalism, discipline, and honor, which shape the visual presentation.
- 3) The cultural-cognitive pillar is evident in a cautious work culture, a hierarchical organizational structure,

and a sense of responsibility for maintaining the institution's image.

The application of these three pillars shows that editing is not only technical in nature, but also part of the institutional process.

Adapting Editing to the Characteristics of Social Media

Social media content requires a format that is short, fast, and interesting. Editors adjust the duration, visual rhythm, and narrative style to suit the patterns of digital public consumption. This adaptation is in line with Jenkins' (2006) concept of media convergence, which emphasizes the flexibility of cross-platform content. Adjustments remain within the limits of institutional rules. (Rahmadieni & Wempi, 2025) emphasize that short video content requires a fast visual rhythm, the use of hooks at the beginning of the video, and attractive graphic design in order to maintain the audience's attention on platforms such as TikTok and Instagram Reels.

These adjustments remain within institutional boundaries, particularly regarding information security and alignment with the institution's professional image. Thus, the editing process is not merely a technical activity but a digital adaptation strategy that maintains the relevance of the message without compromising institutional values.

The Role of the Editor as a Liaison Between the Institution and the Public

The editor acts as a regulator of visual messaging, ensuring it is palatable to the public without compromising the institution's official message. The editor's duties include simplifying information, managing the visual flow, and filtering elements that could potentially compromise information security. According to Khairani, (2025), an editor's task is to organize and assemble the recorded results from completed filming productions. Ardhini and Ramdani (2025) found that the editor holds a strategic function as a guardian of the institution's message quality and consistency on social media, accomplished through visual selection and the arrangement of narratives that align with the organizational identity.

The editor's role as a liaison between the institution and the public is also consistent with the findings of (Rosdiana & Ika, 2025) who explained that communication strategies via social media in government agencies require the management of content that is planned, engaging, and easily understandable for institutional messages to be effectively received by the community. Thus, the editor does not merely perform technical work; they also execute a strategic communication function that directly influences the formation of the TNI's (Indonesian National Armed Forces) image in the digital space.

Technical, Ethical, and Institutional Challenges

Technical challenges arise from variations in image quality and lighting limitations in the field. Ethical challenges relate to the obligation to keep sensitive information from being disclosed to the public. Institutional challenges are related to the demand for rapid production while still following layered procedures. Editors need precision, speed, and an understanding of institutional standards. The tiered review process in institutional communication functions to ensure that published information has gone through screening and structuring that is consistent with the organization's policies (Awal et al., 2024).

Tension between Military Culture and Social Media Trends

Military culture has a formal, structured, and cautious communication style because every piece of information must consider security and discipline aspects. In contrast,

social media demands a fast, dynamic, and more expressive presentation style. This difference in character creates tension in the editing process of digital content. Editors need to adjust the visual appearance and narrative style to remain attractive to the digital audience, without neglecting institutional constraints. As explained by Edgar Schein, (2010), a strong organizational culture will influence the way an institution communicates, including in the process of adapting to new media.

Conclusion

This study demonstrates that the video editing process in the Infonet Division of the Indonesian Armed Forces Headquarters Information Center constitutes a form of institutional communication adaptation to the development of social media. The editing process is not merely technical, but also reflects the application of regulatory, normative, and cultural-cognitive pillars that shape how official Indonesian Armed Forces messages are constructed and disseminated. Editors function as mediators who maintain information accuracy, security, and institutional professionalism while adapting content to social media characteristics, such as vertical formats, short durations, fast visual rhythms, and concise narratives. The findings confirm that the TNI's digital communication practices emerge from ongoing negotiations between formal military culture and the dynamic, creative nature of social media.

This study recommends the development of more structured editing guidelines to ensure consistent and efficient content production. Additional training in visual storytelling, digital content trends, and basic photography for field personnel may enhance the quality of visual materials. Strengthening internal coordination mechanisms can further support the balance between institutional accuracy and the demand for rapid publication on digital platforms.

This research is limited to a single institutional setting, namely the Infonet Division of the Indonesian Armed Forces Headquarters, which may limit the generalizability of the findings to other military units or public institutions. Furthermore, the data primarily rely on qualitative observations and interviews, which may be influenced by institutional norms and hierarchical dynamics. Future studies could employ comparative designs or mixed-method approaches to provide broader perspectives on digital communication adaptation across government institutions.

Author contributions

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Aqsha Naurah Assifah was responsible for the conceptualization of the study, data collection, data analysis, and manuscript preparation. The author conducted field observations, interviews, and actively participated in video production and editing activities at the Infonet Division of the Indonesian Armed Forces Headquarters Information Center. The author also developed the theoretical framework, interpreted the findings, and finalized the manuscript. During the fieldwork, the author was guided and mentored by Kapten (CHK) Irawan Suharto, who provided practical direction and professional supervision related to operational activities and institutional procedures in the field. Dr. Abung Supama Wijaya, S.I.Kom., M.Si. contributed through academic supervision, providing guidance on research design and methodology, as well as critical review and revision of the manuscript to enhance its academic rigor and coherence.

Funding

This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors. The study was conducted as part of an academic internship and independent research activity. The funding source had no role in the research design, data collection, analysis, interpretation of data, or preparation of the manuscript.

Acknowledgements

The authors would like to express their sincere appreciation to the Indonesian Armed Forces Headquarters Information Center (Puspen Mabes TNI), particularly the Infonet Division, for granting permission and providing access for this research. The authors also thank all editors and staff members who shared their insights and cooperation during the data collection process. Appreciation is extended to academic supervisors and colleagues at IPB University for their valuable support and feedback throughout the research and writing process.

Conflict of interest

The authors declare that there are no conflicts of interest related to this study. This research was conducted solely for academic purposes as part of an internship requirement and was not commissioned by any institution. No personal, professional, or financial relationships influenced the research process or outcomes.

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