
DIGITAL COMMUNICATION STRATEGY OF SAMPUL BELAKANG GORONTALO FOR LITERACY AND CULTURAL CONTENT DISTRIBUTION ON INSTAGRAM

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ABSTRACT

Digital communication has become central to how grassroots literacy communities build visibility, organize participation, and distribute cultural meanings. This study aims to analyze the digital communication strategy of Sampul Belakang Gorontalo in distributing literacy and cultural content through Instagram. Using qualitative content analysis, the study examined 63 Instagram feed posts uploaded from January to May 2026 as multimodal communication units consisting of visuals, captions, hashtags, collaborator tags, calls to action, and visible audience responses. The findings show that the account constructs Instagram as a community-based infrastructure rather than a mere announcement channel. Poetry and radio broadcasting through Selamat Malam Puisi emerged as the dominant category, indicating the centrality of affective literacy and emotional audience relations. However, posts on critical discussion, organizational regeneration, and community participation generated stronger visible responses, showing that engagement is shaped by issue relevance, member identity, and participatory orientation. The visual strategy relies mainly on poster-based announcements and carousel documentation, while the message strategy combines affective-poetic, critical-argumentative, informative-organizational, documentary-appreciative, and participatory communication. This study contributes to digital communication and literacy studies by introducing community-based literacy-cultural distribution as a framework for understanding how local communities produce public knowledge, cultural memory, and collective identity through Instagram.

Keyword: Digital communication strategy; Instagram; literacy community; cultural content distribution; Sampul Belakang Gorontalo

STRATEGI KOMUNIKASI DIGITAL KOMUNITAS SAMPUL BELAKANG GORONTALO DALAM DISTRIBUSI KONTEN LITERASI DAN BUDAYA DI INSTAGRAM

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ABSTRAK

Komunikasi digital menjadi sarana penting bagi komunitas literasi akar rumput untuk membangun visibilitas, mengorganisasi partisipasi, dan mendistribusikan makna budaya. Penelitian ini bertujuan menganalisis strategi komunikasi digital Sampul Belakang Gorontalo dalam distribusi konten literasi dan budaya melalui Instagram. Menggunakan analisis isi kualitatif, penelitian ini menelaah 63 unggahan feed Instagram periode Januari hingga Mei 2026 sebagai unit komunikasi multimodal yang memuat visual, caption, hashtag, tag kolaborator, ajakan partisipasi, dan respons audiens yang terlihat. Hasil penelitian menunjukkan bahwa akun tersebut memanfaatkan Instagram sebagai infrastruktur komunitas, bukan sekadar kanal pengumuman.

Konten puisi dan siaran radio melalui Selamat Malam Puisi menjadi kategori paling dominan, yang menegaskan pentingnya literasi afektif dan relasi emosional dengan audiens, namun, unggahan tentang diskusi kritis, regenerasi organisasi, dan partisipasi komunitas menghasilkan respons terlihat yang lebih kuat, sehingga keterlibatan audiens dipengaruhi oleh relevansi isu, identitas anggota, dan orientasi partisipatif. Strategi visual terutama dibangun melalui poster agenda dan dokumentasi carousel, sedangkan strategi pesan memadukan komunikasi afektif-puitis, kritis-argumentatif, informatif-organisasional, dokumentatif-apresiasi, dan partisipatif. Penelitian ini berkontribusi dengan menawarkan kerangka distribusi literasi-budaya berbasis komunitas untuk memahami produksi pengetahuan publik, memori budaya, dan identitas kolektif lokal melalui Instagram.

Kata kunci: Strategi komunikasi digital; Instagram; komunitas literasi; distribusi konten budaya; Sampul Belakang Gorontalo

INTRODUCTION

Digital communication has reshaped the ways in which communities circulate ideas, organize activities, and build social visibility. In community-based cultural and literacy movements, social media enables grassroots mobilization, cross-cultural dialogue, and collaborative action by allowing users to share experiences, challenge stereotypes, and build empathy across diverse social groups (Mariyono & Maskuri, 2024). The transformation of digital communication is particularly relevant for literacy and cultural communities because these communities often work outside formal institutional structures and rely on public participation. Community-based organizations have used digital tools to respond to cultural preservation and literacy challenges, including efforts to strengthen heritage language literacy and community cohesion in diasporic contexts (Abdullahi & Wei, 2021). However, the same digital environment also produces challenges, including misinformation, algorithmic bias, echo chambers, and unequal digital participation (Mariyono & Maskuri, 2024). These challenges make media literacy and inclusive digital strategies increasingly important, especially for communities that use social media to promote cultural knowledge, literacy practices, and local participation (Mariyono & Maskuri, 2024).

Instagram has become one of the most relevant platforms for distributing literacy, educational, and cultural content because it combines visual, textual, and interactive affordances. Its features, including posts, stories, reels, highlights, captions, hashtags, and collaborative tags, allow communities to publish information in compact and visually appealing formats. Studies on educational communication

show that Instagram can deliver specialized knowledge through photos, videos, infographics, and interactive content, while highlights and hashtags support content archiving and discoverability (Muca et al., 2023). In the field of cultural and social change communication, civil society organizations also use Instagram strategically by adapting to platform logics, including the use of reels, vibrant visual design, trending audio, bilingual captions, and algorithm-aware distribution practices (Noske-Turner et al., 2024). Similarly, research on health literacy dissemination demonstrates that Instagram can generate strong audience engagement through hashtag optimization, geotagging, and cross-posting strategies, although sustaining meaningful interaction remains a challenge (Hopfer et al., 2022).

The main research problem addressed in this article concerns how a local literacy community uses Instagram not only to announce activities, but also to distribute literacy and cultural meanings. Previous studies have shown that Instagram content can support digital literacy when visual elements, such as photos and videos, are combined with textual explanations in captions and thematic posts. Fardiah et al. (2023), for instance, found that Instagram content related to hoax education contained visual and textual elements that contributed to users' digital literacy capabilities. Rachman et al. (2023) also showed that Instagram can be used by cultural and knowledge institutions to inform users about cultural events, collections, facts, and heritage-related news. These findings suggest that Instagram can function as a medium for education, cultural preservation, and public knowledge distribution, rather than merely as a

promotional platform. Nevertheless, the communicative practices of grassroots literacy communities remain less visible in the literature than those of formal institutions, public agencies, or large-scale campaigns.

A general solution offered by previous studies is to understand Instagram-based communication as a multimodal practice that combines visual design, textual narration, platform features, and audience participation. Research on the Indonesian anti-hoax account @jabarsaberhoaks indicates that visual and textual content can contribute to community digital literacy when it is delivered in attractive and understandable forms (Mariyono & Maskuri, 2024). These studies confirm that Instagram's multimodal affordances can create effective conditions for informal education, but they also emphasize that digital literacy requires continuous support from families, educational institutions, governments, and civil society (Mariyono & Maskuri, 2024). Therefore, the study of local literacy communities is important because these communities may function as informal actors that connect digital literacy, cultural learning, and public participation.

More specific solutions can be found in studies that examine cultural identity, visual storytelling, and community engagement on digital platforms. Instagram and similar platforms provide spaces where communities construct cultural identity through user-generated images, local iconography, language, and participatory narratives (Ironsides & Reid, 2024). Digital storytelling enables communities to create multi-voiced narratives that shape perceptions of place, belonging, and cultural memory (Basaraba, 2021; Davidson & Reid, 2021). Participatory visual practices also allow communities to communicate values, heritage, and social meanings through everyday image-sharing habits (Luostarinen, 2020). Recent studies in Indonesia support this argument. Rahmawati et al. (2024) found that Instagram posts related to Surabaya heritage shaped public engagement with cultural heritage, although the representation tended to privilege certain historical narratives. Ningsih et al. (2025) showed that Instagram-based community communication could produce educational, affective, and collaborative narratives that strengthen cultural identity and collective

participation in digital cultural practices. These findings indicate that Instagram is not a neutral channel, but a space that frames how cultural practices are represented, how communities define themselves, and how audiences are invited to participate.

Despite these contributions, previous research still leaves a clear gap. Studies on Instagram and digital communication have largely focused on formal or semi-institutional actors, including government-backed accounts, public agencies, libraries, tourism destinations, brands, religious organizations, schools, and large cultural campaigns (Akasse et al., 2021; Ishak et al., 2024; Kabilina et al., 2023; Rachman et al., 2023; Thaib, 2019). Gorontalo-based research has examined public relations during COVID-19, Islamic da'wa and social media among millennials, shamanic practices using digital technology, cosmetics regulation on Instagram, smart city digitalization services, culinary heritage literacy, and bullying prevention communication (Akasse et al., 2021; Daulay & Hunowui, 2023; Fauzi et al., 2022; Ishak et al., 2024; Kabilina et al., 2023; Thaib, 2019; Tomoolango et al., 2019). However, studies that specifically examine how a grassroots local literacy community in Gorontalo uses Instagram to distribute literacy and cultural content remain limited. The absence of scholarly attention to Sampul Belakang Gorontalo is itself an important indication of the research gap. While previous studies have recognized the relevance of Instagram for digital literacy, cultural heritage, and community engagement, they have not sufficiently explained how local literacy communities outside formal institutions produce, organize, and circulate literacy-cultural meanings through Instagram.

Based on this gap, this study aims to analyze the digital communication strategy of Sampul Belakang Gorontalo in distributing literacy and cultural content on Instagram. Sampul Belakang Gorontalo is relevant to study because it identifies itself as a literacy community based in Gorontalo and actively uses Instagram to publish literacy and cultural activities. Preliminary observation of the account @sampilbelakang shows that the community uploaded 63 feed posts from January to May 2026, including announcements and

documentation of poetry broadcasts, silent reading, creative writing workshops, children's storytelling activities, film screenings, discussions, and community collaborations. This study focuses on the types of literacy and cultural content distributed by the community, the visual and message strategies used in its Instagram posts, and the ways in which the account constructs the identity of a local literacy and cultural community. The novelty of this study lies in its focus on a Gorontalo-based grassroots literacy community as a case of community-driven digital communication. By using Instagram posts as the main corpus and applying qualitative content analysis as a systematic and flexible approach for examining visual and textual data (Schreier, 2012; Puluhulawa & Rajiyem, 2022), this study contributes to communication studies by shifting attention from institutional digital communication to community-based content distribution in a local cultural context.

METHOD

This study employed a qualitative research design using qualitative content analysis as proposed by Schreier (2012). This method was selected because the study examines Instagram posts as multimodal communication materials that contain verbal, visual, and contextual elements. Schreier's qualitative content analysis is appropriate for this study because it provides a systematic yet flexible procedure for describing and interpreting qualitative materials through the development of a coding frame (Al-Giffari & Mayukh, 2024; Schreier, 2012). Unlike quantitative content analysis, which tends to emphasize manifest meaning, this approach enables the researcher to examine latent meaning by interpreting how captions, posters, photographs, hashtags, tags, and other contextual elements construct meaning in digital communication (Kuckartz & Rädiker, 2019). This method is also suitable for social media research because qualitative content analysis can be applied to diverse forms of communication materials, including text, images, videos, and other digital content (Al-Giffari & Mayukh, 2024). Therefore, the method is relevant for analyzing how Sampul Belakang

Gorontalo distributes literacy and cultural content through Instagram.

The research object was the Instagram account of Sampul Belakang Gorontalo, namely @sampilbelakang. The account was selected purposively because it identifies itself as a literacy community based in Gorontalo and actively publishes content related to literacy, cultural activities, discussions, poetry, creative writing, children's storytelling, film screenings, and community collaboration. Purposive corpus construction is appropriate in qualitative digital communication research because it allows researchers to select social media posts based on specific accounts, timeframes, and thematic relevance that align with the research objectives.



Figure 1. Instagram Profile of @sampilbelakang as the Research Object

Source: Screenshot of the @sampilbelakang Instagram account, accessed by the researcher.

The data corpus consisted of 63 Instagram feed posts uploaded from January to May 2026. The study focused only on feed posts because they are publicly accessible, relatively stable, and can be documented systematically. Instagram stories and direct messages were excluded because stories are temporary and direct messages are private, making them unsuitable for consistent and replicable research documentation.

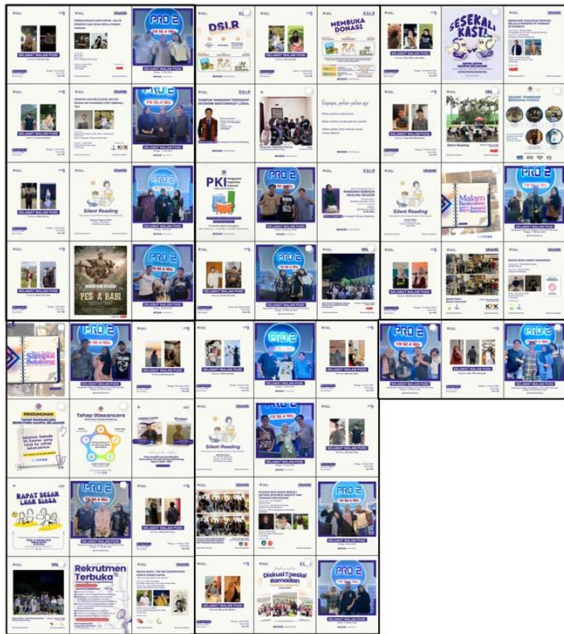


Figure 2. Visual Corpus of 63 Instagram Feed Posts from @sampilbelakang, Januari-May 2026

Source: Researcher's processed documentation from the @sampilbelakang Instagram feed.

The data were collected through digital documentation. The researcher identified all feed posts uploaded by @sampilbelakang during the selected period, recorded the publication date, captured screenshots, and documented the visible elements of each post. Screenshots are commonly used in qualitative Instagram studies because they preserve the multimodal integrity of posts, including images, captions, hashtags, comments, and other visible contextual information (DeBrew et al., 2024; Lindgren & Johansson, 2023; Cassidy et al., 2021; Skinner et al., 2023). The documented elements included visual format, caption, theme of activity, hashtag, tagged account or collaborator, location marker, call to action, and visible audience response such as likes and comments. These elements were organized in a data matrix to support systematic coding and interpretation. Microsoft Excel was used to organize the corpus, classify coding categories, and record preliminary analytical notes, while screenshots of selected posts were stored as supporting documentation.

The unit of analysis in this study was each Instagram feed post. Each post was treated as a multimodal communication unit consisting of

visual and textual elements. Visual elements included posters, photographs, layout, colors, illustrations, and documentation of activities, while textual elements included captions, hashtags, program titles, dates, locations, and calls to participation. This approach follows previous Instagram studies that analyze posts holistically by considering the meaning produced through the relationship between image, caption, hashtag, and contextual metadata. Audience responses, such as likes and comments, were used only as supporting contextual data, not as the primary basis for measuring communication effectiveness. This decision aligns with the qualitative orientation of the study, which focuses on meaning construction, content distribution, and community identity rather than statistical measurement of engagement.

The data analysis followed the main procedures of Schreier's qualitative content analysis. The analysis began by defining the research question, namely how Sampul Belakang Gorontalo uses digital communication strategies to distribute literacy and cultural content on Instagram. The research material was then selected by limiting the corpus to 63 feed posts uploaded from January to May 2026. After that, a coding frame was developed by combining concept-driven and data-driven categories. The concept-driven categories were derived from the concepts of digital communication, content distribution, visual communication, and community identity, while the data-driven categories emerged from repeated reading of the Instagram posts. Combining deductive and inductive category development is useful in qualitative content analysis because it allows the analysis to remain theoretically grounded while remaining sensitive to meanings that emerge from the material itself (Kuckartz & Rädiker, 2023; Stollfuß, 2023). This procedure is particularly relevant for multimodal Instagram content because each post may combine images, captions, hashtags, tags, and other platform-specific elements that require integrated interpretation (Barnwell et al., 2023; Gonzalez et al., 2025).

The coding frame consisted of five main categories: content theme, visual format, message strategy, distribution strategy, and community identity. Content theme referred to

the types of literacy and cultural content presented in the posts, such as poetry, discussion, reading activity, creative writing, children’s literacy, film screening, cultural activity, and community documentation. Visual format referred to the form of visual presentation, including event posters, activity documentation, carousels, photographs, illustrations, and collaborative visuals. Message strategy referred to the communicative function of the post, including informative, persuasive, educational, documentary, reflective, and participatory messages. Distribution strategy referred to the ways content was circulated and made visible, including hashtags, tagged collaborators, location markers, repeated programs, schedule announcements, and calls to action. Community identity referred to how Sampul Belakang represented itself as a local literacy-cultural community through Gorontalo identity, youth participation, literacy movement, cultural space, and collaborative networks.

To ensure the trustworthiness of the analysis, the researcher applied repeated reading, consistent coding, and documentation trail. Repeated reading was conducted by examining each post several times to understand the relationship between visual and textual elements. Consistent coding was maintained by applying the same coding frame to the entire corpus. A documentation trail was developed through screenshots, coding tables, and analytical notes so that the research process could be traced and reviewed. In Schreier’s qualitative content analysis, validity and consistency are important because the coding frame must adequately represent the research question and fit the material being analyzed (Bielik & Krell, 2025; Schreier, 2012). The interpretation was therefore conducted by connecting the coded data with the research objective, namely to explain how Sampul Belakang Gorontalo uses Instagram as a digital communication medium for distributing literacy and cultural content.

RESULTS AND DISCUSSION

Content Categories and Communication Functions

The qualitative content analysis of 63 Instagram feed posts uploaded by @sampilbelakang from January to May 2026

shows that Sampul Belakang Gorontalo uses Instagram as a community-based infrastructure for distributing literacy and cultural meanings, not merely as a channel for announcing activities. Each post was treated as a multimodal unit consisting of visual design, caption, hashtag, collaborator tag, call to action, and visible audience response. This follows Schreier’s (2012) qualitative content analysis, which emphasizes systematic reduction and category construction while preserving interpretive sensitivity to qualitative materials. It is also consistent with qualitative content analysis for digital materials that combine textual, visual, and contextual elements (Al-Giffari & Mayukh, 2024; Kuckartz & Rädiker, 2019). The categories in Table 1 therefore represent communicative functions, not only content topics.

Table 1. Distribution of Content Categories in 63 Instagram Feed Posts from @sampilbelakang

Code	Category	Posts	Percentage	Total likes	Average likes	Comments	Dominant communication function
K1	Poetry and radio broadcasting as affective literacy	31	49.2%	639	20.6	1	Maintaining emotional closeness and program continuity through Selamat Malam Puisi
K2	Critical discussion and public issue literacy	14	22.2%	1,101	78.6	10	Positioning the community as a space for critical discussion and public knowledge exchange
K3	Collective reading and public space activation	4	6.3%	194	48.5	0	Transforming reading into an accessible collective activity in public spaces
K4	Regeneration, governance, and community cohesion	10	15.9%	715	71.5	24	Displaying recruitment, leadership, internal training, and organizational continuity
K5	Social solidarity and literacy of care	3	4.8%	83	27.7	0	Connecting literacy with donation, children’s learning, and social care
K6	Art collaboration and visual culture	1	1.6%	124	124.0	0	Expanding literacy into visual art, exhibition, collage, and creative collaboration
Total		63	100%	2,866	45.5	35	

Source: Researcher’s qualitative content analysis of 63 Instagram feed posts from @sampilbelakang.

Table 1 shows that poetry and radio broadcasting is the most dominant category, represented by 31 posts or 49.2% of the corpus. This indicates that Selamat Malam Puisi functions as the most stable programmatic identity of the account. Its captions repeatedly frame poetry through affective terms such as silence, longing, warmth, voice, feeling, and companionship. This supports Ningsih et al. (2025), who argue that Instagram-based community communication may produce affective and collaborative narratives that strengthen cultural identity and collective participation. It also corresponds with Mariyono and Maskuri’s (2024) view that social media enables grassroots communities to circulate experiences and build empathy across social groups. In this study, empathy is constructed through poetic language and recurring documentation of the radio program with Pro 2 RRI Gorontalo.

However, the quantitative support data in Table 1 complicate a purely descriptive reading. Although K1 is the most frequent category, it records only 20.6 average likes and one comment. By contrast, critical discussion and public issue literacy appears in 14 posts but records 78.6 average likes and 10 comments, while regeneration, governance, and community cohesion appears in 10 posts but records 74.5 average likes and the highest number of comments, namely 24. This contrast suggests that content frequency and visible engagement do not operate in the same way. Poetry posts sustain continuity and emotional familiarity, whereas discussion, recruitment, leadership, and organizational posts appear more likely to trigger direct audience response because they are linked to public debate, member identity, and participation. This finding is consistent with Hopfer et al. (2022), who note that Instagram can support engagement through visibility strategies, although sustaining meaningful interaction remains difficult.

The second major finding is that Sampul Belakang expands literacy from literary appreciation into critical public reasoning. DINAMIS and related discussion posts address books, feminist economics, artistic freedom, colonialism, environmental issues, LPDP and TNI, domestic labor, and documentary film. This confirms that Instagram can function as a medium for public knowledge distribution when visual elements are combined with captions and thematic framing (Fardiah et al., 2023; Rachman et al., 2023). Yet Sampul Belakang differs from the formal cultural and knowledge institutions discussed by Rachman et al. (2023), because its authority is not derived from institutional status, collections, or official heritage programs. Instead, it is built through informal gathering, youth participation, recurring discussion spaces, and proximity to local cultural concerns. This difference directly addresses the research gap concerning how grassroots literacy communities outside formal institutions organize and circulate literacy-cultural meanings through Instagram.

Visual Format, Multimodality, and Platform Strategy

The visual format of the posts shows that the account relies on a cyclical distribution strategy. As presented in Table 2, poster, agenda,

or information posts dominate the corpus, followed by carousel documentation. This pattern indicates that Instagram is used prospectively to announce activities and retrospectively to archive them. The platform therefore works as both a publication channel and a memory space for community activity.

Table 2. Distribution of Visual Formats in 63 Instagram Feed Posts

Visual format	Number of posts	Dominant function
Poster, agenda, or information post	35	Announcing activities, introducing themes, presenting schedules, and inviting attendance
Carousel documentation	23	Archiving activities, expressing appreciation, and showing program continuity
Poster or information-based carousel	5	Delivering staged information, especially recruitment, announcements, or special documentation

Source: Researcher's qualitative content analysis of 63 Instagram feed posts from @sampilbelakang.

Beyond visual format, Table 2 also clarifies the account's message strategy. Sampul Belakang's posts combine affective-poetic messages in Selamat Malam Puisi, critical-argumentative messages in DINAMIS and public issue discussions, informative-organizational messages in recruitment and internal governance posts, documentary-appreciative messages in post-event carousels, and participatory messages in Silent Reading, donation, and collaborative activities. This pattern shows that the account does not rely on one uniform message style. Instead, it adjusts its tone according to the communicative function of each post: building emotional proximity, framing public issues, organizing members, archiving collective memory, or inviting participation. This supports the view that Instagram-based communication depends on the relationship between visual form, caption, platform features, and audience orientation (Fardiah et al., 2023; Mariyono & Maskuri, 2024).

This pattern also resonates with Ekadyasa and Patrissia (2024), who show that Instagram content gains communicative value when it is relevant, emotionally resonant, visually organized, and connected to audience experience. However, Sampul Belakang differs from the marketing-oriented case because its affective and participatory messages are not

directed toward product conversion, but toward literacy participation, cultural memory, and community identity.

The dominance of posters and carousel documentation in Table 2 supports the argument that Instagram communication is multimodal because it integrates images, captions, layout, hashtags, and contextual metadata into a single communicative unit (Fardiah et al., 2023; Mariyono & Maskuri, 2024). It also aligns with Muca et al. (2023), who explain that Instagram can distribute educational and knowledge-related content through visual and textual features, while hashtags and archiving tools support discoverability. In Sampul Belakang's case, however, the dominant affordance is not highly interactive video or reels, but the combination of announcement posters and post-event documentation. This makes the account visually consistent, but it also reveals a strategic limitation.

Compared with civil society organizations that adapt to platform logics through reels, vibrant visual design, trending audio, bilingual captions, and algorithm-aware distribution practices (Noske-Turner et al., 2024), Sampul Belakang's feed strategy is more conservative and archive-oriented. Its communication is effective in showing continuity, recognizability, and collective presence, but less optimized for sustained online dialogue. This is visible in the low comment count across most categories. Hashtags and collaborator tags appear but geotags are generally absent and many calls to action remain implicit. The account therefore performs strongly as an event communication and documentation medium, but less strongly as a conversational platform. This difference is important because it shows that grassroots digital strategy should not be evaluated only by algorithmic sophistication. For local literacy communities, stable visibility, offline attendance, and collective memory may be more central than high comment volume, although more dialogic prompts could strengthen participation.

Literacy, Cultural Identity, and Scientific Contribution

The integrated findings show that Sampul Belakang constructs literacy as a layered community practice. Literacy appears as affective experience through poetry, as critical

reasoning through DINAMIS, as collective habit through Silent Reading, as organizational sustainability through recruitment and internal training, as social care through Ramadan solidarity programs, and as creative expression through visual-cultural collaboration. This supports Ironside and Reid's (2024) argument that digital platforms enable communities to construct cultural identity through images, language, local iconography, and participatory narratives. It also resonates with studies on digital storytelling and participatory visual practices, which emphasize that digital media can shape belonging, cultural memory, and social meaning (Basaraba, 2021; Davidson & Reid, 2021; Luostarinen, 2020).

At the same time, the findings differ from heritage-centered Instagram studies. Rahmawati et al. (2024) show that Instagram heritage communication may shape public engagement with cultural heritage while also privileging certain historical narratives. Sampul Belakang does not primarily communicate culture through monuments, official history, or institutional heritage discourse. Culture is instead constructed through everyday youth practices, including poetry broadcasts, collective reading, discussions in cafés and public spaces, documentary screenings, social solidarity, and creative collaboration. Abdullahi and Wei's (2021) argument that digital tools can strengthen community cohesion is relevant here, although the present case concerns a local literacy community rather than diasporic heritage language literacy.

The scientific contribution of this study lies in the concept of community-based literacy-cultural distribution. Prior studies on Instagram and digital communication have largely focused on formal or semi-institutional actors, including public agencies, libraries, schools, tourism destinations, religious organizations, brands, and cultural campaigns (Akasse et al., 2021; Ishak et al., 2024; Kabilina et al., 2023; Rachman et al., 2023; Thaib, 2019). Gorontalo-based research has also examined public relations during COVID-19, Islamic da'wa, shamanic digital practices, cosmetics regulation, smart city services, culinary heritage literacy, and bullying prevention communication (Akasse et al., 2021; Daulay & Hunowui, 2023; Fauzi et al., 2022; Ishak et al., 2024; Kabilina et al., 2023; Thaib,

2019; Tomoolango et al., 2019). This study contributes a different empirical object by showing how a grassroots literacy community in Gorontalo produces literacy-cultural meanings through recurring programs, multimodal documentation, organizational self-presentation, and offline-online participation.

The findings also refine the idea of content distribution. Distribution is not simply the act of uploading posts. In this case, it includes repeated programming, affective audience relations, critical issue framing, documentation of participation, member regeneration, and collaborative cultural networking. This interpretation keeps the analysis aligned with the research problem: how Sampul Belakang uses Instagram to distribute literacy and cultural content. It also explains why the account cannot be understood only as a promotional feed. Its communication strategy constructs a public identity of literacy as emotional, intellectual, social, organizational, and creative practice.

Methodologically, the study confirms the usefulness of Schreier's (2012) qualitative content analysis for examining Instagram posts as multimodal communication materials. The method allows systematic reduction while preserving sensitivity to visual, textual, and contextual meanings. Nevertheless, the analysis is limited to 63 feed posts from January to May 2026 and does not include stories, reels, direct messages, algorithmic reach, internal production processes, or audience interviews. Likes and comments were used only as contextual indicators, not as direct measures of effectiveness. This methodological caution is also supported by Ramadhanti and Banowo (2025), who found that followers of an Instagram educational campaign interpreted campaign messages through dominant and negotiated positions, indicating that Instagram can function as an initial learning medium while still depending on audience background, experience, and interpretation.

A post with few comments may still be meaningful for offline attendance, member identity, or collective memory, while a post with many likes does not necessarily indicate deep literacy engagement. Future research may combine qualitative content analysis with

interviews, audience reception analysis, social media analytics, or comparative studies of other grassroots literacy communities to examine how platform affordances, local networks, and audience participation shape community-based literacy distribution.

CONCLUSION

This study concludes that Sampul Belakang Gorontalo uses Instagram as a digital communication strategy for distributing literacy and cultural content through a combination of recurring programs, multimodal visual formats, affective narration, critical discussion, and community documentation. The analysis of 63 Instagram feed posts shows that the account does not function merely as an announcement channel, but as a community-based infrastructure that organizes public visibility, archives collective activities, and constructs literacy as an emotional, intellectual, social, and cultural practice. The dominant category is poetry and radio broadcasting through Selamat Malam Puisi, which accounts for 31 posts or 49.2% of the corpus, indicating that affective literacy is the most stable programmatic identity of the account. However, the engagement pattern also shows that critical discussion, organizational regeneration, and community participation generate stronger visible audience responses than routine poetry posts.

The findings further show that Sampul Belakang's Instagram communication strategy is built through two main visual patterns: poster-based announcements and carousel documentation. Posters are used to introduce programs, themes, schedules, speakers, collaborators, and venues, while carousel documentation works as a post-event archive that maintains collective memory and program continuity. Its message strategy is also varied. The account combines affective-poetic messages in Selamat Malam Puisi, critical-argumentative messages in DINAMIS, informative-organizational messages in recruitment and internal governance posts, documentary-appreciative messages in post-event carousels, and participatory messages in Silent Reading, donation, and collaborative activities. This pattern confirms that digital literacy and cultural communication on Instagram depend not only on

content frequency, but also on how visual formats, captions, program repetition, and audience orientation are connected.

The scientific contribution of this study lies in the concept of community-based literacy-cultural distribution. Unlike previous studies that tend to emphasize formal institutions, public agencies, libraries, tourism actors, or large cultural campaigns, this study demonstrates how a grassroots literacy community in Gorontalo produces and circulates literacy-cultural meanings through everyday youth practices. Culture in this case is not represented mainly through official heritage discourse, but through poetry broadcasts, public discussions, collective reading, film screening, social solidarity, creative collaboration, and offline-online community participation. This contribution expands the study of digital communication strategy, Instagram-based literacy, and cultural content distribution by showing that local communities can become informal cultural actors that connect public knowledge, affective engagement, and collective identity.

This study also indicates that Sampul Belakang's digital communication strategy still has areas for development. The account is strong in consistency, recognizability, and documentation, but its use of Instagram remains more archive-oriented than conversation-oriented. Future research may examine audience reception, Instagram analytics, reels, stories, comment interaction, and internal content production processes to understand more deeply how platform affordances influence literacy engagement. Comparative studies with other grassroots literacy communities in Indonesia would also help clarify whether community-based literacy-cultural distribution is a wider pattern in local digital communication practices or a distinctive feature of Sampul Belakang Gorontalo.

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