

Former K-Pop Fandom, Instagram, and Digital Dakwah Communication: A Content Analysis of the @xkwavers Account

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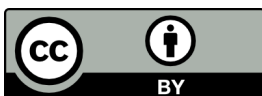
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Abstract: This study employs a comprehensive content analysis to examine the dynamics of digital da'wah communication through the Instagram account @xkwavers, which is focused on delivering Islamic teachings to former K-Pop enthusiasts. The research investigates how @xkwavers strategically blends Islamic messages with entertainment to engage a predominantly adolescent audience. By utilizing Instagram's interactive features, the account addresses potential conflicts between K-Pop culture and Islamic values, particularly within the Indonesian context. A substantial portion of the analyzed content is centered on educational programs designed to enhance followers' understanding of Islamic principles. The analysis covers multiple units of analysis, including post formats, types of Instagram content, likes, comments, video views, content categories, educational programs, and entertainment elements. This study positions @xkwavers as a pioneering model of digital da'wah, specifically targeting teenagers influenced by K-Pop culture. By integrating entertainment with spiritual guidance, @xkwavers effectively navigates the challenges and opportunities of contemporary digital da'wah communication. The research contributes to the broader academic discourse by highlighting the pivotal role social media plays in engaging younger generations in da'wah efforts.

Keywords: k-pop fandom, instagram, digital dakwah, dakwah communication

1. Introduction

The Korean Wave, or Hallyu, initially gained prominence in East Asia and later achieved global acclaim, notably in Indonesia. This cultural phenomenon has captivated a broad audience, from



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teenagers to adults. The term 'Hallyu' was popularized when South Korea began distributing its music internationally. Its influence was evident when the Korean TV drama "What is Love All About" was broadcast in China due to high demand. Hallyu offers a diverse portfolio, from TV dramas and music to video games and food. It has significantly influenced Indonesian television, with K-dramas becoming a popular alternative. The introduction of K-dramas in Indonesia was marked by the success of "Winter Sonata". K-pop music has also played a pivotal role in promoting the Korean wave in Indonesia, with numerous concerts held in the country. The rise of the internet and social media has further facilitated Hallyu's spread, enabling easy access to diverse content. Fans have bridged language barriers by offering translation services for K-dramas and K-pop music. This accessibility has deepened appreciation for South Korean culture, leading to the term "K-Popers" for enthusiasts. Many of these fans spend hours on social media seeking information about their favorite K-pop idols (Rinata & Dewi, 2019).

On the other hand, religion has also spread widely through the rise of the Internet. Social media, in particular, has transformed traditional discussions and dissemination of religion into new digital methods and means of communication. Islam has benefited from these changes, where innovation and adaptability have given birth to a new trend: digital da'wah communication. This innovative approach utilizes digital tools, predominantly social media platforms, to propagate Islamic teachings, making them more accessible and relatable to the younger generation. Since the majority of Indonesians are Muslims, while also complimented by the high interest of Indonesians to use social media, this birth of digital dakwah thus developed quickly, reaching branches of society across generations; starting from the formal fields and spanning into entertainment's realm (Pramana, 2023).

However, the simultaneous rise of both K-Pop and Islam led to another phenomenon in the social media of Indonesians. Among the youth, there's an intersection of entertainment and religious beliefs that would be inevitable. Eventually, the rise of digital dakwah clashes with K-Pop culture, which led to mixed interactions between them. On some occasions, Muslims view K-Pop as incompatible, a dichotomy where only one out of two could be taken, either choosing Islam or K-Pop, blatantly labeling K-Pop as destructive elements for the Islamic faith. Interestingly, other Muslims in Indonesia have also shown surprising reactions, where they still consume K-Pop content without reducing their piousness in Islam (Mulya, 2021).

This fact has been researched by Yoon (2019), who highlights the notable religious devotion of young Indonesians, a contrast to the declining youth participation in religious institutions globally. Despite the westernized and capitalist commercial values portrayed in K-pop, which starkly differ from Islamic principles, it has gained substantial popularity among Indonesian youth, 90% of whom are Muslims. This popularity is not due to a lack of religiosity, as might be assumed considering the global trend of youth distancing from religious institutions; rather, the young population in Indonesia demonstrates strong adherence to their faith. This is evidenced by their daily practices such as performing the obligatory five daily prayers, with many engaging in additional religious activities including extra fasting and studying the Quran. This deep-rooted religious commitment exists alongside a high consumption of K-pop content,

showcasing a complex interplay of modern entertainment and traditional religious adherence among Indonesian youth.

One of the social media platforms that has been widely used by Muslims and K-Poppers alike is Instagram. With its visual-centric approach, it offers a unique medium to convey messages, be it through images, videos, or text. It's not just a platform for personal sharing; it has evolved into a space where beliefs, ideas, and ideologies are discussed and shared (Rinata & Dewi, 2019). In this context, the account @xkwavers stands out. Initiated by Fuad Naim, who once was a K-Pop fan, this account seeks to bridge the gap between Islamic teachings and K-Pop culture, ensuring that Muslim fans of K-Pop receive balanced and informed perspectives. Accounts like @xkwavers play a pivotal role in this scenario. They not only entertain but also provide spiritual guidance, ensuring that Muslim K-Pop fans have a platform that caters to both their entertainment and spiritual needs (Rahmasari & Shaleh, 2022; Rafidatikna & Amrullah, 2022; Rosmalina & Zulfikar, 2019).

The phenomenon of former K-Pop fandoms on Instagram presents a compelling context for studying digital dakwah communication. Dakwah, which means to call, invite, or summon, is a significant concept in Islam. The Qur'an emphasizes the duty of dakwah for Muslims in numerous verses, including Surah Ali-Imran, verse 110, where Allah Ta'ala states: "You are the best nation produced [as an example] for mankind. You enjoin what is right and forbid what is wrong and believe in Allah."

According to As-Sa'di (2012), Muslims are distinguished as the best nation due to their excellence in counsel, teaching, guidance, and enjoining right while forbidding wrong. This combines the perfection of the soul with faith in Allah and the fulfillment of all rights of faith. The importance of dakwah is further highlighted in Surah Al-Fussilat, verse 33: "And who is better in speech than one who invites to Allah and does righteousness and says, 'Indeed, I am of the Muslims.'" Prophet Muhammad's hadiths also emphasize the virtues of calling others to good and preventing evil, with one stating: "Whoever guides someone to goodness will have a reward like one who did it" (Hadith narrated by Muslim).

Dakwah is inherently a communication process, involving the transmission of messages of goodness by a da'i (conveyor) to the mad'u (recipient) to promote good (amar ma'ruf) and prevent evil (nahi mungkar) using various media. Effective dakwah requires understanding the target audience, designing relevant messages, and choosing appropriate media channels. From an Islamic perspective, communication not only focuses on message design and interpretation but also on the moral and ethical responsibilities of the sender and receiver, as guided by the Qur'an and Hadith (Yusoff, 2016).

The Qur'an outlines several ethical principles for communication applicable to dakwah, including ethics for the communicator, message receiver, and the message itself, along with guidelines for interpersonal communication (Afifi & Suparno, 2023). It also identifies various forms of verbal communication that serve as ethical guidelines (Afifi et al., 2023; Afifi & Kurniawan, 2021). Hadiths further provide guidance on communication ethics relevant to dakwah (Afifi & Setiawan, 2021).

Advancements in communication technology enable interactions beyond face-to-face encounters, extending to virtual spaces through social media. Social media significantly benefits dakwah activities, requiring da'is to be creative and flexible to ensure their messages are effectively received (Omar & Geraldine, 2015). Strategic digital dakwah communication is crucial in the information technology era, serving as a resilience effort during crises like the COVID-19 pandemic (Afifi, 2022).

The essence of this study revolves around the analysis of contents employed by @xkwavers. In this study, the dakwah that is being conceived by @xkwavers is divided into two primary forms of communication: commitment-based, which is more binding due to restrictions only to specific audiences through paywalls, and non-commitment-based, which is more open to consumption of its content engagement by viewers without prerequisite requirements. The distinction between both type of communication forms dictates how the contents are consumed by the audiences, reflecting their dependency towards the contents provided. This dependency is a vital factor in understanding the impact of @xkwavers to its audiences, which is essential for an understanding of effective dakwah communication as implemented by the account. Hence, this research aims to provide the understanding of the digital dakwah communication as conveyed by @xkwavers, especially in the context of young individuals influenced by global phenomena like K-Pop. It is hoped that the significance of this study will provide insights that could be instrumental for similar platforms that utilize communication specified on dakwah on Instagram. Additionally, it is also expected that the findings in this study will act as foundation for future research that incorporates content analysis as its methods.

2. Method

This research employed a quantitative content analysis method. Quantitative content analysis is a method used to systematically categorize and record features of text, visuals, or audio for analysis. Common in communication studies, the core of this method is coding, where specific features in a text are identified and noted based on predefined instructions. For effective content analysis, it's crucial to segment texts accurately, choose the right sample, ensure consistent coding across researchers, and have a representative coding scheme (Coe & Scacco, 2017). This method allows for objective and systematic identification of specific characteristics within the text, making it possible to draw inferences and make generalizations about the content.

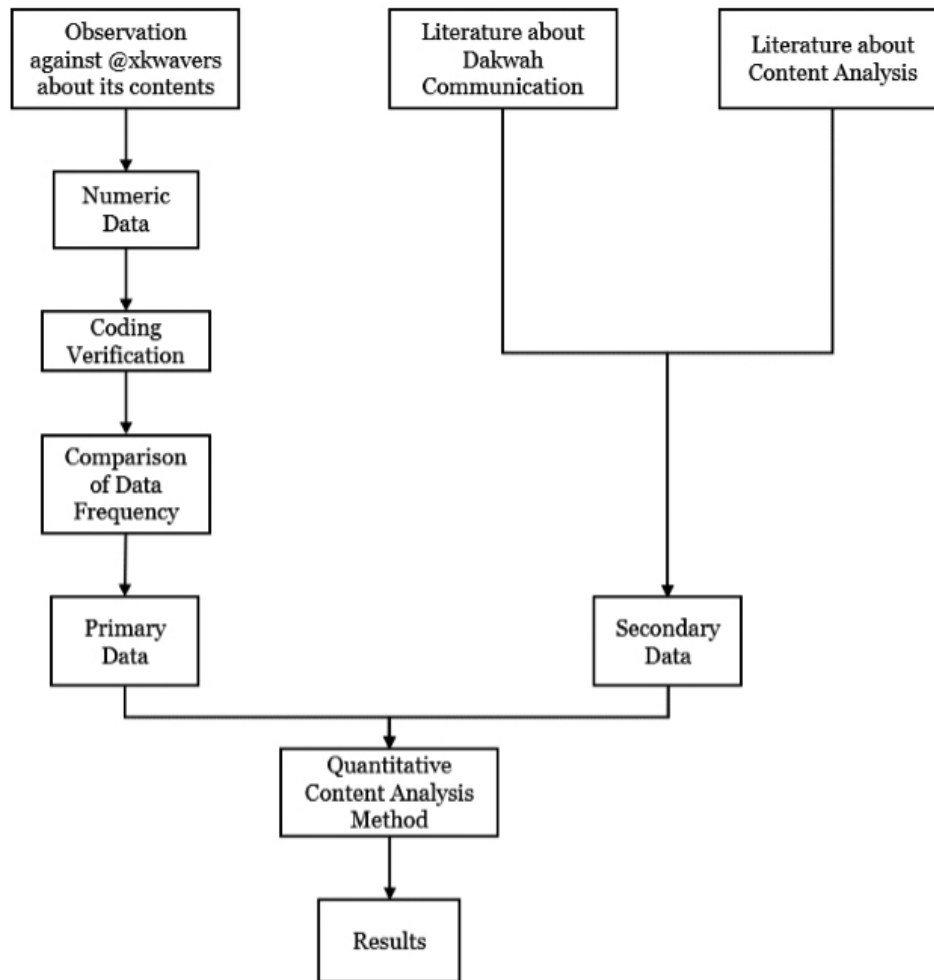


Figure 1. Methodology Flowchart

The primary focus of this study was the posts on the Instagram account @xkwavers. The data consisted of units of analysis and categorization, including media format types, Instagram post formats, number of likes, comments, views, content types, dakwah post types, educational program types, and entertainment content types. The sampling began with the first post dated 31 August 2018, chosen to enhance the accuracy of the collected data. Secondary data was sourced from books, scientific journals, the internet, and other complementary research materials.

2.1 Data Collection and Analysis

Before data collection, the unit of analysis was determined. According to Krippendorff (2019), the unit of analysis is something observed, recorded, and considered as data, separated according to its boundaries, and then analyzed. In this research, clear boundaries were set, focusing on the dakwah communication used in the @xkwavers account using various categorizations. The recording unit is part of content recording, calculation, and analysis. This research used a thematic recording unit, which simply discusses what the “text talks about.” Through the recording unit, researchers can read news, photos, and videos, evaluate them, and then fill them into a prepared assessment sheet (coding sheet).

Data collection was done in Surakarta over 7 months, from March 21, 2022, to October 31, 2022. The data source for this research came from primary and secondary data. Primary data included data obtained directly from the source, such as photo and video posts from the @xkwavers Instagram account. Secondary data was sourced from books, journals, news articles, and various other references.

Data analysis involved using content analysis by creating a coding sheet based on predetermined categorization. The coding sheet is a tool used to measure and count aspects of its media content. This sheet contains aspects that the researcher wants to analyze. The stages in data analysis included categorizing the @xkwavers Instagram account posts, grouping the categorized data into a coding sheet, displaying it in a frequency distribution table, describing and analyzing the frequency table with the created categorization, and then formulating the problem to achieve the research objective.

2.2 Coding Verification

To ensure objectivity and reliability in the coding process, the researcher was assisted by a coder who observed and analyzed the object and material separately. The aim was to achieve consensus and a shared goal, thereby enhancing the research’s reliability (Nili et al., 2020). To do so, Holsti’s formula for intercoder reliability is employed in this study. Being a variation of the Percent Agreement, Holsti’s method provides a quantitative measure of the degree of agreement between the two coders (Lombard et al., 2002; Nili et al., 2020), which should be suitable for this study, as this research incorporates two coders in practice. The formula provides a quantitative measure of the degree of agreement between coders, maintaining the integrity and validity of the research findings (Holsti & Parker, 1969). The characteristics in selecting a coder included understanding the basics of communication science, studying matters related to social media, especially Instagram, and having specific knowledge to translate data from the @xkwavers account.

Table 1. Percentage Holsti Approval Formula (Holsti & Parker, 1969)

Equation	Description
$\text{Reliability} = \frac{2 (M)}{N1 + N2}$	Where: N = Total number of categories counted by the coder M = Number of categories approved by the coder

In this study, the reliability ranged between 0 and 1, where 0 meant no agreement by all coders and 1 meant full agreement by coders (Holsti & Parker, 1969). The result of every agreement (>0) is then cumulated, where the total of agreement by each coder will represent M, which later is divided by the N. The calculation will reflect the intercoder reliability. Since the Holsti formula has no general agreement for its minimum reliability tolerance limit (Nili et al., 2020), this study will use 0.7 or 70% as the minimum reliability tolerance limit. If the calculation result shows a number above 0.7, the measuring instrument is considered reliable. However, when the calculation result is below 0.7, it means the measuring instrument (coding sheet) is not reliable.

Table 2. Coding Verification Result

Unit of Analysis	N1	N2	M	Intercoder Reliability
Media Format	422	422	370	0.87
Type of Post Format	422	422	422	1
Number of Likes	422	422	415	1
Number of Comments	422	422	397	0.94
Number of Views	155	155	145	0.93
Type of Post	422	422	411	0.97
Type of Dakwah Post	191	191	151	0.79
Type of Educational Program	422	422	411	0.97
Entertainment Program	56	56	47	0.85

Description. N1: Writer as the first coder, N2: Second coder, M: Number of categories approved by both coders.

From the coding results, it can be seen that for each of unit of analysis, the @xkwavers Instagram account's post received a value above 0.7 or 70%. This indicates that the measuring tool used is reliable and not just a coincidence.

2.3 Unit of Analysis

In this study, the primary data source for the unit of analysis is the photo and video posts uploaded by the Instagram account @xkwavers, totaling 422 posts. This data is organized into tables, from which conclusions are drawn in percentage form. The tables are structured based on various distinct parameter references to ensure a comprehensive conclusion. Here are the details of each unit of analysis used:

Table 3. Unit of Analysis

Unit of Analysis	Description
Post Format	Refers to the format users employ to upload content. Can be photos, a combination of photos and sound, videos, or a mix of photos and videos.
Type of Post Format	Pertains to the specific type of post uploaded by Instagram users. Posts are categorized into two main types: feeds and reels.
Number of Likes	On Instagram, 'likes' serve as a form of assessment given by users to a particular post. Content that garners many likes is considered appealing.
Number of Comments	Comments are a feature provided by Instagram allowing users to leave feedback on a post. One measure of an account's success is the volume of comments it receives.
Number of Views	Views let us know how many times a video post has been seen by other accounts.

Content-Type	Categorization indicates the variety of content uploaded by @xkwavers. Classifies content types into seven units: educational programs, dakwah, business promotions, entertainment, motivation, donations, and templates.
Type of Educational Program	A sub-category of the dakwah content type. Divided into several parts: language classes, deep religious classes, and skill classes.
Type of Entertainment Content	A sub-category of content type. Categorized into four parts: confession content, challenge content, humorous memes, and comics.

The data analysis based on the number of posts involves counting the total posts that have communication elements with specific parameter indicators. Through this post count, a percentage of data is derived, showcasing the majority and minority data comparisons.

3. Results and Discussion

3.1 Overview of @xkwavers Account

Over four years, from August 31, 2018, to August 31, 2022, a total of 422 posts were published on this account. As of August 29, 2022, the account has 75k followers and followed 55 accounts. Founded by Fuad Naim, a former enthusiast of Korean trends and the author of “Pernah Tenggelam”, the account is dedicated to the propagation of dakwah. Its vision and mission revolve around conveying dakwah by embracing without striking, providing solutions without cursing, and addressing the ‘Halu’ in ‘Hallyu’. The primary objective is to align dakwah with modern trends, focusing especially on the youth who are enthusiasts of Korean trends. The majority of these followers are teenagers aged between 10-24, who display typical characteristics of K-Pop fans and are known for their loyalty in purchasing K-Pop related items. The account actively engages its audience with initiatives like the Trainee Award, weekly Q&A sessions, and giveaways. It also encourages philanthropic activities, such as open donations for the residents of Mount Semeru.

Visually, the account’s profile picture features the “Xk” logo accompanied by the words “xtraordinary” and “Korean wavers”. The bio reads, “A warm and happy place for X-TRAORDINARY KOREAN WAVES -I AM YOU BUT EXTRA-”, and also gives a nod to its subsidiary account, @xk.merch. The linked website, xkwavers.id, offers registration to the @xkwavers school, and connects to other social media platforms.

3.2 Quantitative Content Analysis

The uploaded posts by @xkwavers are diverse. Therefore, the coding system used for this category is thematic test coding. The thematic coding for the content analysis will consist of predefined units as follows:

3.2.1 Format of Posts

Table 4. Unit Analysis of Media Format

Categorization	Frequency (F)	Percentage (%)
Photo	217	51%
Photo & Sound	1	0.2%
Video	168	40%
Photo & Video	36	9%
Total	422	100%

The primary format is photos, which are static images, either colored or monochrome, representing an object or situation at a given time. For instance, posts from June 21, 2022, titled “Belajar Apa Saja Di X-School 2022”, and April 17, 2021, titled “Perniagaan Paling Menguntungkan Pelengkap Ramadhan” are examples of the photo category. The next category, a combination of photos and sound, is a new feature commercialized by Instagram in 2021. An example of this format is the post from June 15, 2022, titled “Discount for X-school Alumni”. Videos, on the other hand, capture and process moving images. Examples include posts from June 28, 2022, titled “Perkara Tiket” and September 19, 2021, titled “Be A Trainee”. The last category combines photos and videos, as seen in posts from March 20, 2022, titled “@xkwaver Present, We Are Coming Back Again” and April 17, 2022, titled “A Day With Khanza”.

3.2.2 Type of Instagram Posts

Table 5. Unit Analysis of Post Types

Categorization	Frequency (F)	Percentage (%)
Feeds	270	64%
Reels	152	36%
Total	422	100%

From the table, it's evident that @xkwavers is more active in posting feeds than reels. This strategy could potentially be rooted in a desire to provide more substantial and detailed content that feeds allow for, as opposed to the brief, often fleeting nature of reels. Feeds offer a more structured and expansive canvas to articulate the nuanced messages of dakwah, facilitating deeper engagement with the audience through comprehensive posts that can encompass various forms of media including photos, texts, and videos. Moreover, the preference for feeds over reels might be indicative of the account's adherence to a more traditional form of Instagram engagement.

3.2.3 Number of Likes per Post

Table 6. Unit Analysis of Likes

Categorization	Frequency (F)	Percentage (%)
<2000	138	33%
2001-4000	150	36%
4001-6000	87	21%
6001-8000	36	9%
8001-10,000	7	0.2%
>10,000	4	0.1%
Total	422	100%

From the various posts, there’s a noticeable shift in @xkwavers’ dakwah strategy over the years. Initially, they adopted a rigid approach, portraying K-pop as forbidden. However, they evolved to embrace K-pop, as seen in the “Role Player” post from October 9, 2019, which depicted a woman consuming harmful elements, garnering 5,763 likes. In contrast, the post titled “When Jungkook Said” from June 18, 2022, used Jungkook’s desire to pursue a solo career as a dakwah medium, amassing 3,414 likes. The narrative posed reflective questions about self-improvement.

However, there was a decline in content frequency around mid-2021 to mid-2022, which might explain the reduced likes. Posts with likes ranging from 4,001-6,000, primarily from 2018-2020, were more consistent in engagement. Posts within the 6,001-10,000 and above brackets followed a similar pattern, with certain posts experiencing significant spikes. For instance, the “Special To Do List On Friday” post from October 21, 2021, encouraged followers to practice Friday Sunnahs and received 3,977 likes. In comparison, “The Powerful Hour On Friday” post from September 3, 2021, discussing the best prayer time on Fridays, garnered a whopping 32,988 likes. The engagement behavior of @xkwavers’ followers, as gauged by likes, is unpredictable. Some posts become favorites, while others with similar narratives might receive fewer likes than their predecessors.

3.2.4 Number of Comments per Post

Table 7. Unit Analysis of Comments

Categorization	Frequency (F)	Percentage (%)
<20	140	33%
21-40	84	20%
41-60	68	16%
61-80	45	11%
81-100	23	5%
>100	62	15%
Total	422	100%

Based on the above table, the most frequent comment count falls under the first category, with less than 20 comments, accounting for 33% of total posts. These are primarily recent posts from mid-2021 to September 2022. Posts with fewer engagements include donation drives, religious learning classes, Quranic verse quotes, and other miscellaneous content. However, it's worth noting that the religious learning or x-school posts typically serve as reminders for upcoming program registrations. Posts with comment counts ranging from 21-40 make up 20% of the total, and they are mostly related to X-School or religious learning class registrations. Other categories, such as those in the 41-60, 61-80, and 81-100 ranges, are predominantly filled with entertainment content like comics, challenges, and memes. Meanwhile, posts with over 100 comments cover a diverse range of unpredictable content, from dakwah to entertainment or discussions about X-School.

However, these highly commented posts only constitute 15% of the total. The researcher believes this variability is due to Instagram's ever-changing algorithm, which occasionally boosts certain posts' visibility. Generally, engaging topics include trending issues like LGBT, controversies surrounding a K-pop idol, or simply personal reflections.

3.2.5 Number of Video Watch per Post

Table 8. Unit Analysis of Views

Categorization	Frequency (F)	Percentage (%)
<5000	26	17%
5001-10,000	32	21%
10,001-15,000	28	18%
15,001-20,000	27	17%
20,001-25,000	19	12%
>25,000	23	15%
Total	155	100%

The data indicates that the video category with the most views falls within the 5,001-10,000 range, with a frequency of 32 posts or 21%. This range predominantly features promotional videos for @xkwavers' religious deepening classes, designed to captivate the audience. This is closely followed by the 10,001-15,000 range, with 28 posts or 18%, mainly filled with @xkwavers class promotions and dakwah posts. The 15,001-20,000 and <5,000 ranges have similar frequencies, with 26 and 27 posts respectively, each accounting for 17% of total posts. Upon observation, the <5,000 range mainly consists of class and business promotions, while the 15,001-20,000 range features entertainment and dakwah activities. Thus, the identical 17% percentage for these different post types can be considered coincidental. Posts in the 20,000-25,000 and >25,000 ranges are mostly recent uploads from this year, irrespective of whether they contain dakwah programs, entertainment education, or other content. This suggests a noticeable increase in the view count for @xkwavers' video posts.

3.2.6 Categories of Post

Table 9. Unit Analysis of Post Categories

Categorization	Frequency (F)	Percentage (%)
Educational Program	104	25%
Dakwah	191	45%
Business Promotion	13	3%
Entertainment	56	13%
Motivation	41	10%
Donation	10	2%
Template	7	2%
Total	422	100%

The data reveals that the dakwah (Islamic preaching) category has the highest post frequency, with 191 posts, accounting for 45% of the 422 total posts. Within this category, a shift in @xkwavers’ dakwah strategy on Instagram is evident. For instance, a post from June 25, 2019, titled “After Watching Korean Drama,” suggests that one can’t remain unaffected by the content they consume, implying that such content might lead them away from the righteousness of Islam. Contrastingly, a post from June 12, 2022, titled “What an Exo-L Says About X-School,” showcases a video of a teenager stating that @xkwavers’ X-School program doesn’t prohibit watching Korean dramas or listening to its music. Instead, it guides fans towards more beneficial activities for their future. While the former post overtly rejects K-pop, the latter subtly encourages followers to prioritize Islam over K-pop by suggesting more constructive activities than merely watching dramas.

Following the dakwah category, educational programs account for 104 posts or 25% of the total uploads. This indicates that besides influencing followers through posts, @xkwavers also aims to shape character by conducting classes discussing Islamic teachings. Such classes are deemed more effective. Adopting a school-like teaching method but with a more engaging approach, participants pay a registration fee to access these time-bound classes.

Most of the 104 posts serve as reminders for followers to register for the upcoming season. Entertainment content comes next with 56 posts, making up 13% of the total. While not extensive, this category significantly shapes @xkwavers’ image as a K-Pop-friendly dakwah account. An example is the November 5, 2021 post titled “Happiness is Simple,” featuring a humorous meme with a Korean artist’s face. Motivational content, with 41 posts or 10% of the total, offers encouragement for followers to pursue knowledge and transition towards a better path. Lastly, smaller frequency categories include business promotions at 3%, donations at 2%, and templates at 2%.

Additionally, for the business promotion, it also serves merchandise enthusiasts. Items ranging from tumblers to keychains, all branded with the @xkwavers logo and caricatures, are available for purchase on the @xk.merc Instagram account.

3.2.7 Educational Programs

Table 10. Unit Analysis of Educational Programs

Categorization	Frequency (F)	Percentage (%)
Language Class	2	2%
Religious Deepening	83	80%
Skill Class	19	18%
Total	104	100%

The Education program, which was named X-School by @xkwavers, consists of 10 sessions, each lasting approximately 2 hours. In the “Why Why Why” session, they delve into the fundamental questions humans often ponder about existence and purpose. This is followed by the “Answer” segment which provides insights into these questions. “Dalla Dalla”, translating to ‘different’, focuses on understanding Allah through His unique attributes. The “Superhuman” session discusses the life of Prophet Muhammad SAW, while “Antidote” addresses the concept of destiny. Participants then explore world history through an Islamic perspective in “Panorama”, learn about effortless love in “Easy”, and delve into the essence of happiness in “Happiness”. The “Last Piece” encourages viewing the past as a valuable teacher, and the concluding “After School” session helps chart out the next steps for personal goals (Rafidatikna & Amrullah, 2022).

The educational content delivered by @xkwavers through X-School is deeply rooted in Islamic teachings and principles. One of the foundational lessons emphasized by them is the importance of intention behind every action. They advocate that every deed, regardless of its nature, is judged based on the underlying intention. This aligns with the Islamic belief that actions are but by intention, and every man shall have only that which he intended. Furthermore, @xkwavers underscores the proactive approach towards seeking God’s guidance. Instead of passively waiting for divine intervention, they encourage followers to actively seek God’s guidance in their daily lives, emphasizing that guidance is a proactive pursuit rather than a passive expectation (Rosmalina & Zulfikar, 2019).

The concept of Ukhuwwah Islamiyyah, or Islamic brotherhood, is also a central theme in their teachings. They promote love and unity among Muslims, emphasizing the bonds that should exist within the Ummah. This love, however, is balanced with the reminder that love for God’s creations should never surpass the love for God Himself. It’s a call to ensure that our affection for worldly matters and beings does not overshadow our devotion and love for the Almighty (Rosmalina & Zulfikar, 2019). Lastly, the communication approach of @xkwavers is notably gentle and constructive. They adopt a principle of embracing without confrontation, offering solutions without resorting to mockery and guiding followers from “halu” (a term often used in Indonesian pop culture to describe delusional fans) towards understanding “Hallyu” (the Korean wave) in a more grounded and Islamic perspective. This approach not only makes their message more palatable but also ensures that it resonates deeply with their target audience, particularly those who are fans of K-pop and Korean culture.

In complement to its primary educational offerings, the initiative by @xkwavers extends its reach into the realm of language proficiency. Recognizing the global significance and spiritual importance of Arabic, they provide online lessons, making it accessible to a wider audience. This not only aids in understanding the Quran and Hadith in their original form but also bridges cultural gaps. On the other hand, acknowledging the growing influence of Korean culture, especially among the youth, they offer Korean language sessions. However, these sessions are exclusive to Jakarta, possibly catering to the dense population of K-pop enthusiasts in the region.

3.2.8 Entertainment Content

Table 11. Unit Analysis of Entertainment Content

Categorization	Frequency (F)	Percentage (%)
Comic	22	39%
Confession	10	18%
Challenge	8	14%
Humorous Meme	16	29%
Total	56	100%

The table above reveals that within the entertainment content analysis unit, comics have the highest post frequency, accounting for 39% of the total posts. Based on the researcher’s observations, this is influenced by the audience’s strong interest in comic content, as evidenced by an average of around 4,000 likes per comic post. For instance, a post from July 7, 2020, titled “I Love Oppa,” received 4,332 likes, while another from July 18, 2021, titled “Don’t Miss It,” garnered 5,755 likes. Following comics, humorous meme content has been posted 16 times, making up 29% of the total posts. Notably, such meme-related posts began to be actively uploaded from mid-2021. Content categories like personal stories and challenges have a relatively smaller share, with only 18% and 14% respectively. This trend aligns with the meme content, as both personal stories and challenges also started to be frequently uploaded in 2021.

3.3 Commitment and Impact of X-School

This study derives a distinction between commitment-based communication and non-commitment-based communication from the posts of @xkwavers. Commitment-based posts serve a dual purpose: they not only disseminate information but also aim to elicit a tangible response or action from the audience. These posts are strategically designed to encourage materialistic contributions or active participation from the followers towards @xkwavers. For instance, when the account promotes its Education Program, Business ventures, or calls for Donations, it’s seeking a direct commitment from its audience, be it in the form of enrollment, purchase, or financial support.

On the other hand, non-commitment-based posts primarily focus on the transmission of messages without expecting a direct materialistic or enrollment-based response. These posts are crafted to engage, inform, inspire, or entertain the audience. When @xkwavers shares Dakwah messages, provides Entertainment content, motivates its followers, or uses Templates,

it's aiming to foster a deeper connection, spread knowledge, or simply brighten the follower's day. Such posts reinforce the account's mission and values, strengthening the bond between @xkwavers and its audience without necessarily seeking a direct commitment.

According to Lu & Lin (2022), there is psychological proof that usage of social media leads to dependency on it. As audiences increasingly engage with @xkwavers, their dependency on the platform intensifies. This engagement is characterized by active interaction where users not only consume content but also contribute to the platform's ecosystem, fostering a sense of belonging. The strength of this bond is further amplified when the media platform effectively caters to its audience's needs and preferences, making it indispensable. This dependency arises from the audience's intrinsic desires to fulfill various needs, ranging from seeking information, and indulging in entertainment, to managing their mood with resonating content. Beyond content consumption, @xkwavers also offers spaces for audiences to interact and share perspectives, leading to the formation of virtual communities. These communities, bound by shared interests and values, further solidify user commitment and dependency on the platform, highlighting its dual role in content delivery and fostering social connections.

Particularly regarding the Education Program offered by @xkwavers, it has arguably fostered a sense of dependency among its audience, as evidenced by the engagement of 1100 participants in the X-School in 2022. It must be acknowledged that this program has entrance fees, which are tiered into basic, extra, and VIP levels priced at IDR 99,000, IDR 150,000, and IDR 189,000 respectively, that enhance the argumentation that dependency occurs in its followers.

The decision to enroll in an Education Program, such as X-School, is also clear proof of the commitment of the audiences towards @xkwavers. This commitment is further underscored by the impressive number of participants in 2022, with over 1,100 members, all of whom are above the age of 13. Demonstrating its commitment to accessibility and inclusivity, X-School has taken commendable steps in 2022 by offering total fee waivers to as many as 700 junior and high school students. This generous initiative not only facilitates broader participation but also underscores the program's dedication to fostering Islamic understanding among the younger generation, regardless of their financial circumstances. Additionally, these fee waivers could also be understood as an indication that X-School is being proactive in obtaining its students, showing that the commitment shown by the audiences is nurtured through dakwah communication commenced by @xkwavers, and not merely a coincidence.

The data from @xkwavers' Instagram posts paints a compelling narrative about the account's approach to dakwah communication. A significant 24.6% of the posts, which translates to 104 out of 422, are dedicated to the "education program." This is a substantial portion, especially when compared to other categories, except for the Dakwah category which holds a 45% share. Such a high percentage for the education program indicates a pronounced interest from the audience in enrolling in X-School. The data suggests that @xkwavers has adeptly harnessed commitment-based communication to foster a deeper connection with its audience. By

offering content that resonates with their followers, they have successfully bound them into a commitment-based interaction. This strategy not only amplifies the dakwah communication but also ensures that the audience is actively engaged and invested in the platform's offerings.

As for the impact, previous research which was conducted by Rafidatikna & Amrullah (2022) has shown that X-School provides a solid impact on its participants. Participants of the X-School, based on the Kurikulum X-School 2021, undergo a structured curriculum designed around the teachings of renowned scholars, presented straightforwardly and engagingly for easy comprehension. Notably, the X-School program influences the Understanding of Islam by 42.1% (Rafidatikna & Amrullah, 2022). The remaining 57.9% is influenced by several reasons, and when broken down, none of these individual reasons surpass the 42.1% impact. Furthermore, the combined 57.9% has no relation to this study and thus will not be considered further.

The research findings demonstrate the implementation of digital da'wah communication by the administrators of the @xkwavers account, targeting former K-Pop fandoms through Instagram. The various contents on this account illustrate that the conveyed messages focus not only on design and content but also on moral and ethical responsibilities as guided by the Qur'an and Hadith (Yusoff, 2016). This includes adhering to communication ethics found in the Qur'an and Hadith (Afifi & Kurniawan, 2021; Afifi & Setiawan, 2021). Additionally, the research indicates that the use of social media in da'wah communication is based on the suitability of the audience's characteristics, particularly K-Pop fandoms, who are closely associated with social media. Social media significantly benefits da'wah activities, requiring da'is to be creative and flexible to ensure their messages are effectively received and adaptable to various situations (Omar & Geraldine, 2015; Afifi, 2022).

4. Conclusions

In conclusion, @xkwavers stands out as a pioneering digital platform aimed at promoting Islamic teachings among former K-Pop enthusiasts. By seamlessly integrating religious content with entertainment and promotional material, the platform has carved a distinct niche in the digital da'wah landscape. This study, using multiple units of analysis—including post formats, types of Instagram content, likes, comments, video views, content categories, educational programs, and entertainment elements—illustrates innovative approaches to engaging this specific audience. The high levels of user interaction indicate a growing dependency on @xkwavers for digital content, highlighting its influence within this community. Additionally, the platform's impact extends beyond passive engagement, actively encouraging deeper involvement through initiatives like the X-School program, which serves as both an educational tool and a transformative experience, fostering a deeper understanding and appreciation of Islam among participants. This research contributes to the academic discourse by emphasizing the crucial role of social media in reaching younger generations and advancing da'wah efforts in the modern digital era.

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