



Dakwartistik as a Digitalization Prototype of Islamic Preaching Based on Local Wisdom in the Context of Mandar Culture

Nirwan Wahyudi AR^{1*}, Aminuddin² & Irnawati³

¹²Sekolah Tinggi Agama Islam Negeri Majene, Indonesia

³Queen's University Belfast, United Kingdom

*nirwanwahyudi.ar@stainmajene.ac.id

ABSTRACT

This study aims to develop a prototype of Dakwartistik as an innovation in culture-based digital Islamic preaching. Dakwartistik is conceptualized as both a framework and an applied model that integrates Islamic preaching with artistic expressions rooted in local wisdom. Mandar culture was chosen as the experimental context for examining the intersection of preaching, culture, and technology. The study employed a Research and Development (R&D) approach using the Design–Production–Evaluation (PPE) framework. Data were collected through library research, participatory observation of Mandar traditions, document analysis, and interviews with 10 informants selected through purposive sampling involving academics and practitioners in the fields of preaching, culture, and digital media. The data were analyzed qualitatively through data condensation, data display, and conclusion verification, supported by source and method triangulation. The findings reveal that the Dakwartistik prototype was successfully developed as a cross-device web-based application with a simple and accessible interface. The platform features a gallery of Mandar traditions, narratives containing Islamic values, and interactive user spaces. These findings highlight the potential of Dakwartistik as an adaptive culture-based digital preaching model that can be replicated in other cultural contexts.

Keywords: *Cultural da'wah; dakwartistik; digital da'wah; Mandar culture.*

INTRODUCTION

Indonesia is entering a new phase of national development marked by accelerated transformation across various sectors. Through *Asta Cita*, the government outlines strategic priorities that emphasize not only economic growth, but also human development, technological advancement, and the strengthening of local cultural identity. In particular, the fourth and eighth pillars highlight the importance of technological capacity and regional development rooted in local potential. Together, these agendas affirm that national development must balance

human development with the preservation of cultural heritage as a foundation of national identity.

Culture is not merely a legacy of the past stored in archives or museums, but it is a strategic resource that can be developed into a social, economic, and spiritual strength for society (Sabatini, 2019; Habibi, 2024). Culture is the pillar of national identity and resilience, especially amidst the onslaught of globalization and digitalization (Zulfa & Najicha, 2022). A living and adaptive culture is able to become a bridge between the noble values inherited from our ancestors and the demands of a fast-paced and dynamic era (Medina & Fernández, 2024). This is where the urgency lies in integrating cultural values into national development strategies, not only for preservation purposes, but also for making them a source of innovation and solutions to social problems.

One of the regions which has rich cultural potential is Mandar, administratively located in West Sulawesi Province. Mandar boasts a distinctive cultural identity, ranging from oral traditions like *kalindagdaq*, dances like *saeyyang pattuqduq*, to maritime traditions like *makkulima lopi* (Dwi Jayanti et al., 2023; Iqbal et al., 2025). Mandar traditions in their various forms and practices contain religious values, work ethic, social solidarity, and ecological wisdom which have the potential to become social capital in development (Ridwan Alimuddin, 2005). In line with recent scholarship that underscores the importance of local knowledge systems in fostering cultural sustainability and social resilience, these traditions can be regarded as vital resources for advancing sustainable models of community development (Järvelä, 2023)

However, one of the main challenges faced is how to maintain the relevance of cultural values amidst the strong current of modernization and penetration of digital technology (Buragohain et al., 2024; Lian & Xie, 2024; Sherefetdinova, 2024). The younger generation of Mandar, especially those who live in urban areas or migrate outside the region, tend to have a lower level of engagement with ancestral traditions. This condition has implications for reduced interaction with local cultural values that form the basis of Mandar cultural identity.

This phenomenon aligns with Nurfadil's (2025) findings examining the shifting meaning of *siriq* culture as a value system in Mandar society. It is believed that external factors such as globalization, modernization, and interaction with other cultures contribute to changes in meaning and values within society. This shows that traditional culture does not exist in a vacuum, but always experiences dynamics along with the development of the times.

Dharma et al. (2021) also emphasized that the influx of various foreign cultures into society can threaten national identity. This risk is greater for the younger generation, who tend to be more easily exposed to the currents of globalization and modernity. Awareness of the importance of maintaining cultural

values as part of national identity has the potential to fade. This could erode cultural ties and weaken culture's function as a means of character education and identity reinforcement.

At the same time, the digital world opens up opportunities to transform cultural heritage into creative content that can reach a wide audience, both at the national and global levels (Wahyudi AR, et al., 2023). It is in this context that the digitalization of cultural Islamic preaching finds its relevance. When preaching is harmonized with culture, it can become an effective instrument for simultaneously internalizing religious and cultural values (Kadri, 2022; Suparno et al., 2025). Cultural preaching packaged through digital media is able to penetrate the boundaries of space and time, reaching the younger generation who are familiar with gadgets, social media, and various online platforms, while also opening up space for participation in the development of creative content based on local traditions.

METHODS

As a concrete implementation of this idea, the study developed a Dakwartistik prototype as an innovative product based on the Research and Development (R&D) method, designed to serve as a medium for documenting and disseminating Mandar local wisdom containing Islamic preaching messages in digital formats. The study employed an R&D design using the PPE framework proposed by Richey and Klein (2009).

The PPE model consists of three main stages: Planning, Production, and Evaluation. It may be regarded as a simplified adaptation of more complex R&D models such as the Borg and Gall Model (1983), ADDIE Model (2009), and 4D Model (1974). Nevertheless, the essential principles of research and development are retained, particularly systematic procedures and continuous refinement. In this study, the PPE framework included the stages of needs identification, prototype design, web-based platform development, and functional as well as substantive product evaluation.

In its initial stage of development, the prototype focused on Mandar culture as the context for integrating Islamic preaching, culture, and technology. Research data were collected through library research, participatory observation of Mandar traditions, document analysis, and interviews with 10 informants selected through purposive sampling. The informants consisted of academics and practitioners in the fields of Islamic preaching, culture, and digital media who met the criteria of experience, competence, and involvement in the relevant fields. The data were analyzed qualitatively through an interactive process of data condensation, data display, and conclusion drawing, while data validity was ensured through source

and method triangulation.

Based on the issues outlined above, this study examines the development of the Dakwartistik prototype. The study addresses three main research questions: (1) how does cultural Islamic preaching exist and develop in the digital era? (2) what are the development needs of Dakwartistik within the context of Mandar culture? and (3) how is the Dakwartistik prototype developed through the Design–Production–Evaluation (PPE) framework? Ultimately, this initiative is expected to provide a relevant and adaptive model for the digitalization of cultural Islamic preaching that can be implemented across diverse regions and cultural contexts in Indonesia.

RESULTS AND DISCUSSION

The Existence of Cultural Preaching in the Digital Era

The practice of cultural preaching essentially translates Islamic normative principles into local expressions that are meaningful and familiar to the community. Rather than remaining at the level of ideas, cultural preaching finds expression in everyday practices through which communities understand and experience religious values (Ahyar et al., 2024; Mundakir & Hidayat, 2020).

This approach becomes particularly effective when religious messages are conveyed through symbols, traditions, and rituals that resonate with the lived experiences of the audience. In this context, symbolic forms play an important role in shaping religious meaning and strengthening social bonds among believers (Kovačević et al., 2021). As a result, Islamic teachings can be communicated in ways that remain both contextually relevant and culturally grounded (Siregar, 2025).

From a communication perspective, cultural preaching can be understood as an effort to package religious messages through symbolic media, traditions, and artistic expressions familiar to the audience, so that the preaching becomes close, down-to-earth, and does not seem foreign (Istiqomalia, 2022; Miftakhuddin, 2022). This communicative approach has long characterized the spread of Islam in Nusantara, where cultural accommodation became an important strategy for conveying religious teachings to local communities.

Historically, the practice of cultural preaching has been a key to the success of Islamization in the archipelago. The *Walisongo* in Java, for example, did not solely use a theological approach, but rather integrated the Islamic message into local traditions. This enabled communities to accept Islam without having to abandon their cultural identities (Afandi, 2023). Similarly, in other regions, such as Mandar in West Sulawesi, Islamic preaching often occurs through local traditions enriched with Islamic values. This fact demonstrates that cultural Islamic preaching practices always arise from the creative interaction between

Islamic teachings and local wisdom deeply rooted in community life (Khoriyah, 2016).

In the contemporary context, cultural Islamic preaching practices have diversified along with societal developments. Islamic preaching is not only carried out through local artistic traditions or rituals, but also through social practices that embody Islamic preaching values, such as economic empowerment movements, community-based education, and social actions rooted in the culture of mutual cooperation (Mahmuddin, 2016; Surizkika, 2024). This approach emphasizes that cultural Islamic preaching is not merely a matter of cultural symbols, but it also involves strengthening social structures that support Islamic values in everyday life (Irawan & Suriadi, 2020). Thus, the practice of cultural Islamic preaching becomes part of the social transformation that is relevant to the needs of modern society.

Cultural Islamic preaching practices in the digital era have taken on a new dimension. Local traditions that previously circulated only within a limited scope can now be published in the global digital space (Fitryansyah & Fauziah, 2024). Many creative Muslim communities are utilizing social media to promote Islamic values through local culture, such as Islamic preaching videos that incorporate local wisdom, podcasts that discuss traditional values from an Islamic perspective, or creative content that combines regional music with moral messages. Digital media enables cultural Islamic preaching to reach a younger generation familiar with technology, while simultaneously introducing a culturally friendly face of Islam to the world (Wahyudi AR, et al., 2023). This shows that the practice of cultural Islamic preaching is adaptive: it can be present in both traditional and modern forms, without losing its substance.

Cultural Islamic preaching also plays a role in fostering intercultural and interfaith dialogue. Through this approach, Islamic preaching is presented not as confrontation, but as appreciation. Islamic preaching respects the diversity of cultural expressions while directing these noble values toward the vision of monotheism. In this way, cultural Islamic preaching can mitigate potential social conflict while affirming Islam's identity as a religion of *rahmatan lil-'alamin* (blessing for all the worlds). This practice aligns with Geertz's (1973) view of religion as a system of symbols that provides meaning and orientation in life, which in the case of cultural Islamic preaching means using cultural symbols as a path to deeper religious understanding.

Thus, the practice of cultural Islamic preaching can be understood as a form of actualization of Islamic teachings in a real socio-cultural context. It manifests itself in local traditions, social movements, and creative digital media. The success of cultural Islamic preaching lies in its ability to present Islam contextually, down-

to-earthly, and adaptively to changing times. Therefore, cultural Islamic preaching is not only conceptually important but also strategic in addressing the challenges of religious diversity in the modern era.

Identification of the Needs for Dakwartistik Development in Mandar Culture

The Mandar people are known for their rich and diverse culture. The various traditions and artistic expressions that thrive within the community serve not only as symbols of cultural identity but also embody noble Islamic values (Muliadi & Wahyudi AR, 2024). However, field observations indicate that this cultural potential has not been fully documented and optimally managed, particularly in the context of digital technology utilization. This situation underscores the urgency of developing digital-based innovations such as Dakwartistik.

Some Mandar traditions have been digitized, either in text form in online journals, e-books, or articles, or through videos on various platforms like YouTube. However, this content remains divergent (spread across various channels). On the other hand, some cultural practices remain alive in the collective memory of the community and are passed down orally from one generation to the next. This situation results in the moral values and religious messages contained in Mandar traditions not being optimally disseminated to the younger generation, who are now more familiar with the digital media ecosystem.

Another challenge arises from the limited technical capacity of some cultural practitioners and community leaders in utilizing digital technology for preservation and preaching purposes. The lack of training and mentoring in digital literacy means that tradition preservation tends to rely on conventional methods. However, digital technology has enormous potential to expand the reach and enhance the appeal of local culture in modern society.

Furthermore, efforts to preserve Mandar culture tend to be fragmented. Synergy between local governments, cultural communities, and academics in the field of cultural outreach appears to be lacking in a strong and sustainable way. This lack of focused collaboration has left the digitalization of local wisdom largely in its own right, without a shared strategy to mainstream Mandar values in the digital space.

These findings indicate the needs for digital media capable of acting as an integrative space for preaching, culture, and technology. This media is expected to serve not only as a documentation platform but also as a means of education and preaching that promotes the Islamic values entrenched in Mandar traditions.

Platform Design of Dakwartistik

Dakwartistik's visual design was developed with clarity, accessibility, and relevance to the prototype's objectives in mind. The initial design focused on

creating a simple, easy-to-understand interface that did not overload users with unnecessary visual elements. This approach was chosen to ensure the platform's intuitive accessibility for both users already familiar with technology and those just beginning to interact with digital media.

The Dakwartistik logo is designed by integrating text (logotype) and graphic (icon) elements to create a distinctive and easily recognizable visual identity. The word "Dakwartistik" is placed as the centerpiece (wordmark) that emphasizes the name and character of the application, while the accompanying geometric ornament serves as a visual symbol that represents the philosophical values it upholds. The basic motif of the logo adapts a symmetrical geometric pattern with four points commonly found in Islamic decorative motifs (Islamic patterns). This pattern was chosen to illustrate the balance between spiritual, cultural, intellectual, and digital aspects as the four main pillars of Dakwartistik. The soft curves of the word "Dakwartistik" symbolize the flexibility of Islamic preaching that adapts to the times, while the firm lines mark a definite direction in striving for enlightening Islamic preaching.



Source: Researcher's work, 2025.

Figure 1. Dakwartistik Logo

The primary colors used in the web interface are green (#005337) and brown (#6f4e2b). Green was chosen to represent religiosity, purity, and the spirit of Islamic preaching, which are at the core of this application's development. These colors also evoke a sense of spiritual coolness and the balance of values that are intended to be presented in preaching based on local wisdom. Meanwhile, brown symbolizes traditions rooted in the community. This visual nuance is expected to create a warm, friendly, and contextual impression with local values, while remaining relevant to the aesthetic character of contemporary digital media.

In terms of typography, Dakwartistik combines two main typefaces: Merriweather for headings and Open Sans for body text. This selection takes into account aesthetics, readability, and the symbolic value conveyed. Merriweather, a serif typeface, gives a classic, warm, and characteristic impression, making it suitable for use in headings to convey a traditional feel. Open Sans, a sans-serif typeface, was chosen for body text due to its clean, modern appearance and ease of reading on various screen sizes. The combination of these two typefaces reflects Dakwartistik's passion for bridging tradition and modernity, connecting cultural heritage with digital technology.

With a consistent green and brown color identity, as well as a contrasting yet harmonious typography combination, Dakwartistik's visual design is expected to be able to provide a user experience that is comfortable, communicative, and meaningful both culturally and spiritually.

Dakwartistik Platform Production

After completing the visual design and content development process for the Dakwartistik prototype, the next step was to integrate all these elements into the website. The site was developed using the Google Sites platform. Google Sites was chosen as the platform for developing the Dakwartistik prototype due to several advantages that support the effectiveness and efficiency of the production process. This platform offers simple operation, enabling practical website content management, even for developers without in-depth programming skills. Its drag-and-drop system and various available templates make it easy to create attractive and informative web pages, while also accelerating the process of integrating visual elements and content.

Another advantage is its seamless integration with various Google services, such as Google Drive, Google Maps, and Google Forms. This integration can enhance website functionality and facilitate data access and collaboration between users. For example, integration with Google Forms allows for direct data collection and feedback from users, which can then be analyzed for further prototype development.

Additionally, the use of Google Sites supports responsive user interface (UI) design and an optimal user experience (UX). This ensures that sites are accessible across a variety of devices, both desktop and mobile, in line with the growing trend of mobile device usage.

Overall, Google Sites facilitates easy operation, systematic information organization, and an aesthetically pleasing appearance. Clear and practical navigation makes it easy for users to access the content they need, making the platform suitable for a wide range of users, from beginners to more experienced users, without compromising on the site's functionality or aesthetics.

Following the integration of visual design and content into the Google Sites platform, the production process of the Dakwartistik prototype was conducted through several systematic and interconnected technical stages. These stages were intended not only to ensure the functional operation of the website, but also to maintain the integration of visual aesthetics, organized content management, and interactive user engagement features. The technical production process of the Dakwartistik prototype is summarized in Table 1.

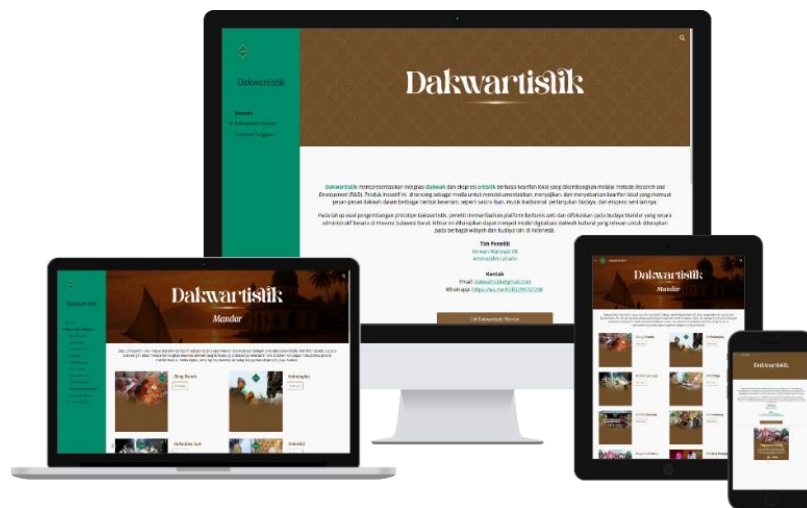
Table 1.
Technical Production Stages of the Dakwartistik Prototype

Production Stage	Description of Activities
Designing Site Structure	Designing the page structure of the Dakwartistik prototype, consisting of three main sections: (1) Homepage; (2) Graphic Design: Mandar; and (3) User Testimonials.
Uploading Visual Identity	Uploading the application’s logo and icon to the platform and ensuring that these visual elements are optimally integrated into the overall site design.
Content Input and Organization	Inputting and organizing content on each page, including: Homepage content: Providing a brief description of the Dakwartistik prototype, developer identity and contact information, as well as a preview of Dakwartistik: Mandar content in the form of posters displayed through a carousel feature. Dakwartistik: Mandar Content: Presenting ten forms of Mandar local wisdom as experimental objects in the prototype development. Each object is accompanied by a poster, a description explaining its literal meaning and philosophical value from an Islamic preaching perspective, and an illustrative video. User Testimonial Feature: Providing a testimonial space for users to give assessments, validate content, and offer constructive suggestions for the further development of Dakwartistik.
Layout and Visual Adjustment	Adjusting the layout and visual design to ensure that logos, icons, and other graphic elements are aesthetically integrated, including selecting a color palette that reflects the application’s design identity.
Display and Functionality Testing	Conducting tests on the site’s display and functionality, including ensuring display consistency across different devices and screen sizes, as well as verifying that all links and interactive elements function properly.

Source: Researcher’s work, 2025.

As shown in Table 1, the production stage of the Dakwartistik prototype involved not only technical website development, but also the integration of cultural content, visual communication strategies, and interactive user engagement features. These processes were intended to ensure that the prototype functioned effectively as a digital Islamic preaching medium rooted in Mandar local wisdom while remaining accessible, functional, and visually appealing across various digital platforms.

The Dakwartistik application prototype can be accessed directly through the following link <https://sites.google.com/view/dakwartistik> or through the shortened link <https://s.id/dakwartistik>, allowing users to explore its features and content comprehensively.



Source: Researcher's work, 2025.

Figure 2. Dakwartistik Display on Various Devices

The image showcases a responsive web prototype called Dakwartistik, displayed across multiple devices including a laptop, desktop monitor, tablet, and smartphone. The design features a distinctive aesthetic that blends Islamic preaching content with Mandar local cultural elements, evident from the earthy tones, traditional visual motifs, and bilingual layout. The platform appears to function as a digital medium for Islamic *da'wah* (preaching), presenting articles, media content, and contact information in a structured, multi-page layout. The responsiveness across various screen sizes demonstrates that Dakwartistik is designed to be accessible to a wide audience, reflecting its mission to digitalize and disseminate Islamic teachings rooted in Mandar cultural wisdom through modern technology.

Evaluation on the Dakwartistik Platform

An evaluation of the Dakwartistik application prototype was conducted to obtain a more comprehensive picture of the perceptions, experiences, and expectations of early users of this platform. This evaluative step is crucial because the development of cultural Islamic preaching-based applications depends not only on the accuracy of the technical design, but also on the suitability of the values, informational needs, and preferences of users from various backgrounds. Therefore, this study involved academics, researchers, and practitioners of Islamic preaching and digital media as informants, given their epistemic competence and practical experience that can provide critical and constructive assessments.

Firstly, Perceptions of Local Wisdom-Based Digitalization Initiatives for Islamic Preaching

An evaluation of the local wisdom-based digitalization initiative for Islamic preaching revealed a variety of perspectives from informants, all of which generally expressed support for the effort. One such appreciation came from Muliadi, a lecturer and researcher on cultural Islamic preaching, who expressed strong appreciation for the initiative. He viewed the development of Daqwaristik as an important and worthy effort, particularly as it presents a digitalization of Islamic preaching based on local cultural richness (Interview, October 28, 2025).

This view is in line with Lisa Arifuddin, who believes that an attractive visual-based Islamic preaching platform is very much needed to build the involvement of the younger generation.

“This initiative is certainly very helpful, especially as a Gen Z who also teaches Gen Z. It's crucial to have a platform that can capture their interest with engaging visuals. This will help the current shift in reading interest to slowly increase again, especially with the proliferation of similar platforms, especially for preaching. An engaging platform is certainly needed to prevent preaching from becoming as monotonous as it once was.” (Interview, October 28, 2025).

An appreciative attitude was also expressed by Hadziratul Qudsyah Kasim, who considered Dakwartistik as a local culture-based Islamic preaching innovation that has renewal value and a strategic position to strengthen Islamic cultural values that are starting to be marginalized.

“Dakwartistik is a cool innovation in Islamic preaching based on local culture, and I am very pleased with it. I see Dakwartistik as a reformer in the struggle to uphold values we often forget in our daily lives. Dakwartistik is worthy and worth fighting for to strengthen the values that should be

upheld by the next generation of Muslims so they are not forgotten.” (Interview, October 28, 2025).

From a digital media perspective, Muh. Taufiq Syam emphasized the importance of integrating Islamic preaching information into digital formats. He believes that Dakwartistik not only facilitates public access but it can also serve as a reference point for academics and Islamic preaching practitioners in finding references based on local wisdom.

“This is very interesting considering the need for digital-based integration of Islamic preaching information that makes it easy for everyone to access. For academics and Islamic preaching practitioners, this platform facilitates the search for Islamic preaching references based on local wisdom.” (Interview, October 28, 2025).

Nurdianti, a digital media researcher, highlighted the advantages of Dakwartistik's navigation flow, which allows users to move systematically from one description to the next. She views this initiative as crucial for preserving local wisdom and as an educational tool for the younger generation.

“After reading one description, users are immediately directed to the next. This initiative is very much needed to be developed, especially since local wisdom must be preserved, and young people can understand the meaning contained within.” (Interview, October 28, 2025).

Further support came from Ahmad Dhiyaul Haq, who viewed Dakwartistik as a fresh innovation capable of enriching Islamic preaching methods and approaches. He believes such initiatives are important to continue developing. (Interview, October 29, 2025).

Another informant, Resti Fitriati, a non-Mandar immigrant who currently resides in the Mandar region (Majene), said that Dakwartistik has been very helpful in understanding Mandar culture within the framework of Islamic preaching. This demonstrates the platform's potential to reach a wider audience and contribute to cross-cultural dialogue.

“It is tremendously good and highly important to develop further. The Dakwartistik platform provides very useful information for understanding Mandar culture in the context of Islamic preaching, especially for people from outside the island like me.” (Interview, November 11, 2025).

Overall, the evaluation results indicate that Dakwartistik has received appreciation and support, both as a means of digitalizing Islamic preaching and as a medium for preserving local wisdom. Informants assessed that the integration of culture and digital media, as offered by Dakwartistik, is one of the needs of today's Islamic preaching. Consistent support from various backgrounds

demonstrates that this initiative has a strong foundation for continued development.

Secondly, Assessment of Interface Appearance and Design

The assessment of the Dakwartistik interface's appearance and design generally yielded positive responses from informants. They found the prototype to provide a comfortable, engaging, and easy-to-follow visual experience, although several suggestions for further improvement were raised.

According to Lisa Arifuddin, Dakwartistik's visuals are engaging because of the combination of images and text, which makes reading more enjoyable (Interview, October 28, 2025). Rahman Subha echoed this sentiment, viewing Dakwartistik's interface design as simple and easy to understand (Interview, October 28, 2025). The assessment shows that the aesthetic aspects of the platform are quite supportive of the user experience.

Muh. Taufiq Syam delivered a technical perspective on digital media, stating that the Dakwartistik design was quite attractive but still had room to strengthen Mandar's cultural identity. He suggested adding distinctive Mandar visual elements such as Mandar woven motifs, using a font synonymous with Mandar characteristics, and incorporating Mandar musical instruments as background music.

“It is quite interesting, but it just needs some design enhancements to further enhance the Mandar cultural impression. For example, by adding Mandar woven sarong motifs to the background, or using Lontara font for keywords on the website. Mandar musical instruments could be added to the homepage.” (Interview, October 28, 2025).

Another assessment came from Afidatul Asmar who considered the Dakwartistik design attractive because it still maintained regional cultural elements as a symbol of Islamic preaching which is the main identity of the platform (Interview, October 28, 2025). This assessment strengthens the view that the integration between aesthetics, local culture and the message of Islamic preaching has been implemented appropriately.

Ahmad Dhiyaul Haq offered a note of encouragement. He considered Dakwartistik's design elegant but suggested the platform also provide a dedicated space for cultures that don't fully align with Islamic principles so users know how to respond.

“The interface is already attractive and the design is elegant. However, based on the information provided, all the cultures listed are those that align with Islamic principles. It would be nice to have a dedicated section or space for

cultures that are not aligned with Islam, explaining how to respond to them within society. Having such a section would also make it easier for Islamic preaching activists in other cities to adopt or emulate this Islamic preaching approach.” (Interview, October 29, 2025).

Overall, informants' assessments indicate that the Dakwartistik design has a strong foundation, both in terms of aesthetics, readability, and cultural representation. The suggestions provided are sufficient to enrich the platform's visual identity and expand its educational function in the context of local wisdom-based Islamic preaching.

The third, Assessment on Prototype Features and Content

Findings related to the features and content of the Dakwartistik prototype show a relatively consistent assessment trend among informants. In general, the features and content were deemed capable of meeting user needs at this trial stage. However, several strengthening notes emerged and served as the basis for improvements in the next development phase.

Resti Fitriati assessed the features and content available on this prototype as quite good and engaging, confirming that the platform has successfully met basic user expectations regarding information presentation (Interview, November 11, 2025). Similarly, Lisa Arifuddin emphasized that Dakwartistik's content is packaged in an attractive manner, using a combination of soft colors so that it remains comfortable to look at, while still maintaining the platform's primary goal of attracting the younger generation to the Islamic preaching approach.

“The content is interesting, packaged attractively with a combination of colors that are not too flashy, but does not neglect the initial goal of attracting the younger generation in terms of the Islamic preaching approach.” (Interview, October 28, 2025).

Hadziratul Qudsyah Kasim provided more detailed input regarding feature development. It is suggested that Dakwartistik adds interactive and more humanistic features, such as searching by tag or date, a reader's column, content from cultural figures' experiences, a reader's suggestion column, and light games that can be linked to articles on the platform. He also hoped that Dakwartistik would not be limited to Mandar culture but could encompass Sulawesi, Indonesia, and even the world.

“If willing to keep up with the development of the current generation, of course, it is hoped that there will be more new features that are more numerous and more colorful. For example, a search feature with related vocabulary/sentence tags, writing date, reader writing, more humanistic content from cultural figures, actors, or recipients of culture in everyday life,

perhaps a reader suggestion column whether it is criticism or input for new content, games such as light guessing/multiple choice questions whose answers can be found through articles in Dakwartistik, etc. I hope Dakwartistik will not only stop at Mandar culture but it can also cover all of Sulawesi, Indonesia, and even the world.” (Interview, October 28, 2025).

Muh. Taufiq Syam assessed that the existing content and features are clear enough, especially with references to information sources and traditional videos from YouTube. He suggested that all traditions be accompanied by videos, including interviews with practitioners, to strengthen the validity of the information for users.

“It is quite clear, especially with the references to sources of information and several videos of traditions from YouTube. It is enough to provide videos for all traditions, and it is worth adding a video interview with one of the tradition's practitioners to strengthen the information for users.” (Interview, October 28, 2025).

Ahmad Dhiyaul Haq suggested adding English and Arabic to broaden the platform's reach. This would allow Dakwartistik to be used as research material and an international Islamic preaching medium.

“The features and content are already good. If only there were language features in English and Arabic, this Dakwartistik could reach a wider audience. It is possible that someone will be interested in using this as research material.” (Interview, October 29, 2025).

Overall, the assessment of Dakwartistik's features and content shows that this platform already provides interesting and useful information, but there is still opportunity for further development to make it more interactive, inclusive, and potentially reach a wider audience both at the national and international levels.

The fourth, Constructive Suggestions for the Development of Dakwartistik

Suggestions from informants highlighted several important aspects for further development of Dakwartistik, particularly regarding expanding cultural content, adding interactive features, enhancing the visual experience, and transforming the platform into an app. Several informants emphasized the need to broaden the scope of digitized culture. Muliadi highlighted the importance of a more comprehensive selection of local culture (Interview, October 28, 2025). This view aligns with Saenal Abidin's assessment that the platform is excellent and important to develop, particularly for more diverse cultures (Interview, October 29, 2025).

Several informants offered suggestions for improving the visual experience and interactivity. Lisa Arifuddin emphasized the importance of enhancing a website's initial appearance, as it reflects the overall content and can increase visitor interest (Interview, October 28, 2025). Rahman Subha added that it is necessary to provide interactive features for visitors, for example a comments column or a robot-based question and answer feature, as well as improving the appearance to suit the preferences of the younger generation (Interview, October 28, 2025).

Several informants provided input regarding the addition of video and multimedia features. Ahmad Dhiyaul Haq emphasized the need for video content that explains culture in a more engaging and interactive way, including the addition of a Mandar location feature on the map to complement cultural information.

“More engaging video explanations are needed. Another feature is a section that clicks directly to Mandar locations in West Sulawesi, making the Dakwartistik more engaging and informative. This indirectly elevates the cultural value and can serve as a cultural promotion for locals, and even tourists.” (Interview, October 29, 2025).

Resti Fitriati also suggested that Dakwartistik be equipped with multimedia content, such as regional songs or other cultural content that is connected to the context of Islamic preaching (Interview, October 29, 2025). Hadziratul Qudsyah Kasim stated that Dakwartistik is already an excellent innovation, but its scope needs to be expanded. He also suggested a more concise name for the platform, for example, using an acronym that still conveys the meaning and values desired by the developers.

“I hope Dakwartistik doesn't stop within a small scope, it certainly needs many changes/additional features/expanded content. The pronunciation of the word 'Dakwartistik' is quite long, perhaps it could be shortened to something like Daktik, Daktis, or another acronym that still has a similar meaning and intended value.” (Interview, October 28, 2025).

Several informants expressed suggestions regarding the platform's transformation into a mobile app. Muh. Taufiq Syam and Saddam Husain emphasized the importance of developing an app-based Dakwartistik that can be downloaded through the Play Store or App Store, with its own hosting and domain. This is considered important to make the platform more accessible, have a wider reach, and allow for the addition of richer video and visual content. (Interview, November 13, 2025)

Overall, the evaluation findings indicate support for Dakwartistik as a digital Islamic preaching platform based on local wisdom. Informants generally appreciated the integration of Islamic preaching values, local cultural

representation, and digital media within a single platform. Positive responses toward the interface design, visual presentation, accessibility, and content organization indicate that Dakwartistik has been perceived as capable of providing an engaging and meaningful user experience. At the same time, various suggestions regarding interactive features, multimedia integration, multilingual access, and broader cultural coverage reflect users' expectations for a more adaptive and participatory digital platform.

From the perspective of digital communication, these findings reflect the transformation of communication patterns in contemporary digital society. Henry Jenkins (2024) argues that digital culture has shifted audiences from passive consumers into active participants who expect interaction and collaborative engagement within media environments. This tendency is also consistent with the Uses and Gratifications Theory (Katz et al., 1973), which views media users as active audiences who seek particular forms of satisfaction through media consumption. The informants' emphasis on interactive features, attractive visuals, accessibility, and multimedia content indicates that users expect Dakwartistik not only to provide religious information, but also to offer engaging and culturally meaningful communication experiences.

Recent studies further reinforce these findings. Febrianto and Muhid (2025) indicate that digital *da'wah* among Generation Z is characterized by a preference for visual, interactive, and participatory forms of religious communication delivered through digital platforms. Similarly, Ulfain and Zahrani (2025) emphasize that local wisdom and cultural sensitivity play an important role in strengthening the contextual relevance and inclusiveness of *da'wah* communication within multicultural societies. Furthermore, Nuriana and Salwa (2024) argue that contemporary digital *da'wah* increasingly shifts from monologic communication toward more dialogical, interactive, and audience-oriented approaches. Viewed from this perspective, Dakwartistik demonstrates that the integration of local culture into digital preaching media contributes not only to cultural preservation but also to the development of more adaptive, participatory, and socially relevant models of Islamic communication in the digital era.

CONCLUSION

This study concludes that cultural Islamic preaching remains relevant in the digital era through the adaptation of religious messages and local wisdom into digital communication media. Within the context of Mandar culture, the need for Dakwartistik emerged from the fragmentation of cultural information, limited digital utilization, and the absence of an integrative platform capable of connecting culture, Islamic preaching, and technology. Through the Design–

Production–Evaluation (PPE) framework, this study successfully developed a functional web-based Dakwartistik prototype that integrates Mandar cultural traditions and Islamic preaching values in a digital environment. The evaluation results indicate positive user responses regarding its usability, accessibility, and attractiveness, while also highlighting the need for further development in terms of multimedia integration, cultural coverage, mobile application support, and technological sustainability.

Theoretically, this study contributes to the growing discourse on digital Islamic preaching by demonstrating that local wisdom can serve not only as cultural content but also as a communicative resource that enhances the contextual relevance of religious messages in digital spaces. The findings further show that a research and development approach can be effectively applied to produce culturally grounded digital communication media that respond to contemporary technological and social changes.

Practically, Dakwartistik offers a model for integrating cultural preservation and Islamic preaching through digital technology. The platform may be utilized by educators, cultural communities, Islamic preaching institutions, and local governments as a medium for documenting, disseminating, and promoting local wisdom-based religious values. At the policy level, the findings underline the importance of strengthening support for the digitalization of local culture through collaborative programs, digital literacy initiatives, and sustainable innovation strategies that connect cultural preservation with community development.

This study is limited to the context of Mandar culture and the evaluation of a prototype involving a relatively limited number of informants. Therefore, future research should involve more diverse user groups, expand the cultural scope of the platform, and examine its effectiveness through broader implementation and longitudinal evaluation. Such efforts would provide a stronger foundation for developing local wisdom-based digital Islamic preaching models in diverse cultural contexts.

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