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## Integration of Public Relations Values in *KiaiKanjeng* Cultural Da'wah Communication on the CakNun.com YouTube Channel

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### Abstract

This study aims to analyze the integration of public relations values in cultural da'wah communication in the digital era carried out by the *KiaiKanjeng* music group through the CakNun.com YouTube channel. As a cultural arts group associated with Emha Ainun Nadjib (CakNun), *KiaiKanjeng* uses the medium of music and culture to convey inclusive, humanist, and dialogical Islamic messages. In the context of digital space, the da'wah they build is informative and forms communication relations with the public. This research uses a descriptive qualitative approach with content analysis techniques to identify da'wah themes and media content studies to interpret symbols, visuals, and cultural meanings in *KiaiKanjeng* videos. Data was obtained from several videos selected, focusing on this research that highlights how public relations values such as credibility, honesty, consistency, and two-way communication are integrated in their da'wah narratives. CakNun.com's YouTube channel is a

strategic medium to build a culturally friendly Islamic image, respond to contemporary issues, and strengthen emotional bonds with digital audiences. The results show that integrating public relations values is the key to *KiaiKanjeng's* success in delivering relevant, communicative, and adaptive da'wah messages to a plural society in the digital era. This study contributes to the study of Islamic Communication and Broadcasting, which is about the integration of public relations values to cultural da'wah activities.

**Keywords:** *cultural da'wah, communication, KiaiKanjeng, public relations, YouTube*

### **Abstrak**

Penelitian ini bertujuan untuk menganalisis integrasi nilai-nilai public relations dalam komunikasi dakwah kultural di era digital yang dilakukan oleh grup musik *KiaiKanjeng* melalui kanal YouTube CakNun.com. Sebagai kelompok seni budaya yang diasosiasikan dengan Emha Ainun Nadjib (CakNun), *KiaiKanjeng* menggunakan medium musik dan budaya untuk menyampaikan pesan keislaman yang inklusif, humanis, dan dialogis. Dalam konteks ruang digital, dakwah yang mereka bangun tidak hanya bersifat informatif, tetapi juga membentuk relasi komunikasi dengan publik. Penelitian ini menggunakan pendekatan kualitatif deskriptif dengan teknik analisis visual dan isi untuk memahami aspek visualitas (tampilan) dan muatan dakwah berbasis public relations, yang terkandung dalam videos-videos *KiaiKanjeng*. Data diperoleh dari sejumlah videos terpilih dengan fokus pada penelitian ini yang menyoroti bagaimana nilai-nilai public relations seperti kredibilitas, kejujuran, konsistensi, dan komunikasi dua arah terintegrasi dalam narasi dakwah mereka. Kanal YouTube CakNun.com diposisikan sebagai medium strategis untuk membangun citra keislaman yang ramah budaya, merespons isu-isu kontemporer, dan memperkuat ikatan emosional dengan audiens digital. Hasil penelitian menunjukkan bahwa integrasi nilai-nilai public relations menjadi kunci keberhasilan *KiaiKanjeng* dalam menyampaikan pesan dakwah yang relevan, komunikatif, dan adaptif terhadap masyarakat plural di era digital. Studi ini memberikan kontribusi terhadap kajian Komunikasi dan Penyiaran Islam dalam hubungannya dengan integrasi nilai-nilai public relations terhadap kegiatan dakwah kultural.

**Kata Kunci:** *dakwah kultural, KiaiKanjeng, komunikasi, public relations, YouTube*

## A. Introduction

Communication is crucial in human life, especially in building daily social interactions. (Fatmawati et al., 2024). This role becomes increasingly important in the smallest social unit, the family, where communication is the primary foundation in maintaining harmony and understanding between members. In the communication process, feedback is highly expected because it is an indicator of achieving the goals and objectives of the message delivery. (Siregar & Usriyah, 2021). Etymologically, the term communication comes from Latin, which is from the word *cum* and *unus* which means one. The combination of the two words forms *communio*, which in English becomes communion, referring to the meaning of togetherness, unity, relationship, and interaction in a communion (Irmanda et al., 2025; Sukriyah et al., 2025; Wahyono & Aditia, 2022).

In the context of Islam, communication is not only understood as the exchange of messages, but also as a medium for conveying teachings and noble values to the people. This is where communication and da'wah find their fundamental common ground. (R. Fitria & Aditia, 2019). Da'wah, in essence, is a persuasive, educational, and transformative communication to invite people to the path of truth and virtue. Therefore, the effectiveness of da'wah depends heavily on how well the communicator can appropriately convey religious messages, touching, and aligned with the audience's character. This highlights that communication in da'wah is not merely about the technical aspects of delivery but also involves cultural sensitivity, social empathy, and careful selection of media and strategies that are in line with the times (Dzulhusna et al., 2022).

Amid the rapid flow of digital information, the transformation of da'wah communication is inevitable. Da'wah, as a form of Islamic communication that aims to convey the values of monotheism and humanity, no longer takes place only in physical space or through a formal lecture approach (Rani, 2023). The presence of communication technology and social media has expanded the scope of da'wah space while demanding a new approach that is more creative, humanistic, and contextual. This phenomenon encourages the emergence of da'wah forms that are verbal, visual, musical, and narrative (Ummah, 2022).

Islamic da'wah is no longer limited to traditional methods such as face-to-face lectures or sermons in mosques. Instead, new approaches that utilize social media, video platforms, and streaming media have emerged to reach a broader and more diverse audience and cultural da'wah through digital media (Ariska & Dewi, 2025). Cultural da'wah is an approach that utilizes local cultural elements to convey Islamic messages. Rather than prioritizing symbolic formalities or rigid religious expressions, this approach emphasizes the importance of integrating Islamic values through cultural channels familiar to the community. Cultural da'wah respects social context and local wisdom, and places dialogue, inclusivity, and empathy as integral parts of conveying religious messages. In this context, the success of da'wah is not measured by how quickly people adopt Islamic symbols, but by the extent to which Islamic values can be integrated into the practice of daily life. For example, the *Walisongo* adopted an accommodating approach to local culture in the past so that Islamic values could be accepted gently and not cause resistance. This strategy

proves that da'wah can run effectively without having to erase the cultural identity that has taken root, but rather synergize with it (Ashari et al., 2024).

One interesting example of this culturally-based digital da'wah innovation is the CakNun.com YouTube channel, managed by the *KiaiKanjeng* music group, which is known for its inclusive, creative approach to cultural da'wah that prioritizes interfaith and cultural dialogue (Rani, 2023). One concrete form of this cultural da'wah is using music to convey religious values. Music, in the context of local culture, is not only a means of entertainment but also a reflective and spiritual vehicle that can bridge da'wah messages in a way that is more touching and grounded (Fitriyani, 2025). Music full of moral and spiritual messages can be a bridge between Islamic values and people's daily lives, especially the younger generation who are emotionally close to musical expressions (Azizah et al., 2024). Therefore, cultural da'wah through music not only expands the reach of religious messages but also strengthens the relevance of da'wah in the dynamics of an ever-evolving culture (Ardiansyah et al., 2021).

*KiaiKanjeng* is a musical art group that functions as an artistic entity and a medium of proselytization that conveys spiritual and social values through a cultural approach. Through meaningful performances, the group conveys life messages reflectively and touches various levels of society. Musically, *KiaiKanjeng* is not bound to one particular genre, but explores different types of music, ranging from religious, traditional, and ethnic music to adapting elements from Western popular music such as pop, blues, and jazz. This musical flexibility is a strength in reaching a culturally diverse audience. The group's da'wah activities are often manifested in a cultural forum called *Maiyah*, an open discussion space pioneered by Emha Ainun Nadjib (CakNun), where public participation, religious reflection, and social conversations develop in a dialogical and inclusive manner (Indrawan et al., 2016).

*KiaiKanjeng* has a strategic role as an effective communication medium in a multicultural Indonesian society. This role is not only limited to artistic expression, but also as a vehicle for Islamic propagation packaged through a cultural performance approach. The performances performed by this group go beyond mere musical activities; they also function as an inclusive dialogue space for various levels of society, ranging from ordinary people, professionals, working communities, marginalized groups, to government officials.

One concrete form of *KiaiKanjeng*'s social contribution can be seen in their involvement in responding to social conflicts that *KiaiKanjeng* has facilitated in the Bojonegoro area involving disputes between forest farmers (*blandong*) and *Perhutani*. The dispute was triggered by issues related to the ownership and management of forest land, which the farmers considered did not fairly favor their rights (Mahadika & Misbahuddin, 2023). *KiaiKanjeng* and CakNun organized a musical performance that was full of social meaning in response to these conditions. This performance is a form of cultural expression and a medium for open dialogue that brings together various parties to build mutual understanding, ease tensions, and find common ground in peaceful conflict resolution. In addition, social conflicts mediated by *KiaiKanjeng* in Kalimantan involve tensions between Dayak and

Madura communities, especially in the Sampit area, Central Kalimantan. This tension is caused by cultural, economic, and social differences that have been going on for a long time (Mahadika & Misbahuddin, 2023). In 2001, CakNun and *KiaiKanjeng* traveled to West Kalimantan to ease tensions between the two ethnicities and prevent the conflict from spreading to other areas. Through cultural da'wah and the integration of public relations values, the *Gamelan* music group *KiaiKanjeng* and CakNun build a constructive dialogue with the community to encourage positive approaches in living social life and daily activities in the worldly real.

In the context of modern communication, public relations focuses on building sustainable, reciprocal relationships between an institution and its public (Nelsa et al., 2024). *KiaiKanjeng* and CakNun consistently integrate core public relations values such as consistency, honesty, credibility, and commitment to two-way communication in their cultural da'wah in the digital era. This dialogic and participatory approach creates an interactive and reflective da'wah space, where the public receives messages and is a valued communication partner. Audiences can openly express their views, ask questions, and criticize, creating a relationship based on trust and mutual listening. The integration of PR values in da'wah in digital media makes da'wah more dialogic, inclusive, and open, allows da'wah figures or da'wah institutions to connect more closely with audiences, and creates communication that is more relevant, in-depth, and based on collective consciousness, which is very different from traditional da'wah patterns.

However, despite the growing popularity of arts and culture-based cultural da'wah, research on cultural da'wah in digital media is still relatively limited, especially those that incorporate public relations values. Most Islamic communication and broadcasting studies still focus on conventional forms of da'wah conducted through lectures, sermons, or formal television programs. (Efendi et al., 2023).

Baidawi & Ismail (2023) have conducted studies focusing on digital da'wah through Instagram, such as *Ustadz Hanan Attaki's*, successfully attracting millennial attention thanks to the platform's superior features, contemporary communication style, and broad message reach. However, this da'wah also faces obstacles such as time constraints, content ideas, and uneven internet access in some groups or regions. In line with that, Ridwan (2022) Emphasizes the importance of adaptation of da'wah to changing times and the tendency of digital society through the effective use of information and communication technology. Maulidna et al. (2025) Also highlighted the urgency of da'wah ethics in maintaining the credibility of religious messages and preventing confusion in a very open society. In addition, Azizi & Syam (2023) emphasize that choosing the right topics and themes, as Habib Husein Ja'far did in promoting the religious moderation movement, is vital in building credibility and attracting the younger generation's attention. In line with these findings, Taufikurrahman & Setyowati (2024) revealed that digital platforms such as Instagram, TikTok, and YouTube allow preachers to develop a more effective and efficient da'wah communication system, while opening up a more expansive space for interaction between preachers and audiences.

Previous studies generally highlight digital media management's technical and thematic aspects as a means of da'wah, including advantages, challenges, ethics, and appropriate content selection. Different from this focus, this article argues that integrating public relations values such as consistency, honesty, credibility, and two-way communication in cultural da'wah carried out by *KiaiKanjeng* can be the key to building closeness and public trust.

The gaps in the previous literature open opportunities to explore more creative da'wah models based on cultural arts communities, such as those carried out by *KiaiKanjeng*. Moreover, the study of how public relations values are applied in digital cultural da'wah has not been studied in depth. Indeed, values such as consistency, honesty, credibility, and two-way communication play an essential role in building a strong relationship between preachers and audiences, especially amid an increasingly diverse and critical digital society. Most previous studies focus on the technical aspects of digital media utilization in da'wah, such as platform effectiveness or ethical challenges, without highlighting the relational communication strategies used to build emotional engagement and sustainability of interactions. In this context, the approach taken by *KiaiKanjeng* presents a da'wah innovation that integrates music as a medium of spiritual communication that is touching, inclusive, and able to reach across segments of society. The music performed by *KiaiKanjeng* is not just entertainment, but a vehicle for the expression of Islamic values packaged with cultural and humanistic nuances, to build emotional and spiritual closeness with the audience.

The cultural da'wah initiated by *KiaiKanjeng* shows the importance of public relations values in supporting practical da'wah communication goals. Through the CakNun.com YouTube channel, the audience reach successfully crosses the boundaries of religion, culture, and social background, including Muslim communities, interfaith, artists, intellectuals, and the general public. Da'wah is delivered through music lyrics and cultural narratives and the establishment of an open, egalitarian, and dialogical communication space. This approach indicates that the value of public relations in da'wah is more than just the delivery of religious messages. Still, it includes building positive relationships with the public, forming an inclusive image, and responding to social issues empathetically and humanistically.

Therefore, this research seeks to fill this void by raising the integration of public relations values in cultural da'wah communication based on art and culture through digital media, as initiated by *KiaiKanjeng*. This approach offers an alternative model of da'wah that is more creative, dialogical, and relevant to the dynamics of contemporary society, especially the younger generation, who are more responsive to religious messages conveyed through artistic expressions such as music.

One final point worth emphasizing is the widespread importance attributed to the principles of honesty, consistency, credibility, transparency, and two-way communication in academic literature and professional associations' ethical codes. For instance, the Public Relations Society of America (PRSA) Code of Ethics requires its members to "be honest and accurate in all communications," promptly correct

any false or misleading information, and uphold the communication process's integrity. Similarly, it highlights the "free flow of information" principle, emphasizing that accurate public information and building trust are primary responsibilities. Accordingly, public relations professionals are expected to show loyalty to the organizations they represent and act in the public interest (PRSA, n.d.). However, critical communication studies and media theory work suggest that public relations may function less as a neutral communication practice and more as an ideological tool. In this context, when the criticized aspects of the public relations discipline are compared with the ethical values it claims to uphold, a significant tension becomes apparent. Within this framework, the ethical codes referenced in this study are considered unique to public relations and a practical subset of universal moral principles.

## B. Methods

This study uses an interpretive paradigm with a qualitative-descriptive research type to analyze the integration of public relations values in cultural da'wah communication conducted by *KiaiKanjeng* through the CakNun.com YouTube channel. This approach was chosen because this research does not aim to test hypotheses, but rather to understand the public relations values integrated in *KiaiKanjeng* and CakNun's narrative, symbolic, and cultural da'wah content (Marthen & Poetra, 2023). The author's data collection technique in this research uses online observation of *KiaiKanjeng* and CakNun's da'wah performances on the CakNun.com YouTube channel. This observation is directed to deeply observe how da'wah is conveyed through performing arts, especially music, and how interactions are built between *KiaiKanjeng*, CakNun, and the audience in a digital context.

The data analysis techniques used are visual-display analysis and content analysis. First, at the visual level, researchers observe the appearance of da'wah, including expressions, gestures, stage composition, non-verbal interactions between CakNun, *KiaiKanjeng*, and the audience, and elements of performance art such as music and lighting. Second, at the level of da'wah content, researchers analyze lecture materials, religious narratives, references to Islamic texts, language use, and public relations values contained in message delivery. This two-level approach is intended to capture the richness of cultural da'wah expressions as a whole, both in terms of appearance and meaning. (Hakim et al., 2025).

Primary data in this study was obtained from videos uploaded by the CakNun.com YouTube channel, which directly documents *KiaiKanjeng*'s cultural da'wah activities with CakNun in various *Maiyah* forums. The researcher selected three main videos entitled (1) *Lir-Ilir*; (2) *Sluku Sluku Bathok*, dan (3) *Tombo Ati versi Minang dan Jawa*, as a primary data source by considering several aspects, namely the suitability of cultural da'wah themes, the presence of art elements (especially music), audience participation, and relevance to public relations values.

These three videos were chosen because they represent various aspects of cultural da'wah based on local arts and culture delivered through the medium of musical performances, as well as the intense interaction between CakNun, *KiaiKanjeng*, and the audience that occurs in digital space. In addition, each video

also shows the consistent use of two-way communication and the delivery of da'wah messages that are packaged creatively, dialogically, and contextually, making it possible to be analyzed in depth both at the visual level (da'wah display) and content (da'wah message substance).

Conceptually, the public relations values that researchers refer to in this study include (1) consistency, (2) honesty, (3) credibility, and (4) two-way communication, which are already contained in the basic teachings of Islam. The value of consistency is reflected in the concept of *istiqamah*, namely constancy in principles and sustainable actions, as emphasized in *Surah Fussilat* verse 30, and the context of *KiaiKanjeng*'s da'wah appears through the continuity of religious messages conveyed through cultural expressions such as inclusive and socially relevant music (Syukri, 2024). Honesty as the foundation of sustainable relationships is also a key principle, both in PR practice and Islam, as affirmed in the Prophet's hadith and the opinions of scholars such as *Sheikh al-Izz bin Abd al-Salam*, and is seen in the way *KiaiKanjeng* conveys messages that are authentic and born from an honest reading of social reality (Hakim, 2023).

Credibility or *tsiqah*, which in PR is the basis for successful communication, is also an essential aspect in Islam, reflected in *Surah An-Nisa* verse 58, and implemented by *KiaiKanjeng* through integrity and continuity between words and actions that form an authoritative reputation in the eyes of the public (Fauzi & Hamidah, 2021). Meanwhile, the principle of two-way communication, rooted in deliberation and advice in Islam, as *Surah An-Nahl* verse 125, is realized through the participatory, dialogical, and open forum of *Maiyah*, showing that their cultural da'wah not only contains spiritual value but also reflects public relations practices that build reciprocal relationships equally and are rooted in Islamic values. (Nurfida et al., 2024).

These PR values are used to study the visual and content aspects of the selected videos. This approach significantly contributes to understanding how creative, inclusive, and culturally-based dakwah communication integrates public relations values effectively in the digital era.

## C. Results and Discussion

### 1. *KiaiKanjeng*

*KiaiKanjeng* is a musical group aiming to convey noble values and life messages to the broader community. Its existence is not solely as a musical entity, but as a medium for conveying spiritual and social messages. *KiaiKanjeng*'s performance activities generally occur in a cultural dialog space known as *Maiyah*, a forum initiated and developed by Emha Ainun Nadjib or CakNun.

The *Maiyah* Forum is an inclusive platform open to anyone regardless of social, religious, or educational background. Various spiritual, social, political, and cultural life issues are discussed reflective and participatory. Through this forum, *KiaiKanjeng* strategically builds people's awareness and strengthens human values through music and dialogue approaches. As for the current digitalization era, *KiaiKanjeng* and *Maiyah* began to acculturate between culture



and the times, through the CakNun.com YouTube channel, so that anyone and anywhere can access the cultural da'wah carried out (Ardiansyah et al., 2021).

The cultural da'wah communication applied by *KiaiKanjeng* in the *Maiyah* forum is an informal form of communication that grows in the social environment of the community without rigid rules. This communication does not demand coercion or certain conditions for its participants. The principle upheld by *KiaiKanjeng* is *Sinau Bareng*, which means learning together. In the context of communication, this means that everyone in the forum plays an active role so that they not only listen but also participate in sharing ideas and perspectives. In this way, the communication becomes more open and equal, allowing for meaningful discussions relevant to social and cultural issues in society (Muizzudin & Lestari, 2024).

In the context of cultural da'wah applied by *KiaiKanjeng*, music is the primary medium for delivering da'wah messages. The function of music in this case is not only as a means to convey information, but also as a tool that can touch emotions, express happiness, and foster compassion between people. In addition, music also functions as a means to express longing for the Prophet Muhammad SAW.

The poems sung by *KiaiKanjeng* generally contain moral messages and valuable advice. Every song that is performed conveys deep values, such as those found in the song *Tombo Ati versi Minang dan Jawa, Sluku-Sluku Bathok, dan Lir-Illir* (Ardiansyah et al., 2021). The songs have complex meanings, although some are easy to understand, while others require a more profound understanding to interpret their meaning. Some of the songs, such as *Sluku-Sluku Bathok* and *Lir-Illir*, use Javanese language that is no longer common in daily conversation, thus requiring a broader contextual understanding of the meaning and message contained in the lyrics. Despite the challenges in understanding some of the songs, the overall message is constructive, motivating the listener to reflect and act better.

Table 1: Videos of *KiaiKanjeng* and CakNun

No	Videos Title	Link
1.	<i>Lir-Illir</i>	<a href="https://www.youtube.com/watch?v=XrBO4uRq_GI">https://www.youtube.com/watch?v=XrBO4uRq_GI</a>
2.	<i>Sluku Sluku Bathok</i>	<a href="https://www.youtube.com/watch?v=it3Zi4HoSko">https://www.youtube.com/watch?v=it3Zi4HoSko</a>
3.	<i>Tombo Ati versi Minang dan Jawa</i>	<a href="https://www.youtube.com/watch?v=p60t1nAsFf0">https://www.youtube.com/watch?v=p60t1nAsFf0</a>

Figure 1: Picture of *KiaiKanjeng*

Source: <https://www.KiaiKanjeng.com/tentang-KiaiKanjeng/KiaiKanjeng-kelompok-musik-plus/>

## 2. Visualization and Content of *KiaiKanjeng's* Da'wah

After understanding the profile and background of *KiaiKanjeng* as a cultural arts group that carries out cultural da'wah, the following section discusses in more detail the visual appearance and content of da'wah delivered through the CakNun.com YouTube channel. This analysis is based on three selected videos that represent *KiaiKanjeng's* typical da'wah style, both in terms of artistic expression and the substance of the religious message. The elaboration is carried out in two levels of analysis, namely visuality which includes the appearance of the performance, stage atmosphere, visual interaction, and cultural elements displayed, as well as the content of da'wah which is explored based on public relations values such as honesty, consistency, credibility, and two-way communication that appears in the way messages are structured and delivered to the audience.

### Video 1: *Lir-Ilir*

The *Lir-Ilir* videos uploaded on the CakNun.com YouTube channel are one of *KiaiKanjeng's* cultural da'wah representations that combine art, music, and religious messages in one interesting performance. In this video, CakNun and *KiaiKanjeng* present an entertaining performance that contains reflective values about life and Islamic teachings. The energetic visual display, the warm interaction between CakNun and the audience, and the selection of meaningful songs illustrate how this cultural da'wah is carried out through the medium of art that is inclusive and dialogical.

Figure 2: Visual of *Lir-Iilir*

Source: [https://www.youtube.com/watch?v=XrBO4uRq\\_GI](https://www.youtube.com/watch?v=XrBO4uRq_GI)

### *Visual aspect*

The visuals in this video at the 00:01 minute of consistency are evident in the minimalist stage setting. The stage is just a simple tent with makeshift musical instruments, without flashy lighting or fancy decorations. This reinforces the consistent image that *KiaiKanjeng's* da'wah always prioritizes the substance of the message over visual luxury. Meanwhile, the value of honesty is reflected in CakNun's gestures, which blend in with the congregation. He stands without building a formal distance, facing the congregation casually but attentively. His natural gestures show honesty in nonverbal communication, without the impression of being contrived or simply fulfilling stage formalities. Another value of honesty is seen in the number of worshipers sitting casually, some even recording with simple cellphones. This shows honesty in an atmosphere without restrictions or strict arrangements like formal events. The congregation is free to interact, showing a truly natural and honest atmosphere..

Figure 3: Visual of *Lir-Illir*

Source: [https://www.youtube.com/watch?v=XrBO4uRq\\_GI](https://www.youtube.com/watch?v=XrBO4uRq_GI)

Figure 4: Visual of *Lir-Illir*

Source: [https://www.youtube.com/watch?v=XrBO4uRq\\_GI](https://www.youtube.com/watch?v=XrBO4uRq_GI)

At 03:31, the value of two-way communication can be seen from the inviting gesture shown by CakNun, where he raises his hand as if inviting the congregation to listen, ponder, and respond. This gesture reinforces the dialogic character that characterizes two-way communication in *KiaiKanjeng's* cultural da'wah. Meanwhile, at minute 03:56, the value of credibility in this image is evident from the active expression of the congregation who follow CakNun's direction with full attention and participation. The congregation is seen not only listening, but also responding directly to every movement and instruction given. This shows a high level of trust in CakNun; whatever he says or directs is accepted and followed with complete confidence by the congregation.

### *Content aspect*

The content of the videos, at minute 00:01, shows *KiaiKanjeng* personnel and worshipers together singing the song *Lir-Ilir*, a Javanese song full of spiritual and symbolic meaning, which Sunan Kalijaga created as a form of cultural da'wah. This song is an invitation to raise self-awareness, renew the spirit of faith, and remain *istiqamah* in living a religious life, as illustrated in the lyrics "*Lir-Ilir, tandure wus sumilir*," which symbolizes the growth of faith, and "*penekno blimbing kuwi*," which represents the obligation to carry out the pillars of Islam (Istiqomah, 2024). The compact chanting between *KiaiKanjeng* and the congregation reflects the public relations values of two-way communication, because the da'wah process does not take place in one direction, but is dialogical and inclusive. In addition, the sustainability of the da'wah message through the cultural medium shows the value of consistency and credibility, because the message presented is in line with local reality and is carried out continuously, building emotional closeness and trust with the audience through an honest and socially relevant approach.

At 04:46 in the videos, when CakNun began to lead the prayer with the sentence "Allahummaghfirlanaa, Allahmummaghfirlanaa ya Ghaffar", it seemed that the value of public relations in the form of consistency and honesty was apparent. The prayers offered by CakNun are not just symbolic rituals, but a tangible form of care that he consistently shows to the congregation in every forum, showing that his spiritual alignment with the ummah is not just a narrative, but a practice that continues to be repeated.

At 05:23, the congregation simultaneously said "Aamiin" to the prayers chanted by CakNun. This collective response is not just a ritual, but a tangible expression of the emotional and spiritual connection between the speaker and his audience. This moment strengthens the credibility of CakNun's da'wah because the congregation captures natural honesty, without engineering, in every speech. The sustainability of this consistent attitude slowly builds long-term trust, strengthens emotional bonds, and creates a healthy communicative relationship between CakNun and the community. Thus, the da'wah delivered is not only accepted at the cognitive level, but also appreciated affectively by the congregation.

### **Videos 2: *Sluku Sluku Bathok***

The Sluku-Sluku Bathok videos uploaded on the CakNun.com YouTube channel are one of the representations of *KiaiKanjeng* cultural da'wah that combines traditional art, music, and spiritual messages in a meaningful performance. In this video, CakNun and *KiaiKanjeng* present musical entertainment and invite the audience to reflect on the values of life through Javanese toy songs rich in religious and social symbolism. The *Sluku-Sluku Bathok* song, which is traditionally known as a children's game song (Rahayu et al., 2021), is reinterpreted by CakNun as a reflective medium that contains the message of monotheism, awareness of death, and the importance of sincerity in



life. The warm visual performance, distinctive musical accompaniment, and active involvement between CakNun, *KiaiKanjeng* personnel, and the congregation reflect cultural da'wah's inclusive and dialogical character. This approach shows that da'wah does not have to be verbal or formal, but can be present in a form of familiar and grounded culture, making it easier to be accepted by various levels of society.

Figure 5: Visual of *Sluku Sluku Bathok*



Source: <https://www.youtube.com/watch?v=it3Zi4HoSko>

#### *Visual aspect*

The visual at 03:48 shows the value of honesty seen in CakNun's gestures and appearance. He sat cross-legged casually, dressed in simple all-white clothes, while holding the microphone with both hands in a polite but natural attitude. This simplicity reflects the seriousness and sincerity in conveying the message of da'wah, and emphasizes that his speech is born from sincerity, not something made up. Calm and natural body gestures reinforce the image of deep inner honesty. In addition, the value of CakNun's credibility is further emphasized through his sincere presence in the congregation. The da'wah he delivered was not only accepted as a formal lecture, but also as a warm and meaningful inner conversation. The response of the worshippers who focused on attention and their tendency to approach the stage reflected the emotional connection and long-term trust that had been formed between CakNun and the community.

Figure 6: Visual of *Sluku Sluku Bathok*

Source: <https://www.youtube.com/watch?v=it3Zi4HoSko>

At 04:53, a moment was seen where CakNun was in a half-standing position while raising the microphone towards the worshippers. This gesture is symbolic and reflects the value of two-way communication, which is the value of modern Public Relations. By increasing the microphone, CakNun explicitly provides space for pilgrims to be actively involved in responding, interacting, and feeling emotional closeness. As for the value of consistency, CakNun shows the continuity of attitude in delivering his da'wah message. From the show's beginning, he maintained a simple style, open gestures, and an attitude of appreciation for the audience, without any noticeable changes in behavior or communication. This consistency is essential in public relations because it builds long-term trust.

#### *Content aspect*

The content of the videos at 00:50 can be seen as the value of honesty when CakNun begins to discuss the many interpretations that appear on the Sluku-Sluku Bathok song. In his presentation, he said, "*Sluku-sluku bathok selama iki ono tafsire beratus-ratus, aku nafsir nafsirke dewe ora penting bener opo ora, seng penting mugo-mugo marakke awak dewe maleh dadi apik.*" This statement reflects CakNun's honesty in preaching, which is an open recognition that the diversity of interpretations does not need to be rigidly debated about right or wrong. This honesty shows that CakNun does not impose one version of the truth but accepts the diversity of meanings as something natural and inherent in the culture. In addition, the value of consistency is also seen in the principles of CakNun's da'wah shown in these videos. From the beginning to various occasions, CakNun has always emphasized that the primary goal of all forms of interpretation, culture, and da'wah is to encourage humans to become better individuals. The message of self-transformation, acceptance of life with gratitude, and orientation to moral improvement are the core of the consistency of his da'wah.

At 00:59, CakNun interpreted the Sluku-sluku Bathok verse by saying, "*sluku sluku bito'ah, kowe nek kesel nyambut gawe bar nyanyi kae to,*" which was then followed by a direct interaction with the Ambassador, one of the pilgrims in front of him: "*Duta, sluku sluku bito'ah, bathok e ela elo. Daripada kowe mung istirahat karo refreshing, sekalian karo inget Allah, bito'ati laa ilaaha illallah.*" This moment shows the value of strong two-way communication in CakNun's da'wah. He not only speaks one-way to the congregation, but invites active participation through the mention of the names of the congregation, relating the message of da'wah to the real conditions of the audience, and creating a familiar dialogical atmosphere.

At 03:33, CakNun interprets the verse "*Mak jentit, yen obah? Ora mung medeni bocah, wong gede barang yo wedi.*" With a relaxed and humorous style, which was immediately greeted by laughter from the congregation. This moment shows how CakNun effectively builds a da'wah atmosphere that is not rigid, but fluid and full of familiarity. This familiar atmosphere is an integral part of the value of CakNun's credibility in the eyes of the congregation. Credibility is built through science, integrity, and the ability to convey a message that resonates with the audience.

### **Videos 3: Tombo Ati versi Minang dan Jawa**

Tombo Ati's videos uploaded on the CakNun.com YouTube channel represent *KiaiKanjeng's* cultural da'wah that combines musical arts, religious values, and a deep spiritual approach. In these videos, CakNun and *KiaiKanjeng* present traditional Javanese songs that have long been widely known as life advice based on Islamic teachings. Tombo Ati, a popular song attributed to Sunan Bonang, contains five spiritual guidance that are believed to be a medicine for the heart, namely reading the Qur'an, night prayers, gathering with pious people, increasing fasting, and extending dhikr (Indriya et al., 2024). CakNun reinterprets this song not just as a normative reading, but as a reflective invitation that touches inner awareness about the importance of keeping the soul connected to God. The simple visual appearance but full of spiritual atmosphere, harmonious musical accompaniment between traditional and modern instruments, and warm interaction between CakNun, *KiaiKanjeng* personnel, and the congregation illustrate that this cultural da'wah is participatory and penetrates the barriers of formality. This approach shows that effective da'wah can take the form of art familiar with the community's culture, touches the emotional and spiritual side of the audience deeply, and strengthens the values of honest, open, and empathetic communication.



Figure 7: Visual of *Tombo Ati versi Minang dan Jawa*

Source: <https://www.youtube.com/watch?v=p60t1nAsFf0>

#### *Visual aspect*

Visual from the Minang and Javanese versions of *Tombo Ati* videos at 00:41, CakNun can be seen sitting in the middle of the congregation with a very egalitarian formation, surrounded by *KiaiKanjeng* members and worshippers who are present. There is no noticeable physical distance between CakNun and the congregation, reflecting the value of consistency in his da'wah approach, which is always popular, simple, and blends with the audience in a digital and offline atmosphere. This consistency shows that CakNun's da'wah is manifested through words and tangible actions that are repeated and maintained at every opportunity. In addition, the value of credibility also seems strong in this moment, as seen from the worshippers who sit with a focused and attentive attitude. The presence of CakNun is fully believed to be a figure who is not only knowledgeable but also authentic in conveying spiritual values. This congregation's trust shows that CakNun's credibility is built through integrity, sincerity, and consistent closeness in every da'wah interaction he conducts.

Figure 8: Visual of *Tombo Ati versi Minang dan Jawa*

Source: <https://www.youtube.com/watch?v=p60t1nAsFf0>

At 02:47, there was a dynamic stage atmosphere with CakNun holding out the microphone, accompanied by several members of *KiaiKanjeng* who stood while singing the verses "Tombo Ati." In contrast, others remained seated, mingling with the congregation. These interactions reflect the value of strong two-way communication. There are no rigid barriers between performers and audiences; a dialogical atmosphere is created naturally, and the congregation is emotionally and culturally involved in the da'wah experience. In addition, the value of honesty can also be seen from the performers' unpretentious and straightforward clothing choices. They do not try to appear superior or exclusive to the congregation, but rather show sincerity and simplicity as part of the character of honest and popular da'wah. This simplicity strengthens the connection between the preacher and the congregation, so that da'wah is received with complete trust without any sense of social or cultural distance.

#### *Content aspect*

The content of the videos can be seen at 00:14 in the Minang and Javanese versions of Tombo Ati, when CakNun invites *KiaiKanjeng* and the congregation to hum the Tombo Ati song in the style of Malay music, while saying, "*pakai musik Melayu dulu.*" Although this song is widely known in the Javanese version, CakNun deliberately started it with Malay nuances as a form of respect for the audience's cultural diversity and musical tastes. This action reflects the value of public relations in the form of credibility, where a da'wah communicator shows sensitivity and appreciation for diversity, thereby building trust and respect from the audience. By choosing the Malay style first, CakNun puts the comfort and emotional closeness of the congregation as a communication priority, which

strengthens interpersonal relationships and increases the credibility of the da'wah message in a friendly, flexible, and relevant way.

At 08:04 in the *Tombo Ati* videos, CakNun began to pray for his worshippers with full sincerity, saying, *"Ya Allah ini hamba-hamba-Mu, makhluk-Mu, kecintaan-Mu berkumpul untuk Engkau dan untuk kekasih-Mu. Mereka punya masalahnya masing-masing ya Allah, mudahkanlah jalan mereka semua ya Allah."* This moment contains spiritual power and reflects deep public relations values, especially honesty and consistency. The prayer shows CakNun's honesty in conveying sincere concern for the condition of his congregation; He does not pretend or drop his obligation, but is present wholeheartedly as part of the community that is praying. In addition, consistency in each appearance to always pray for the congregation shows a long-term commitment to fostering relationships based on love and care. In the context of public relations, this attitude builds trust and loyalty, as the audience feels that they are valued and cared for in a real way.

At 08:21 in the videos, the pilgrims exclaimed *"Aamiin"* in response to the prayers offered by CakNun. This interaction reflects the value of public relations in two-way communication, where the audience is not only a passive listener but also actively involved in responding to the message conveyed. The congregation's spontaneous response shows a lively reciprocal relationship between the communicator and the audience, strengthening emotional connection and deepening the effectiveness of the cultural da'wah carried out by CakNun and *KiaiKanjeng*.

### 3. The Urgency of Integrating Public Relations Values with Digital Cultural Da'wah

Integrating public relations values in digital cultural da'wah is essential in the fast-paced and dynamic information era. The presence of digital media requires a change in the approach to da'wah from one-way to more dialogical, participatory, and responsive to the audience's needs. By adopting public relations values such as two-way communication, consistency, honesty, and credibility, digital cultural da'wah can strengthen the connection between preachers and the wider community more effectively and sustainably. (Bahri, 2019).

#### 1. Da'wah with the value of two-way communication

The theory of two-way communication put forward by Grunig and Hunt asserts that the ideal relationship between communicators and the public is built through open dialogue and a balance of roles between the two. (Irmayanti et al., 2025). This principle is relevant to be integrated into digital cultural da'wah, so that it can give birth to various forms of da'wah, including:

##### (1) Dialogical da'wah

Integrating public relations in da'wah opens up space for realizing dialogical da'wah, which functions as a one-way message delivery and involves mutual communication between the preacher and the audience. In this model, the

audience is no longer positioned as passive recipients but as active participants who can ask, discuss, and respond to the message.

The integration of public relations allows this to happen through various forms of interaction, such as live broadcasts, question-and-answer forums, open discussions, and creative collaborations that involve direct community participation. By applying the principle of two-way communication, da'wah becomes more responsive and contextual to answer the audience's concerns, needs, and social dynamics. This dialogical da'wah creates a closer, humanistic, and relevant relationship between the preacher and the community, making religious messages more easily understood and accepted. (Ismaranti & Zuhriyah, 2024).

## (2) Humanistic da'wah

Integrating public relations in da'wah allows the birth of humanist da'wah, which is oriented towards delivering religious information and places human values as the core of communication. This approach makes da'wah more concerned about the feelings, needs, and psychological and social conditions of the people they face. With a communication strategy that emphasizes empathy, preachers can convey messages in a warmer, friendlier, and more emotional way (Hibrizi, 2024).

Public relations help package the message of da'wah so that it does not seem patronizing, but is presented as an invitation full of concern and understanding. Sensitivity to the context of the audience is the primary key, so that da'wah can answer real problems of society and build intense emotional closeness. Thus, da'wah that is integrated with the principles of public relations conveys teachings and presents examples, compassion, and Islamic values more comprehensively (Yakub, 2021).

## (3) Inclusive da'wah

Integrating public relations in da'wah strengthens the effectiveness of message delivery and makes da'wah inclusive, which can reach various groups regardless of social, cultural, educational, or economic background. With a strategic public relations approach, da'wah messages can be packaged contextually and communicatively, so that they are relevant and can be accepted by heterogeneous audiences. Through the use of various communication channels such as social media and other digital platforms, face-to-face da'wah forums can be present in more expansive public spaces and become familiar with people's daily lives (Wardah et al., 2024).

Da'wah, which is integrated with public relations values, can build a communication ecosystem that is open to the aspirations, needs, and characteristics of diverse audiences. This approach encourages preachers to convey the message and listen, understand, and adapt da'wah methods to existing social dynamics. In the digital era, openness to these differences has become increasingly important, considering the diversity of audiences who access da'wah through various online platforms. By prioritizing inclusivity, digital cultural da'wah expands the reach of messages, strengthens emotional connections, and builds a sense of togetherness in a multicultural and pluralistic society.

## 2. Da'wah with the Value of Consistency

In da'wah, consistency means that the preacher's behavior, message, and actions align with the values taught. Integrating the value of consistency ensures that da'wah is effective in conveying the message and building the audience's image and trust (Rahmawati et al., 2024). Consistent da'wah shows the moral integrity of the preacher. Consistency between words and deeds is the main indicator of the sincerity of da'wah, which ultimately strengthens the preacher's social legitimacy in the congregation's eyes. In the digital age, where information is widespread and fast, every slight discrepancy can be easily made known to the public, so consistency becomes even more vital.

In digital cultural da'wah, consistency also strengthens audience loyalty. Pilgrims who see the firmness of principles and harmony between the content of da'wah and the practice of the preacher's life tend to be more loyal and active in supporting the da'wah movement. This creates a solid and empowered da'wah community, accelerating the process of internalizing religious values in the community (Ramadhan, 2024).

In addition, consistency in digital da'wah strengthens the brand identity of the da'wah itself. This identity is a reference for the audience to recognize what values are fought for by a preacher or a specific da'wah community. A strong and consistent identity can help da'wah survive in the competition of religious discourse in the digital era, thereby increasing the opportunity to bring about broader social change.

## 3. Da'wah with the value of honesty

In digital cultural da'wah, honesty is increasingly essential to overcome the rampant misinformation and manipulation that can damage public trust. Da'wah that prioritizes honesty shows sincerity of intention and commitment to the truth, thereby increasing the confidence of the audience (Annisa et al., 2024). Honest da'wah encourages openness in conveying religious messages, including acknowledging knowledge limitations or clarifying erroneous information. A preacher who dares to be frank demonstrates personal integrity and builds a healthy, long-term relationship with the audience. In the digital world, where suspicion of authority is increasing, honesty is a key factor to maintaining da'wah's credibility (Dzulhusna et al., 2022).

Honesty in da'wah results in a transparent and inclusive atmosphere of da'wah. This is so that the audience feels more comfortable asking questions, discussing, and criticizing because they know that preachers are willing to be open to various views. This condition creates a shared learning atmosphere that enriches the spiritual experience of the community. More than that, honesty strengthens the emotional bond between the preacher and the audience, building a sense of mutual trust that is the primary foundation for conveying religious values (Nisak & Nurdin, 2024). In the digital era full of disinformation, honest da'wah is a vital oasis to maintain the purity of the message and build a community based on justice, trust, and mutual respect.

Honesty also strengthens the sustainability of da'wah amid dynamic social changes. By building an honest communication culture, da'wah is not trapped in pseudo-imagery, but instead focuses on transforming values and behaviors. In the long run, da'wah that prioritizes honesty will undoubtedly be able to survive during the challenges of the times and become a moral reference for the wider community.

#### 4. Da'wah with credibility value

In digital cultural da'wah, the preacher's credibility is the key to spreading religious messages. Credible preachers are more easily accepted and trusted, and the community internalizes their messages. According to the communicator credibility theory, credibility includes competence, honesty, and goodwill. (Illahi et al., 2024). Competence reflects the knowledge and skills of the preacher, honesty is related to integrity, while goodwill shows genuine concern for the audience. These three elements build emotional and intellectual relationships, making the message of da'wah not only intellectually accepted, but also touching the heart (Ikram et al., 2023). Preachers with high credibility show a deep mastery of religious science and the ability to articulate religious values in a relevant way to contemporary issues. In addition, a personality that reflects moral integrity strengthens the audience's trust in the message. This credibility builds a strong emotional foundation between preachers and worshippers (N. Fitria et al., 2021).

In a competitive digital era, credibility also protects da'wah from the threat of disinformation, slander, or reputational attacks. A credible preacher has a positive track record that can be verified by the public, making it more resistant to delegitimization efforts. Credibility is the main capital needed to maintain the sustainability of da'wah in the long term. In addition, credibility allows da'wah to be a valid source of reference amid the rapid flow of information that is not always accurate. By building consistent credibility, digital da'wah not only survives but also has the potential to become a moral force capable of influencing public opinion, shaping people's mindsets, and directing social change in a more positive and civilized direction (Ningrum et al., 2024).

Credibility in da'wah also forms a stronger and more reliable digital da'wah network. Audiences who feel emotionally and intellectually connected to the preacher are more likely to participate actively in spreading messages of kindness. Thus, credibility not only increases the effectiveness of individual da'wah, but also expands the social impact of da'wah collectively.

## D. Conclusion

Based on the analysis that has been carried out, it can be concluded that the success of *KiaiKanjeng's* cultural da'wah lies in its ability to integrate public relations values completely and consistently in its communication strategy. Consistency can be seen from the commitment to da'wah, which is always packaged. Honesty is present in an authentic message and an invitation to live harmoniously with conscience. Credibility is built through example, and two-way communication is realized through direct interaction with worshippers in a familiar and reflective

atmosphere. These values make *KiaiKanjeng* da'wah a space that conveys religious messages while building inclusive, dialogical, and empowering relationships.

Integrating Public Relations in *KiaiKanjeng*'s cultural da'wah makes the da'wah involved in dialogical, harmonious, and inclusive. By making the community a dialogue partner, not just an object of receiving messages, *KiaiKanjeng* creates a participatory and egalitarian interaction space, where each individual can be actively involved in discussions. This approach builds more sustainable and meaningful relationships by listening, appreciating, and creating a harmonious atmosphere between the preacher and the audience. This is proof that applying public relations principles contextually and ethically, through dialogical and active communication, can strengthen the effectiveness of cultural da'wah in responding to the socio-religious challenges that develop in society.

The implications of this study show that a cultural da'wah approach that integrates public relations values has excellent potential in the context of contemporary da'wah, especially in multicultural societies. Communication practices emphasizing dialogue, cultural sensitivity, and values such as credibility, honesty, consistency, and two-way communication strengthen the relationship between preachers and audiences and create a more humanistic, inclusive, and dialogical da'wah space. These values align with Islam's teachings, which, from the beginning, prioritized ethical communication and were oriented towards the benefit of the ummah. Through their cultural da'wah, *KiaiKanjeng* and CakNun prove that modern PR principles do not contradict Islam, but rather strengthen the legitimacy of da'wah based on moral, spiritual, and social.

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