

DAI CHILDREN AND THE ART OF DA'WAH: A CHILD-FRIENDLY MODEL OF RELIGIOUS COMMUNICATION

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ABSTRACT

Da'wah to children requires a communication pattern that is in accordance with the characteristics of the child's development, emotional needs, and social experiences. The da'wah approach that only emphasizes verbal message delivery tends to be less able to create active children's involvement. This study aims to analyze the characteristics of children's communication, identify the use of art as a da'wah medium, and formulate a child-friendly religious communication model. The research uses a qualitative approach with a literature study method. Data were obtained from scientific journal articles and relevant academic sources regarding da'wah communication, children's da'wah, da'wah art, religious education, and child-friendly communication. The data were analyzed through content analysis and thematic synthesis. The results of the study showed that da'wah communication to children is effective when it combines the example of da'wah, age-appropriate message delivery, the use of art and creative media, children's active involvement, and a safe, dialogical, and compassionate communication atmosphere. Based on these findings, the DASAR Model (Dai Anak-Seni-Active-Ramah) was formulated as a framework for religious communication that places children as active subjects in the da'wah process.

Keywords: *dai anak; art of da'wah; religious communication; child-friendly communication; Basic Model*

INTRODUCTION

Children are a group of mad'u who have developmental characteristics, psychological needs, the ability to understand messages, and social experiences that are different from adults. Therefore, it is not enough to convey religious messages to children simply by moving religious materials from adult language to simpler languages. Da'wah to children requires the ability to understand children's world while developing a form of communication that allows religious messages to be received as a fun, meaningful, and appropriate experience for their development. In this context, children not only function as conveyors of religious messages, but also as communicators, educators, role models, as well as facilitators who help children recognize and appreciate religious values. Aini and Don emphasized that da'wah communication requires the ability to convey messages clearly, the ability to listen and respond actively, and the ability to adjust the delivery of messages to the level of thinking of the audience that is the target of da'wah (Aini & Don, 2022: 81–102).

The urgency of religious communication that is in accordance with the characteristics of children is increasingly important in the context of changing social environments and the development of digital technology. Children today live in a communication environment that allows them to obtain religious information not only from families, schools, mosques, or Islamic educational institutions, but also from various digital platforms. These changes present opportunities as well as challenges for the education and da'wah process. On the one hand, digital media provides various forms of religious messages that can be accessed quickly and interestingly. On the other hand, not all information received by children has the quality, language, values, and context that suit their developmental needs. Nuzuli and

Rimin point out that technological developments can reduce the intensity of children's direct interaction with their families and present challenges in the form of exposure to content that is not always in accordance with religious and moral values. Therefore, da'wah communication to children needs to be developed creatively, contextually, and compassion-based in order to be able to build a conducive religious learning environment (Nuzuli & Rimin, 2024: 177–179).

From the perspective of da'wah, this problem shows that the success of delivering messages is not only determined by the truth or completeness of the material conveyed, but also by the way the message is communicated. Child-oriented da'wah needs to place children as the subject of communication, not just the object of receiving the message. Children need to be given space to ask, respond, dialogue, express, and connect religious messages with their life experiences. Such communication allows for the internalization process of values, not just the receipt of information. Nuzuli and Rimin found that a personal approach and children's involvement in religious activities can create a more memorable learning experience. They also show that dialogical da'wah communication provides space for children to express their views and ask questions so that children feel valued and involved in the religious learning process (Nuzuli & Rimin, 2024: 184–185).

This concept has a strong relevance to the idea of child-friendly da'wah. Child-friendly da'wah can be understood as the process of conveying religious messages that pay attention to the best interests of children, developmental characteristics, a sense of security, emotional needs, the ability to understand information, and the right of children to be heard and appreciated. Thus, friendliness in da'wah does not mean reducing the substance of religious teachings, but rather developing a way of conveying it so that the substance can be understood and lived appropriately by children. Communicative language, friendly expressions, non-intimidating intonation, the use of stories, games, illustrations, dialogues, and visual media are some forms that can be used to create an atmosphere of da'wah that is closer to the world of children. Research on teachers' communication styles in conveying da'wah messages to early childhood shows that verbal and nonverbal communication, including words, facial expressions, intonation, gestures, and body movements, are an important part of the process of conveying religious messages to children (2023: 1–8).

Research on da'wah communication methods also shows the importance of using a creative and persuasive approach. Latifah, Aminah, and Puspita, for example, found that da'wah communication with *the storytelling method* can be developed through the stages of attracting children's attention, providing religious understanding through stories or fairy tales, strengthening messages through games, and creating a positive impression of da'wah messages (Latifah et al., 2022: 71–80). These findings show that stories are not just an entertainment tool, but can be a pedagogical medium to connect religious values with children's imaginative and emotional experiences. In this way, religious messages do not come in the form of rigid instructions, but through narratives that allow children to recognize values through the characters, conflicts, choices, and consequences contained in the story.

The development of da'wah communication methods for children was also found in the research of Istikhomah et al. which showed that children's psychological characteristics need to be considered in the development of tabligh methods. The study found the use of puppets, hand puppets, dramas, puzzles, and discussions as a form of developing da'wah

communication designed to make it easier for children to receive the message conveyed (Istikhomah et al., 2024: 140–151). These findings reinforce the view that art and creativity are not additional decorative elements in children's da'wah, but can function as a medium of communication that helps reduce the distance between religious messages and the world of children's experiences. In other words, art can be a communicative bridge between the substance of da'wah and children's psychological and social characteristics.

Other studies show that religious communication to children also needs to be built through example. In the context of religious literacy, Nuzuli and Rimin found that parents play a role as the main model whose behavior is observed and imitated by children. Religious practices such as prayer, reading the Qur'an, and showing honesty in daily life do not only convey messages verbally, but also provide concrete examples that children can internalize (Nuzuli & Rimin, 2024: 180–181). This shows that the art of da'wah is not solely related to the ability to speak in front of children, but also related to the ability of communicators to present themselves as a consistent figure between the message conveyed and the behavior displayed.

In the context of the development of contemporary Islamic da'wah, the discussion of communication with children cannot be separated from changes in media consumption patterns. Nur'aena points out that the development of social media has changed the way da'wah is delivered as well as opening up new space for children's character education through religious messages in the digital space (Nur'aena, 2023: 160–174). This condition requires dai to have media literacy skills and the ability to choose a medium that suits children's characteristics. However, the use of technology should not replace interpersonal relationships in da'wah. Technology is more appropriate to be placed as a means of support, while communicative relationships, example, empathy, and a sense of security remain important elements in the process of forming children's religious experiences.

A number of previous studies have made important contributions to the study of da'wah communication to children. However, studies that specifically integrate children's dai figures, art as a medium of communication, and child-friendly religious communication principles still need to be developed. Previous research tends to discuss parent-to-child communication, teacher communication in religious education, *storytelling*, the use of digital media, or the development of certain tabligh methods. Meanwhile, children's dai have different characteristics because the communicator can come from the peer environment or child figures who appear as conveyors of religious messages. This position is interesting to study because communication between children has the potential to create a different psychological and symbolic closeness than communication that takes place entirely between adults and children. Therefore, it is important to see how elements of art, language, expression, stories, games, examples, and interactions can form a da'wah communication model that is not only informative, but also communicative, persuasive, educational, and friendly to the needs of children's development.

Based on this study, this research is directed to understand how children's dai and the art of da'wah can be developed as a child-friendly religious communication model. The research problem is formulated in several main questions, namely: how are the characteristics of communication used by children in conveying religious messages; how the art of da'wah is used as a medium to attract attention, build engagement, and facilitate children's understanding of religious messages; and how elements of child-friendly

communication can be formulated into a model of religious communication that is relevant to children. The formulation is placed in the framework of literature research by studying, comparing, and synthesizing various scientific literature related to da'wah, religious communication, child psychology, da'wah art, persuasive communication, and character education.

Thus, this study aims to analyze the characteristics of children's communication in the delivery of religious messages, identify the forms and functions of art that can be used as a medium of da'wah to children, and formulate a child-friendly model of religious communication based on the synthesis of relevant literature. Academically, this research is expected to contribute to the development of the study of Islamic communication and broadcasting, especially in the area of children's da'wah and religious communication oriented to the characteristics of mad'u. Practically, the results of the research are expected to be a reference for dai, teachers, parents, managers of Islamic educational institutions, children's da'wah communities, and religious media practitioners in developing a pattern of delivering Islamic messages that are communicative, creative, dialogical, fun, and still maintain the substance of Islamic values.

METHODS

This research uses a qualitative approach with the library *research method*. Literature research was chosen because the focus of the research is to analyze and synthesize various ideas, concepts, and results of previous research on children's dai, the art of da'wah, religious communication, characteristics of communication with children, and the principles of child-friendly communication. Literature research allows researchers to identify knowledge developments, find conceptual patterns, compare research results, and build synthesis based on a number of relevant scientific sources. In literature-based research, the process of searching, selection, evaluation, and synthesis of sources needs to be carried out systematically so that the results of the research are not only in the form of a summary of the literature, but also produce conceptual understanding that can be scientifically accounted for (Snyder, 2019: 333–339).

Research data sources consist of primary sources and secondary sources. Primary sources are in the form of scientific journal articles that directly discuss da'wah communication to children, children's da'wah methods, art or creative media in da'wah, religious communication, Islamic character education, and communication oriented to children's needs. Secondary sources are in the form of academic books, conceptual articles, methodological documents, and scientific publications that are used to strengthen the conceptual and methodological foundations of research. Literature searches are carried out through academic databases and search engines such as Google Scholar, Garuda, DOAJ, Crossref, and relevant journal databases. The use of multiple search sources is intended to expand the scope of literature while reducing dependence on one database. JBI emphasizes that search strategies in literature synthesis research need to be clearly documented, including the sources used, time ranges, keywords, and established language and publication criteria (Phillips, 2024).

The determination of data sources is carried out using *the purposive sampling* technique, which is to select literature based on relevance to the focus and research questions. Inclusion criteria include: (1) articles or scientific publications that discuss

da'wah communication, da'wah to children, da'wah arts, religious communication, children's Islamic education, or child-friendly communication; (2) publications that have a clear and verifiable bibliographic identity; (3) articles published in scientific journals or academic sources that can be accounted for; (4) publications that are available in Indonesian or English; and (5) publications that have been published mainly in the last five years, namely 2021–2026, while still considering some older works if they have strong conceptual relevance. The exclusion criteria include sources that do not have clear bibliographic information, articles that are not directly related to the focus of the research, popular publications that do not have an academic basis, and sources that only repeat information without making a conceptual contribution to the discussion. The explicit determination of inclusion and exclusion criteria is necessary so that the source selection process is transparent and can be traced back (Page et al., 2021: 178–189).

The data collection process is carried out through several stages. The first stage is the identification of keywords that are compiled based on the focus of the research, including "dai anak", "da'wah for children", "da'wah communication to children", "children's religious communication", "child-friendly communication", "Islamic communication for children", and "child-friendly religious communication". The second stage is the search for sources based on these keywords in a predetermined database. The third stage is the screening of titles and abstracts to identify sources that are directly related to the research focus. The fourth stage is a thorough reading of the text of the literature that meets the initial criteria. The fifth stage is information extraction which includes the identity of the author, year of publication, research objectives, approach or method, object of study, main findings, communication concepts, art forms or da'wah media, and their implications for children's religious communication. The procedure adapts the principle of transparency of PRISMA 2020 which emphasizes the importance of reporting on information sources, search strategies, selection processes, data collection, and synthesis of research results (Page et al., 2021: 178–189). PRISMA 2020 also emphasizes that search strategies and selection processes need to be adequately explained so that readers can assess the traceability and reliability of the study process.

The research instrument is in the form of a data extraction sheet or a literature review matrix. The matrix is used to record and organize information from each selected source. The components of the matrix include the author's name, year of publication, article title, research objective, research method, characteristics of the object or subject of the study, main concepts, forms of da'wah communication, use of art or creative media, characteristics of approaches to children, main findings, and the relevance of findings to child-friendly religious communication models. The use of the matrix is intended to maintain the consistency of the data extraction process and make it easier for researchers to compare findings between sources. In the process of evidence synthesis, documentation of data taken from each source is an important part of maintaining transparency and traceability of study results (Page et al., 2021: 178–189).

Data analysis was carried out using *qualitative content analysis techniques* followed by thematic synthesis. The analysis was carried out in stages through the process of reading, marking, encoding, grouping, comparing, and interpreting information found in the literature. In the initial stage, the researcher identified information units related to the characteristics of children's dai, forms of verbal and nonverbal communication, the use of

stories, games, music, pictures, drama, puppets, digital media, exemplars, dialogical interactions, and other forms of art. The information was then grouped into broader themes, such as the characteristics of children's communicators, messaging strategies, art as a medium of da'wah, children's involvement, emotional and psychological aspects, and the principles of child-friendly communication.

Furthermore, the results of the grouping are compared between sources to find similarities, differences, tendencies, and gaps in the research. The synthesis stage is not carried out by simply summing up the results of previous research, but by connecting the findings to build a conceptual proposition regarding a child-friendly model of religious communication. This synthesis approach is in accordance with the principles of literature review which places the process of integration and interpretation of findings as an important part in producing new knowledge from the available literature (Snyder, 2019: 333-339). In this study, the synthesis is directed to produce a conceptual relationship between children's dai, the art of da'wah, children's characteristics, and the principles of child-friendly communication.

The validity of the data is maintained through triangulation of sources, which is comparing information obtained from various journal articles and different academic sources. A concept is not directly used as a basis for conclusions if it is only found in one source, but compared to other sources that have a similar focus. The researcher also checks the consistency between the research objectives, source selection criteria, extraction results, coding process, and interpretation. This procedure is intended to reduce the subjectivity of researchers in interpreting the literature and ensure that the conclusions produced are truly derived from the patterns of findings contained in the sources studied. The principles of transparency, traceability, and clarity of the process are in line with the development of *the evidence synthesis methodology* that places the documentation of search, selection, extraction, and synthesis as an important part of the quality of literature research (Page et al., 2021; Phillips, 2024).

Based on the overall procedure, this study produced a conceptual synthesis of the elements that make up child-friendly religious communication. The synthesis includes the characteristics of dai as a communicator, the suitability of language and messages with children's development, the use of art as a communication medium, children's involvement in the da'wah process, communicator examples, a safe and pleasant communication atmosphere, and the use of media that is appropriate to the child's living environment. Thus, the research method is not only used to map previous research, but also becomes a scientific basis in formulating a model of religious communication that integrates children's dai and the art of da'wah as an approach that is relevant to children's characteristics.

RESULT AND DISCUSSION

Based on the process of searching and analyzing relevant literature, it was found that religious communication to children has different characteristics from da'wah communication to adults. Children need to convey messages that are not only informative, but also communicative, concrete, interesting, interactive, and in accordance with the characteristics of their psychological development. The results of the synthesis show that there are five main elements that consistently appear in literature, namely communicator character, message suitability, use of art and creative media, participatory interaction, and

the creation of a safe and compassionate communication atmosphere.

These findings show that the effectiveness of da'wah to children is not solely determined by the substance of religious messages, but also by the ability of communicators to package the message into a form that is acceptable to the child's world. Istikhomah et al. (2024: 140–151) show that the development of da'wah communication methods to children is carried out by considering the psychological condition of children through the use of puppets, hand puppets, dramas, puzzles, and discussions. These findings show that creative da'wah methods can function as a bridge between religious messages and children's concrete experiences.

The second finding is related to the use of *storytelling* as a form of da'wah art. Latifah et al. (2022: 71–80) found that persuasive da'wah communication through *storytelling* is carried out through the stages of attracting attention, providing religious understanding through stories, strengthening messages through games, and building a positive impression on children. These results show that stories have a function more than just conveying information. Stories can create attention, build imagination, provide examples of behavior, and help children connect religious values with situations that they can easily understand.

The third finding shows the importance of exemplary-based communication and compassion. Nuzuli and Rimin (2024: 177–189) show that examples, prophetic stories, the use of digital media, children's involvement in religious activities, and compassion-based communication have a role in strengthening children's religious literacy. These findings show that religious communication does not stop at the process of verbal message delivery, but takes place through interaction experiences that allow children to see, imitate, feel, and practice religious values in daily life.

The fourth finding relates to changes in children's communication environments due to the development of social media. Nur'aena (2023: 160–174) shows that children's character education through Islamic da'wah in the era of social media requires creative, interactive, value-based, parental support, and positive online community. Thus, children's da'wah spaces are no longer limited to physical spaces such as mosques, schools, madrasas, or religious assemblies, but also develop into digital spaces.

The fifth finding shows that visual and audiovisual media have great opportunities in children's religious communication. Al Fajar et al. (2024: 87–98) show that animation can be a relevant medium to support the spread of Islamic values in the digital age, although its effectiveness depends on the quality of production, understanding of audience preferences, and the ability to integrate da'wah values into content. These findings strengthen the argument that visual art can be used as a medium of da'wah as long as its use pays attention to the substance of the message and the characteristics of the message recipient.

Table 1. Results of Literature Synthesis on Religious Communication to Children

Researcher	Year	Study Focus	Key Findings	Relevance to the Model
Latifah, Aminah, & Puspita	2022	<i>Storytelling</i> in da'wah	Stories, music, puppets, and games are used to grab attention and reinforce the message	Narrative art and games as a medium of da'wah

Nur'aena	2023	Da'wah and character education on social media	Creative, interactive, value-based, positive parent and community collaboration is needed	Adaptation of da'wah to children's digital environment
Istikhomah et al.	2024	Tabligh method for children	Puppets, hand puppets, drama, puzzles, and discussions make it easier to receive messages	Performing arts and interactive activities
Nuzuli & Rimin	2024	Children's religious literacy	Examples, prophetic stories, digital media, children's involvement, and compassion strengthen religious literacy	Role models and affective communication
Al Fajar, Al Kahfi, & Indra Jaya	2024	Animation as a da'wah medium	Animation has the potential to be a medium of da'wah, but it must pay attention to Islamic values and audience preferences	Visual and audiovisual arts
Biography	2025	Child-friendly communication in Islamic education	Inclusive language based on <i>grace</i> , justice, and human dignity supports a safe environment for children	Safe, inclusive, and non-degrading language

The synthesis in Table 1 shows a shift from a da'wah pattern that is oriented towards the delivery of material to a communication pattern that is oriented to the child's experience. Children are not placed as passive recipients of messages, but as individuals who need to be involved in the communication process. Thus, the art of da'wah functions as an instrument to build attention, emotional experiences, participation, and children's understanding of religious values.

Dai Anak as a Religious Communicator

One of the important findings of this study is that the concept of children's dai needs to be understood not only based on the age of the communicator, but also based on its communicative function. Children's dai can be communicators who convey religious messages through language, expressions, stories, games, examples, and close interactions

with the child's world. This closeness can create a more egalitarian form of communication because children see figures who are relatively close to their social experiences.

In the context of da'wah communication, the position of the communicator greatly determines the success of the message delivery process. Aini and Don (2022: 81–102) emphasize the importance of communication skills in da'wah, including the ability to convey messages clearly and adapt communication to the characteristics of the audience. This principle becomes even more important when the audience is children because the ability to understand messages, attention, experiences, and the way children respond to communication is different from adults. The findings of this study then expand on this idea by showing that in the context of children's lives, communicators' suitability with children's world can be strengthened through the use of simple language, natural expressions, appropriate humor, stories, games, and direct involvement.

Child dai is thus not enough to be seen as a "small speaker" who delivers adult religious material. The concept needs to be developed into communicators who have the ability to construct da'wah experiences that are in accordance with the child's world. These roles include the ability to attract attention, build relationships, convey values, invite participation, set an example, and create positive experiences with religion. These findings also show that there is a difference between a child as a communicator and an adult dai who preaches to children. Adult dai has advantages in terms of experience and mastery of the material, but children's dai has the potential to present symbolic closeness and peer experience. Therefore, the concept of dai anak is not intended to replace the role of dai, teachers, or parents, but is an alternative form of religious communication that can complement the children's da'wah ecosystem.

The Art of Da'wah as a Bridge Between Religious Messages and Children's World

The results of the synthesis show that art has an important communicative function in da'wah to children. Art in this context is not only understood as an aesthetic element, but as a medium that helps translate abstract messages into concrete and interesting experiences. Stories, plays, puppets, music, games, images, animations, and other visual forms allow children to receive religious messages through various communication channels. The use of *storytelling* is one of the most consistent findings. Latifah et al. (2022: 71–80) show that stories can be combined with music, puppets, and games to build children's attention and acceptance of da'wah messages. This shows that religious messages can be more acceptable if they are packaged in a narrative structure that has characters, plots, conflicts, and resolutions. Children are not only told about a value, but are invited to see how these values appear in a story.

Meanwhile, Istikhomah et al. (2024: 140–151) show that the use of puppets, hand puppets, drama, puzzles, and discussions provides a variety of communication experiences to children. These findings strengthen the idea that the art of da'wah can be developed in the form of multimodal communication, namely communication that uses a combination of verbal, visual, sound, movement, and activity language. Thus, this study found that the art of da'wah has at least four functions. First, the attentive function, which is to attract children's attention. Second, the elaborative function, which is to help explain religious concepts through concrete forms. Third, the affective function, which is to build a positive emotional experience with religious messages. Fourth, the participatory function, which is

to invite children to be actively involved in the communication process. These findings are important because da'wah to children cannot fully use a one-way communication pattern. If religious messages are only given in the form of long, abstract lectures, there is a possibility that the distance between the substance of the message and the child's experience becomes even greater. Conversely, when the message is combined with art and interactive activities, the child has the opportunity to experience the message in a more concrete way.

Child-Friendly Communication as the Core of the Da'wah Model

The results of the study show that the art of da'wah has not automatically made religious communication child-friendly. Art is only a medium, the quality of communication is still determined by the way the communicator uses the medium. Therefore, child-friendly communication must be the principle that controls the entire da'wah process. Child-friendly communication in this study has several main characteristics, namely the use of age-appropriate language, not degrading, not excessive scare, providing opportunities for children to ask questions, respecting children's opinions, using persuasive approaches, creating a safe atmosphere, and displaying religious values through example. The latest literature on child-friendly communication in Islamic education also shows that the use of inclusive language based on *mercy*, justice, and respect for human dignity can create a safe and supportive environment for children.

From the perspective of da'wah, these findings have important consequences. Religious messages should not be conveyed in a communication pattern that makes children associate religion with excessive fear, shame, threats, or punishment. Religious values can still be conveyed firmly, but the way they are conveyed must take into account the child's psychological and developmental needs. Thus, friendliness does not mean reducing the rigor of teachings, but rather changing the way of conveying it so that it can be accepted constructively. Nuzuli and Rimi (2024: 177–189) show that compassion-based communication can create an environment conducive to children's religious learning. This shows that the affective dimension cannot be separated from the process of religious communication. Children not only need information about what is right and wrong, but also need the experience that learning religion is a safe, rewarding, and enjoyable process.

Child-Friendly Religious Communication Model Based on Child Dai and Da'wah Art

Based on the synthesis of all findings, this study offers a conceptual model called the DASAR Model (Dai Anak–Seni–Active–Ramah). This model is the result of conceptual modifications from previous research findings regarding children's da'wah communication, da'wah arts, religious literacy, and child-friendly communication. The BASIC Model consists of four interconnected components. The first component is Dai Anak, which is a communicator who has the ability to master the basic religious message while understanding the characteristics of the child's world. The second component is Art, which is the use of stories, music, games, dramas, puppets, pictures, animation, or other creative media as an instrument for conveying messages. The third component is Active, which is the involvement of children in asking, answering, playing, telling stories, practicing, or responding to da'wah messages. The fourth component is Ramah, which is a communication principle that ensures the use of appropriate language, a safe atmosphere, respect for

children, affection, example, and the absence of degrading communication.

Table 2. BASIC MODEL: Dai Child–Art–Active–Friendly

Components	Key Principles	Form of Implementation	Communicative Purpose
Dai Anak	Proximity and exemplary	Simple language, natural expression, exemplary behavior	Building closeness and trust
Art	Creativity and message concretization	Stories, dramas, dolls, music, games, animation	Grab attention and make it easy to understand
Active	Children's participation	Q&A, games, practice, discussion, expression	Increase engagement and internalization
Friendly	<i>Rahmah</i> , safe, inclusive	Positive language, not embarrassing, appreciating the child	Building a positive religious experience

The model shows that the success of religious communication to children occurs through the relationship between communicators, mediums, participation, and communication atmospheres. Dai anak provides communicative closeness; art provides an interesting form of delivery; activities provide space for participation; while the child-friendly principle provides ethical boundaries so that the entire process still respects the dignity and needs of children. This model is also a new finding of research because previous research has discussed these elements more separately. Istikhomah et al. (2024) emphasizes the development of tabligh methods and creative media; Latifah et al. (2022) emphasizes *storytelling*; Nuzuli and Rimin (2024) emphasizes examples, stories, digital media, and compassion; while Nur'aena (2023) emphasizes creativity and interactivity of da'wah in a social media environment. This research integrates these elements in a communication framework that places children not only as recipients of messages, but as active participants in the da'wah experience.

Sixth, integration of findings in the scientific structure of da'wah communication

Theoretically, the DASA Model can be placed at the intersection of persuasive communication theory, educational communication, child developmental psychology, and da'wah communication. Persuasive communication explains how attention and acceptance of messages can be built; educational communication explains the importance of the process of interaction and learning experience; developmental psychology provides a basis for adapting messages to children's abilities; while da'wah science provides value orientation and communication goals. The integration shows that the art of da'wah should not be positioned only as a message delivery technique. Art is part of a communication strategy that allows religious messages to move from the level of knowledge to experience and internalization. Children who hear stories about honesty, for example, not only gain a definition of honesty, but can be invited to participate in character conflicts, see the consequences of choices, discuss, and then practice honest behavior through simple games or activities. In this context, the communication process can be formulated as religious message flow, artistic packaging, children's experiences, participation, reflection, and

internalization of values. The flow shows that the success of children's da'wah is not only at the stage of delivering the message, but also in the extent to which the message can be translated into a meaningful experience for the child.

Theoretical and practical implications

Theoretically, this research contributes to the development of the study of da'wah communication by expanding the understanding of children's mad'u. Children are no longer placed solely as objects who must receive messages, but as communication subjects who have developmental needs, media preferences, social experiences, and the right to participate. The concept strengthens the orientation of da'wah communication that is dialogical and humanistic. Practically, the DASAR Model can be used by dai, madrasah teachers, TPA teachers, parents, children's da'wah communities, and Islamic media managers as a basic framework in designing children's da'wah activities. The first stage can start by recognizing the characteristics of the child and determining the appropriate religious message. The second stage is to choose the art form that is most relevant to the purpose of the message. The third stage is to build participatory activities. The fourth stage is to ensure that the entire process takes place in a safe, positive, and respectful atmosphere for the child.

In the digital context, the model can also be applied to video content, animation, digital *storytelling*, educational games, and social media. However, the use of technology must still consider the quality of messages and children's preferences. Al Fajar et al. (2024: 87–98) show that animation has potential as a da'wah medium, but its development faces the problem of production quality and understanding of audience preferences. Thus, technology should be positioned as a means that strengthens the principle of child-friendly communication, not as the main goal of da'wah. Overall, the results of the study show that children's dai and the art of da'wah have the potential to form a pattern of religious communication that is closer to the world of children when combined with the principles of participation and friendliness. Art provides the attraction and concretization of the message, dai anak provides communicative closeness, active involvement provides experience, while the child-friendly principle ensures that the entire process takes place in an atmosphere that respects the dignity of children. Therefore, the novelty of this research lies in the formulation of the BASIC Model (Dai Anak–Seni–Active–Ramah) as a conceptual framework for religious communication that integrates children's communicators, the art of da'wah, children's participation, and the principles of child-friendly communication in one model.

CONCLUSION

This study shows that religious communication to children requires an approach that pays attention to developmental characteristics, emotional needs, ability to understand messages, and children's social experiences. Based on the synthesis of literature, it was found that the success of da'wah to children is not only determined by the substance of the religious message, but also by the character of the communicator, the way the message is packaged, the use of media and art, the level of children's involvement, and the atmosphere of communication built. The analyzed literature shows that storytelling, drama, puppetry,

games, music, visual media, animation, exemplary, and compassion-based communication can be used to bridge religious messages with the world of children's experiences.

The main finding of this study is the formulation of the BASIC Model (Dai Anak–Seni–Active–Ramah) as a conceptual model of child-friendly religious communication. The model integrates four interrelated elements, namely dai anak as a communicator who is close to the child's world and is able to be an example, the art of da'wah as a medium to concretize and attract attention to religious messages, active involvement of children in the communication process, and child-friendly principles manifested through appropriate language, a safe atmosphere, respect for children, affection, and communication that is not degrading. The synthesis shows that the art of da'wah does not solely function as an element of entertainment, but has a communicative function in building attention, understanding, emotional experience, and children's participation. Theoretically, the DASAR Model expands the study of da'wah communication by placing children as active communication subjects, not just as recipients of messages. This model connects the elements of communicators, mediums, participation, and communication ethics in one framework that can be used to understand the da'wah process to children. Practically, the model can be an initial framework for dai, educators, parents, da'wah communities, and Islamic media managers in designing religious communication that is in accordance with the characteristics of children, both in face-to-face interactions and through digital media.

Further research is needed to test the BASIC Model empirically through field research involving children, children, educators, parents, and the da'wah community as data sources. The test can be directed to aspects of children's involvement, understanding of religious messages, emotional responses, and behavioral changes after participating in da'wah activities with the DASA approach. The next research also needs to compare the effectiveness of various forms of da'wah art, such as storytelling, drama, games, animation, and digital media, based on the child's age group so that it can be determined which art form and communication strategies are most suitable for certain developmental characteristics.

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