

EDUCATION PROGRAM THAT INTEGRATES DA'WAH, LANGUAGE AND ARTS BASED ON DA'WAH IN CINDAGA VILLAGE, BANYUMAS REGENCY

Muhammad Ash-Shiddiqy¹
Nawawi²
Muridan³

¹²³UNIVERSITAS ISLAM NEGERI PROF. K.H. SAIFUDDIN ZUHRI
PURWOKERTO

muhammadashshiddiqy@uinsaiuz.ac.id, Nawawi.sirau@gmail.com,
muridan@uinsaizu.ac.id

Abstract

Cindaga Village, Banyumas Regency, is characterized by rich cultural traditions and religious diversity, which simultaneously serve as opportunities and challenges in maintaining social harmony. To address this, an educational program was developed that integrates da'wah, language, and arts through the Asset-Based Community Development (ABCD) method. This study employs a mixed-methods approach, combining both quantitative and qualitative techniques. Quantitative data were collected through surveys measuring community participation and perceptions of religious moderation, while qualitative data were obtained through interviews, participant observation, and documentation of cultural activities. The findings show that the integration of karawitan (traditional Javanese gamelan music) with da'wah-based education not only preserves cultural heritage but also serves as a medium for cultural da'wah that promotes tolerance, justice, and balance. Furthermore, the ABCD method effectively mobilized local assets and community engagement across generations, strengthening cultural identity, enhancing social cohesion, and fostering collective awareness of the importance of peaceful coexistence in diversity.

Keywords: Cultural Arts, Da'wah Education, Karawitan, Mixed Methods, Religious Moderation

INTRODUCTION

Indonesia is renowned as a nation rich in cultural heritage and diverse religious traditions. This richness is the result of a fusion between local values and religious teachings introduced by various civilizations that once flourished in the archipelago. In this context, Indonesian society not only inherits noble cultural values but also forms a collective identity that reflects harmony between tradition and spiritual beliefs. Along with the passage of time, the challenge of preserving these values so that they remain alive and relevant has become increasingly significant. (Mukti, 2023).

As the country with the largest Muslim population in the world, the contribution of Indonesian Muslims to the development of religion-based arts and culture has become an integral part of the national cultural landscape. Islamic arts and culture—such as

calligraphy, religious music, da'wah performances, and pesantren traditions—are not only considered local treasures but have also been globally recognized as a unique and dynamic part of the world's cultural. (Ekonomi, Akuntansi, dan Jenderal, 2020; Takdir & Hosnan, 2021).

However, rapid social change, globalization, and the massive flow of information have contributed to a cultural-religious shift—from Eastern values rooted in kinship and spirituality toward more individualistic and materialistic orientations. This shift inevitably brings its own challenges, including the fading of traditional values and the declining involvement of younger generations in preserving culture and religion (Yoga, 2019). Therefore, a new integrative approach that bridges education, arts, and da'wah is urgently needed to address these challenges.

Within this framework, understanding religious moderation becomes highly important. Religious moderation refers to a balanced, just, and fair attitude that avoids extremism while respecting differences in belief. Moderation does not mean diluting religious teachings, but rather upholding the values of tolerance, justice, and peace in religious life (Menurut, An, & Alkitab, 2023). Amid the growing potential for religion-based social conflict, a moderate understanding can serve as a foundation for building interfaith harmony.

Training programs on Islamic cultural arts and the reinforcement of moderation values represent one effective approach to raising public awareness about the importance of tolerant and harmonious religious life. As highlighted by Heriyanto et al. (2022), art- and culture-based training has the potential to shape communities that are both religious and open to differences. Cultural arts can function as a medium of inclusive religious expression, one that is engaging and able to touch the human emotional dimension more profoundly.

A moderate understanding of religion also provides society with a vital resource to navigate the realities of complex and multicultural life. Da'wah approaches that are expressed through cultural and artistic activities allow for more friendly and accessible cross-social communication, especially for younger generations (Alawi & Maarif, 2021).

Banyumas Regency, Central Java, as a region with rich artistic and cultural heritage, is a promising location to implement an integrated da'wah and arts program. The

regency is known for its cultural legacies such as Banyumas batik, *wayang kulit* (shadow puppetry), gamelan music, and other traditional performing arts (Ahdiati, 2020). In a religiously devout and heterogeneous society, art-based approaches can reinforce local identity while serving as an effective medium for communicating inclusive religious values.

Cindaga Village, located in Kebasen Subdistrict, Banyumas, provides a concrete example of the complexities of Indonesia's socio-cultural and religious life. The village is not only rich in artistic heritage such as *karawitan*, *wayang*, and traditional music, but also serves as a pilot village under the Ministry of Religious Affairs' program on religious moderation. With a population consisting of Muslims, Buddhists, Christians, and Catholics, Cindaga reflects a peaceful and harmonious multicultural community.

However, this harmony did not come about automatically. According to research by Siti Kholifah (2023), the presence of Buddhists initially sparked tensions, as they were perceived as outsiders by some members of the Muslim majority. Yet through dialogue, mediation, and a deepened understanding of tolerance, interreligious relations in Cindaga have since flourished. This demonstrates that religious moderation can effectively defuse conflict and foster social trust amid diversity.

Nevertheless, new challenges have emerged. Younger generations tend to show less interest in traditional cultural arts such as *karawitan*, gravitating instead toward instant, digital popular culture. As a result, traditional heritage faces the threat of extinction due to insufficient generational transmission. The lack of public spaces such as studios or cultural halls also hampers preservation efforts, particularly in relation to the need for maintaining moderate religious values in a religiously diverse society.

In this context, the Education Program Integrating Da'wah and Arts in Cindaga Village becomes highly relevant and urgent. The program is designed to simultaneously serve as an educational medium, a tool for cultural preservation, and a platform for strengthening moderate religious values. Through *karawitan* training, discussions on religious values, and da'wah-oriented performances, the community is actively involved in a participatory and inclusive learning process.

A key element of this approach is the use of the Asset-Based Community Development (ABCD) method, which emphasizes community empowerment by

identifying and developing existing local assets. In this case, *karawitan* arts, local religious leaders, and cultural communities serve as crucial assets to be mobilized in building a tolerant, religious, and culturally vibrant village.

The program also adopts a cross-sectoral collaborative approach. Village government, religious leaders, art groups, youth organizations, and educational institutions are all engaged as strategic partners. Thus, program success is not dependent on a single party but becomes the collective responsibility of the entire community.

Beyond *karawitan* training, the program also includes seminars on religious moderation, interfaith dialogues, and joint religious art performances. For example, in *karawitan* training sessions, materials are connected with moral teachings and peaceful Islamic values. Likewise, in artistic performances, participants are encouraged to present works that convey messages of peace, brotherhood, and unity in diversity.

The art of *karawitan* itself holds deep symbolic value in Banyumas society. With its three main segments—*jogedan*, *mabokan*, and *werna-werna*—*karawitan* functions not only as entertainment but also as a cultural rite imbued with spiritual and social values (Prastiti Ade Kusumaningrum, 2016). When utilized as a medium of da'wah, *karawitan* carries great potential for delivering religious messages in a contextual and impactful way.

Art groups such as Indang Purwo Sari from Cindaga Village exemplify communities dedicated to preserving *karawitan*. Involving them in this program not only empowers cultural groups but also positions them as agents of change in promoting religious moderation in society.

Accordingly, this program is expected to generate long-term impacts, including:

1. The cultivation of younger generations who appreciate traditional arts while embracing moderate Islamic values.
2. Strengthened social cohesion and interfaith tolerance in Cindaga Village.
3. The growth of independent and productive art communities that contribute to local cultural preservation.
4. The establishment of a model of da'wah education based on cultural arts that can be replicated in other regions.

This initiative also represents an academic and higher education contribution to strengthening religious moderation in society. As emphasized by the Ministry of Religious Affairs (Kemenag, n.d.), campus involvement in social and religious issues is a key pillar in creating inclusive and peaceful communities. Support from the Banyumas Office of Religious Affairs further reinforces the urgency and relevance of this program.

Therefore, this community service proposal does not only address artistic and cultural aspects, but also offers an educational solution for navigating diversity. Cindaga Village is expected to become a model of success in harmoniously integrating da'wah, cultural arts, and the spirit of tolerance.

RESEARCH METHOD

Literature Review and Theoretical Foundation

The The implementation of community-based education programs in plural societies has been widely discussed in the literature. Religious moderation is increasingly recognized as a critical concept in sustaining social harmony, particularly in contexts of religious diversity (Haris, Ahid, & Ridhowan, 2022). Moderation emphasizes balance, justice, and inclusivity, countering the risks of extremism and intolerance (Akhmadi, 2019a). Previous studies highlight that local traditions and arts serve not only as cultural assets but also as effective media for inclusive da'wah, particularly when addressing younger generations who may be less engaged with traditional religious institutions (Sulistiyowati, Tyas, & Sakina, 2021; Tyas et al., 2023).

The Asset-Based Community Development (ABCD) approach provides a strong theoretical foundation for integrating da'wah and cultural arts in community empowerment. Unlike problem-centered models, ABCD emphasizes local strengths and assets, positioning communities as subjects of development rather than passive objects (Selasi, Umam, & Alfiyanti, 2021). Social capital, interfaith harmony, and cultural heritage such as *karawitan* are considered valuable assets that can be mobilized to promote sustainable social transformation.

Furthermore, existing scholarship shows that cross-sectoral collaboration enhances program sustainability. Partnerships between local government, religious

leaders, youth organizations, and cultural communities create a collective sense of ownership that strengthens social cohesion (Umah & Masrifatin, 2022; Yusnita et al., 2024). This aligns with the broader theoretical discourse on participatory development, which views community empowerment as both a process and an outcome of inclusive engagement (Hélène et al., 2017).

Methodology

This community engagement program adopts a mixed-methods approach combining both quantitative and qualitative research techniques under the ABCD framework. This design ensures that outcomes are both measurable and contextually grounded.

1. Quantitative Component

Surveys were distributed to community members across different age groups to measure perceptions of religious moderation, tolerance, and participation in cultural preservation. Statistical analysis was conducted to evaluate shifts in community attitudes before and after program interventions.

2. Qualitative Component

Focus Group Discussions (FGDs) and in-depth interviews with religious leaders, youth groups, and art practitioners were conducted to identify local narratives of interfaith harmony and challenges in cultural preservation. Participant observation was applied during *karawitan* workshops and interfaith dialogue sessions to document community dynamics in real-time.

3. Application of ABCD Method

Asset Mapping: Identification of community resources, including cultural assets (*karawitan*, traditional performances), social assets (interfaith harmony), and spiritual assets (religious leaders and houses of worship) (Zulharman et al., 2023).

Participatory Problem and Visioning Sessions: Engaging the community in identifying challenges and aspirations related to religious and cultural life (Tyas et al., 2023).

Program Development: Organizing workshops, religious moderation seminars, and collaborative art performances that combine da'wah messages with cultural expressions.

Collaborative and Inclusive Approach: Ensuring intergenerational and interfaith participation so that all social components are represented.

Implementation and Ongoing Evaluation: Continuous monitoring through surveys and qualitative assessments to measure program effectiveness in promoting moderation and preserving culture (Nisa & Tawakkal, 2022).

Networking and Strategic Partnerships: Strengthening sustainability through partnerships with educational institutions, cultural organizations, and local government (Yusnita et al., 2024).

The program seeks to reposition cultural arts and da'wah as integrated pillars of community development. By utilizing ABCD combined with mixed-methods research, the program demonstrates that local cultural assets and interfaith harmony can serve as drivers of religious moderation, social cohesion, and sustainable cultural preservation. In the long term, Cindaga Village is expected to emerge as a model for inclusive and culturally grounded da'wah education that can be replicated in other regions of Indonesia (Sabil, 2021).

RESULTS AND DISCUSSION

1. The Role of Interfaith Prayer and Dialogue in Strengthening Da'wah-Based Education in Cindaga Village

Interfaith prayer is one of the activities frequently held in Cindaga Village, especially in the context of commemorating national holidays or in certain situations, such as during natural disasters. This activity serves as a symbol of harmony and solidarity among religious communities, where residents from different backgrounds gather to pray together for the sake of goodness and peace. Such joint prayers foster an atmosphere of mutual respect and support among people of different faiths, demonstrating that despite religious differences, the shared goal of achieving peace

and collective well-being remains a priority. This is aligned with the values of tolerance deeply rooted in the community of Cindaga Village.

Interfaith prayer activities in Cindaga Village function not only as a spiritual medium but also as a platform for building interreligious communication. In each event, religious leaders from various faiths are present to lead prayers and share aspirations for peace. For example, during a natural disaster, these joint prayers become an important moment to express compassion and support for the victims while uniting the community in facing challenges. Thus, the activity strengthens the sense of brotherhood and solidarity among villagers, creating stronger bonds to withstand different circumstances.

Beyond joint prayers, Cindaga Village also frequently holds interfaith discussions and dialogues. These activities are usually facilitated by local religious leaders with deep awareness of the importance of tolerance and harmony. The purpose of these discussions is to strengthen mutual understanding among different faiths by addressing relevant issues and sharing experiences. Through open dialogue, participants can express their perspectives on their respective beliefs, fostering mutual understanding and respect for differences.

The importance of interfaith dialogue in Cindaga Village is evident in the enthusiastic participation of its residents. The community recognizes that discussions help overcome negative stereotypes about other religions. These dialogues also provide opportunities for residents to learn about each other's religious practices, enriching their knowledge and deepening respect across faiths. This is crucial in the multicultural context of Cindaga Village, where diversity must be embraced as a strength to build a harmonious environment.

Both interfaith prayer and interfaith dialogue are clear examples of Cindaga villagers' commitment to tolerance and harmony. Through active participation in such activities, the community demonstrates that they not only respect differences but are also willing to collaborate for the common good. This proves that interreligious harmony can be realized through constructive communication and inclusive participation.

Overall, interfaith prayer and dialogue activities in Cindaga Village reflect the community's tangible efforts in building harmony and solidarity. By engaging all elements of society, the village has succeeded in creating an atmosphere where every individual feels valued and accepted. These activities make Cindaga Village not only a role model for other regions but also a living example that diversity can serve as a source of strength for building a peaceful and prosperous society.

2. Interfaith Collaboration in Social Activities

Interfaith collaboration is one of the most effective strategies for building a harmonious and peaceful society. In the context of social activities, such collaboration helps improve community well-being, strengthens interreligious relations, and creates an inclusive environment.

Moreover, interfaith collaboration enhances mutual understanding between religious communities. Negative stereotypes and prejudices often arise from a lack of knowledge about other religions. Through dialogue and discussion, misunderstandings can be resolved and trust reinforced. By learning from one another and sharing insights, communities develop stronger interreligious understanding. Such collaboration also helps prevent conflict and hatred that often stem from differences in belief. Dialogue, joint initiatives, and cooperation create conditions for peace and mutual respect (Irwati, 2020).

Another key benefit of interfaith collaboration lies in advancing social justice. By working together, religious communities can fight poverty, inequality, discrimination, and other forms of social injustice. Harnessing the strengths and skills of diverse communities enables them to find comprehensive solutions and respond collectively to social challenges.

In conclusion, interfaith collaboration in social activities is essential to building harmonious and peaceful communities. By combining resources and expertise from various religious traditions, communities can address complex issues while fostering mutual understanding. Through dialogue, joint programs, humanitarian action, and public services, an inclusive and peaceful environment can be created for all.

Such collaboration also nurtures mutual respect between communities. For instance, joint social work like environmental clean-ups and community service

programs enable people to learn about each other while building solidarity and unity (Pratama & Harahap, 2024). These activities create a stronger sense of belonging and strengthen community ties.

a. Examples of Interfaith Collaboration

Environmental clean-up programs in Cindaga Village are a tangible example of interfaith collaboration. Residents of different religions work side by side to clean streets, parks, and public spaces. Social service initiatives, such as providing aid for disaster victims and fundraising for those in need, also involve multiple faith communities. Similarly, joint education and health awareness programs show that social concern transcends religious boundaries.

b. Challenges and Solutions

Although challenges such as differing viewpoints and limited trust may arise, open dialogue and the involvement of community leaders provide effective solutions. Religious leaders play a crucial role in promoting collaboration and serving as role models of tolerance and cooperation.

Interfaith collaboration in Cindaga Village's social activities demonstrates that diversity can be a unifying strength rather than a dividing factor. With awareness, education, and willingness to respect one another, Cindaga residents have successfully created a peaceful and respectful environment. The village stands as living proof that differences do not hinder unity and harmony.

3. Community Testimonials from Cindaga Village

a. Religious Moderation and Harmony in Cindaga Village

The people of Cindaga Village exemplify how religious moderation can be practiced in daily life. Located in Kebasen Subdistrict, Banyumas Regency, the village is home to a heterogeneous population consisting of Muslims, Christians, Catholics, and Buddhists (Kholifah, 2023). Despite Muslims being the majority, Cindaga has successfully maintained a climate of tolerance and harmony. High levels of mutual respect underpin the excellent interreligious relations in the village, where differences in faith never spark conflict.

1) Awareness and Collaboration

An important factor in the success of religious moderation in Cindaga is the strong awareness of differences. Residents recognize that religious diversity does not prevent them from greeting one another or being good neighbors. They understand the importance of mutual reliance, fostering harmonious relations through village organizations and activities. This reflects the strength of tolerance and cooperation among villagers.

2) Everyday Examples of Harmony

Daily life in Cindaga reflects genuine interfaith harmony. Muslims and Buddhists, for example, share happiness together. They do not merely coexist peacefully but actively support one another. Interfaith meetings and discussions strengthen tolerance and understanding, making Cindaga an ideal model for religious moderation.

3) Recognition as a “Harmony-Aware Village”

The success of Cindaga in preserving interreligious harmony has gained official recognition. The Ministry of Religious Affairs of Banyumas designated it as a potential “*Desa Sadar Kerukunan*” (Harmony-Aware Village). This highlights the community’s exemplary interfaith relations. The article’s author highlights Cindaga’s uniqueness as a rural village with diverse religions yet no conflict—showing how religious moderation and social collaboration can thrive with dedication and persistence.





b. Traditional Arts Development in Cindaga Village

1) Traditional Dance Group

In addition to karawitan arts, Cindaga Village is also well known for its traditional dance groups. These groups frequently perform at various events both within and outside the village, such as cultural festivals, religious celebrations, and government-sponsored programs. The dance groups consist of children and teenagers who enthusiastically learn and preserve traditional Javanese dances. They are taught various dances such as *Gambyong*, *Topeng*, and *Serimpi*, each of which has its own distinct uniqueness and beauty.

2) Children's Participation

Art activities in Cindaga Village are largely followed by children, which serves as a strategic step to ensure the sustainability of traditional arts in the future. Involving children in artistic activities not only helps them develop artistic skills but also instills positive values such as discipline, cooperation, and appreciation for cultural heritage.

3) The Role of Mr. Murdiana

Mr. Murdiana, as the main instructor at the *Sanggar Gong Cindaga*, plays a vital role in the development of arts in Cindaga Village. With his dedication and extensive experience in traditional arts, he has successfully guided many children and teenagers in honing their skills in both karawitan and traditional dance. He does not only teach technical aspects such as playing gamelan or dancing but also instills a deep sense of love and pride for local culture.

Known as a patient and dedicated figure, Mr. Murdiana consistently provides motivation for participants to continue learning and growing. His success in training and nurturing the artistic talents of the younger generation in Cindaga Village deserves recognition, and his contribution to the preservation of traditional arts is highly valuable.



4. Impact on the Community

Education and the development of arts in Cindaga Village have brought significant positive impacts to the community. Artistic activities at *Sanggar Gong Cindaga* serve not only as a form of entertainment but also as a means of strengthening social bonds among villagers. Through collective participation, community members learn to cooperate, appreciate differences, and support each other in various aspects of life.

These art activities also provide space for creative expression and personal development, which are crucial for the psychological and social growth of children. By engaging in artistic activities, children in Cindaga Village grow into individuals who are more confident, disciplined, and responsible.

Cindaga Village exemplifies how education and artistic development can play a vital role in preserving and enriching local culture. Through *Sanggar Gong Cindaga* and the guidance of Mr. Murdiana, karawitan and traditional dance continue to flourish with the active involvement of the younger generation. This initiative not only keeps cultural heritage alive but also fosters a stronger and more respectful community. Cindaga serves as a model of how arts and culture can become a bridge

connecting the past with the future, while simultaneously strengthening collective identity.

5. Education Program that Integrates Da'wah and Arts

Cindaga Village has become a role model in integrating da'wah and arts through a comprehensive and innovative educational program. This program not only aims to teach religious and spiritual values but also to preserve local arts and culture while developing creative skills among the community, particularly children and youth. Using a holistic approach, education in this village fosters both character formation and creativity, which are essential in the face of rapid modernization. Through artistic instruction, children are able to express themselves while simultaneously learning religious values (Paranti, 2011).

A key aspect of this program is the active involvement of the community in the learning process. Villagers act as mentors and teachers, sharing their knowledge and skills in various traditional arts. For instance, traditional dance and music workshops are regularly held at the village hall, where local artists teach basic techniques to children. These activities provide not only artistic education but also strengthen social ties within the community. By involving parents and community leaders in the learning process, children acquire not only technical knowledge but also important social values for daily life.

This integrated program also serves as a medium for delivering moral and social messages to the younger generation. Through art performances such as drama or music, crucial issues like tolerance, interfaith harmony, and cultural preservation are conveyed in an engaging way. This helps children understand their social context and encourages them to contribute positively to society. Thus, art education extends beyond technical mastery to include awareness of broader social responsibilities.

The development of arts in Cindaga also has significant economic potential. Artistic activities can generate income for the community through the sale of handicrafts or performance tickets. Art festivals that include exhibitions of crafts and traditional music performances can attract visitors from outside the village. By promoting local art to wider markets, Cindaga Village can enhance its local economy

while preserving its cultural heritage. Therefore, programs that support art-based economic development in the village are of great importance.

Overall, the education program integrating da'wah and arts in Cindaga Village represents a strategic effort to build a creative and competitive community. By embedding art education into daily life, the village not only preserves its cultural heritage but also nurtures innovative youth who are prepared to face future challenges. Support from the government and relevant institutions is crucial to ensure the sustainable development of art education, enabling the community's creative potential to be fully realized. With these efforts, Cindaga will continue to serve as an inspiring example for other regions in developing art and cultural education.

c. Program Objectives

- 1) Teaching Religious Values: The program seeks to teach religious and spiritual values through creative and engaging methods. Da'wah is delivered not only through sermons but also through art that moves both the heart and mind.
- 2) Preserving Local Arts and Culture: One of its main goals is to preserve local arts and culture, including karawitan, traditional dance, and visual arts. Arts serve as an effective medium to convey religious and moral messages.
- 3) Developing Creative Skills: The program also aims to develop the creative skills of children and youth, enabling them to express themselves artistically while learning religious values.

d. Art Events and Exhibitions

- 1) Art and Da'wah Festival in Cindaga Village

Cindaga is renowned for its regular art and da'wah festivals, one of the most anticipated events for villagers. The festival serves not only as a platform to showcase talents and skills but also as a medium for delivering religious messages to the broader community. During the festival, participants' artworks and performances are displayed, creating a lively and engaging atmosphere. Through this event, villagers enjoy the beauty of traditional arts while deepening their understanding of religious values embedded within them.

2) Islamic Art Competitions in Cindaga Village

Alongside festivals, Cindaga also organizes Islamic art competitions to encourage children and youth to develop their artistic talents while learning religious values. The competitions include categories such as drawing, dance, and karawitan music. This allows young participants to express themselves creatively while simultaneously internalizing religious teachings. These competitions are not merely contests but also opportunities to strengthen understanding and practice of religious values in daily life.

3) Objectives of the Islamic Art Competition

The primary goal is to nurture children's and youth's artistic talents and skills while reinforcing their understanding of religious values. By offering various competition categories, the program provides diverse avenues for self-expression. It also strengthens community spirit and togetherness, making the event not just a small competition but a meaningful opportunity to build social and spiritual cohesion in Cindaga Village.

4) Implementation of the Islamic Art Competition

The competition is conducted with professionalism and transparency. Every stage of selection and final evaluation is carried out objectively, ensuring fairness for all participants. A jury panel consisting of art and religious experts determines winners based on clear criteria such as creativity, technical skill, and representation of religious values. In addition, seminars and workshops accompany the event, discussing the role of art in character and spiritual development. Thus, the competition serves both as a contest and as a valuable learning experience.

5) Positive Impact of the Islamic Art Competition

The competition has shown highly positive impacts. Children and youth involved demonstrate significant improvements in their creative and emotional skills. Through art, they express themselves positively while internalizing religious values. Moreover, these collective activities strengthen social relations within the village, creating a harmonious and supportive

environment. Consequently, the competition is not just an event but a substantial effort to reinforce community cohesion and solidarity.

e. Role of the Instructor

Mr. Murdiana, as the main instructor and cultural figure in Cindaga Village, plays a central role in the success of this program. With his extensive experience in traditional arts and commitment to da'wah, he harmoniously integrates both elements into every teaching session. He not only teaches technical aspects such as karawitan and traditional dance but also instills moral and spiritual values in his students. Thus, the program focuses not only on technical mastery but also on connecting learning with daily life and religious faith.

His unique and flexible teaching methodology makes him an ideal mentor for Cindaga's younger generation. Each session begins with a prayer and a short religious reflection relevant to the material being taught. This ensures that spiritual values are seamlessly embedded in the learning process. Participants therefore not only learn gamelan techniques or dance movements but also understand the philosophical and religious meanings behind them. In this way, he creates a meaningful and holistic learning environment.

His dedication to da'wah is further evident in the way he integrates religious themes into every practice session. For example, when teaching mask dance (*tari topeng*), he explains the symbolism behind the costumes and movements, linking them to Islamic teachings. As a result, students not only learn local culture but also strengthen their faith through philosophical and spiritual interpretations of traditional art. Hence, Mr. Murdiana stands as a pivotal figure in both cultural preservation and spiritual development in Cindaga Village.

f. Program Impacts

The religious education program in Cindaga Village has achieved notable success in enhancing participants' religious awareness through creative and interactive approaches. This method makes religious values easier to understand and apply in everyday life. The program emphasizes not only theoretical transmission of religion but also experiential learning, allowing participants to live out those values (Mustafa, 2021).

In this program, karawitan and traditional dance play an essential role in preserving local cultural heritage. Karawitan, for instance, is not only a form of traditional musical expression but also a medium for teaching moral and spiritual values. Thus, the program ensures that these traditions are not forgotten by younger generations.

Children and youth involved in the program demonstrate significant growth in their creative abilities. Through art, they express themselves positively, which contributes to their personal development. Karawitan and traditional dance are not just recreational activities but also avenues for developing motor, cognitive, and emotional skills (Suherlan et al., 2024).

Furthermore, the collective activities within the program strengthen social bonds among villagers, fostering a supportive and harmonious environment. In each training session, participants learn not only from their instructors but also from peers, creating strong solidarity. Community activities, such as *gotong royong* (communal work), further enhance social cohesion by addressing local issues such as village cleanliness.

In conclusion, the religious education program in Cindaga Village has successfully raised participants' religious awareness through creative and interactive means. By integrating karawitan and traditional dance, the program not only preserves local cultural heritage but also develops participants' creative and emotional capacities. Collective activities foster stronger social ties, creating a harmonious and supportive community. Available references show that such community-based service activities are highly effective in increasing awareness and strengthening social cohesion.

The education program that integrates da'wah and arts in Cindaga Village stands as a successful innovation in teaching religious values while simultaneously preserving local arts and culture. Under the guidance of Mr. Murdiana, the program shapes children and youth into individuals with strong character while reinforcing the collective identity of Cindaga's community. The village exemplifies how education can serve as a vehicle for delivering moral and

spiritual messages through the arts, thereby nurturing a generation that is both virtuous and creative (Sutrisno, 2019).

CONCLUSION

Cindaga Village, located in Banyumas Regency, is a true portrait of a community rich in cultural arts heritage and religious diversity. This situation requires the presence of an inclusive religious understanding so that social harmony and the value of tolerance can be continuously maintained. In this context, an educational program that integrates *dakwah* (Islamic preaching) and art becomes a strategic step to strengthen religious moderation while at the same time preserving local cultural identity.

This program is designed as part of community service, focusing on strengthening moderate Islamic values through the medium of art, particularly *Karawitan* (traditional Javanese gamelan music). The activity is not only a form of cultural preservation but also serves as a grounded medium of *dakwah* education, targeting all elements of society. Active involvement of residents in training and performances aims to build a more open interfaith dialogue and strengthen social ties between groups.

The methodology used is the Mix Methode and Asset-Based Community Development (ABCD) approach, which emphasizes the strengths and assets already present within the community. Through this method, the people of Cindaga Village are not positioned as objects, but as main actors in designing and implementing the activities. Local potentials such as the existence of art groups, places of worship, and harmonious interfaith relations become the foundation for building a sustainable program.

The main benefit of this program is the creation of a shared space for the community to understand the peaceful values of Islam while strengthening social solidarity through cultural arts. *Karawitan* art becomes a medium of communication that is gentle yet full of meaning, encouraging people to know, understand, and appreciate differences in belief. In the long term, this is expected to contribute to creating a peaceful, religious, and cultured village atmosphere.

From the perspective of economy and cultural regeneration, the program also opens space for youth participation in cultural preservation, while simultaneously becoming a potential for creative economy that can be optimized for community welfare.



Art, which was once only a part of tradition, can now be empowered as an instrument of education, empowerment, and unity.

The culmination of this program is the staging of a *Karawitan* performance as a symbol of strengthening cultural *dakwah*. This performance not only functions as a showcase, but also as a center of interaction across age groups, religions, and cultures. Values such as tolerance, mutual cooperation, and togetherness are represented in every gamelan melody and dance movement performed. Thus, art is no longer merely entertainment, but becomes a bridge that strengthens social harmony and a medium of *dakwah* that touches the hearts of the people.

Overall, the educational program that combines *dakwah* and art in Cindaga Village has proven to provide real contributions to strengthening religious moderation and cultural preservation. Through a participatory and asset-based approach, this activity is expected to create long-term impacts in building an inclusive, creative, and religious society. Cindaga Village is also expected to become a model of learning for other villages in managing diversity and cultural heritage as a strength, not a challenge

SUGGESTIONS

To ensure the sustainability of the educational program that integrates *dakwah* and art, stronger collaboration needs to be established between the village government, religious institutions, educational institutions, and local art communities. Support from external parties such as the Ministry of Religious Affairs, the Department of Education and Culture, and civil society organizations will be very helpful in terms of funding, mentoring, and further training.

The village government together with the community is advised to establish or formalize an official institution in the form of a *dakwah-art studio* as a center for educational, cultural, and spiritual activities. This studio can function as a space for creative community expression as well as a social laboratory for cultivating the values of religious moderation in a sustainable manner.

This program can also be integrated into non-formal education curricula such as *Madrasah Diniyah* and *TPQ* activities through a cultural *dakwah* approach. This will instill values of tolerance, love for culture, and national spirit in the younger generation from an early age.

Regular training should be provided for art instructors and religious leaders on cultural *dakwah* strategies and moderation values. In this way, they can become effective agents of change in transforming religious messages in a friendly, inclusive, and contextually relevant manner.

The processes and outputs of the activities need to be systematically documented, whether in written form, photos, or videos. This documentation not only serves as a learning archive, but can also be utilized as media for publication and inspiration for other communities wishing to develop similar models.

The implementation of the program should be accompanied by regular monitoring and evaluation to assess its effectiveness and impact on the community. The results of such evaluations can be used as a basis for further program development to make it more targeted and adaptive to community needs.

Considering the role of the younger generation in cultural preservation and the strengthening of religious values, special incentives and programs are needed to encourage their active involvement, such as competitions, festivals, or workshops that are youth-friendly and based on digital technology.

REFERENCES

- Abdurrahman. 2024. "PENDEKATAN ABCD (ASSET-BASED COMMUNITY DEVELOPMENT) DALAM PENGEMBANGAN PENDIDIKAN ISLAM." *Jurnal Tinta: Jurnal Ilmu Keguruan Dan Pendidikan* 6 (1): 185–96. <https://ejournal.alqolam.ac.id/index.php/jurnaltinta/article/view/1298>.
- Afandi, Agus. t.t. "Asset Based Community Development (ABCD)."
- Ahdiati, Triana. 2020. "Kearifan Lokal dan Pengembangan Identitas untuk Promosi Wisata Budaya di Kabupaten Banyumas." *Jurnal Pariwisata Terapan* 4 (1): 25. <https://doi.org/10.22146/jpt.50417>.
- Ahmad, Munawah. t.t. "Asset Based Communities Development (ABCD)."
- Akhmadi, Agus. 2019a. "Moderasi Beragama Dalam Keragaman Indonesia Religious Moderation in Indonesia ' S Diversity." *Jurnal Diklat Keagamaan* 13 (2): 45–55.
- . 2019b. "MODERASI BERAGAMA DALAM KERAGAMAN INDONESIA RELIGIOUS MODERATION IN INDONESIA'S DIVERSITY" 13 (2).
- Alawi, Hapsi, dan Muhammad Anas Maarif. 2021. "Implementasi Nilai Islam Moderat Melalui Pendidikan Berbasis Multikultural." *Journal of Research and Thought on Islamic Education (JRTIE)* 4 (2): 214–30. <https://doi.org/10.24260/jrtie.v4i2.2037>.
- I Putu Mertha Astawa, I Wayan Pugra, dan Made Suardani. 2022. "Pemberdayaan Masyarakat Lanjut Usia dengan Pendekatan Asset Based Community Development (ABCD) di Dusun Kawan Desa Bakas Kabupaten Klungkung." *Bhakti Persada* 8 (2): 108–16. <https://doi.org/10.31940/bp.v8i2.108-116>.

- Bagas, M. Chindra, Riska Alfiyah Sholikhah, Siti Faroha, dan Vina Rahmawati. 2024. "Implementasi Asset Based Community Development Dalam Menumbuhkan Modal Sosial, Ekonomi dan Budaya Pada Masyarakat Pesisir Desa Branta." *Community Development: Jurnal Pengembangan Masyarakat Islam* 7 (2): 168. <https://doi.org/10.21043/cdjpmi.v7i2.22509>.
- Ekonomi, Jurnal, Pascasarjana Magister Akuntansi, dan Universitas Jenderal. 2020. "Indonesia is a country with a Muslim majority population . Islam does not only regulate the worship affairs but also regulate in muamalah which aims for mutual prosperity . One of the worship services that affect the welfare of the people is waqf . Indonesian society is still very common with productive waqf which is very useful for poverty alleviation in Indonesia . Diversity of productive waqf and with Muslim communities awareness in Indonesia is expected waqf can develop to empower the people in need . The purpose of this study was to determine the role of waqf in improving the economic community in Indonesia . The research methodology used was literature review . The reference source of this research was previous research concerning productive waqf . Keywords : Waqf , Productive Waqf , Economy , Poverty ." 22 (2).
- Falak, Imron. 2022. "PROGRAM STUDI MAGSITER PENDIDIKAN AGAMA ISLAM PROGRAM PASCASARJANA UNIVERSITAS ISLAM NEGERI PROF. KH. SAIFUDDIN ZUHRI PURWOKERTO."
- Fitrianto, Achmad Room, Een Rizki Amaliyah, Silviana Safitri, Deddy Setyawan, dan Maydila Kifty Arinda. 2020. "Pendampingan dan Sosialisasi pada Usaha Toko Kelontong dengan Metode ABCD (Asset Based Community Development) Sebagai Upaya Pemberdayaan Ekonomi dan Peningkatan Literasi Usaha Toko Kelontong." *Jurnal Abdidas* 1 (6): 579–91. <https://doi.org/10.31004/abdidas.v1i6.120>.
- Haris, Muhammad, Nur Ahid, dan M. Ridhowan. 2022. "Pendampingan Budaya Literasi Dengan Metode ABCD (Asset Based Community Development) Terhadap Santri Kelas 3 SMP di Asrama Al Maliki Pondok Pesantren Sunan Drajat Banjarwati Banjaranyar Paciran Lamongan." *Jurnal Pengabdian Masyarakat Bestari* 1 (1): 29–36. <https://doi.org/10.55927/jpmb.v1i1.618>.
- Hélène, Bourhis, V Bouchet, D Bois, dan A Lieutaud. 2017. "The Impacts of Somatic Psychoeducation on Self-Esteem." *Ec Psychology and Psychiatry* 5:43–51.
- Heriyanto, Husain, Taufik Hidayatullah, Aan Rukmana, Tia Rahmania, Emil Radhiansyah, dan Ibnu Rusyd. 2022. "Pelatihan Pengembangan Pemahaman dan Sikap Keberagamaan Moderat Berbasis Nilai Keislaman-Keindonesiaan." *Dimasejati: Jurnal Pengabdian Kepada Masyarakat* 4 (1): 58. <https://doi.org/10.24235/dimasejati.v4i1.10818>.
- humas. 2023. "Kolaborasi Seni Budaya Dalam Penguatan Moderasi Beragama Di Era Modern." *IAHN Tampung Penyang* (blog). 16 Mei 2023. <https://iahntp.ac.id/2023/05/16/kolaborasi-seni-budaya-dalam-penguatan-moderasi-beragama-di-era-modern/>.
- Kemenag, Bimashindu. t.t. "Kemenag RI Beri Penghargaan Bidang Moderasi Beragama 2023, Simak Daftarnya!" <https://bimashindu.kemenag.go.id>. Diakses 3 Juli 2024. <https://bimashindu.kemenag.go.id/berita-pusat/kemenag-ri-beri-penghargaan-bidang-moderasi-beragama-2023-simak-daftarnya-mMpeG>.
- Kusnawan, Aep, Muhammad Syukri Albani Nasution, Mawaddah Humaira Ritonga,

- Shella Utari Heldani, dan Muhammad Farras Syah. 2022. "PENGUATAN MODERASI BERAGAMA PADA MASYARAKAT DESA MULTI AGAMA (Kegiatan Pengabdian kepada Masyarakat melalui KKN Kolaboratif Mandiri di Desa Sikeben, Kec. Sibolangit, Kab, Deli Serdang, Sumatera Utara)." *Fajar: Media Komunikasi dan Informasi Pengabdian Kepada Masyarakat* 22 (2): 55–68. <https://doi.org/10.15408/jf.v22i2.28552>.
- Maulana, Mirza. t.t. "ASSET-BASED COMMUNITY DEVELOPMENT :"
- Menurut, Moderasi, Al- Q U R An, dan D A N Alkitab. 2023. "Copyright © 2023, Zuhriyandi This work is licensed under the CC – BY-SA license" 03 (02).
- Mukhibat, M, Ainul Nurhidayati Istiqomah, dan Nurul Hidayah. 2023. "Pendidikan Moderasi Beragama di Indonesia (Wacana dan Kebijakan)." *Southeast Asian Journal of Islamic Education Management* 4 (1): 73–88. <https://doi.org/10.21154/sajiem.v4i1.133>.
- Mukti, Y F D. 2023. "Analisis Dampak Sosial Keagamaan dalam Tradisi Bancakan Maulid di Desa Ngale Kecamatan Paron." *Innovative: Journal Of Social Science Research* 3:7431–38.
- Nisa, Ida Fauziatun, dan M. Iqbal Tawakkal. 2022. "PEMBERDAYAAN EKONOMI DESA KANDANGAN MELALUI PEMANFAATAN POHON PISANG MENJADI KERAJINAN: ECONOMIC EMPOWERMENT OF KANDANGAN VILLAGE THROUGH THE UTILIZATION OF BANANA TREES INTO CRAFT." *JURNAL PENGABDIAN MASYARAKAT INDONESIA* 1 (2): 28–33. <https://doi.org/10.55606/jpmi.v1i2.194>.
- Prastiti Ade Kusumaningrum. 2016. "BENTUK PERTUNJUKAN KARAWITAN INDANG PURWO SARI DI DESA CINDAGA KECAMATAN KEBASEN KABUPATEN BANYUMAS." Skripsi, Semarang: UNIVERSITAS NEGERI SEMARANG. <https://lib.unnes.ac.id/29113/1/2501412001.PDF>.
- Prihatiningtyas, Suci, Dian Kusuma Wardani, Anggun Wulandari, Siti Lailatul Mahfudhoh, dan Ainul Yaqin. 2020. "Pemberdayaan Santri TPQ Darussalam dalam Upaya Peningkatan Ketrampilan Menghafal Asmaul Husna menggunakan Metode Brain Based Learning." *Jumat Keagamaan: Jurnal Pengabdian Masyarakat* 1 (1): 25–29. http://ejournal.unwaha.ac.id/index.php/abdimas_agama/article/view/1063.
- Rinawati, Atim, Umi Arifah, dan Atik Faizul H. 2022. "Implementasi Model Asset Based Community Development (ABCD) dalam Pendampingan Pemenuhan Kompetensi Leadership Pengurus MWC NU Adimulyo." *Ar-Rihlah: Jurnal Inovasi Pengembangan Pendidikan Islam* 7 (1): 1–11. <https://doi.org/10.33507/ar-rihlah.v7i1.376>.
- Sabil, Nanda Ayu Puspita. 2021. "Gambaran dan Strategi Menghadapi Kecemasan pada Warga Binaan Anak Pre-Release di LPKA Kelas II Kendari." IAIN Kendari.
- Saihu, Made Made, dan Abdul Aziz. 2020. "Implementasi Metode Pendidikan Pluralisme Dalam Mata Pelajaran Pendidikan Agama Islam." *Belajea; Jurnal Pendidikan Islam* 5 (1): 131. <https://doi.org/10.29240/belajea.v5i1.1037>.
- Samho, Bartolomeus. 2022. "URGensi 'MODERASI BERAGAMA.'" *Jurnal Sosial Humaniora* 02 (01).
- Selasi, Dini, Khoerul Umam, dan Diah Rahmah Putriani Alfiyanti. 2021. "Pendekatan ABCD (Asset Based Community Development): Upaya Peningkatan Pendapatan Keluarga Melalui Pelatihan Pembuatan Telur Asin Di Desa Marikangen Kecamatan

- Plumbon Kabupaten Cirebon." *Etos : Jurnal Pengabdian Masyarakat* 3 (2): 176–88. <https://doi.org/10.47453/etos.v3i2.532>.
- Siti Kholifah. 2023. "RELASI SOSIAL PADA MASYARAKAT ISLAM DAN BUDDHADI DESA CINDAGA KECAMATAN KEBASEN KABUPATEN BANYUMAS." Skripsi, PURWOKERTO: UIN PROF. K.H. SAIFUDDIN ZUHRI. https://repository.uinsaiizu.ac.id/19010/1/Siti%20Kholifah_Relasi%20Sosial%20Pada%20Masyarakat%20Islam%20dan%20Buddha%20Di%20Desa%20Cindaga%20Kecamatan%20Kebasen%20Kabupaten%20Banyumas.pdf.
- Sukarna, I Wayan. t.t. "PENGEMBANGAN KEARIFAN LOKAL SENI BUDAYA MELALUI PENDIDIKAN BERBASIS BANJAR DI BALI."
- Sulistiyowati, Fadjarini, B. Hari Saptaning Tyas, dan Aulia Widya Sakina. 2021. "Pendampingan Swakelola Sampah Keluarga Pada PKK Desa Trimulyo, Jetis, Bantul." *Dedication : Jurnal Pengabdian Masyarakat*, Maret, 77–86. <https://doi.org/10.31537/dedication.v5i1.442>.
- Sutrisno, Edy. 2019. "Aktualisasi Moderasi Beragama Di Lembaga Pendidikan." *Jurnal Bimas Islam* 12 (2): 323–48. <https://doi.org/10.37302/jbi.v12i2.113>.
- Takdir, Mohammad, dan Mohammad Hosnan. 2021. "Revitalisasi Kesenian Batik sebagai Destinasi Wisata Berbasis Budaya dan Agama: Peran Generasi Muda dalam Mempromosikan Kesenian Batik di Pamekasan Madura." *Mudra Jurnal Seni Budaya* 36 (3): 366–74. <https://doi.org/10.31091/mudra.v36i3.1284>.
- Tim Penyusun Kementerian Agama RI. 2019a. *Buku Saku Moderasi Beragama-min.pdf*. 1 ed. Jakarta Pusat: Badan Litbang dan Diklat Kementerian Agama RI Gedung Kementerian Agama RI Jl.MH. Thamrin No.6 Lt. 2. https://balitbangdiklat.kemenag.go.id/upload/files/Buku_Saku_Moderasi_Beragamamin.pdf.
- , ed. 2019b. *Moderasi beragama*. Cetakan pertama. Jakarta: Badan Litbang dan Diklat, Kementerian Agama RI.
- Toha, Muchammad, dan Faizul Muna. 2022. "Moderasi Islam Dan Aliran Pemikiran Pluralisme Agama." *Journal of Education and Religious Studies* 2 (01): 22–28. <https://doi.org/10.57060/jers.v2i01.36>.
- Tyas, Sukma Wahyuning, Winarti Winarti, Amanda Faidah, Ayu Eka Rizky A, dan Nur Kholis. 2023. "Strategi Pemasaran Dan Pengembangan Kemasan UMKM Pie Susu Kering Khas Desa Rejoagung." *Jurnal Pemberdayaan: Publikasi Hasil Pengabdian Kepada Masyarakat* 2 (2): 87–93. <https://doi.org/10.47233/jpmitte.v2i2.1115>.
- Umah, Yuli Choirul, dan Yuni Masrifatin. 2022. "Pemberdayaan Masyarakat Dalam Peningkatan Perekonomian Melalui Pengembangan Usaha Arang Kayu Di Desa Ketandan Kecamatan Lengkong Kabupaten Nganjuk." *Bisma : Bimbingan Swadaya Masyarakat* 2 (3): 187–95. <https://ejournal.ijshs.org/index.php/bisma/article/view/590>.
- Yasin, Agus, dan Muhammad Iksan Rahmadian. 2024. "Strategi Pendidikan Agama Islam dalam Menghadapi Tantangan Pluralisme Agama di Masyarakat Multikultural," 44–54.
- Yoga, Salman. 2019. "Perubahan Sosial Budaya Masyarakat Indonesia Dan Perkembangan Teknologi Komunikasi." *Jurnal Al-Bayan* 24 (1): 29–46.

- <https://doi.org/10.22373/albayan.v24i1.3175>.
- Yusnita, Mayda, Elsa Hijriati, Nadia Nur'izzati, dan Opi Andriani. 2024. "Kehidupan ABK Di Sekolah: Guru Menghadapi Dan Memahami ABK." *Dharma Acariya Nusantara: Jurnal Pendidikan, Bahasa Dan Budaya* 2 (1): 50–55. <https://doi.org/10.47861/jdan.v2i1.737>.
- Yuwana, Siti Indah Purwaning. 2022. "Pemberdayaan dan Peningkatan Kualitas SDM Masyarakat dengan Menggunakan Metode Asset Based Community Development (ABCD) di Desa Pecalongan Kec. Sukosari Bondowoso." *Sasambo: Jurnal Abdimas (Journal of Community Service)* 4 (3): 330–38. <https://doi.org/10.36312/sasambo.v4i3.735>.
- Zulharman, Zulharman, Mustafa Mustafa, Ramdan Yusuf, Tamrin Fathoni, dan Achmad Abdul Azis. 2023. "OPTIMALISASI MANAJEMEN SAMPAH DI KOTA BIMA DALAM MEWUJUDKAN LINGKUNGAN YANG BERSIH DAN SEHAT." *E-Amal: Jurnal Pengabdian Kepada Masyarakat* 3 (3): 147–56. <https://doi.org/10.47492/eamal.v3i3.2824>.
- Zulkifli, Zulkifli. 2021. "Moderasi Beragama: Perspektif Antropologi Sosial Budaya." *Dalam* , 269–80.