

Local Wisdom and Religious Values: An Analysis of Dakwah In *Songkok Guru* Craft Practices

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Abstrak: *This study examines the integration of da'wah values in the production practices of Songkok Guru as a representation of local wisdom within the creative economy. The objective is to analyze the production process and identify the internalization of aqidah, sharia, and akhlaq values in the daily activities of artisans. A qualitative descriptive approach is employed, using in-depth interviews, participant observation, and documentation to obtain contextual empirical data. Data analysis is conducted through iterative processes of reduction, display, and conclusion drawing, supported by triangulation to ensure validity. The findings reveal that the production of Songkok Guru embodies non-verbal da'wah through everyday work practices. Aqidah values are reflected in spiritual awareness and reliance on Allah swt, sharia values are manifested in cooperation and collective responsibility, while akhlaq emerges as the dominant dimension shaping character and work ethics. The production process not only generates economic products but also constructs religious habitus and value-based social systems that strengthen collective identity. The integration of religious values within the creative economy enhances product quality, consumer trust, and business sustainability. The study concludes that cultural production serves as an effective, contextual, and adaptive medium of da'wah. The implications highlight the importance of developing culture-based da'wah models as strategies for sustainable social and economic transformation.*

INTRODUCTION

The development of arts and culture shows a close relationship between human creativity and social dynamics in producing adaptive forms of craftsmanship. The continuity of the *Songkok Guru* in Galesong Selatan District represents the transformation of cultural artefacts from a status symbol to a socio-religious medium. Historically, the *Songkok Guru* or traditional cap typical of the Makassar tribe has culturally become a “mandatory” head covering for native Makassarese men

at every traditional event. However, the use of the *songkok* has expanded and is often used in formal events besides traditional ones. Its shape is round and stiff because it is made from the fibres of the lontar palm frond. the Bugis kingdoms including Bone during the reign of Sultan Alauddin of Gowa, where those who wore the *Songkok Guru* were the great teachers/kings, hence it was called the *songkok guru*. However, the *Songkok Guru* has another name, the *songkok Pamiring*, which is commonly used by the Bugis people, also known as the *songkok Recca* and *songkok To Bone*. Besides the *songkok Pamiring*, there is also the *songkok Nibiring Bulaeng*, which means a *songkok* surrounded by gold (wrapped). However, in general, all these *songkok*'s have the same shape, with only the names differing in each region, such as Bugis and Makassar (Mustakim et al., 2018).

The conceptual relationship between local wisdom and the internalisation of religious values is integrative and contextual. Local wisdom serves as a socio-cultural medium to transform Islamic values into daily practices (Hidayat et al., 2024). The internalisation process occurs through stages of conditioning, habituation, experiential learning, and role modelling (Ardiyansyah et al., 2025). The integration strengthens moderate values such as *tasamuh*, *i'tidal*, and *tawazun* in social life (Inayati et al., 2024). In the context of modernisation, cultural artefacts undergo hybridisation due to globalisation, which accelerates the exchange of symbols and meanings (Abdulaeva et al., 2019; Rahman, 2014).

The main issue lies in the limitations of academic analysis regarding the integration of *da'wah* values in cultural production practices. Previous studies tend to place crafts as economic entities without in-depth exploration of the religious dimension. This condition creates a conceptual gap in understanding the relationship between production activities, religious values, and social transformation. The solution-oriented approach requires the integration of *da'wah*, cultural, and creative economy perspectives through an interdisciplinary framework. Religion functions as a normative value system that shapes economic behaviour and social interactions (Shaikh, 2025). The relationship is reinforced by factors such as religiosity, cultural identity, and institutional support that facilitate the internalisation of values in economic practices (Anggraeni & Kuklienè, 2024; Borup & Ahlin, 2011). Specific solutions are directed towards the analysis of the production process as a space for the internalisation of *da'wah* values. Production practices are understood as a non-verbal medium in shaping social behaviour through mechanisms of imitation and habituation. Non-verbal preaching has proven effective in encouraging behavioural change through exemplary conduct and real practices (Warastuti, 2014). Elements of non-verbal communication such as actions, symbols, and social interactions strengthen the contextual internalisation of values (Noor et al., 2023).

Previous scientific efforts have shown limitations in the integration of theoretical frameworks between cultural production and *da'wah*. Studies have mostly focused on aspects of the creative economy, business sustainability, and social capital without in-depth analysis of the symbolic-religious dimensions (Lisbet et al., 2025; Matondang et al., 2025). These limitations are reinforced by the lack of exploration of the role of artisans as agents of cultural propagation (Piry & Rewa, 2024). The literature review shows that an interdisciplinary approach is capable of explaining the complexity of the relationship between religion, culture, and the creative economy holistically (Chukwudebelu, 2024; Menezes & de Sousa Batista, 2024). Cultural production is understood as a symbolic expression that contains both religious and economic values. The research gap lies in the suboptimal integrative analysis that links the production process with the systematic internalisation of *da'wah* values.

The research aims to analyse the production process of the *Songkok Guru* and identify the internalised *da'wah* values at each stage. The novelty of the research lies in the use of cultural

production as a unit of analysis for non-verbal preaching in the context of the local economy. The justification of the hypothesis is based on the assumption that production practices contain values of faith, sharia, and ethics, with the dominance of ethical values as the main representation. The scope of the research includes the analysis of the production process, the social interactions of artisans, and the symbolic meanings within the framework of cultural da'wah.

LITERATURE REVIEW

The literature review serves to build a theoretical and conceptual foundation in understanding the integration of da'wah values in cultural production practices. The main focus lies on the relationship between the concepts of da'wah, Islamic communication, local wisdom, and cultural production within the perspective of the creative economy and cultural sociology. Through the synthesis of contemporary literature, the study is directed to identify the interconnections between concepts while also finding relevant research gaps.

The concept of *amar ma'ruf nahi munkar* in contemporary da'wah literature is understood as both a normative principle and a praxis in promoting social transformation through the invitation to goodness and the prevention of wrongdoing. The latest approach emphasises the persuasive, communicative, and contextual dimensions in accordance with the dynamics of modern society (Batubara et al., 2025). That perspective positions da'wah as part of the Islamic communication system orientated towards the creation of a just and harmonious society. Hadith studies also show that the delivery of *nahi munkar* is carried out with a positive approach and orientated towards the common good (Ikhlās, 2022). The development of technology has also expanded the medium of da'wah through the concept of cyber-da'wah, which utilises digital platforms as a means of widely disseminating values (Rustandi, 2020).

The theory of Islamic communication emphasises that da'wah is not limited to verbal communication, but also includes non-verbal dimensions that play an important role in meaning formation and social influence. Non-verbal da'wah works through symbols, behaviours, and expressions that reflect Islamic values in daily practices (Nurhablisyah & Hasan, 2023). Communication elements such as kinesics, paralinguistics, proxemics, and artefacts function to reinforce the message and shape audience perception (Noor et al., 2023). Empirical research shows that the use of non-verbal media can enhance message reception and strengthen the internalisation of religious values in a heterogeneous social context (Setiawati, 2022).

Local wisdom is understood as a system of knowledge and values passed down through generations and serves as a medium for value transmission and the formation of collective identity (Liew et al., 2021; Sukmayadi, 2016). The transmission mechanism occurs through oral traditions, customary rituals, and social practices that enable the sustainable internalisation of values. Cultural symbolism plays a role in strengthening social cohesion and community identity, as seen in various rituals that represent the values of unity and solidarity (Rejaan et al., 2025). The development of technology also expands the transmission process through the digitalisation of cultural knowledge, although it still requires adaptation to avoid losing the social context (Liew et al., 2021).

Cultural production from the perspective of the creative economy is viewed as an economic activity based on creativity and innovation that generates added value through ideas and symbols (Grefe, 2016). Cultural production not only generates consumer products but also serves as a driver of the economic innovation system. The economic value of cultural products is formed through social interactions, collective preferences, and the dynamics of the digital ecosystem (Garfield-Abrams & Wynn, 2024). In the perspective of cultural sociology, cultural production is the result of social construction involving various actors and power relations in the formation of

meaning (Romão, 2017). This perspective emphasises that cultural production has both symbolic and structural dimensions.

The synthesis of the relationships between concepts shows a close connection between da'wah, local wisdom, and cultural production as a space for integrating religious values into economic activities. Da'wah provides a normative framework, local wisdom serves as a cultural medium, while cultural production becomes a practical space that actualises those values. The integration of the three produces a contextual form of da'wah that is adaptive to social dynamics while maintaining Islamic normative values. Previous research shows that religious values in cultural practices and traditional crafts are analysed through symbolic, ritual, and socio-cultural approaches. Religious values manifest in the dimensions of creed, sharia, and ethics that are integrated into cultural practices (Afkaryna & Setyawan, 2023). Studies also show that traditional crafts serve as a medium of spiritual communication that connects humans with God and the environment (Fatmawati et al., 2023). However, modernisation causes a shift in meaning, necessitating efforts to revitalise values (Anwar et al., 2025).

However, there are limitations in previous research, particularly in the integration of theoretical frameworks between da'wah and cultural production. The studies tend to be fragmented between creative economy analysis and religious studies without a holistic approach. Moreover, the role of production practices as a medium for non-verbal preaching has not been systematically explored. The research gap lies in the need for an integrative analysis that links the process of cultural production with the internalisation of da'wah values within an interdisciplinary framework. The theoretical relationship between da'wah, non-verbal communication, local wisdom, and cultural production becomes important to explain how religious values are not only communicated but also manifested in everyday economic activities. Thus, this study is relevant in developing a new perspective on da'wah based on cultural practices as a medium for social and religious transformation.

METHOD

A qualitative descriptive approach is used to deeply understand the practice of cultural production and the internalisation of religious values in a natural social context. This approach is relevant because cultural and religious phenomena contain symbolic meanings, subjective experiences, and social constructions that cannot be reduced to quantitative variables. Qualitative methods allow researchers to capture reality as interpreted by the community, thereby producing contextual and holistic understanding (Chukwudebelu, 2024; Guo, 2024). Additionally, this approach is capable of explaining the dynamic relationship between culture and religion in shaping identity and social practices (Sharif et al., 2025).

The data collection process was carried out through in-depth interviews, participatory observation, and documentation to comprehensively explore experiences, perceptions, and social practices. In-depth interviews were used to reveal the construction of meaning and the subjective experiences of informants flexibly, while participatory observation allowed direct involvement in production activities to capture real behaviours and social interactions in a natural context (Chand, 2025; Lamichhane & Lamichhane, 2024). The combination of these two techniques provides a balance between subjective and objective dimensions, thereby enabling a more in-depth analysis of the relationship between actions, values, and social meanings (Mehrad et al., 2024).

Data analysis is conducted through stages of reduction, presentation, and iterative conclusion drawing to ensure the interrelation of findings. The validity and credibility of the data are ensured through triangulation techniques that utilise various sources, methods, and perspectives as a cross-

verification mechanism (Meydan & Akkaş, 2024). This approach allows for the convergence of information and minimises subjective bias in interpretation (Carter, 2014). In addition to serving as a validation tool, triangulation also enhances the depth of analysis by presenting various perspectives on the phenomenon being studied, thereby producing findings that are credible, consistent, and representative (Marlina et al., 2025; Ruiz, 2021).

RESULTS AND DISCUSSION

The Production Process of *Songkok Guru* as a Cultural Practice Based on Local Knowledge and Tradition Sustainability

The production of *Songkok Guru* in Galesong Selatan District represents a cultural practice that is not only orientated towards economic outcomes but also reflects a locally internalised knowledge system passed down through generations. Each stage of production, from the selection of raw materials to the final completion, demonstrates a close connection between technical skills, cultural values, and the collective experience of the community. The selection of lontar fronds, for example, is not solely based on the physical aspects of the material, but also on empirical knowledge developed through the long experience of artisans in determining the best quality (Munawarah, 2025). This is in line with the view that local wisdom is a system of knowledge that serves as a guide for life as well as a mechanism for adapting to the environment (Liew et al., 2021; Sukmayadi, 2016).

The next stages of production, such as soaking, drying, and pounding, demonstrate the integration of traditional techniques and ecological awareness. The soaking process for approximately one month demonstrates dependence on natural mechanisms that cannot be instantaneously accelerated (Munawarah, 2025), thus reflecting a harmonious relationship between humans and the environment. This perspective is relevant to the concept of cultural production in cultural sociology, which positions production activities as the result of interactions between humans, the environment, and social structures (Romão, 2017). Moreover, the production process that relies on local resources strengthens the character of sustainability, both from ecological and social aspects.

In the context of the creative economy, the production of *Songkok Guru* can also be understood as a creativity-based activity that generates added value through the utilisation of ideas, skills, and cultural symbols. Greffe (2016) emphasises that cultural production functions as an “intermediate good” in the economic innovation system, so the existence of the *Songkok Guru* not only produces physical products but also creates symbolic value that enriches local cultural identity. This value is further strengthened by the interaction between producers and consumers, which shapes a collective perception of the product's meaning (Garfield-Abrams & Wynn, 2024).

The production process is not individual, but collective. The involvement of many craftsmen in various stages of production creates a space for intense social interaction, so production not only becomes an economic activity but also a mechanism for reproducing social values (Munawarah, 2025) that strengthens the argument that cultural production is a collective social process that generates “creative externalities” in the form of strengthening community identity and solidarity (Romão, 2017). Thus, the production process of the *Songkok Guru* cannot be separated from the socio-cultural context surrounding it.

The sustainability of tradition does not only depend on the existence of production practices but also on the community's ability to maintain symbolic meaning amidst the pressures of modernisation. Economic transformation, the penetration of industrial products, and changes in the preferences of the younger generation have the potential to shift the production orientation from

cultural values to market orientation. These conditions imply the risk of reducing symbolic meaning to mere commodities. That challenge demands innovation-based adaptation strategies without losing the essence of cultural values.

Therefore, the production of *Songkok Guru* represents a form of integration between local knowledge, ecological sustainability, and collective social structure within a cohesive cultural practice system. The success of maintaining these practices is not only determined by economic aspects but also by the strength of values and meanings internalised within the community. The position of production as a space for the reproduction of values makes the activity strategic in maintaining the sustainability of cultural identity. The potential for strengthening lies in the synergy between the preservation of tradition and adaptive innovation based on local context, so that sustainability does not stop at the material aspect, but also encompasses symbolic and social dimensions simultaneously.

Internalisation of Da'wah Values in Every Stage of Production as a Socio-Religious Practice

The internalisation of da'wah values in the production process occurs through complex, layered, and repetitive mechanisms, thereby forming a religious consciousness that is inseparable from work practices. The internalisation is not only cognitive but also affective and practical, as values are learned, felt, and practiced simultaneously within the context of production. The dimension of faith is reflected in the spiritual orientation of artisans who view production activities as part of their devotion. Dependence on natural factors such as the quality of raw materials and weather conditions creates a space of uncertainty that encourages the emergence of attitudes of trust and gratitude. These values do not exist as abstract doctrines, but rather as existential responses to the reality of production. In this context, economic activity transforms into an arena of theological reflection that strengthens the relationship between humans and God. This process reinforces the finding that the internalisation of religious values occurs through direct experience and social habituation (Ardiyansyah et al., 2025).

The principles of Sharia are manifested in the social structure of production that prioritises the principles of justice, cooperation, and collective responsibility. The division of labour is not only based on efficiency but also on ethical considerations that ensure the balance of roles and the sustainability of social relations. The practice of gotong royong reflects the value of solidarity, while deliberation demonstrates the internalisation of deliberative principles in Islam. That interaction produces a pattern of collective work that is not exploitative, but rather participatory. This perspective emphasises that religion functions as a normative system that regulates economic behaviour while also shaping the structure of social interactions (Shaikh, 2025). Thus, Sharia values operate concretely in production practices as a living mechanism of social regulation.

Moral values become the core that integrates the entire process of value internalisation. Patience, honesty, discipline, and hard work not only serve as individual ethics but also as collective standards that regulate work quality. The long and highly meticulous production process creates a need for sustained moral consistency. Those values are reproduced through the mechanism of imitation, where artisans learn from the real practices of more experienced colleagues. The value of exemplary behaviour becomes the main instrument in the transmission of values, so that preaching no longer relies on verbal communication, but rather on observable and imitable life practices. This is in line with the view that non-verbal preaching has a high effectiveness in shaping behaviour because it is based on empirical experience and social habituation (Noor et al., 2023; Warastuti, 2014).

The integration of these three values shows that the internalisation of da'wah values does not

occur partially, but rather holistically and mutually reinforcing. Aqidah provides a spiritual foundation, sharia offers a normative framework, and akhlak manifests as practical action. Production in this context serves as a dialectical space between religious values and social reality, thereby producing a form of da'wah that is contextual and adaptive. Economic activities not only produce commodities but also shape religious habitus that are ingrained in individuals and reproduced within the community. This perspective expands the understanding of da'wah as a process of social transformation that is not limited to sermons, but is manifested in everyday life practices (Batubara et al., 2025; Nurhablisyah & Hasan, 2023).

The internalisation of da'wah values in production shows a reciprocal relationship between social structure and individual consciousness. Internalised values shape behaviour, while collective practices reinforce the sustainability of those values. The cycle creates a relatively stable and adaptive value-based social system. In this framework, cultural production is not only an economic activity but also a social institution that continuously produces and reproduces religious values. The author's analysis asserts that the internalisation of da'wah values in the production of the *Songkok Guru* has structural and transformative characteristics. Religious values not only shape individual behaviour but also construct patterns of social interaction and collective work systems. The advantage of a practice-based approach lies in its ability to create deep internalisation because it occurs through real experiences, not just the transfer of knowledge. Therefore, cultural production can be positioned as an effective contextual preaching model, as it is capable of integrating spiritual, social, and economic dimensions into a sustainable practice.

The Dominance of Moral Values in Production and Its Implications for Character Formation and Product Quality

The dominance of moral values in the production process of *Songkok Guru* shows that the moral dimension does not merely function as a complement but as the main foundation that directs the entire work practice. The values of patience, perseverance, and consistency become inherent prerequisites in every stage of the complex and long-term production process. The long soaking process of the materials not only reflects technical needs but also forms a spiritual discipline that tests the craftsmen's ability to manage expectations and uncertainties (Ardiyansyah et al., 2025; Warastuti, 2014). In that context, patience is understood as active and reflective self-control in maintaining the quality of the process and results, in line with a religious work ethic that emphasises the continuity of behaviour.

The values of honesty and responsibility operate as ethical mechanisms that connect the production process with market trust. The craftsmen's commitment to quality standards is not solely driven by economic demands, but by an inherent moral awareness. Honesty in material selection, precision in workmanship, and responsibility for the final result demonstrate that the produced products are a direct representation of the craftsman's integrity. In the perspective of value-based economics, this condition strengthens the argument that religious work ethics significantly contribute to the formation of consumer trust and business sustainability (Anggraeni & Kuklienè, 2024; Shaikh, 2025). Thus, product quality is not only determined by technical aspects but also by the moral quality of the producers.

The dominance of moral values indicates a process of internalisation that is repetitive and cumulative in the formation of individual character. Craftsmen not only apply these values in the context of work but also internalise them as part of their self-identity. The process occurs through social learning mechanisms, where interactions among craftsmen serve as the primary medium for transmitting values. Exemplary behaviour plays a central role because moral values are more easily absorbed through the observation of real behaviour compared to verbal instructions, thereby

strengthening the processes of imitation and habituation (Noor et al., 2023; Setiawati, 2022). That perspective aligns with social learning theory, which emphasises the role of direct experience in behaviour formation.

The dominance of moral values also has structural implications for the formation of a collective work system. The production environment built on the values of honesty, mutual respect, and shared responsibility creates a conducive and stable work climate. Social relations among craftsmen are not based solely on competition, but rather on the principle of mutual support and maintaining a balance of roles. These conditions enhance production efficiency by minimising conflicts and strengthening work coordination, while also reinforcing the community's social capital (Borup & Ahlin, 2011; Romão, 2017). Thus, moral values function as social capital that strengthens group cohesion while also increasing productivity.

Broader implications show that the dominance of moral values not only impacts individuals and groups but also the sustainability of the entire production system. Internalised moral values create unwritten standards that regulate work quality, role distribution, and relationships with consumers. These standards are adaptive because they are formed from collective experiences, yet remain consistent because they are rooted in stable religious values (Batubara et al., 2025). In that context, the production of *Songkok Guru* can be understood as a living and evolving value system through social practices.

The author believes that the dominance of moral values is a key factor that bridges the relationship between the religious dimension and the economic dimension in cultural production. Moral values not only serve as guidelines for behaviour but also as strategic instruments in maintaining product quality, building market trust, and ensuring business sustainability. The advantage of an ethics-based approach lies in its ability to simultaneously shape character and social structure. Therefore, production based on ethical values has great potential to be developed as a cultural economic model that is not only profit-oriented but also focused on the formation of an ethical, stable, and sustainable social system.

Cultural Production as a Non-Verbal Da'wah Medium in the Context of Creative Economy and Social Transformation The production of the *songkok guru* can be understood as a non-verbal da'wah practice that operates through the configuration of symbols, actions, and recurring patterns of social interaction. Religious messages are not conveyed in the form of normative speech, but rather manifested in work ethic, quality standards, and social relationships during the production process. This mechanism positions production practices as a "social text" that can be read through behaviour, work rhythm, and artefacts produced within the broader context of social relations (Noor et al., 2023; Romão, 2017). This perspective aligns with Islamic communication theory, which emphasises that the effectiveness of da'wah is not only determined by rhetoric but also by the consistency of actions that represent values (Nurhablisyah & Hasan, 2023). Thus, production becomes a medium of value representation that is embodied, not merely symbolic.

The advantage of cultural production as a medium of preaching lies in its immersive and contextual nature. Religious values do not present themselves as external doctrines, but are internalised through direct involvement in work activities. Craftsmen, families, and communities undergo a situational learning process through observation, participation, and repetition. That pattern results in deeper internalisation because it is rooted in real experiences, not just declarative knowledge. Consequently, the process of da'wah occurs gradually and sustainably, forming a relatively stable religious habitus (Ardiyansyah et al., 2025; Warastuti, 2014). Moreover, non-verbal approaches tend to be more inclusive as they can transcend language barriers, educational levels, and social diversity, thereby expanding the reach of influence without requiring institutional

formalisation (Setiawati, 2022).

In the framework of the creative economy, cultural production serves a dual function as a generator of economic value and a bearer of symbolic meaning. The *Songkok Guru* product is not only valued based on utility and aesthetics but also based on the narrative of values inherent in its production process. The symbolic value enhances product differentiation in the market while simultaneously strengthening cultural identity (Greffé, 2016). The interaction between producers and consumers forms an ecosystem of meaning, where market preferences are influenced by perceptions of authenticity, production ethics, and the depth of values represented by the product (Garfield-Abrams & Wynn, 2024). Thus, the integration of religious values in production does not hinder economic rationality, but rather enriches added value through dimensions of trust and reputation (Anggraeni & Kuklienè, 2024).

Production as a medium of preaching has transformational implications for the social structure. Economic activities infused with religious values encourage the formation of collective norms that regulate behaviour, role distribution, and informal social control mechanisms. Work relationships become more cooperative because they are based on the principles of honesty, trust, and mutual respect. In the long term, these patterns contribute to the formation of strong social capital, which in turn enhances the community's resilience to external pressures (Borup & Ahlin, 2011). Transformation occurs not only at the individual level but also at the institutional level through the formation of jointly recognised standard practices.

Although it has strategic potential, cultural production as a medium of da'wah faces structural challenges in the era of modernisation and globalisation. The process of commodification risks reducing symbolic meaning to mere exchange value, while digitalisation can drastically change the ways of production, distribution, and consumption (Abdulaeva et al., 2019). The standardisation of the global market tends to encourage product homogenisation, thereby threatening local uniqueness and depth of value. Moreover, efficiency pressures can trigger the simplification of production processes, potentially eroding the space for value internalisation (Rahman, 2014). These conditions demand adaptive strategies that can maintain a balance between innovation and preservation.

Relevant strategies include strengthening the narrative of authenticity through cultural labelling, documenting the production process as part of storytelling, and integrating value education into the production chain. This approach allows religious values to be maintained even amidst market expansion and technology adoption (Liew et al., 2021). Strengthening the community's capacity to manage a collective brand is also important to prevent appropriation by external actors who can shift the control of meaning. Thus, innovation is not positioned as a threat, but rather as a means to expand the reach of the da'wah without losing its essence.

The author's analysis emphasises that cultural production as a medium of non-verbal preaching has a comparative advantage in shaping social behaviour because it operates through mechanisms of experience, exemplification, and repetition that result in deep internalisation. The integration between religious values and economic logic shows that da'wah does not have to be outside the production system, but can instead be articulated from within the economic practice itself. However, the sustainability of this model highly depends on the community's ability to manage the tension between commercialisation and the preservation of meaning. Therefore, the development of a da'wah model based on cultural production needs to be directed towards strengthening local institutions, managing value narratives, and selective technology adaptation, so as to create a productive and meaningful economic-cultural ecosystem.

CONCLUSION

The research results show that the production of the *Songkok guru* not only functions as a culture-based economic activity but also as an effective non-verbal preaching medium in simultaneously internalising the values of aqidah, sharia, and akhlak. The production process becomes a space of praxis that allows religious values to be internalised through direct experience, social habituation, and collective interaction. The dominance of moral values highlights the central role of work ethics in shaping the character of artisans while also determining product quality and business sustainability. The integration of religious values into economic activities results in a value-based social system that strengthens community cohesion and enhances market trust. The main contribution of the research lies in the development of a contextual preaching perspective based on cultural practices, placing production as the unit of analysis that connects the spiritual, social, and economic dimensions. The implications of the study indicate that a non-verbal da'wah approach through cultural production has strategic potential in building sustainable social transformation. The development of the field of science is reflected in the expansion of da'wah studies from the communicative realm to integrated economic-cultural practices. Further research is directed towards cross-cultural comparative exploration, quantitative model testing, and the integration of digital technology in the preservation of values and the sustainability of cultural production.

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