



Tuli Mengaji Goes Digital: Cooperative Communication and Social Marketing for Inclusive Islamic Philanthropy

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Abstract

The strategic use of social media in Islamic philanthropy has become increasingly important, particularly for programs that promote disability inclusion. This study examines how LAZNAS PPPA Daarul Qur'an uses Instagram to communicate the "Tuli Mengaji" program, a Quranic education initiative designed for the Deaf community. Using a qualitative case study approach, this research analyzes content strategies and message construction on the official Instagram account @daarul_quran through the perspectives of cooperative communication, Integrated Marketing Communication (IMC), and the AIDA model. Data were collected through non-participant observation, in-depth interviews with digital communication managers, and campaign documentation. The data were analyzed using the interactive model of qualitative analysis, consisting of data reduction, data display, and conclusion drawing. The findings show that the organization communicates the program through emotionally engaging visual storytelling, faith-based narrative framing, participatory audience engagement, and strategically sequenced calls-to-action. These communication practices position Instagram not only as a promotional channel but also as a participatory space where inclusive Islamic values, program visibility, and philanthropic action are connected. The study proposes a Cooperative-IMC-AIDA conceptual model, in which cooperative communication functions as the relational foundation that supports message consistency, audience engagement, and social marketing effectiveness. The findings contribute to the study of digital Islamic philanthropy by offering a communication model that can be adapted by nonprofit and faith-based organizations seeking to promote inclusive social programs in digital environments.

Keywords: AIDA Model; Cooperative Communication; Instagram; Islamic Philanthropy; Social Marketing

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INTRODUCTION

The rapid growth of social media platforms has fundamentally transformed how organizations communicate with the public, particularly in the domain of social advocacy and philanthropic campaigns (Kraus et al., 2021; Van Veldhoven & Vanthienen, 2022). Among these platforms, Instagram has emerged as a strategic medium for nonprofit and religious organizations to reach wider audiences through visual storytelling, short-form narratives, and interactive content features (Arnaboldi & Diaz Lema, 2022; Mattila & Nummi, 2022). In the context of Islamic philanthropy in Indonesia, one of the world's largest Muslim-majority nations and the fourth-largest Instagram user base globally with over 107.6 million users, leveraging digital platforms for fundraising and social program communication has become not merely an option, but a necessity (Alshaer & Hassan, 2024).

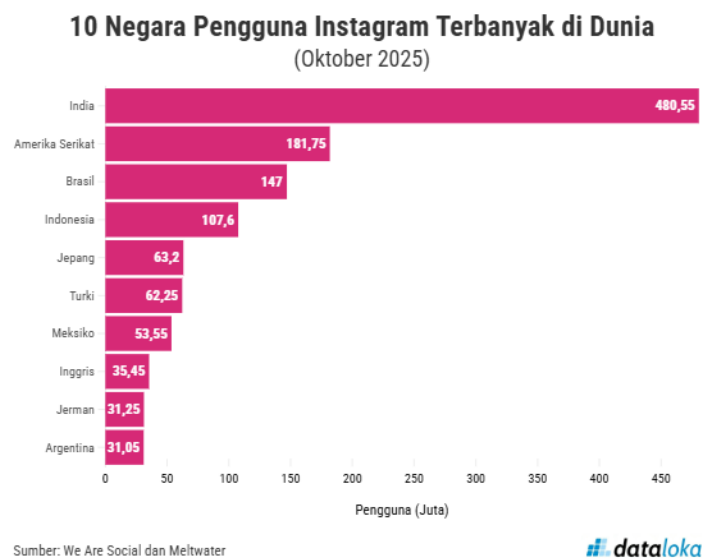


Figure 1. Instagram User Country
(Source: <https://dataloka.id/>)

Islamic philanthropy, encompassing zakat, infaq, and sadaqah, represents a substantial social and economic resource in Indonesia. The national zakat potential is estimated at hundreds of trillions of rupiah annually, yet actual collection remains far below this potential, indicating a significant gap between awareness and participation (Alfatika et al., 2025; Makhrus & Saepudin, 2023). This gap is not solely a regulatory or managerial challenge - it is fundamentally a communication challenge. Organizations must craft messages that are not only persuasive but also aligned with the values, digital literacy, and expectations of contemporary Muslim audiences.

The complexity of this communication challenge intensifies when philanthropic institutions promote programs centered on disability inclusion. Programs targeting marginalized communities, such as the Deaf community, demand communication approaches that are simultaneously sensitive, representative, and rights-affirming. Poorly designed messages risk perpetuating stigma or undermining the very inclusivity the program seeks to promote (Aydin, 2015). This intersection of digital communication, Islamic values, and disability inclusion constitutes a critical yet understudied dimension in the literature on philanthropic communication.

LAZNAS PPPA Daarul Qur'an, a nationally accredited Islamic philanthropy institution in Indonesia, actively uses Instagram through its official account @daarul_quran to communicate its social programs to the public. Among its flagship initiatives is the "Tuli Mengaji" program, a Quranic education program for Deaf individuals (Teman Tuli) using sign language and visual learning methods. This program embodies both social innovation and institutional values, making

it an especially significant case for analyzing how Islamic philanthropy organizations construct and disseminate inclusive social narratives in digital spaces.



Figure 2. The Potential of Zakat in Indonesia

(Source:

<https://baznas.go.id/news-show/BAZNAS-RI-Ungkap-Potensi-Zakat-Fitrah-2025-Capai-Rp8-Triliun,-Masyarakat-Diimbau-Bayar-Lewat-Lembaga-Resmi/2990>)

Existing scholarship on social media in philanthropy tends to focus either on platform effectiveness metrics or broad fundraising outcomes, often overlooking the strategic communication architecture that drives public engagement (Hayes & Sharma, 2021; Maxhuni, 2021). Furthermore, the application of Social Marketing theory, Integrated Marketing Communication (IMC), and Cooperative Communication frameworks to Islamic philanthropy contexts remains limited. The specific dynamics of communicating disability-inclusive programs through digital channels have received minimal scholarly attention (García-Avilés, 2024; Mokhammad Fazar & Ali Hamdan, 2024). This study addresses these gaps by examining the Instagram communication strategies of LAZNAS PPPA Daarul Qur'an through the intersecting lenses of Cooperative Communication (Jati, 2023b), Social Marketing, IMC, and the AIDA (Attention, Interest, Desire, Action) persuasion framework.

The central research question guiding this study is: how does LAZNAS PPPA Daarul Qur'an utilize Instagram as a cooperative communication and social marketing channel to communicate the "Tuli Mengaji" program, and what communication strategies and message constructions characterize this inclusive digital philanthropy model? By addressing this question, the study aims to produce a comprehensive understanding of inclusive digital philanthropy communication and to contribute an initial conceptual model that can be adopted by other Islamic philanthropy institutions in the digital era.

This paper is structured as follows: following this introduction, the theoretical framework of Cooperative Communication, Social Marketing, IMC, and AIDA is elaborated. The methodology section outlines the qualitative case study design and data collection procedures. Results and discussion present the empirical findings integrated with theoretical interpretations, followed by conclusions and recommendations for practice and future research.

Cooperative Communication in Digital Media

Cooperative communication refers to a communication model in which participants actively collaborate to produce, distribute, and respond to messages in a mutually reinforcing manner (Jati, 2023b, 2023a; Lull, 2020). As theorized by Jati (2023b) in the context of community media platforms, cooperative communication moves beyond one-directional broadcasting toward a participatory dynamic in which communities are not passive recipients of information but active co-creators and co-distributors of meaning. This framework highlights three interrelated dimensions: collaborative content production, shared communicative norms, and mutual empowerment of participants through the act of communication itself.

In the digital media landscape, cooperative communication manifests through interactive features that enable audiences to comment, share, respond, and re-contextualize content. Jati's model, originally applied to community media in cultural preservation contexts, is particularly relevant when extended to Islamic philanthropy, where organizations must cultivate trust, shared values, and community solidarity to mobilize collective action. On Instagram, cooperative communication is operationalized through features such as comment threads, story polls, duets, and user-generated content reposts - all of which blur the boundary between communicator and audience (Jati, 2023b).

The relevance of cooperative communication to inclusive philanthropy is particularly pronounced. Programs targeting marginalized groups, such as the Deaf community, benefit from communication strategies that do not simply represent these groups from the outside but instead enable their voices, experiences, and identities to be part of the communicative fabric itself. When applied to the “Tuli Mengaji” program, cooperative communication helps explain how LAZNAS PPPA Daarul Qur'an's Instagram content creates not only awareness but also a sense of shared community and solidarity among donors, program participants, and the broader Muslim public.

Social Marketing and Integrated Marketing Communication (IMC)

Social marketing applies commercial marketing principles and techniques to influence target audiences toward behaviors that benefit individuals and society as a whole (Lee & Kotler, 2019). In the context of Islamic philanthropy, social marketing translates philanthropic values into persuasive yet authentic digital narratives designed to motivate zakat payment, sadaqah donation, and program participation. Central to this approach is the alignment of message design with the motivations, beliefs, and social norms of the target audience (Spotswood, 2023).

Integrated Marketing Communication (IMC) complements social marketing by providing a strategic framework for ensuring consistency across communication channels and content formats (Hayes & Sharma, 2021). IMC emphasizes that all touchpoints — from Instagram feed posts to Stories and Reels — should collectively reinforce a coherent brand identity and call-to-action. For nonprofit organizations like LAZNAS PPPA Daarul Qur'an, IMC principles help ensure that the emotional resonance of individual content pieces is amplified by their strategic coherence as a campaign (Schultz et al., 2007).

AIDA Model

The AIDA model — Attention, Interest, Desire, Action — provides a sequential framework for understanding how communication content guides audiences through stages of awareness toward behavioral outcomes (Iwamoto, 2023; Strong Jr, 1925). In social marketing contexts, AIDA is operationalized as follows: attention is captured through visually compelling content; interest is sustained through emotionally resonant storytelling; desire is cultivated through alignment with audience values; and action is triggered through clear calls-to-action such as donation links or program registrations. The AIDA model has been applied in various digital philanthropy studies, including zakat and Islamic social finance contexts in Indonesia (Mokhammad Fazar & Ali Hamdan, 2024).



This study proposes an integrated analytical framework in which Cooperative Communication, Social Marketing/IMC, and AIDA interact as complementary lenses. Cooperative communication explains the participatory and relational architecture of Instagram engagement; Social Marketing/IMC explains the strategic design and consistency of the philanthropic message; and AIDA explains the persuasive trajectory from exposure to donation. Together, these frameworks allow for a multidimensional analysis of how the “Tuli Mengaji” program is communicated, received, and acted upon in the digital public sphere.

METHODS

This study employs a qualitative case study approach, selected for its suitability in examining the contextual, interpretive, and strategic dimensions of organizational communication in digital environments (Yin, 2015). The case is LAZNAS PPPA Daarul Qur'an's Instagram account @daarul_quran, specifically focusing on content related to the “Tuli Mengaji” program. A case study design enables an in-depth analysis of how communication strategies are constructed, deployed, and received within a specific institutional context, which is appropriate given the exploratory and interpretive nature of the research questions.

Data were collected through three complementary methods. First, non-participant observation was conducted on the @daarul_quran Instagram account, covering all content categories (feed posts, Stories, Reels, highlights) related to the Tuli Mengaji program over a twelve-month observation period. Second, in-depth interviews were conducted with the digital communication managers and content creators responsible for the program's Instagram presence. Third, campaign documentation including content briefs, engagement metrics summaries, and internal communication guidelines were gathered to provide institutional context for the observed patterns.



Figure 3. In-depth interview with LAZNAS PPPA Daarul Qur'an digital communication team (April 2026)

Data analysis followed Miles and Huberman's interactive model of thematic analysis, encompassing data reduction, data display, and conclusion drawing/verification (Miles et al., 2013; Saldaña, 2016). Specific analytical codes were developed deductively from the three theoretical frameworks (Cooperative Communication dimensions, IMC principles, AIDA stages) and inductively from the data itself. Trustworthiness was ensured through triangulation across data sources and methods, member-checking with interview participants, and reflexive documentation of the analytical process.

RESULTS AND DISCUSSION

The findings indicate that Instagram is not used by @daarul_quran merely as a promotional channel, but as an integrated communicative space where inclusive Islamic philanthropy is visually narrated, religiously framed, and socially mobilized. Across feed posts, Reels, Stories, Highlights, and interview accounts from the digital communication team, the communication of the Tuli

Mengaji program shows a patterned strategy that moves audiences from initial exposure to deeper emotional engagement and, ultimately, philanthropic participation.

This section discusses the findings through the integrated lenses of the AIDA model, Integrated Marketing Communication, Social Marketing, and Cooperative Communication. The discussion is organized into four interrelated stages: visual storytelling as an entry point for attention, faith-based narrative as a mechanism for sustaining interest, cooperative communication as a means of cultivating desire and solidarity, and strategic calls-to-action as a pathway toward participation. Rather than treating these stages as isolated promotional techniques, the analysis shows how they operate as a coherent communication architecture that links institutional branding, inclusive representation, audience participation, and social marketing objectives.

Attention and Visual Storytelling: The Entry Point of AIDA

The analysis reveals that @daarul_quran systematically employs visually striking content to capture audience attention as the first stage of the AIDA model. Content related to the Tuli Mengaji program consistently features images and short video clips of Deaf participants engaging with Quranic learning through sign language, designed to generate immediate emotional impact. The visual grammar of these posts prioritizes human faces, expressive gestures, and moments of spiritual engagement, creating a powerful first impression that is both aesthetically compelling and values-laden.



Figure 4. Human-centered visual storytelling in Tuli Mengaji Instagram content
(Source: Instagram documentation of @daarul_quran / campaign documentation.)

This strategy reflects IMC principles of brand consistency: the visual identity of Tuli Mengaji content — characterized by warm color palettes, close-up human imagery, and calligraphic overlays of Quranic verses — is maintained consistently across feed posts, Reels, and Stories, ensuring that audiences develop a recognizable association between the program’s visual identity and LAZNAS PPPA Daarul Qur’an’s institutional brand.

Interview data from the organization’s content strategists corroborate this pattern. The content writer described the process of translating field activities into Instagram-ready narratives as beginning with a clear attention-capture intent: *“Untuk pertama sih biasanya kalau Herlin itu dibikin attention dulu ya. Nah, perhatian dari audiens itu, dari attention itu kita boleh masuk ke cerita mereka”* [“The first thing I do is build attention. Once we have the audience’s attention, we can enter their story”] (Herlin Agustini, Content Writer, interview, April 2026). This deliberate sequencing — first capturing visual attention, then drawing the viewer into a narrative — aligns precisely with the first two stages of the AIDA model and underscores the intentionality with which content is designed.

Interest and Faith-Based Narrative: Sustaining Engagement

Content analysis demonstrates that the organization sustains audience interest through a consistent faith-based narrative that frames the Tuli Mengaji program not merely as a social service but as a manifestation of Islamic values of inclusivity (rahmatan lil ‘alamin), justice (‘adl), and care for the marginalized (dhu’afa). Captions consistently invoke Quranic references and hadith related to the rewards of teaching the Quran and caring for those with disabilities, creating a theological justification for audience engagement and donation.

This narrative strategy aligns with social marketing principles of audience-value alignment, whereby the program’s communicative framing mirrors the spiritual motivations and communal identity of its target audience: Indonesian Muslim donors who respond to both philanthropic and religious imperatives (Lee & Kotler, 2019; Spotswood, 2023). The integration of faith-based messaging with inclusive content about the Deaf community is a notable communicative innovation, as it reframes disability not as a deficit but as a spiritual opportunity for collective care.

The content strategy is anchored in a clear editorial philosophy. The Media Communication Manager articulated the core message of the program in terms that transcend transactional giving: *“Pesan utama yang dibangun adalah bahwa teman-teman tuli memiliki hak yang sama untuk belajar Al-Qur’an, dan masyarakat memiliki ruang untuk terlibat mendukung gerakan pemberdayaan ini. Jadi pesannya bukan semata bantuan, tetapi pemberdayaan dan inklusi”* [“The core message being built is that Deaf individuals have the same right to learn the Quran, and that society has the space to support this empowerment movement. The message is not merely assistance, but empowerment and inclusion”] (Alfani Roosy Andinni, Manager of Media Communication Division, interview, April 2026). This framing is consistent with a rights-based communication approach that positions the Deaf community as agents deserving of equal spiritual access rather than passive recipients of charity.

Desire and Cooperative Communication: Co-Creating Solidarity

A significant finding of this study is the role of cooperative communication mechanisms in cultivating audience desire to participate in and support the Tuli Mengaji program. Consistent with Jati’s (2023b) framework, the @daarul_quran account does not function as a one-directional broadcaster but as a participatory communicative space. This is operationalized through several cooperative practices: reposting audience comments and testimonials as Stories, featuring Deaf participants as active communicative agents in video content, and inviting followers to share their own experiences with Islamic education and disability inclusion.

A particularly illustrative example of cooperative communication in action was the organization’s outreach to the Indonesian BTS “Army” fandom community. The content writer explained how a content piece inspired by member Suga’s known advocacy for persons with autism sparked an organic engagement strategy: *“Dari respon baiknya itu kita pikiran kita bikin event bareng anak-anak tuli gitu dengan melibatkan ARMY... Dan itu juga anak pas selesai itu ARMY itu bilang makasih ya Kak sudah mengadakan event ini”* [“From that positive response, we thought of creating a joint event with Deaf children, involving the Army community... And when it was over, Army members said ‘thank you for organizing this event’”] (Alfani Roosy Andinni, interview, April 2026). This collaborative initiative demonstrates how cooperative audience engagement can extend the communicative reach of a philanthropic program by bringing communities with pre-existing solidarity into direct interaction with Deaf youth and the broader mission of inclusive Quranic education.

The differential engagement patterns across Instagram content formats provide further empirical grounding for the cooperative communication analysis. Table 1 presents a comparative overview of content format functions, cooperative mechanisms, and observed engagement indicators documented across the twelve-month observation period.

Table 1. Instagram Content Formats, Cooperative Functions, and Engagement Indicators — @daarul_quran (Tuli Mengaji Program)

<i>Content Format</i>	<i>Primary Function</i>	<i>Cooperative Mechanism</i>	<i>AIDA Stage</i>	<i>Engagement Indicator</i>
Feed Post	Documentation & narrative	Comment threads; shared norms	Attention / Interest	High saves; comment solidarity
Reels	Emotional storytelling & viral reach	Participant-as-narrator; audience co-distribution	Attention / Desire	Strong audience sharing; expanded reach beyond regular followers through community-based engagement, including the Army fandom collaboration.
Stories	CTA delivery & audience participation	Polls; swipe-up interaction; testimonial reposts	Action	High swipe-up rate; direct donation referrals
Instagram Live	Real-time cooperative engagement	Boundary dissolution: communicator-audience co-presence (Jati 2023)	Desire	Deep affective connection; live comment solidarity
Highlights	Institutional memory & trust-building	Curated communal narrative; shared norms	Interest	Program credibility; repeat visitors from new donors

Source: Authors' analysis based on non-participant observation of @daarul_quran (2025–2026)

These cooperative communication practices produce a sense of communal ownership over the program's narrative, transforming passive followers into active co-narrators. Audience members who are themselves from the Deaf community, parents of Deaf children, or religious education practitioners reported in comment threads feeling “seen” and “represented” by the program's content, a response that significantly elevates emotional investment and, consequently, desire to donate or participate. This finding extends Jati's (2023b) cooperative communication model to the context of inclusive Islamic philanthropy, demonstrating its applicability beyond cultural media to social welfare communication on commercial platforms.

The cooperative dimension also manifests in the organization's use of Instagram Live sessions featuring Deaf participants demonstrating Quranic recitation in sign language, creating real-time participatory experiences that deepen the audience's affective connection to the program. These sessions function as cooperative communicative events in which the boundary between ‘communicator’ and ‘audience’ is productively dissolved (Jati, 2023b).

The power of participatory storytelling in generating desire is further evidenced by the organization's strategic emphasis on authentic personal narratives. The content writer explained the approach: “*Kami biasanya membangun cerita dari sudut pandang manusia, bukan sekadar program. Misalnya, menampilkan perjalanan peserta Tuli Mengaji, tantangan yang mereka hadapi, hingga perubahan yang mereka rasakan*” [“We usually build stories from a human perspective, not merely from a program perspective. For instance, showing the journey of Tuli Mengaji participants, the challenges they face, and the transformation they experience”] (Herlin Agustini, interview, April 2026). A concrete illustration of this was offered by the Manager: the story of Mifta, a Deaf santri who progressed from the VIP learning centre to enroll at a higher education institution (STMIK Antar Bangsa), with her tuition supported by donations channeled through the program. “*Itu hasil dari donasi para donatur itu jadinya kayak gini loh. Anak ini tuh bisa kuliah di sini. Bisa lanjut. Walaupun dengan keterbatasannya*” [“That's what donors' contributions produce. This child is now able to study in university. She can continue. Despite her limitations”] (Alfani Roosy Andinni, interview, April 2026). Such success stories serve as the apex of desire cultivation: they transform abstract social marketing appeals into concretely verifiable evidence of impact, motivating prospective donors to replicate the same transformative act.

Collaborative outreach beyond the core follower base also extends the cooperative communication architecture into influencer and celebrity partnerships. As the Manager recounted, Instagram’s direct messaging feature was the initial bridge to gaining celebrity support: “*Kita ngenalin Tuli Mengaji sampai Kak Tisa Biani datang aja itu dari DM Instagram*” [“Our introduction of Tuli Mengaji that led to Kak Tisa Biani coming to the program — that all started from an Instagram DM”] (Alfani Roosy Andinni, interview, April 2026). This example illustrates how cooperative communication on Instagram can function as a gateway for institutional relationship-building that ultimately expands the program’s reach and social legitimacy far beyond its original follower base.

Action and Strategic Calls-to-Action

The final stage of the AIDA model is operationalized through strategically placed calls-to-action (CTAs) that translate cultivated desire into measurable philanthropic behavior (Zhang et al., 2025). Content analysis identifies three dominant CTA formats: donation link insertions in post captions and Stories swipe-ups; program registration CTAs targeting Islamic education practitioners and community leaders; and sharing directives inviting followers to disseminate content within their networks. The use of time-sensitive appeals (“Ramadan Special” campaigns, end-of-year zakat reminders) amplifies the urgency of donation behavior.



Figure 5. Call-to-action content integrating program targets, donation link, and payment channels
(Source: Instagram documentation of @daarul_quran / campaign documentation.)

IMC principles are clearly evident in the consistency of CTA placement and messaging across content formats. Regardless of whether the audience first encounters Tuli Mengaji content through a Reel, a feed post, or a Story, the pathway to action - donation link, registration form, or sharing directive - is consistently accessible and linguistically aligned with the faith-based narrative that preceded it (Hayes & Sharma, 2021). This strategic coherence reinforces the organization’s social marketing objectives by ensuring that no communicative touchpoint is a dead end.

The sequencing of content types throughout the month further institutionalizes the CTA logic. The content writer described this editorial rhythm: “*Sebelum akhir bulan itu edukasi, mulai akhir bulan itu ajakan, sampai awal bulan. Habis awal bulan penyaluran*” [“Before the end of the month, we publish education content; from end of month onwards, calls to action; then at the start of the following month, program distribution reports”] (Herlin Agustini, interview, April 2026). This monthly communication cycle — education, then persuasion, then accountability — reflects an applied AIDA progression at the institutional scheduling level, reinforcing audience trust while systematically guiding followers toward donation behavior. From an audience perspective, this trust-building mechanism was noted by a program participant who described the Instagram content as aligned with direct program experience: “*Sesuaiilah terkait dengan Tupoknya, dengan*

programnya masing-masing” [“It is appropriate and aligned with the program’s core functions”] (Viky Shu, program participant, interview, May 2026). Such audience validation of the content-reality correspondence is critical for maintaining CTA credibility: when followers who eventually engage with the program find that its on-ground reality matches its Instagram portrayal, the foundation for repeat donations and word-of-mouth advocacy is strengthened.



Figure 6. Donation package framing in Tuli Mengaji campaign content
(Source: Instagram documentation of @daarul_quran / campaign documentation.)

The content team also emphasized inclusivity challenges in production as an ongoing consideration. The content writer noted that producing accessible content for Deaf audiences requires specific additional resources: “*Kalau wawancara anak-anak Tuli itu biasanya kan mereka pakai bahasa isyarat ya. Jadi kalau nggak ada penerjemah atau guru yang mendampingi itu kita agak kesulitan untuk menerjemahkan mereka*” [“When we interview Deaf participants, they use sign language. So without an interpreter or accompanying teacher, we find it somewhat difficult to understand what they are saying”] (Herlin Agustini, interview, April 2026). Despite this, the organization has produced content featuring sign language interpreters alongside Deaf speakers, and the use of subtitles has enabled Deaf community members to engage with posted content as confirmed by comment activity on program posts. These practices represent an ongoing — if still incomplete — commitment to inclusive content design.

Positioned within the broader landscape of digital philanthropy research, the findings of this study both confirm and extend prior scholarship in several significant ways. Earlier studies on Islamic social media communication such as Makhrus and Saepudin’s (2023) analysis of social media-based Islamic philanthropy movements and Fazar and Hamdan’s (2024) application of the AISAS model to zakat digital marketing, demonstrate the general effectiveness of digital platforms for fundraising mobilization. However, these studies largely treat audience members as targets of persuasive messaging rather than as active co-producers of the philanthropic narrative. The present study advances this body of work by demonstrating that, when cooperative communication is systematically embedded into the content architecture, audiences transition from passive donation targets into what Jati (2023b) terms mutually empowered co-participants - a dynamic not captured by persuasion-centric models alone.

The disability-inclusive dimension of this study further distinguishes it from existing literature. Research on disability representation in nonprofit digital communication - notably Aydin’s (2015) work on Islamic social business and wellbeing - tends to address disability as a welfare category within broader frameworks of social justice, without examining how persons with disabilities are communicatively positioned within organizational content. The present findings reveal a substantive departure from charity-model framing: by featuring Deaf participants as active communicative agents - demonstrating Quranic recitation, narrating their own journeys, and

appearing in real-time live sessions - @daarul_quran operationalizes a rights-based communication stance that repositions the Deaf community from passive beneficiaries to subjects of spiritual agency. This distinction carries important implications for how nonprofit communication scholars theorize the relationship between inclusive program design and inclusive message design: the two need not merely coexist but can be mutually constitutive when cooperative communication principles guide content strategy. In this respect, the present study contributes an empirically grounded case to the undertheorized intersection of Islamic philanthropy, disability representation, and participatory digital communication (Aydin, 2015; Carvajal et al., 2012).

Conceptual Model: Cooperative-IMC-AIDA in Inclusive Islamic Philanthropy

Based on the integrated analysis above, this study proposes an initial conceptual model of inclusive digital social marketing for Islamic philanthropy institutions. The model identifies Cooperative Communication as the foundational relational architecture that enables IMC strategies to be both persuasively effective and authentically participatory. Cooperative communication practices - co-creation, participatory representation, and communal narrative ownership, amplify each stage of the AIDA model by ensuring that audience engagement is not merely transactional (donating) but relational (belonging to a community of shared values).

Table 2. The Cooperative-IMC-AIDA Model: Layers, Functions, and Empirical Manifestations

<i>Model Layer</i>	<i>Primary Function</i>	<i>Empirical Manifestation (@daarul_quran)</i>	<i>Theoretical Grounding</i>
Layer 1: Cooperative Communication (Relational Foundation)	Build trust, shared identity, and communal participation	Deaf participants as co-narrators; Army fandom event co-creation; IG Live boundary dissolution; testimonial reposts	Jati (2023): collaborative content production; shared communicative norms; mutual empowerment
Layer 2: IMC (Strategic Design)	Ensure message consistency, visual coherence, and cross-format coordination	Consistent warm-palette visual identity; faith-based caption style across all formats; monthly content calendar (education → CTA → accountability)	Schultz, Tannenbaum & Lauterborn (1993); Hayes & Sharma (2021): integrated touchpoint consistency
Layer 3: AIDA (Behavioral Conversion)	Guide sequential audience movement from awareness to donation behavior	Visual attention capture (Reels/Feed) → faith-narrative interest → impact story desire (Mifta's story) → timed donation CTAs (Ramadan; end-of-year zakat)	Fazar & Hamdan (2024): sequential persuasion stages toward behavioral action

Source: Authors' synthesis based on theoretical frameworks and empirical findings

The model operates across three distinct but interdependent layers. The first and foundational layer is Cooperative Communication, which functions as the relational substrate of the entire model. It is at this layer that the organization establishes the conditions of trust, shared identity, and communal participation that make subsequent persuasive efforts credible and meaningful. Without this relational foundation - manifested through participatory content features, co-narration by Deaf participants, and audience integration into the program's communicative life - the persuasive mechanisms of IMC and AIDA would operate on an impoverished base, reaching audiences as consumers rather than as community members.

The second layer is Integrated Marketing Communication (IMC), which operates as the strategic design layer. It is here that message consistency, visual brand coherence, and cross-format coordination are managed. IMC principles ensure that the relational goodwill cultivated at the cooperative layer is not dissipated by inconsistent or poorly sequenced messaging. In the case of @daarul_quran, IMC functions as the architecture that aligns the emotional resonance of individual

Reels with the institutional credibility of Highlights and the urgency of Stories CTAs, creating a coherent persuasive environment across all content touchpoints.

The third layer is the AIDA persuasion trajectory, which operates as the behavioral conversion layer. It translates the relational and strategic investments of the preceding layers into sequential audience movement: from initial awareness (Attention), through sustained engagement (Interest) and affective identification (Desire), to observable philanthropic behavior (Action). Crucially, in the Cooperative-IMC-AIDA model, the AIDA sequence is not experienced by audiences as a marketing funnel but as a natural progression of deepening community belonging — the distinctive outcome of embedding persuasion within a cooperative communicative architecture. Table 2 summarizes the function, empirical manifestations, and theoretical grounding of each layer as observed in the @daarul_quran case.

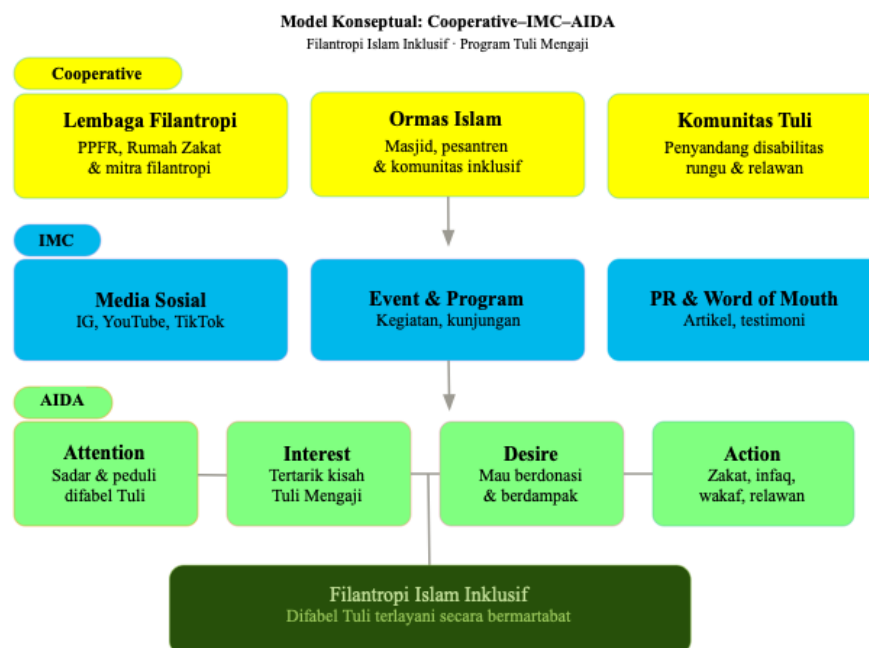


Figure 7. Conceptual Model of Cooperative-IMC-AIDA in Inclusive Islamic Philanthropy (Program Tuli Mengaji)

This model has both theoretical and practical implications. Theoretically, it extends Jati's (2023b) and Lull's (2020) cooperative communication framework from community media to Islamic philanthropic communication in digital contexts, while also contributing to the undertheorized intersection of Islamic social finance, disability inclusion, and social media communication. Practically, it offers Islamic philanthropy institutions a replicable communication design model that prioritizes participatory, value-aligned, and inclusive messaging over purely transactional fundraising appeals.

CONCLUSION

This study has examined how LAZNAS PPPA Daarul Qur'an utilizes Instagram as a cooperative communication and social marketing channel to communicate the Tuli Mengaji program to the Indonesian Muslim public. Through an integrated analytical framework combining Jati's (2023b) and Lull's (2020) cooperative communication model, IMC, Social Marketing, and the AIDA model, the study has demonstrated that the organization's communication strategies are characterized by emotionally resonant visual storytelling, faith-based narrative consistency, participatory audience engagement, and strategically coherent calls-to-action.

The key contribution of this study is the identification of cooperative communication as a critical mechanism that amplifies the effectiveness of social marketing and IMC strategies in inclusive philanthropy contexts. By enabling audiences to function not merely as donation targets but as active participants in the program's communicative life, @daarul_quran creates a digital community of solidarity around the Tuli Mengaji program that transcends transactional philanthropy. This finding is particularly significant in the context of disability inclusion: cooperative communication practices that foreground Deaf participants as communicative agents - rather than passive beneficiaries - constitute a rights-affirming innovation in Islamic philanthropic communication.

Addressing the study's central questions directly: three interconnected answers emerge from the analysis. First, Instagram is deployed through an AIDA-structured content calendar in which emotionally resonant visual storytelling builds attention and interest, faith-based narrative alignment cultivates desire, and strategically timed calls-to-action convert desire into measurable philanthropic behavior. Second, message constructions consistently employ rights-based inclusivity framing - positioning Deaf participants as spiritual agents rather than passive beneficiaries - constituting a communicative stance that is both distinctive and ethically grounded. Third, the cooperative communication architecture - operationalized through participatory content practices, community co-narration, and audience co-creation - functions as the relational foundation that amplifies the persuasive effectiveness of IMC and AIDA strategies. Together, these findings constitute the Cooperative-IMC-AIDA model: a replicable framework for inclusive digital philanthropy communication in Islamic organizational contexts.

Future research should examine the replication of this model across other Islamic philanthropy institutions and other marginalized communities, as well as the long-term retention and behavioral impacts of cooperative communication strategies in digital fundraising contexts. Quantitative studies measuring the correlation between cooperative communication intensity and donation conversion rates would provide valuable empirical triangulation of the conceptual model proposed here.

Several limitations should be noted. As a single case study, findings are contextually specific to LAZNAS PPPA Daarul Qur'an and may not be directly generalizable. Data collection relied on observable Instagram content and self-reported interview data, which may not fully capture the diversity of audience interpretations. Instagram's algorithmic mediation of content visibility was not directly controlled for. Future research employing mixed-methods designs, larger comparative samples, and audience reception studies would provide valuable empirical triangulation of the Cooperative-IMC-AIDA model proposed here.

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