The Role of TikTok @evelynhutani in Disseminating Multicultural Da'wah Among Generation Z from James Banks' Perspective.

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Abstract

This study aims to examine the role of TikTok @evelynhutani in disseminating multicultural da'wah among Generation Z using James Banks' multicultural education perspective. This research employs a qualitative approach with content analysis as its primary method. The data were collected through observation and documentation of two TikTok videos by Evelyn Hutani that showcase interfaith interactions within the context of religious diversity. The analysis was conducted using thematic analysis based on James Banks' dimensions of multicultural education, including *content integration*, *prejudice reduction*, and *equity pedagogy*. The focus of this study is to explore how messages of tolerance and respect for religious differences are constructed and communicated in the selected content. The findings are expected to provide insights into how social media, particularly TikTok, can serve as an inclusive and relevant medium of da'wah for strengthening multicultural awareness among Generation Z in the digital age.

Keywords: TikTok, multicultural preaching, Generation Z, Evelyn Hutani, James Banks

INTRODUCTION

Indonesia possesses vast religious diversity; however, several cases of intolerance are still prevalent in various cities, impacting the younger generation (Qodir, 2016). Although Generation Z is recognized for its high level of tolerance, the trend of intolerance remains a threat that could undermine social cohesion if not addressed with appropriate strategies (Nasar et al., 2025). This condition necessitates a *dakwah* (preaching) approach that is not merely normative but also capable of fostering interfaith respect within a multicultural society. The role of social media as the primary interaction space for Gen Z makes digital platforms highly relevant for disseminating messages of tolerance (Yani, 2020). Therefore, this study focuses on evaluating the effectiveness of interfaith *dakwah* messages in digital media.

The multicultural education theory developed by James Banks serves as a crucial analytical framework for this study. Banks delineates several key dimensions—such as content integration, knowledge construction, prejudice reduction, and equity

pedagogy—that are vital for understanding the dissemination of diversity-related messages (Tamang, 2022). In the context of digital media, this theory aids in analyzing how inclusive messaging can be curated and communicated to young audiences. This approach is particularly relevant as relatable and accessible content is more readily embraced by the digital generation. Consequently, Banks' framework provides the conceptual foundation for examining the dynamics of modern multicultural *dakwah* (Maps, 2025).

Previous studies on digital dakwah have predominantly focused on formal lectures on YouTube or Instagram, whereas research concerning TikTok within the context of religious tolerance remains limited. Meanwhile, existing research on TikTok centers primarily on algorithms and content virality rather than on interfaith messages embedded within creators' daily interactions (Freire & Valdez, 2021). This research gap highlights the need for an analysis that bridges multicultural theory with digital communication practices.

Analyzing the TikTok content of Gen Z creators, such as Evelyn Hutani, is expected to provide both scholarly and strategic contributions. This study seeks to address the aforementioned gap by employing a contextual approach (Aminah & Muyassaroh, 2024).

The novelty of this study lies in the analysis of two TikTok videos by Gen Z creator Evelyn Hutani, which depict simple yet profound interfaith interactions. Banks' multicultural framework is employed to uncover how messages of tolerance and respect for religious diversity are constructed through everyday communication. This research is expected to enrich the understanding of inclusive digital *dakwah* models tailored for young audiences. Additionally, the findings offer alternative *dakwah* strategies that align with digital culture. Thus, this study provides both conceptual and practical contributions (Banks, 1993).

This study aims to analyze the role of the TikTok account @evelynhutani in the dissemination of multicultural *dakwah* among Gen Z, utilizing James Banks' perspective. The analytical focus is directed toward two video segments featuring interfaith interactions to understand the construction of tolerance-based messages and audience responses. This research is expected to map effective digital communication strategies while reflecting multicultural values that resonate with the younger generation. Furthermore, the findings may serve as a reference for preachers and content creators in developing inclusive and contextualized messages. Consequently, this study fulfills both theoretical and practical objectives.

METHOD

This study employs a qualitative approach with content analysis. The research subjects consist of two TikTok videos from Evelyn Hutani's account that are relevant to interfaith themes, while the population encompasses all similar content on the account (Hammerich, 2014). Data were collected through observation, documentation, and the

analysis of audience comments as a form of triangulation. Data validity was maintained through source triangulation and peer debriefing. The analysis process followed the stages of open coding, axial coding, and selective coding, where units of meaning from interview transcripts and field notes were identified, categorized, and subsequently mapped into Banks' dimensions. This process involved two researchers acting as verifiers to ensure the consistency of the coding results. Through this methodology, the research findings are expected to be in-depth, structured, and highly relevant to the development of digital multicultural dakwah.

RESULTS AND DISCUSSION

Description of Research Findings on Multicultural Da'wah via TikTok @evelynhutani

This study examines the role of the TikTok account @evelynhutani in disseminating multicultural dakwah among Gen Z, utilizing James Banks' theoretical framework. Evelyn Hutani is well-known for her content portraying interfaith interactions within a lighthearted, everyday context. The two videos analyzed in this study address the themes of "appointments with interfaith friends" and "interfaith habits," both of which are presented in the Javanese language. The use of this local language is particularly noteworthy as it represents cultural wisdom and serves as a bridge for disseminating messages of tolerance. These findings suggest that multicultural dakwah content does not always require a formal lecture format; rather, it can be effectively conveyed through daily narratives that are relatable to young audiences (Jidan et al., 2025). Such characteristics align with Banks' dimensions of content integration and prejudice reduction.

The use of the Javanese language by Evelyn Hutani demonstrates an effort to contextualize multicultural dakwah messages for a local audience. In Banks' theory, content integration involves incorporating diverse cultural perspectives into educational messages to make them more inclusive. By utilizing a regional language, Evelyn not only establishes a rapport with the Javanese audience but also signifies a profound respect for local cultural identity. This aligns with Banks' principle of equity pedagogy, which emphasizes that value-based messages must be delivered with careful consideration of the audience's socio-cultural context (Ar et al., 2023). Consequently, while the core message remains universal (interfaith tolerance), its presentation remains deeply rooted in local values. These findings reinforce previous research stating that linguistic contextualization strengthens message acceptance among the digital generation.

In general, the observation results indicate that Evelyn's content possesses three primary characteristics. First, it features inclusive interfaith messages, where Evelyn and her friends exchange knowledge regarding their respective religious traditions. Second, there is an optimal utilization of the TikTok platform, characterized by the use of humor,

trending music, and short durations that effectively capture the attention of younger audiences. Third, positive resonance is evident through audience responses in the comment section, where many users express appreciation for the messages of tolerance (Ika et al., 2025). These findings demonstrate that Evelyn's content successfully reaches the audience through a cultural dakwah strategy, which integrates religious values with cultural approaches. This discovery aligns with James Banks' multicultural education theory, which emphasizes the importance of integrating inclusive values into real-world social contexts.

To clarify how multicultural messages are presented in Evelyn Hutani's content, this study includes visual snippets from the two analyzed videos. These snippets demonstrate the use of the Javanese language, natural expressions, and casual interfaith interactions. The inclusion of the following figures serves not only as illustration but also as supporting data representing Banks' dimensions of content integration and knowledge construction. Through these visuals, readers can observe how messages of tolerance are constructed from simple, everyday conversations. Furthermore, these visual snippets illustrate how dakwah messages are visually constructed through a popular, simple, and communicative style that consistently represents multicultural values. This meaning is reinforced through the use of visual symbols, situational contexts, and the relationships between elements that form the structure of the dakwah message. Consequently, the visualization of the content provides a more comprehensive understanding prior to the in-depth analysis.
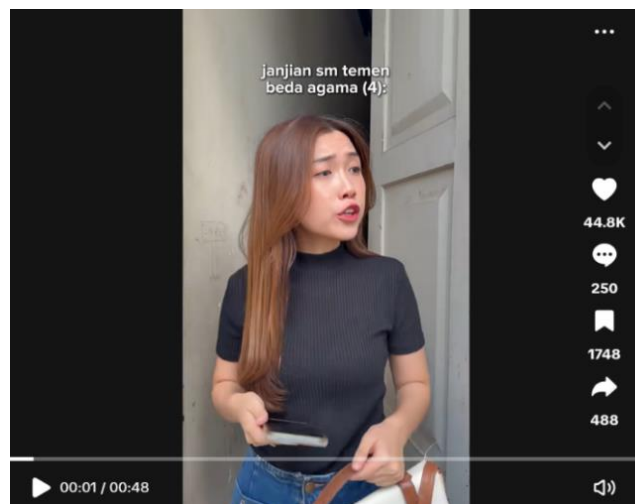

Figure 1. *A clip from Evelyn Hutani's content* 'Making Plans with a Friend of a Different Religion (4)', *which features an interfaith conversation delivered in the Javanese language.*
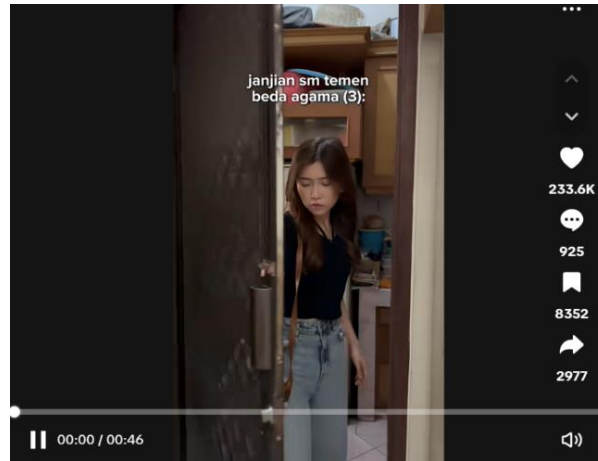
Figure 2. *A clip from Evelyn Hutani's content* 'Making Plans with a Friend of a Different Religion (3)', *which depicts everyday interactions and light interfaith humor..*

The two snippets above illustrate how Evelyn packages multicultural messages through simple interactions that resonate with the lives of young people. Without lengthy sermons, the message of tolerance is conveyed through lighthearted dialogue presented in a regional language. This reinforces the prejudice reduction dimension in Banks' theory, as the message is delivered in a familiar and engaging manner, ensuring the audience does not feel patronized. Furthermore, this approach demonstrates knowledge construction, where the audience is invited to understand diversity through authentic social experiences. This analysis underscores that effective digital dakwah among Gen Z does not rely solely on formal formats but rather on the representation of everyday life.

Table 1. Analysis of Multicultural from the Content

No	Excerpt from the Content Script	Analysis of Multicultural Meanings	Banks' Theory Dimensions
1	"Tekan ndi C kok ketok segar ngono? … Habis tadarusan … Opo iku? … Oh Alquran studi koyok Bible study ngono to? … Benar, enak ya kalau paham agama lain."	Demonstrates interfaith curiosity,Evelyn explains Islamic religious terms to her Catholic friend in a casual manner, thereby reducing rigid doctrinal boundaries.	Knowledge construction & prejudice reduction
2	"Ayo kapan-kapan ajak ke makam Sunan Giri nang Gresik … Ayo kok kan jomblo aku juga nang Yerusalem … Ya Gresik kuno. Lurus sithik."	Employs local humor and references to interfaith pilgrimage sites, reflecting cultural and religious inclusivity that is easily received by young audiences.	Content integration

3	"Lapo telpon-telpon? Yerusalem iku nak ndi? … Tritium Paskah? Kamis Putih, Jumat Agung, Sabtu Suci … Maulid Nabi kapan? … September 2023."	Demonstrates a two-way exchange of knowledge; Evelyn learns about Catholic traditions, while her friend learns about Islamic traditions.	Equity pedagogy & prejudice reduction

Based on Table 1, it is evident that Evelyn's content is not merely entertainment but also carries a strong educational weight. Conversations utilizing local languages and a relaxed style actually strengthen the multicultural dakwah message because they feel authentic and relevant to the audience. For instance, the parallel use of the terms "Bible study" and "tadarusan" (Quranic recitation) demonstrates the equality of religious traditions. Similarly, the mention of religious holidays—such as the Paschal Triduum and Maulid Nabi (the Prophet's Birthday)—encourages interfaith understanding. This strategy aligns with Banks' principle of prejudice reduction, which aims to decrease prejudice by increasing knowledge and empathy toward other groups. These findings further highlight the importance of a local-cultural approach in conveying inclusive messages within a multicultural society.

These findings align with previous research on social media dakwah, which emphasizes the importance of narrative and cultural approaches. However, Evelyn introduces a new dimension by simultaneously integrating regional language, humor, and interfaith perspectives. In contrast to other studies that focus solely on formal digital lectures, Evelyn presents a more fluid and contextualized form of multicultural dakwah. This reinforces Banks' theory that multicultural education must accommodate cultural diversity and the specific communication styles of its audience. Consequently, Evelyn's content can be viewed as an evolved form of multicultural dakwah in the digital era, particularly tailored for Generation Z.

The analysis results indicate that TikTok can serve as an effective medium for disseminating multicultural dakwah messages. Evelyn's content integrates local-cultural approaches, humor, and interfaith education, aligning with James Banks' theory. This strategy is not only relevant in East Java but also has the potential to be replicated in other multicultural contexts across Indonesia. This study demonstrates that the use of regional languages and everyday narratives can actually strengthen inclusive dakwah in the digital era. The following subsection will provide a more detailed analysis by comparing these findings with existing research and discussing their implications for the development of multicultural dakwah theory.

Theoretical Analysis of James Banks' Dimensions in the Content of Evelyn Hutani.

James A. Banks proposes five dimensions of multicultural education that are highly relevant for analyzing digital dakwah content: content integration, knowledge construction, prejudice reduction, equity pedagogy, and an empowering school/social culture. These five dimensions provide a theoretical framework to understand how messages of tolerance and multiculturalism are conveyed contextually. As a TikTok creator, Evelyn Hutani presents interfaith content that resonates with Generation Z through the use of the Javanese language and local humor. The analysis in this section focuses on the extent to which Banks' dimensions are present in Evelyn's content, both in terms of the message and the delivery strategy (Banks, 2015). Banks' framework is utilized because it emphasizes the interconnection between universal values and the socio-cultural context of the audience. Consequently, Evelyn's multicultural dakwah can be positioned as a form of inclusive value education that aligns with modern developments. This analysis also highlights the relevance of Evelyn's strategy in addressing the challenges of diversity in Indonesia (Banks, 1993).

The first dimension, content integration, emphasizes the inclusion of diverse cultural perspectives into educational materials. In the context of Evelyn Hutani, this is evident in her use of the Javanese language and her presentation of interfaith traditions through casual conversations on TikTok. The two analyzed videos—"appointments with interfaith friends" and "interfaith habits"—present religious symbols from Islam and Catholicism in a parallel manner. Evelyn portrays egalitarian social interactions without highlighting the dominance of any specific religion, thereby reflecting Indonesia's cultural diversity. This strategy enables young audiences to understand differences without feeling patronized. Such content integration is effective in building interfaith communication bridges as it blends religious values with local culture. Consequently, inclusive dakwah messages are more readily accepted by Gen Z audiences.

The second dimension, knowledge construction, pertains to how learners (or audiences) are invited to understand the perspectives of other groups. Evelyn implements this through dialogues featuring a two-way exchange of information regarding religious traditions. For example, she explains the concept of tadarusan (Quranic recitation) to her Catholic friend, while her friend explains the significance of the Paschal Triduum. These conversations foster an awareness that every religion possesses unique traditions worthy of respect. Evelyn does not merely transmit information; she also encourages the audience to build a critical understanding of diversity. This approach aligns with Banks' dimension that emphasizes learning based on real-life experiences (Vavrus, 2023). In this manner, Evelyn's content plays a pivotal role in reducing interfaith misunderstandings and stereotypes, demonstrating that social media can serve as an effective medium for multicultural education.

The third dimension, prejudice reduction, focuses on efforts to mitigate bias by fostering deeper understanding and empathy. Evelyn successfully operationalizes this through relatable and lighthearted daily narratives, eschewing the format of formal sermons. The casual dialogue in a regional language fosters a sense of closeness between the audience and the message of tolerance being delivered. This approach is more effective for Generation Z, who tend to embrace messages that resonate with their everyday experiences. The high volume of positive audience comments praising Evelyn's content indicates an acceptance of the message devoid of resistance. Furthermore, this strategy diminishes the psychological distance between religious groups by showcasing egalitarian and humorous interactions. Consequently, Evelyn's content reinforces the role of social media in reducing interfaith prejudice within a multicultural society. This dimension is highly pertinent to the Indonesian context, given its vast diversity (Rohimi, 2025).

The fourth dimension, equity pedagogy, focuses on adapting message delivery methods to align with the audience's characteristics. Evelyn utilizes TikTok features—such as short durations, trending music, and engaging visual styles—to convey dakwah messages. This approach makes messages of tolerance more accessible to young audiences who favor visual and fast-paced learning styles. Evelyn also employs humor and everyday language to ensure the audience perceives the message as relevant to their lives. This strategy aligns with Banks' principle that equity pedagogy demands the adjustment of communication methods to meet the audience's needs. In this way, dakwah becomes not only informative but also participatory and enjoyable. Evelyn's approach serves as evidence that multicultural dakwah can be effectively implemented without abandoning fundamental religious values. Furthermore, it demonstrates a significant innovation in dakwah within the digital era.

The fifth dimension according to Banks is an empowering culture, which refers to the creation of an inclusive environment where diversity is valued. Evelyn's content encourages the audience to celebrate differences through real-world experiences, such as interfaith pilgrimages and intimate conversations about their respective traditions. Through these narratives, the audience learns that diversity is a strength rather than a threat. Evelyn demonstrates that tolerance does not necessarily have to be manifested through formal forums but can exist within the daily lives of young people. With this approach, Evelyn's content has the potential to foster an inclusive digital culture where multicultural values can be instilled sustainably. This analysis illustrates that Banks' theory is relevant not only in the classroom but also on social media as a new learning space. Consequently, Evelyn's content can serve as a model for developing multicultural dakwah in the digital era.

Comparative Analysis, Contributions, and New Findings: Multicultural Da'wah in the TikTok Era.

The multicultural dakwah conducted by Evelyn Hutani exhibits significant differences compared to conventional dakwah methods. While conventional dakwah tends to utilize formal forums such as religious gatherings or lectures (Usulu et al., 2022), Evelyn leverages digital platforms through a lighthearted approach. The content presented is closely aligned with the audience's daily lives, ensuring that messages of tolerance do not feel patronizing. In this context, Evelyn's dakwah more closely resembles interpersonal communication practices occurring within the digital public sphere (Aini, 2023). This comparison demonstrates that social media can fill the gaps in dakwah approaches that are not reached by traditional methods.

Compared to other dakwah creators on TikTok who focus on study-based content or lecture snippets, Evelyn emphasizes casual interfaith interactions. This strategy distinguishes Evelyn from other popular dakwah accounts, such as @ustadzahmillenial, which frequently discuss fiqh (Islamic jurisprudence) and akhlaq (morality) from a normative perspective. Instead, Evelyn addresses themes of diversity through personal experiences, making her content feel more representative to a Gen Z audience. This comparison illustrates the variety of dakwah styles on TikTok that can be tailored to specific audience segments. Furthermore, this approach enriches the landscape of digital dakwah by introducing a multicultural perspective that is rarely highlighted (Rahmah et al., 2025).

Evelyn's content provides a significant contribution to broadening the understanding of dakwah within a pluralistic society. Messages packaged with humor, regional language, and interfaith interactions help to normalize differences. This strategy supports the agenda of prejudice reduction and the enhancement of empathy between groups, aligning with James Banks' dimensions. Consequently, dakwah is understood not only as the dissemination of religious teachings but also as a means of fostering social harmony (H et al., 2025). This contribution is highly relevant to the Indonesian context, which is characterized by profound cultural and religious diversity.

Academically, this research enriches the literature on digital dakwah and multiculturalism. While most studies on digital dakwah still focus on normative content and Islamic studies, this research adds a critical perspective on interfaith tolerance. Furthermore, the analytical approach using James Banks' theory is rarely applied to the study of dakwah on social media. This presents an opportunity for the development of new theoretical frameworks within the field of Islamic Communication and Broadcasting (Komunikasi dan Penyiaran Islam). These academic contributions can serve as a primary reference for future research in similar fields.

This study finds that multicultural dakwah can be effectively implemented through short-form content based on everyday narratives. The use of regional languages,

humor, and interfaith interactions serve as key factors in the successful delivery of these messages (Arista et al., 2025). These findings indicate that Generation Z audiences are more receptive to messages of tolerance when they are conveyed through methods that resonate with their daily lives. Furthermore, TikTok features, such as its algorithm and trending music, support the dissemination of these messages to a broader audience (Az-Zahra et al., 2025). Consequently, social media has become a strategic new arena for dakwah based on diversity.

These findings offer significant practical implications for da'is (preachers) and dakwah institutions in the digital era. First, dakwah approaches must be adapted to the digital culture of younger audiences. Second, multicultural narratives should be strengthened through creative content that leverages technology and social media trends. Furthermore, this research recommends interfaith and intercultural collaboration in the production of dakwah content. Through these steps, multicultural dakwah can expand more broadly as an effort to reinforce tolerance and diversity within Indonesia.

CONCLUSION

This study affirms that multicultural *dakwah* on TikTok effectively addresses the challenges of intolerance among the younger generation through the use of regional languages, humor, and interfaith interactions relevant to digital culture. However, this approach remains limited to specific contexts and lacks institutional support. Therefore, collaboration between creators, *dakwah* institutions, and interfaith communities is essential to expand reach and ensure sustainability. Future research is encouraged to involve cross-platform comparative studies, quantitative methods, and long-term analyses to measure the impact on audience attitude changes. Through continuous innovation and multi-stakeholder synergy, multicultural *dakwah* can become an effective strategy to strengthen tolerance and social harmony in Indonesia.

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