

**BETWEEN AUTHORITY AND ADAPTATION: CONTENT CREATOR
RECEPTION IN INSTITUTIONALIZED DIGITAL DA'WAH
AND THE PRODUCTIVE DECODING OF TIKTOK CONTENT
AT BEDAIE OFFICIAL**

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Abstract : This study investigates how content creators in Bedaie Official's institutionalized digital da'wah receive, interpret, and renegotiate institutional messages in the production of TikTok content. Drawing on Stuart Hall's encoding-decoding framework, the research examines three creators, Meriana Tri Wahyuni, Amaniatal Bahriah, and Ade Fauziah, who occupy distinct but interrelated positions within the production chain. Using qualitative case study design, data were gathered through semi-structured interviews, participatory observation of virtual coordination spaces, and digital document analysis, including scripts, KPI spreadsheets, production notes, and published videos. The findings reveal a trajectory from strict central standardization, requiring creators to mirror Malaysian reference formats in script, speech, gesture, and editing, toward directed improvisation, in which language, visual framing, and hook design are adapted for Indonesian TikTok audiences while fiqh boundaries remain intact. The study proposes the concept of productive decoding to capture the dual position of creators as both decoders of institutional religious messages and re-encoders for platform audiences, extending reception theory beyond end-users toward the creative intermediaries who mediate between religious authority and algorithmic visibility.

Keywords: Digital Da'wah; Content Creator Reception; Institutionalization; Tiktok; Productive Decoding

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Introduction

The practice of Islamic da'wah has undergone a profound structural transformation in the digital era. What was once predominantly characterized by individual clerics communicating face-to-face with local congregations has evolved into a complex, professionally managed media enterprise that operates across national boundaries. Contemporary digital da'wah no longer relies on a single communicator delivering religious messages; it functions increasingly through institutionalized production systems that incorporate organizational hierarchies, creative labor divisions, platform-specific formatting strategies, and transnational content distribution. This shift fundamentally alters the nature of religious communication, transforming it into a media production practice that must negotiate with platform logic, attention metrics, and algorithmic architectures (Nieborg & Poell, 2018).

Bedaie Official represents one of the most instructive cases of this transformation in the Southeast Asian Islamic media landscape. Operating within the broader institutional framework of PT Dakwah Digital Network Malaysia, Bedaie Official systematically extends the religious authority of Ustaz Muhammad Amar Mirza through an integrated ecosystem encompassing Islamic learning systems, content production, book publishing, online classes, and audience expansion into Indonesia. The decision to pursue Indonesian audiences is strategically grounded: Indonesia hosts the world's largest Muslim population, shares deep Malay-Muslim cultural affinities with Malaysia, and registers extraordinarily high levels of short video consumption on social media platforms. Reports from We Are Social and Meltwater indicate that Indonesian users spend approximately twenty-one hours and fifty minutes per week on social media, including online video viewing, while DataReportal records TikTok's potential advertising reach at approximately one hundred eighty million users aged eighteen and above in Indonesia, equivalent to roughly seventy-eight point two percent of the country's internet user base (Wahyu Kartiko Utami, 2025). In this environment, TikTok functions not merely as a distribution channel but as an infrastructure that actively shapes how religious messages are compressed, visualized, standardized, and optimized to compete within the digital attention economy.

Behind the apparent effectiveness of this distribution model lies a significant structural tension. On one side, the da'wah content produced by Bedaie Official must remain anchored to the fiqh scripts authored by Ustaz Amar Mirza, the institution's reference books, standardized formats established by the Malaysian center, performance reporting requirements, and the ideological boundaries of the Ahlussunnah wal Jamaah tradition. On the other side, Indonesian content creators work within a TikTok ecology that demands speed, brevity, strong hooks, flexible visuals, and language that resonates naturally with local audiences. This tension constitutes the core problem of the present study, because creators must translate Malay-Muslim messages into Indonesian communicative idioms without weakening the fiqh authority that defines the institution's credibility. Excessively literal

reproduction risks producing content that is overly formal, fails to sustain repeated viewership, does not generate comments, struggles to reach the For You Page, and ultimately fails to achieve meaningful view counts. Conversely, unconstrained creative freedom risks diluting scholarly control, dissolving ideological boundaries, and reducing da'wah to viral entertainment (Center, 2024).

Earlier scholarship on da'wah communication and digital Islam has generated important insights into how religious messages are received and circulated through social media platforms, particularly through the application of Stuart Hall's encoding-decoding model. Within this framework, the meaning of a media message is never transmitted as a fixed entity; it is always interpreted through dominant-hegemonic, negotiated, or oppositional reading positions depending on the social context, interpretive resources, and power relations of the receiver (Hall, 1980). Studies by Pahlawi (2025) and Amaliyah (2025) have demonstrated that TikTok da'wah content can generate dominant acceptance, negotiation, or opposition at the audience level. However, the existing body of research has overwhelmingly positioned content creators as technical executors of content production or as message delivery figures, rather than as actors who actively interpret, negotiate, and reconstruct the religious messages they receive. The question of what happens in the production space, before content becomes public, has remained largely unexplored.

This study addresses that gap by repositioning content creators as the first-order receivers of institutional messages who simultaneously function as re-packagers of da'wah within the institutionalized digital system. This reframing carries both theoretical and empirical significance. Institutionalized da'wah content on TikTok is typically produced by multiple actors, ranging from script authorities and administrators to editors, content creators, live hosts, and platform metric systems. Understanding how each of these actors receives, interprets, and transforms institutional messages is essential for a comprehensive account of how religious authority is mediated through digital platforms. The present study focuses specifically on the content creator layer, tracing how creators' frameworks of knowledge, relations of production, and technical infrastructure shape the reception and re-encoding process (Miles, Huberman, & Saldaña, 2014).

The study's core theoretical contribution lies in the concept of productive decoding, which this research proposes to describe the specific form of reception that characterizes creators in institutionalized platform da'wah. Productive decoding refers to the process by which creators receive institutional messages, decode them through their own cultural, linguistic, and professional frameworks, and immediately re-encode those messages into TikTok-formatted content for platform audiences. This concept recognizes that creators are neither passive technical operators nor fully autonomous creative agents; they are productive mediators who maintain ideological fidelity to the institution while exercising calibrated communicative flexibility to ensure that religious messages achieve visibility and resonance within the algorithmic culture of TikTok (Bucher, 2018).

The empirical urgency of this study is reinforced by the scale of TikTok's presence in Indonesia. DataReportal (2026) records TikTok's advertising reach at approximately one hundred eighty million users aged eighteen and above in Indonesia, while We Are Social and Meltwater (2025) indicate that Indonesian users spend more than three hours per day on social media, including online video activities (Wahyu Kartiko Utami, 2025). These figures are not merely background statistics; they explain why Badaie Official has designated TikTok as a strategic space for da'wah expansion and why creators are required to translate religious authority into compressed, visual, repetitive, and audience-responsive media forms. The intersection of institutional Islamic authority and a platform environment that rewards speed, visibility, repeatability, and audience response thus constitutes the empirical core of this study.

This study pursues three interconnected aims. First, it analyzes how content creators' frameworks of knowledge shape their reception and adaptation of institutional da'wah messages. Second, it examines how relations of production, including hierarchical authority, administrative systems, and performance reporting mechanisms, structure the creative latitude available to creators. Third, it investigates how the technical infrastructure of TikTok, encompassing its algorithmic architecture, short-video format, live-streaming features, and metric systems, mediates the translation of institutional messages into platform-compatible content. By pursuing these aims, the study contributes to scholarship at the intersection of digital Islam, media production studies, and platform communication theory in the Southeast Asian context.

Research Methodology

This study employs a qualitative case study design to examine content creator reception within the institutionalized digital da'wah system of Badaie Official. The case boundary is defined as the production of TikTok content by Indonesian creators working within an institutional da'wah system connected to the Malaysian center of PT Dakwah Digital Network. The researcher functions as the primary instrument, responsible for designing the analytical focus, gathering data, observing virtual coordination processes, interpreting production patterns, and connecting empirical material with the theoretical framework. This design enables the study to capture the relationships among institutional scripts, creator labor, production procedures, platform demands, and audience adaptations in their natural organizational context (Yusup, Saepurrohman, Burhanudin, & Ridwan, 2019).

Three key informants were selected through purposive sampling based on their direct involvement in TikTok content production, packaging, and distribution for Badaie Official. Meriana Tri Wahyuni and Amaniatul Bahriah were chosen as permanent content creators who receive institutional scripts, adapt Malay-Malaysian references into Indonesian, and produce TikTok short videos. Ade Fauziah was selected as a live host who subsequently expanded into producing supplementary content connecting short-video production with live distribution. Together, these

informants represent the full production chain from script reception and language adaptation through video production and live audience interaction to content performance reporting. Ustaz Muhammad Amar Mirza was not positioned as an informant but as the authoritative source of da'wah texts that serve as the object of creator reception and creative processing.

Data collection proceeded through three complementary methods. Participatory observation was conducted in virtual coordination spaces including Telegram and WhatsApp groups to document script delivery, production instructions, material clarifications, message revisions, role allocations, and creator-administrator coordination. Semi-structured interviews were conducted with all three informants to explore their experiences of receiving da'wah scripts, navigating religious boundaries, adapting language, constructing hooks, selecting visuals, managing live communication, and responding to Indonesian TikTok audiences. Digital document analysis was applied to production artifacts including conversation screenshots, script drafts, KPI spreadsheets, production notes, and published TikTok videos. Data analysis followed interactive qualitative procedures incorporating descriptive coding, values coding, and process coding, organized through the three analytical constructs of frameworks of knowledge, relations of production, and technical infrastructure drawn from the theoretical framework (Miles, Huberman, & Saldaña, 2014). Credibility was maintained through source triangulation across the three informants, time triangulation across multiple production moments, and technique triangulation across interviews, observation, documents, and published videos, supplemented by member checking with all informants.

Table 1. Informant Profile

Informant	Role in Bedaie Official	Work Location	Data Relevance
Meriana Tri Wahyuni, S.Pd.	Permanent content creator	Indonesia	Script reception, language adaptation, TikTok content packaging
Amaniatul Bahriah, S.Pd.	Permanent content creator	Indonesia	Creative process, format negotiation, content presentation strategy
Ade Fauziah, S.Ag.	Live host and content creator	Indonesia	Live communication, audience interaction, direct adaptation of da'wah messages

Source: Research data, 2026.

Results and Discussion

Central Format Standardization and Language Adaptation

The research findings draw on in-depth interviews with three creators involved in producing and distributing TikTok content for Bedaie Official, supported by production documents including reference links, KPI reporting spreadsheets,

administrative role divisions, and observation of the relationships between short-video production and live activity (Meriana, 2026; Amaniatur, 2026; Ade, 2026). The analysis generated six principal themes: central format standardization, language and audience culture adaptation, directed improvisation, TikTok algorithm negotiation, production professionalization, and the expanded role of live hosts in digital da'wah distribution (Nieborg & Poell, 2018).

In the initial phase of content production, central format standardization was applied with considerable strictness, leaving creators with minimal space to develop personal styles. Creators were directed to follow the content model established by Ustaz Amar Mirza and the Malaysian team, encompassing not only script content but also speech style, body movement, facial expression, and editing patterns. Meriana described how, during the first six months, the team was required to manually replicate reference videos to ensure production uniformity (Meriana, 2026). Amaniatur similarly explained that the Indonesian creator team was asked to produce content closely resembling the prescribed Malaysian style, with working documents such as reference links and editing spreadsheets functioning as mechanisms for production standardization rather than mere administrative tools (Amaniatur, 2026). This early phase reveals what Nieborg and Poell (2018) describe as the platformization of cultural production, in which institutional formats become the governing template within which creative labor is organized.

Language and audience culture adaptation emerged as the primary operational challenge within this standardization framework. While creators possessed educational backgrounds in Islamic studies that enabled them to comprehend fiqh material with relative ease, significant difficulties arose when they were required to translate Malay-Malaysian expressions into communicative styles appropriate for Indonesian audiences. The process demanded sentence-by-sentence translation to maintain fiqh accuracy while simultaneously ensuring that content remained accessible to local viewers (Amaniatur, 2026). Ade encountered a comparable challenge in the live hosting context, having initially received only Malaysian host videos that she was required to copy and translate independently because Indonesian scripts had not yet been produced (Ade, 2026). These experiences demonstrate that the translation and adaptation work carried out by creators is not a straightforward technical linguistic task but a complex interpretive process through which institutional messages are recontextualized within local communicative cultures, consistent with what Hall (1980) identifies as the active work of decoding that always accompanies the reception of encoded messages.

Directed Improvisation and Platform Negotiation

After approximately six to seven months of strict format adherence, a transition toward directed improvisation and active platform negotiation began to take shape. Creators gained access to a limited but meaningful space for improvisation, particularly in hook selection, language register, expressive delivery, and visual composition, while remaining within institutionally defined content boundaries.

Creators articulated that they could improve content but were required to remain anchored to Bedaie books, prescribed durations, and hook requirements (Meriana, 2026). Before improvisation, the production pattern had closely mirrored the Malaysian model in all dimensions: video openings, sentence choices, body gestures, facial expressions, and editing techniques were modeled on reference videos. After improvisation was introduced, creators began using more conversational Indonesian, opening videos with problem-driven questions, introducing variation in headscarf colors and visual composition, and adjusting delivery rhythm to better align with Indonesian viewing habits. These adjustments reflect what Cotter (2019) describes as the strategic learning of platform rules by creators seeking to optimize algorithmic visibility, while simultaneously demonstrating the dual register of creator reception: compliance with institutional da'wah authority on one level, and adaptation of communicative form to platform culture on another.

Table 2. Production Changes Before and After Directed Improvisation

Production Aspect	Before Directed Improvisation	After Directed Improvisation
Script	Strictly followed Malaysian reference videos and central directives.	Still references Bedaie books, but sentences are restructured for communicative clarity.
Hook	Opening followed the central model pattern with limited variation.	Opening made more problem-driven, concise, and relevant to Indonesian audience questions.
Language	Translations tended to be literal from Malay-Malaysian.	Language made more natural, conversational, and easily understood by Indonesian audiences.
Visual	Gestures, expressions, and editing directed to resemble central examples.	Visuals varied through expression, clothing color, framing, and editing rhythm.
Performance Orientation	Primary focus on uniformity and format compliance.	Focus shifted to maintaining fiqh substance while increasing comments, retention, and FYP opportunities.

Source: Synthesis of interview and production observation data, 2026.

The platform negotiation dimension reveals how creators actively work to balance religious authority with algorithmic demands. Creators reported considering For You Page dynamics, comment patterns, hook design, visual choices, costume variation, and the selection of fiqh issues most likely to generate audience responses. Concrete creative decisions included designing hooks in the form of everyday questions such as 'Is your prayer valid or not if...!', selecting fiqh topics closely

connected to audience uncertainties, employing more communicative facial expressions, using close-ups in video openings, and varying clothing colors to prevent content monotony. These visual and linguistic strategies did not alter the substance of the fiqh content but modified its entry point, encouraging audiences to pause their scrolling, watch through to the end, and leave comments. This pattern aligns with Cotter's (2019) observation that creators routinely learn platform rules and adjust production tactics to enhance visibility. In the case of Bedaie Official, platform logic did not replace religious authority; rather, it shaped the conditions through which religious authority was exercised effectively, making the platform a prerequisite for communicative effectiveness while fiqh authority remained the boundary of permissible meaning.

Production Professionalization, Ideological Control, and Live Host Integration

As the production system matured, professionalization and ideological control came to define its organizational character. In the early period, coordination was conducted primarily through group messaging and central reference content. Over time, coordination became significantly more segmented. Creators explained that WhatsApp groups were no longer the sole coordination hub, and that monthly KPI reporting through spreadsheets remained a consistent requirement. The system encompassed multiple administratively differentiated roles including affiliate administrators, creator administrators, editing teams, and accounting personnel. Creators emphasized that despite the increased procedural specificity, content control remained strict, with accountability extending to platform compliance matters such as ensuring that account activity did not attract TikTok penalties or account suspension (Meriana, 2026; Amaniatal, 2026). Ideological control operated as a parallel dimension: creators reported that using audio clips from external preachers whose orientation was inconsistent with Bedaie's *Ahlussunnah wal Jamaah* positioning could result in formal reprimand (Pertwi, Nisa, & Suryandari, 2026). This configuration illustrates what Poell, Nieborg, and Duffy (2021) conceptualize as the platformized cultural production process, in which religious content is not created by isolated individuals but by coordinated infrastructures involving scripts, administrators, spreadsheets, creators, editors, and platform metrics.

The expanding role of live hosts added a further dimension to the production system by connecting short-video content with live session distribution. During the initial period, hosts were exclusively responsible for conducting live broadcasts. After approximately one year, senior hosts were required to additionally produce daily videos. These videos served the purpose of enabling audiences to connect faces with voices they had previously only encountered during live sessions, thereby building the parasocial familiarity that supports sustained audience engagement (Ade, 2026). Short-video content and live sessions thus came to function as mutually reinforcing components of a single distribution system: videos introduced creators to broader audiences and drove traffic toward live sessions, while live sessions provided the interactive and commercial circulation space that extended the institutional *da'wah*

reach beyond uploaded content. As Patrissia, Husni, and Basuki (2026) note in their structural analysis of TikTok communication effects, platform power shapes not only content form but also the epistemic and relational conditions through which communicative authority is established and maintained. In the Bedaie case, this insight applies directly to how live-host integration transforms individual content production acts into components of a larger, algorithmically navigated institutional distribution network.

Table 3. Summary of Research Findings

Finding Theme	Interview Data Indication	Supporting Informant	Analytical Meaning
Central format standardization	Creators closely replicated Malaysian content, including scripts, speech styles, movements, and editing.	INF-1/Meriana; INF-2/Nia	Digital da'wah institutionalization begins through format and content performance uniformity.
Language and audience culture adaptation	Creators manually translated Malay-Malaysian expressions to preserve fiqh accuracy and ensure local comprehensibility.	INF-1/Meriana; INF-2/Nia; INF-3/Ade	Digital da'wah adaptation constitutes interpretive cross-cultural labor.
Directed improvisation	After six to seven months, creators could craft hooks, language styles, and visuals, but material still referenced Bedaie books.	INF-1/Meriana; INF-2/Nia	Creativity operates within institutional material authority boundaries.
TikTok algorithm negotiation	Creators considered FYP, comments, hooks, visuals, costumes, and audience-response-triggering issues.	INF-1/Meriana; INF-2/Nia	Messages are packaged through compromise among religious authority, audience preferences, and platform logic.
Production professionalization	KPI spreadsheets, reports, affiliate admin, account admin, accounting, and personal chat form the	INF-1/Meriana; INF-2/Nia	Digital da'wah production becomes administrative, measurable, and segmented labor.

Finding Theme	Interview Data Indication	Supporting Informant	Analytical Meaning
	work system.		
Ideological control	External preacher audio inconsistent with Ahlussunnah wal Jamaah orientation can be reprimanded or prohibited.	INF-1/Meriana; INF-2/Nia	The institution maintains message authority through reference control and ideological boundaries.
Content and live integration	Senior hosts produce daily content; videos help audiences recognize host faces and voices and attract them to live sessions.	INF-3/Ade	TikTok, live selling, and institutional da'wah form an interconnected distribution system.

Source: Research data, 2026.

Theoretical Interpretation: Productive Decoding and the Extension of Hall's Framework

The cross-thematic interpretation of these six findings establishes that they do not constitute isolated phenomena but sequential stages within a single institutional production chain. Standardization establishes the initial discipline of content uniformity; translation localizes that discipline within Indonesian communicative culture; improvisation grants creators a tactically bounded creative space; algorithm negotiation connects religious messages to visibility demands; professional coordination transforms creative labor into measurable administrative work; and live distribution extends da'wah circulation beyond uploaded content. This sequence reveals that TikTok production at Bedaie Official does not develop through a simple movement from control toward freedom. It develops through calibrated adjustment, in which the institution continuously protects religious substance while creators acquire operational flexibility to ensure that messages are heard, watched, and distributed within Indonesian TikTok culture (Hall, 1980).

The relationship between Bedaie Official and its Indonesian creators cannot be adequately reduced to a sender-receiver or employer-technical executor dynamic. It is more accurately read through Hall's encoding-decoding model because meaning does not cease to be active when a message is produced. Meaning continues to be negotiated as messages are received, interpreted, and contextualized by other actors (Hall, 1980). Bedaie Official functions as the encoding actor, and its encoding encompasses not only doctrinal substance but also communicative format, including scripts, reference books, speech styles, gestures, editing techniques, and TikTok visual standards. In the early phase, Indonesian creators were required not merely to understand fiqh material but to reproduce the way that material was performed.

Institutional control thus operated simultaneously at the level of what was communicated and how it was to be staged, extending the scope of what Hamdi, Ismail, Pratama, and Fadhil (2026) identify as the transformation of religious authority through digital da'wah.

In the early phase of production, creators occupied a dominant-hegemonic reading position. They received institutional directives as messages to be followed rather than negotiated, as evidenced by the strict requirements to replicate scripts, speech styles, movements, and editing. However, this initial compliance should not be misread as the absence of agency. Even within the dominant-hegemonic position, creators performed significant cultural and linguistic labor through the translation of Malay-Malaysian expressions, the preservation of fiqh accuracy, and the adjustment of pronunciation and phrasing for Indonesian audiences. Dominant reading in this case was not passive compliance but disciplined compliance that continued to require substantive interpretive work (Nieborg & Poell, 2018).

The most consequential shift occurred after approximately six to seven months, when creators began to obtain improvisation space and their reception position moved from dominant-hegemonic reading toward negotiated reading. They continued to accept fiqh substance, Bedaie reference books, and institutional authority, while adapting language, hook design, visual elements, and delivery style for Indonesian audiences. This transition addresses a significant gap in prior da'wah reception research. Earlier studies documented how TikTok users interpreted religious messages after content was published; the present study reveals how creators mediated those messages before content became public (Amaliyah, 2025). The negotiated position was shaped by the convergence of cross-cultural differences and platform logic: creators had to transform Malay-Malaysian language into Indonesian communicative styles while simultaneously considering hook effectiveness, visual appeal, comment generation, and the probability of appearing on the For You Page. These strategic decisions manifested in concrete creative choices that altered the entry point of messages without modifying their fiqh substance.

The research data did not reveal evidence of a strong oppositional reading position. No creator rejected the fiqh authority of Bedaie, its reference books, or its Ahlussunnah wal Jamaah ideological orientation. No creator constructed counter-narratives against institutional messages. What occurred was communicative adjustment within the channels of delivery. Imposing an oppositional category on these findings would misrepresent the data. Creator reception is more accurately situated on a dominant-negotiated spectrum shaped by institutional content control, KPI reporting, administrative segmentation, and ideological supervision. The system within which creators operate resembles what Poell, Nieborg, and Duffy (2021) term the platformized cultural production process, in which religious content is generated not by isolated individuals but by coordinated infrastructure encompassing scripts, administrators, spreadsheets, creators, editors, and platform metrics.

Table 4. Discussion Analysis Based on Stuart Hall's Theory

Stuart Hall Concept	Empirical Finding	Creator Reception Position	Meaning in Digital Da'wah
Encoding	Bedaie Official/Ustaz Amar formulates fiqh messages, scripts, reference books, speech styles, gestures, editing, and ideological boundaries.	Institution as message encoder	Digital da'wah is controlled at both doctrinal content and performative format levels.
Dominant-hegemonic reading	Creators closely replicated Malaysian content in the early production phase.	Initial compliance	Creators accept institutional authority and follow dominant meanings from the center.
Cross-cultural decoding	Creators translated Malay-Malaysian expressions into Indonesian while preserving fiqh accuracy.	Dominant toward negotiated	Reception involves language, cultural, and audience adaptation.
Negotiated reading	Creators maintained fiqh substance but adjusted hooks, language, visuals, costumes, and expressions.	Negotiated	Creator creativity is directed, not fully autonomous.
Oppositional reading	No open rejection of fiqh authority or Bedaie institutional guidelines was found.	Not dominant	Creators do not resist messages but adapt their delivery.
Productive decoding	Creators receive institutional messages and re-produce them in TikTok format.	Dual position as decoder and re-encoder	Reception theory is extended from final audiences to digital creators as intermediaries.
Platform mediation	Creators consider FYP, comments, algorithms, visuals, and live selling.	Platformic negotiation	Digital da'wah is shaped by religious authority, audience culture, and platform logic.

Source: Analytical synthesis of research findings, 2026.

The concept of productive decoding that this study proposes provides a more precise account of creator agency in institutionalized platform da'wah than the standard audience-oriented application of Hall's framework. Productive decoding refers to a reception process that immediately generates new content through translation, adaptation, and reformatting. This concept explains why content creators cannot be understood merely as technical operators: they are mediators who determine how religious authority is translated into platform language while remaining under institutional supervision. The practical implication is that digital da'wah institutions need to cultivate not only textual and religious competencies in their creators but also platform literacy, media production ethics, algorithmic awareness, visual communication skills, and directed creative flexibility (Bucher, 2018).

Productive decoding also reveals the simultaneity of reception and production in platform-based da'wah. Creators do not wait for institutional messages to reach final audiences before meaning is organized. Meaning is reconstructed within the production space through choices of translation, visual framing, hook design, religious exemplification, editing rhythm, and anticipation of audience comments. The platform is not an external channel added after the message is complete; it enters the production logic from the beginning because creators imagine how TikTok's algorithm will rank, circulate, or suppress content. Productive decoding thus names the mediative labor process that unites religious authority, institutional supervision, creator interpretation, and platform visibility within a single communicative act. This discussion further establishes Bedaie Official as an institutional da'wah ecosystem rather than a single TikTok account, in which reference books, script authority, live hosts, short videos, KPI spreadsheets, administrative segmentation, and live sessions constitute the organizational design of platform da'wah (BeDaie, 2026). As Ghani and M (2019) observe in the context of Islamic organizational communication, the methodological and structural dimensions of da'wah institutions significantly shape how religious messages are produced and received across different communicative contexts.

Conclusion

This study demonstrates that the institutionalization of digital da'wah on TikTok produces a form of religious mediation that no longer operates spontaneously, personally, or individually. It functions through a structured, controlled, and platform-oriented creative system in which content creators occupy a strategically pivotal position as negotiated-platformic agents working between the religious authority of the institutional center and the technical demands of TikTok culture. This position is best captured by the concept of productive decoding, in which creators function not only as decoders of institutional da'wah messages but also as second-order encoders who reformat those messages for reception within the social media ecology.

The findings reveal a developmental trajectory in which compliance with fiqh orthodoxy and script authority does not necessarily foreclose creative space. Over time, creators learn to align religious substance with visual flexibility, linguistic

register adjustment, hook design, and interaction formats shaped by the algorithmic logic of TikTok. This trajectory progresses from strict central standardization requiring close replication of Malaysian reference formats through language and cultural adaptation for Indonesian audiences, and eventually toward directed improvisation in which creators exercise bounded but meaningful creative agency. Throughout this progression, the institutional boundary of permissible meaning remains intact, but the communicative form through which that meaning is delivered is continuously calibrated to meet platform effectiveness requirements.

Theoretically, this study extends Stuart Hall's encoding-decoding model into the context of platform-based da'wah by demonstrating that decoding and encoding are not linear processes moving between message producers and final audiences. They operate in layered fashion through creator labor, so that institutional messages are received, interpreted, boundary-tested, and reformatted before they become public content. This contribution builds upon and advances prior TikTok da'wah scholarship, particularly the work of Pahlawi (2025) and Amaliyah (2025), by shifting the analytical focus from end-audience reception toward the internal production space of institutional da'wah. The study further reveals that digital Islamic literacy is shaped not only by the relationship between religious scholars and audiences but also by the labor of creators, live hosts, coordination systems, script control, KPI targets, and platform negotiation that occur before content reaches its public form.

For institutional da'wah management, the implication is that professional media governance cannot be confined to script control and KPI spreadsheet monitoring. Institutions must also create reflective spaces in which creators can discuss translation challenges, emotional labor burdens, the ethical limits of viral content production, and the tensions between religious accuracy and platform visibility. Without such spaces, institutional da'wah risks becoming administratively efficient but communicatively rigid, or visually successful but internally exhausting. A balanced model requires textual discipline, platform literacy, and creator well-being managed as integrated components of the same da'wah infrastructure. Future research should investigate how digital performance control mechanisms, including view-count targets, upload rhythms, and engagement evaluations, affect the mental and creative health of da'wah creators. Subsequent studies should also extend the analytical scope by comparing multiple da'wah institutions across different platforms and examining how final audiences decode content that has already undergone re-encoding by institutional creators, thereby illuminating the full chain from central authority through creator mediation to audience reception across diverse models of corporate da'wah in Southeast Asia.

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