

RESEARCH ARTICLE

Expert Consensus on the Development of an Islamic Creative Media Model through the Fuzzy Delphi Method

Rosmawati Mohamad Rasit^{1*}, Muhamad Faisal Ashaari², Khazri Osman³, S. Salahudin Suyurno⁴, Eizan Azira Mat Sharif⁵, Mohammad Asraf Muslim⁶, Muhammad Amirul Nor Faizal⁷

^{1,2,3,7} Faculty of Islamic Studies, Universiti Kebangsaan Malaysia, Selangor, Malaysia

⁴ Academy of Contemporary Studies (ACIS), Universiti Teknologi MARA (UiTM), Selangor, Malaysia

⁵ Faculty of Leadership and Management, Islamic Science University of Malaysia (USIM), Nilai Negeri Sembilan, Malaysia

⁶ Digital Creative Content Creator Association of Malaysia (DCAM), Malaysia

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*Corresponding Author:

rosmawati@ukm.edu.my

ABSTRACT

The diverse audience market for creative media such as film and drama often needs help with the low accuracy of representation regarding works related to Islamic perspectives. Additionally, industry practitioners need a unified creative media model from an Islamic perspective to guide their work. Therefore, this study aims to develop an Islamic creative media model based on expert consensus using the fuzzy Delphi method. The research design uses a fuzzy Delphi approach to develop an Islamic creative media model. This study incorporates elements of Islamic creative media structures as a data collection method. Ten experts from the media industry, Islamic studies, and media communication participated. Based on expert consensus, the results demonstrated the triangular fuzzy value and the accuracy of the defuzzification process. The expert panel agreed and accepted that Islamic creative media consists of creative works (93%, 0.0304), industry players (92%, 0.0350), and audiences (94%, 0.0195). It was shown that the consensus percentage is above 75 percent at the threshold (d) <0.2 , signifying that these domain elements have successfully culminated in an Islamic creative media model. The model is intended to serve as a valuable guide for media professionals, creative industry practitioners, and stakeholders in creating content that aligns with the Islamic narrative. Based on insights from contributions from creative media and religion experts, the model-building results can form the basis for further research, particularly in-depth analysis of case studies within the industry.

INTRODUCTION

The National Creative Industry Policy (DIKN, 2010), which aims to improve the competitiveness of creative

industries globally, should not jeopardise Malaysia's national identity and reputation as an Islamic nation. According to Rahman et al. (2022), while addressing issues related to national identity and fostering a creative field based on aesthetic and humanistic

values derived from religion, culture, and history, DIKN (2010) stated that evaluation and improvement should be carried out while considering high culture. However, Mohamed and Azzman (2018) argued about the process of Islamization within Malaysia's media industry. Islamic content has found its place in the context of broadcasting in Malaysia. The issue of Islamic content raised in local media products was discussed by Shafizan and Tengku Siti Aisha (2018) regarding the extent to which Islamic content accurately portrays the teachings and demands of Islam.

In addition, Rasit (2022) has introduced the concept of Sharia compliance in creative works, such as dramas and films, encompassing two dimensions: the Islamic image dimension and the cultural dimension of society. However, a common issue is that many creative works often depict foreign cultures (Rahman and Wahid, 2015; Karim, 2014), and the portrayal of Islam is frequently inaccurate and confusing to the public when it includes elements and scenes that contravene Islamic laws (Mohamed and Azzman, 2018).

Currently, most creative works that tell Islamic narratives are based on personal insights without a guiding framework. According to Mohamed and Azzman (2018), many practitioners who focus on religious themes in their works often mistakenly consider them a form of dakwah (preaching) or a reflection of societal realities. This can lead to inaccurate portrayals that may cast doubt on Islam and its adherents. In some instances, scenes that conflict with Islamic laws are presented to the public. According to Ayub et al. (2017), there still needs to be a greater understanding of the Tamilah theory, which establishes a connection between the work, author, and audience in a production process closely related to Islam. Unfortunately, according to Misman et al. (2019), creative practitioners must be allowed to integrate religious and cultural values as an integral part of creative endeavours in local contexts.

The perspective of media scholars such as Merican (2007) emphasises the important role of philosophy in the field of filmmaking, especially concerning directorship and film content. Wahab and Hashim (2015) discussed the realisation of messages and social issues through films, which ideally should play

a role in forming and developing social consciousness. However, according to Jalaluddin (2019), the idea is that creative elements, such as cinematography and camera movement, must be seamlessly integrated to impact the beauty scene.

Wahab et al. (2021) emphasised the importance of the production team, which plays the roles of the director, actors, production staff, scriptwriter, etc.

Therefore, directors, actors, and production teams are directly involved in the creative process, as Islamic creative media actors play an important role in conveying good messages through their works. Nevertheless, Wahab et al. (2021) pointed out problems related to production management teams, such as delayed payments, insufficient compensation, and, in some cases, non-payment.

Meanwhile, Ashaari et al. (2019) stated that narrowcasting, which focuses on a smaller audience, is seen as a characteristic of new media that has successfully captured attention compared to the concept of broadcasting, which targets a larger audience. Consequently, this shift in paradigm within the creative industry landscape is particularly noticeable today, especially regarding evolving preferences for creative content among the younger generation.

According to Abdullah et al. (2022), audiences are often influenced by what they watch. Most audience reactions focus on what has gone viral or spread through the media, negatively impacting immature attitudes.

However, a comprehensive framework model representing Islam and guiding creative media professionals in an Islamic context still needs to be developed. Therefore, providing a clear and comprehensive framework for Islamic creative media is a long-term strategy for Muslim practitioners, especially when developing their works within the framework of Islamic creative media. Therefore, this article aims to develop a model for Islamic creative media in the Malaysian creative industry.

LITERATURE REVIEW

Creative content

The multimedia creative industry encompasses sectors that leverage cutting-edge technology to create innovative products. Among the industries

involved in this category are film and TV production, advertising, design, animation, and digital content (DIKN, 2010). A key approach in the nation's creative industry is to (DIKN, 2010);

- Enhance the human capital potential in the creative industry through expert training, education, and creative prospects.
- Elevate ongoing research and development initiatives to propel the creative industry forward.
- Foster innovation and technology utilisation while bolstering local expertise to drive advancements in creating products and creative works within the industry.

Saidon (2016) explored the discourse surrounding creative products that have the potential to be marketed, thereby contributing to the nation's economic development. Similarly, the viewpoints expressed by Mansor and Ayub (2020) underscore the creative industry's ability to generate wealth and foster employment opportunities.

Therefore, the creative arts industry contributes to the country's per capita economy. Creative works of art have great potential to become domestic and international marketable products.

Meanwhile, Wahab et al. (2021) discussed the role of industry players such as film directors, actors, production teams, and screenwriters in producing high-quality creative works. Therefore, stakeholders in the media industry, such as directors and screenwriters, need to work together to produce high-quality creative works. This synergy within the media team helps bring creative ideas to the audience. W. (2018) believed that a director's mindset is the key to a work's success, setting the tone for the philosophy that the work embodies.

According to Barker and Beng (2017), initiatives for developing content within the creative industry should aim to create a more supportive local environment for the arts. Empowering the creative sector is crucial for highlighting the community's cultural identity through the production of local works. Creative media institutions should be mindful that contemporary audiences have access to diverse media platforms, leading to an increased demand for top-quality media content.

There must be a crisis in establishing standards for creating high-quality local creative content, forcing television broadcasting stations to depend on imported content to fill their schedules (Md Syed and Ibrahim, 2018). Additionally, traditional media faces fierce competition from social broadcasting platforms with a wider and more effective reach.

According to Wahab et al. (2021) perspective, industry players encompass individuals fulfilling roles as film directors, actors, production crew, and scriptwriters. The success of a project depends on how well the industry players perform.

Wahab et al. (2021) argued that issues surrounding the release of works are often related to the payment performance of those involved. Common problems include late payments, inadequate coverage, and sometimes non-payment.

According to Md Syed and Ibrahim (2018), social broadcasting has gained popularity and is now the preferred choice of today's generation, impacting the credibility of traditional television broadcasting. Consequently, mainstream media is taking proactive measures by adopting digital processes, including technical aspects, diversifying its creative content, optimising its use of social media, and reducing operational costs.

As stated by Rahman (2020), creative content production has incurred losses due to the impact of the pandemic. The film industry now requires significant budgets, with a growing shift towards OTT platforms. The consequences of the pandemic-induced changes have reduced exposure to local films and dramas in the mass media (Rahman, 2020).

The evolution of multimedia technology has prompted young audiences to produce creative content via digital media platforms to generate income. Slama and Barendregt (2018) discussed the rise of digital media among Muslims in Southeast Asia. This raises legal and practical concerns and is causing social disruption.

Creative media from an islamic perspective

As a universal religion, Islam provides an opportunity to promote a broader range of human values. One of the purposes driving this philosophical approach is to educate through a broader lens of humanity as portrayed in films (Ghani and Rahman, 2023). On the other hand, Sutkutè (2020) argued that the depiction

of Islam in Western film production still contains cultural stereotypes and conveys an inaccurate view to audiences.

According to Shah and Tun (2016), the creative approach to dakwah, which is gaining prominence in response to changing times, should be carefully executed to ensure it aligns with religious principles and does not convey conflicting messages.

Additionally, many local productions have emulated Western film styles and progress, especially in terms of sociocultural aspects and ideologies, particularly in the interactions between male and female actors, rather than prioritising the quality and content of the films. Interactions between male and female actors should observe boundaries, even in their roles as performers, with a greater emphasis on dialogues over visuals.

Rasit (2020) emphasised the importance of incorporating philosophical and religious values into any creative endeavour and highlighted their important role in conveying the message of goodness within dakwah endeavours. The narrative philosophy should revolve around delivering positive messages to the audience, strongly emphasising goodness as a central theme in any creative work.

Merican (2007) explored the interplay between philosophy and the concept of film education, associating it with a religious model as one of the primary models of film education. According to the religious model, film education should impart knowledge about truth and divinity. Therefore, the insights from Merican (2007) contribute to a filmmaking paradigm that closely integrates philosophy and a broader human context through an interdisciplinary approach.

According to Branco (2022), films featuring religious traditions in their content promote positive practices through an interdisciplinary approach. Additionally, audiences readily accept films with Islamic themes or elements, often classifying them as Islamic films. Opir et al. (2017) stressed the importance of films adhering to Islamic principles, encompassing creed, Sharia, and moral values, thus enabling individuals to harness their talents and potential in a positive framework.

On the other hand, Rasit (2020) argued that the aesthetics derived from the principles of Takmilah theory effectively complement the interpretation of cultural values and the complex aspects of Islamic images. Knowledge of screenwriting is a prerequisite

for assessing the abilities of young enthusiasts, especially the ability to build a narrative structure that captivates the audience, emphasises characters, and uses dialogue that suits the linguistic style of the community. Ahmad (2010) categorised the main objectives of creating the Islamic film genre into three areas: dissemination of religious messages, promotion of virtuous conduct, prevention of wrongdoing, and promotion of pure values.

Therefore, according to Ahmad (2010), good professionals from an Islamic perspective can master the language of film and convey religious messages or forms of advice and goodness. According to Jalaluddin (2019), films hold the power to influence the audience as a media product. In the pursuit of disseminating Islamic teachings, films can fulfil a societal responsibility. This realisation indeed has the potential to transform the perception of films beyond mere entertainment. Films should be deeply rooted in religious values, whether about creed, Sharia, or the ideals of Islamic ethics (Rasit, 2014; ? , 2017).

Slama and Barendregt (2018), when discussing the resurgence of the Muslim community in Southeast Asia, drew a connection between the production of digital media and the communication of Islamic messages and values. To present creative content from an Islamic perspective, the development of scripts should be firmly rooted in both tangible and meaningful aspects.

Takmilah theory (1997)

Bakar (1997) introduced the Takmilah theory. This theory is widely used in discussions of Islamic literary theory, emphasising the Islamic aspects of creative work. According to Bakar (1997), studying Islamic literature requires involving Islamic elements to yield Islamic values. The Takmilah theory emphasises seven principles that conceptualise artistic work, emphasising perfection and beauty.

These principles are the principle of divinity, which is characterised by Kamal; the principle of prophethood as the *Insan Kamil*; the principle of Islam, characterised by Akmal; the principle of knowledge, characterised by takamul; the principle of aesthetic literary work, characterised by takmilah; the principle of the creator who seeks perfection; and the principle of the audience in shaping the *Insan Kamil* (a person who has achieved a high level of moral and spiritual perfection).

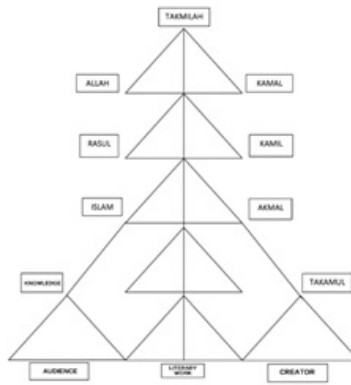


Figure 1: Takmilah theory (Source: Bakar (1997))

According to Ayub et al. (2017), an excellent Islamic film should have creators and works capable of leading the audience towards a monotheistic belief in Allah. Meanwhile, according to Yusoff (2019), in terms of its application, takmilah is directed towards the understanding that a literary work is one of the artistic elements that emphasise perfection and beauty. Bakar (1997) believes that the integration of aesthetic work from both the explicit (external) and implicit (meaningful) aspects leads to a creative, beautiful, and perfect process of creating and constructing literary works from both external and internal perspectives.

METHODOLOGY

This study employed the fuzzy Delphi approach, which involved expert consensus to shape the model. The fuzzy Delphi method was utilised to construct the constructs and domain of the model. The research instrument used a questionnaire set using a seven-point Likert scale distributed to experts. The instrument was developed based on the constructed framework of the Takmilah Theory (1996).

In the questionnaire, the expert panel determined the elements required to form an Islamic creative media model. Experts were asked to indicate their level of agreement with each item. After all experts provided their individual agreement levels, they were allowed to provide their insights on each item. The data obtained from the Likert scale was translated into fuzzy number data. After analysing all the Likert scale data obtained from experts, this study conducted the data collection and fuzzy Delphi analysis processes using an Excel program.

The data obtained were analysed using the Fuzzy Delphi Technique (FDT), following the proposed workflow by Jamil (2020), which includes:

- A seven-point measurement scale criterion demonstrates that the higher the number on the scale, the more accurate and precise the results obtained are.
- Converting variables into triangular fuzzy numbers.
- Percentage of group consensus exceeding 75%.
- Aggregating fuzzy assessments.
- Defuzzification.

Table 1: A Seven-point Linguistic Variable Scale

Linguistic Variable	Fuzzy Scale
Strongly Disagree	(0.0, 0.0, 0.1)
Very Disagree	(0.0, 0.1, 0.3)
Disagree	(0.1, 0.3, 0.5)
Moderately Agree	(0.3, 0.5, 0.7)
Agree	(0.5, 0.7, 0.9)
Very Agree	(0.7, 0.9, 1.0)
Strongly Agree	(0.9, 1.0, 1.0)

Experts

The study involved 10 experts tasked with forming the core constructs of the Islamic creative media model. Adler and Ziglio (1996) proposed that for fuzzy Delphi studies, the recommended number of experts chosen should be between 10 and 15 individuals. This recommendation is subject to the condition that the selected expert panel achieves significant agreement to establish a strong consensus. Expanding on the rationale presented by Adler and Ziglio (1996), numerous scholars and researchers employing the fuzzy Delphi method support this viewpoint when

selecting the expert sample for their respective studies (Yusoff, 2021).

These experts were asked to express their level of agreement with each stated item. The appointed experts met the following criteria:

- Proficient in the field under investigation.

- Possess at least five years of experience in the field.
- Committed to full participation until the study's completion.
- Impartial and devoid of personal interests.

Table 2: The number of experts involved in the Fuzzy Delphi application process

Expert	Workplace	Position	Experience
P1	Public University	Professor	20 years
P2	Public University	Assoc. Prof.	15 years
P3	Public University	Senior Lecturer	10 years
P4	Public University	Senior Lecturer	5 years
P5	Industry	Producer/Director	15 years
P6	Industry	Director	10 years
P7	Industry	Actor	15 years
P8	Industry	Actress	10 years
P9	Industry	Content Creator	5 years
P10	Religious Organization	Deputy Chief Mufti	10 years

Findings

Table 3 shows that through the fuzzy Delphi method analysis, the overall threshold value for construct

d (creative work) is 0.0304 (<0.2). The overall percentage of the expert agreement reached 93 percent, exceeding 75 percent.

Table 3: Analysing the Fuzzy Delphi method for developing the construct of Islamic creative media work

Experts	Item					
	1	2	3	4	5	6
P1	0.023	0.04	0.023	0.017	0.029	0.006
P2	0.035	0.017	0.035	0.040	0.029	0.006
P3	0.023	0.040	0.023	0.040	0.029	0.052
P4	0.023	0.017	0.023	0.040	0.144	0.006
P5	0.035	0.017	0.035	0.017	0.029	0.006
P6	0.035	0.017	0.035	0.017	0.029	0.006
P7	0.035	0.017	0.035	0.017	0.029	0.006
P8	0.139	0.017	0.139	0.017	0.029	0.006
P9	0.035	0.040	0.035	0.017	0.029	0.006
P10	0.035	0.017	0.035	0.017	0.029	0.006
Threshold (d) value (each of item)	0.042	0.024	0.042	0.024	0.040	0.010
Threshold (d) value	0.0304					
Item percentage %	90%	95%	90%	95%	92%	100%
Percentage of consensus %	93%					
Defuzzification value	0.940	0.970	0.940	0.970	0.950	0.990
Ranking	4	2	4	2	3	1
Status	Accepted					

This analysis indicates that the study meets the expert consensus criteria for the stated items. The defuzzification value also exceeds 0.5, demonstrating that the construct of Islamic creative media work has obtained expert consensus in this study.

Meanwhile, the analysis results in Table 4 demonstrate that all the items related to the construct of Islamic creative media work fulfil the criteria for triangular fuzzy numbers and the defuzzification process. Specifically, the threshold value (d) is less

than 0.2, and the expert consensus percentage exceeds 75 percent. This implies that a lower threshold value indicates a higher level of agreement among experts.

Table 4: Elements of Islamic creative media work

No.	Item	Threshold Value (d<0.2)	Percentage of Expert Consensus (>75%)	Fuzzy Score (A>0.5)	Item Priority	Experts' Consensus
1	Dimension of Cultural Values of Society	0.042	90%	0.940	4	Accepted
2	Dimension of Islamic Image	0.024	95%	0.970	2	Accepted
3	Creative Title	0.042	90%	0.940	4	Accepted
4	Scenic Beauty	0.024	95%	0.970	2	Accepted
5	Implicit Beauty	0.040	92%	0.950	3	Accepted
6	Philosophy	0.010	100%	0.990	1	Accepted

Therefore, Table 4 shows that the threshold value of 0.010 is the smallest value found in the philosophy element of work with 100 percent expert agreement. Similarly, there is a high level of expert agreement for two elements, namely, 'Islamic Image Dimension' and 'Scenic Beauty,' both receiving a 95 percent score.

These priorities have been determined through the consensus of experts. The study revealed that the element 'Philosophy' received the highest score regarding expert consensus, while the 'Dimension of Cultural Values of Society' was given the lowest priority.

Table 5 presents the prioritisation of elements

Table 5: Priority of elements in Islamic creative media work

No.	Item	Item Priority
1	Philosophy	1
2	Dimension of Islamic Image	2
3	Scenic Beauty	2
4	Implicit Beauty	3
5	Creative Title	4
6	Dimension of Cultural Values of Society	4

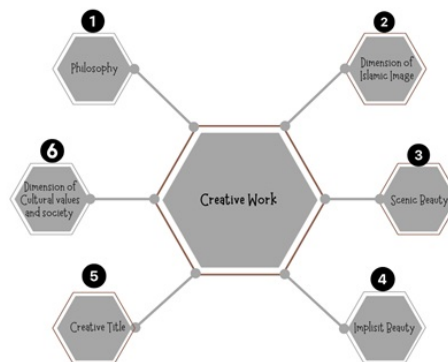


Figure 2: Elements in Islamic creative media work

Based on the order of importance outlined in Table 5, a framework has been established to elucidate the various components of Islamic creative media work (Figure 2).

Furthermore, Table 6 presents the results of the fuzzy Delphi analysis for the construct of Islamic

creative media industry Players. The analysis of the findings indicates that the overall threshold value for construct d is 0.0350 (<0.2). Furthermore, the overall percentage of expert consensus reaches 92 percent, exceeding the 75 percent threshold.

Table 6: Analysing the Fuzzy Delphi method for developing the construct of Islamic creative media industry players

Experts	Item		
	1	2	3
P1	0.029	0.040	0.029
P2	0.029	0.017	0.029
P3	0.029	0.040	0.144
P4	0.029	0.040	0.029
P5	0.029	0.017	0.029
P6	0.029	0.017	0.029
P7	0.029	0.017	0.029
P8	0.144	0.017	0.029
P9	0.029	0.017	0.029
P10	0.029	0.017	0.029
Threshold (d) value (each of item)	0.040	0.024	0.040
Threshold (d) value		0.0350	
Item percentage %	90%	95%	90%
Percentage of consensus %		92%	
Defuzzication value	0.950	0.970	0.950
Ranking	2	1	2
Status		Accepted	

The results of the study's analysis in Table 7 demonstrate that all items for the construct of Islamic creative media industry players meet the criteria of triangular fuzzy numbers and the defuzzification process, where the threshold value (d) is smaller than 0.2 and the percentage of expert consensus exceeds 75 percent. The results indicate that the study meets the expert consensus criteria on the specified items. Moreover, the defuzzification value exceeds 0.5, signifying that the construct of Islamic creative media industry players has gained expert consensus within

this study (Table 7). This indicates that the smaller the threshold value, the higher the level of agreement among experts.

Therefore, Table 7 reveals that the threshold value 0.024 is the smallest value found in the 'production' element. Similarly, the 'Production' element also garners a high level of expert consensus, with a 95 percent agreement score, while the 'Idea Generation' and 'Production & Distribution' elements show a 90 percent consensus.

Table 7: Elements of Islamic creative media industry players

No.	Item	Threshold Value (d<0.2)	Percentage of Expert Consensus (>75%)	Fuzzy Score (A>0.5)	Item Priority	Experts' Consensus
1	Production	0.024	95%	0.970	1	Accepted
2	Idea Generation	0.040	90%	0.950	2	Accepted
3	Production and distribution	0.040	90%	0.950	2	Accepted

Table 8, on the other hand, presents the prioritisation of elements within the construct of Islamic creative media industry players. These priorities have been arranged based on expert consensus.

Table 8: Priority of elements in Islamic creative media industry players

No.	Item	Item Priority
1	Production	1
2	Idea Generation	2
3	Production and Distribution	2

The study found that the 'production' element received the highest rating from expert consensus. Based on the prioritisation list discussed in Table 8, a framework for explaining Islamic creative media industry enthusiasts has been established (Figure 2).

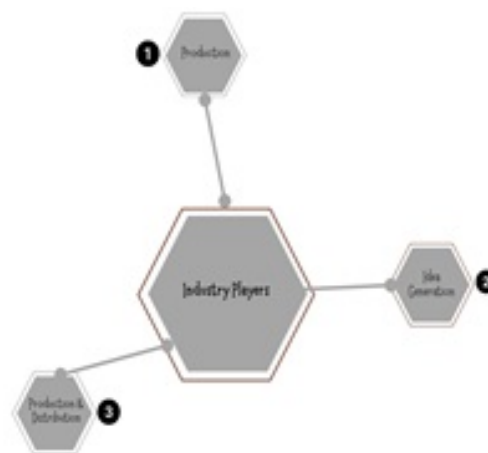


Figure 3: Elements of Islamic creative media industry players

Table 9: A Seven-point Linguistic Variable Scale

Experts	Item						
	1	2	3	4	5	6	7
P1	0.023	0.012	0.017	0.006	0.012	0.012	0.012
P2	0.023	0.012	0.017	0.006	0.012	0.012	0.012
P3	0.035	0.046	0.040	0.052	0.046	0.046	0.046
P4	0.035	0.012	0.040	0.006	0.012	0.046	0.046
P5	0.023	0.012	0.017	0.006	0.012	0.012	0.012
P6	0.035	0.012	0.017	0.006	0.012	0.012	0.012
P7	0.023	0.012	0.017	0.006	0.012	0.012	0.012
P8	0.023	0.012	0.017	0.006	0.012	0.012	0.012
P9	0.035	0.046	0.040	0.006	0.046	0.012	0.012
P10	0.023	0.012	0.017	0.006	0.012	0.012	0.012
Threshold (d) value (each of item)	0.028	0.018	0.024	0.01	0.018	0.018	0.018
Threshold (d) value				0.0195			
Item percentage %	90%	97%	95%	100%	97%	97%	97%
Percentage of consensus %				94%			
Defuzzication value	0.960	0.980	0.970	0.990	0.980	0.980	0.980
Ranking	4	2	3	1	2	2	2
Status				Accepted			

Table 9 shows that the threshold value for the audience construct, d , as a whole, is 0.0195 (<0.2) in the fuzzy Delphi analysis of the Islamic creative media audience construct.

Furthermore, the overall expert consensus percentage is 94 percent, surpassing the 75 percent threshold. This analysis affirms that the study aligns with the expert consensus criteria regarding the specified elements. Moreover, the defuzzification value exceeds 0.5, signifying that the Islamic creative media audience construct has obtained expert consensus in this study. The results shown in Table 10 show that all the items that belong to the Islamic creative media audience

concept meet the requirements for triangular fuzzy numbers and the defuzzification process. Specifically, the threshold value (d) is less than 0.2, and the expert consensus percentage exceeds 75%. This indicates a smaller threshold value signifies higher agreement among experts. Therefore, Table 10 reveals that the item 'Participating in constructive and well-considered critique' has the smallest threshold value of 0.010 and boasts a 100 percent consensus score. Additionally, the elements 'Offering sincere feedback,' 'Avoiding involvement in piracy,' 'Appreciating and promoting local productions,' and 'Offering support to Muslim players' all exhibit a consensus of 97%.

Table 10: Elements of Islamic creative media audience

No.	Item	Threshold Value ($d < 0.2$)	Percentage of Expert Consensus ($>75\%$)	Fuzzy Score ($A > 0.5$)	Item Priority	Experts' Consensus
1	Assuming accountability for one's viewing preferences	0.028	90%	0.960	4	Accepted
2	Offering sincere feedback	0.018	97%	0.980	2	Accepted
3	Extracting insights from one's viewing experiences	0.024	95%	0.970	3	Accepted
4	Participating in constructive and well-considered critique	0.010	100%	0.990	1	Accepted
5	Avoiding involvement in piracy	0.018	97%	0.980	2	Accepted
6	Appreciating and promoting local productions	0.018	97%	0.980	2	Accepted
7	Offering support to Muslim players	0.018	97%	0.980	2	Accepted

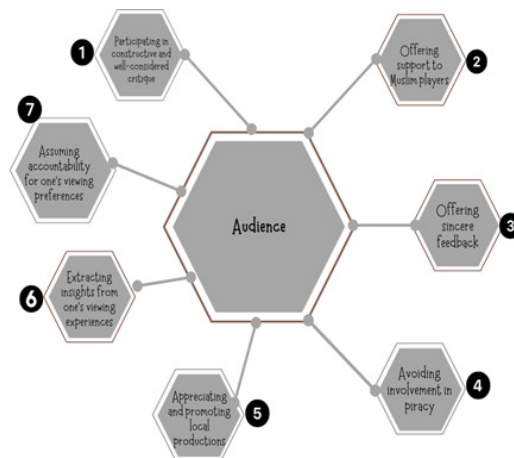


Figure 4: Elements of Islamic creative media audience

Table 11 illustrates the prioritisation of elements within the Islamic creative media audience construct. These priorities were established through expert consensus. The research revealed that the element 'appreciating and promoting local productions'

received the highest rating from expert consensus. Using the prioritisation order outlined in Table 11, a framework has been established to elucidate the Islamic creative media audience (Figure 4).

Table 11: Priority of elements in Islamic creative media audience

No.	Item	Item Priority
1	Participating in constructive and well-considered critique	1
2	Offering support to Muslim players	2
3	Offering sincere feedback	2
4	Avoiding involvement in piracy	2
5	Appreciating and promoting local productions	2
6	Extracting insights from one's viewing experiences	3
7	Assuming accountability for one's viewing preferences	4

DISCUSSION

The results showed that the element 'Dimension of Islamic Image' achieved an impressive 95 percent consensus among experts. Examining models of Islamic creative media reveals that aspects of work play a central role in shaping the image of Islam. Media and film scholars have repeatedly highlighted the depiction of religion as a recurring element in films to convey messages to audiences.

Rasit and Misrom (2016) proposed that creating works centred on pure values rooted in Islamic sharia can serve as a platform for dakwah to the public. Furthermore, Islamic film genres showcase the inherent beauty of Islam, which is complete and complementary in addressing a wide range of life issues.

The findings of this study also reveal that the 'Scenic Beauty' element received a significant consensus among experts, reaching 95 percent agreement. Jalaluddin (2019) emphasized the importance of various factors in the performing arts, including the setting, *mise-en-scène* (actor movement space), props, and camera movements, all of which contribute significantly to the impact of a scene. Furthermore, Hisham (2012) underscored the significance of combining cinematographic aesthetics through lighting, editing, art direction, actor movements, and camera work to create visually compelling and high-quality content. Visual symbolism in films is closely intertwined with narrative and character portrayal, transforming it from mere entertainment into a scholarly medium conveyed through moving visuals.

The 'Scenic Beauty' element represents an interpretation of aesthetic features highlighted in the Takmilah Theory. The aesthetic principles from both the explicit and implicit aspects embody the perfection and enhancement of takmilah. According to Ayub et al. (2017), principles with aesthetic and takmilah characteristics can relate to the creative process of creating and constructing works through external and meaningful beauty.

Consequently, scenic beauty can be seen as the external beauty discussed in the Takmilah Theory, which pertains to how a film is produced, including aspects like framing, camera angles, character performances, cinematography, and dialogues. A successful work is one that effectively combines scene beauty to achieve a high level of quality.

Therefore, the results of this study indicate the necessity of the work aspect in shaping the model of Islamic creative media. Works grounded in Islamic philosophy, the Islamic image dimension, scenic and implicit beauty, title, and the dimension of cultural values in society are the key factors in constructing the framework of Islamic creative media models. Prioritizing the work aspect renders the Islamic creative media model more dynamic, pertinent, and attractive to the tech-savvy younger generation. Consequently, highlighting the work aspect in developing the Islamic creative media model is a critical measure for ensuring the dissemination of the dakwah message.

The production factors considered in this study closely align with Wahab et al. (2021) findings regarding the role of production teams. Consequently, 95 percent

of experts agree on the critical role of the production aspect in shaping the Islamic creative media model.

The findings reveal that those actively engaged in the production process, including directors, actors, cameramen, lighting and set designers, costume designers, makeup artists, and all other contributors, significantly contribute to the productivity of a film or project. Furthermore, Wahab et al. (2021) shed light on the two predominant categories of labour in film production: permanent employees and freelancers. Othman (2019) also suggested that creators in the creative industry should balance their careers and religious lives.

By understanding the Islamic creative media model, they can craft higher-quality artistic works that align with religious principles and resonate with the audience. It is also essential to be mindful of religious and cultural sensitivities, refraining from scenes and shots that could touch on subjects offensive to religious beliefs or values. Directors, actors, and production teams should have a profound understanding of the values esteemed and cherished by the Islamic community.

Saidpudin (2018) stated that the director's mindset is important in directing a work. In fact, directors have the authority to make Islamic or non-Islamic works, depending on whether they understand the concept of 'Ihsan' in their directorial approach.

According to Saidpudin (2018), a director characterized by 'ihsan' will consistently feel that every action they guide will be held accountable, both within and beyond the realm of the dramatic narrative. This directly connects to the ideas of rewards and penalties for a Muslim director's content, as well as considerations of what is permissible (halal) and prohibited (haram).

The results also indicate that, apart from the 'Production' element, industry players are represented by those involved in 'Idea Generation' and 'Production & Distribution'. The 'Idea Generation' component includes industry professionals such as scriptwriters, digital content creators, and directors. This component is vital to developing a well-structured and high-quality storytelling script.

The teams engaged in idea generation must contribute creativity and narrative uniqueness to shape the plot, characters, and narrative quality. Scriptwriters

should excel at crafting a compelling storyline with a robust structure. Similarly, directors must ensure the seamless execution of the narrative and the delivery of a high-quality final product. The 'Production & Distribution' element involves industry players such as producers and financial managers.

Hence, with the development of the Islamic creative media model, industry players, especially those engaged in production and distribution, are guided to uphold responsibilities related to financial management, understand work ethics and etiquette, and plan product marketing according to Sharia principles. They should also possess leadership and production management skills to mitigate problems like delayed payments or mistreatment of production crews.

Hence, these industry players embody creators when comprehended accurately, as elaborated in the Takmilah Theory. Within Islamic creative media, the Takmilah Theory advocates for refining artistic creations by integrating Islamic elements, Islamic ethics, and dakwah messages into various art forms, including film, drama, or digital media. They play the role of creators dedicated to realizing the objectives outlined in the Takmilah Theory. Their efforts aim to enhance their artistic works, not solely for financial gain but also to convey religious, ethical, and moral messages that hold relevance for society.

The results also discuss the audience construct that completes the Islamic creative media model. Players in the industry would only be able to recognize their work with an audience. The creative arts industry depends on viewers and audiences to ensure that the produced works generate a return on investment. Additionally, audiences receive messages and experiences through their viewership.

The findings emphasize the significance of the audience as a significant entity that influences various forms of creative media products. Abdullah et al. (2022) contended that film, offered in various genres, acts as a medium that engages the audience. The audience's reliance on film can mould their thoughts and perceptions based on its content. The more individuals depend on media, the stronger its influence and the audience tends to place complete trust in its potency.

The findings highlight the audience as an important element that complements the concept of "insan kamil" within the framework of the Takmilah Theory. By the principles of the Takmilah theory, Islamic creative media should be designed to facilitate the development of the "insan kamil." As a result, creative artistic endeavours should be directed towards achieving excellence in conveying religious and moral messages and positively impacting the audience.

Thus, based on expert consensus established through the Fuzzy Delphi analysis, it is apparent that the seven items utilized to measure this audience construct have been successfully recognized and accepted as contributing to the audience's development into "insan kamil" in alignment with the principles of the Takmilah Theory.

CONCLUSION

In summary, the creative work, industry players, and the audience are all integral components that contribute to developing the Islamic creative media model. Developing an Islamic creative media model emphasizing the creative work aspect is essential for enhancing and refining artistic creations. Understanding Islamic philosophy, narrative imagery, cultural aspects, and scenic and implicit beauty allows for creating more thoughtfully designed works that align with Islamic values, ultimately improving their quality and the effectiveness of the conveyed message. Likewise, industry players, including directors, scriptwriters, actors, production crews, producers, and digital content creators, perform essential roles in the creative arts industry. Their capacity to grasp and integrate Islamic principles and ethical guidelines across all aspects of production guarantees that the artistic creations are of exceptional quality and resonate effectively with the target audience. The audience element complements the principles of Takmilah theory.

An Islamic creative media model should be designed to impact the audience positively. Conveying messages to the audience becomes a social responsibility. This means that industry and media enthusiasts are responsible for spreading messages and providing a positive and relevant influence on the audience. Messages conveyed through Islamic creative media should provide motivation and inspiration and

encourage virtuous actions. Therefore, this model can guide the arts industry and help shape a creative media landscape that aligns with Islamic values.

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