

# A CONTENT ANALYSIS OF INDONESIA'S NATIONAL BRANDING AS A LEADING FORCE IN GLOBAL MUSLIM FASHION Perspectives from Online Mass Media

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**Abstract:** Indonesia ranks third globally in Muslim fashion production, fostering optimism in its potential as a prominent center for the industry. This paper aims to analyse Indonesia's endeavours to establish itself as the worldwide hub for Muslim fashion through the use of national newspapers. A qualitative content analysis has been conducted using 'directed approach' through 200 domestic newspapers. Based on the research findings, it can be observed that, first, non-state media sources have assumed a more prominent position in disseminating information pertaining to this matter compared to the government-run media channels. Second, non-state actors place significant emphasis on the issue of Muslim fashion due to their awareness of the numerous possibilities presented by the Indonesian Muslim fashion sector. At last, the extensive coverage of Muslim fashion by lower-level actors compared to high-level officials suggests a significant impact on Indonesia's efforts to establish itself as a global center for Muslim fashion. While ministries play a crucial role in promoting economic growth, cultural preservation, and social inclusion through Muslim fashion, reduced attention from the president and vice president could inadvertently hinder the industry's growth potential, international competitiveness, and cultural significance.

**Keywords:** Indonesia, nation branding, muslim fashion.

## Introduction

Indonesia, a country with more than 200 million Muslims, has gained international recognition for its vibrant and innovative Muslim fashion industry. With a rich cultural heritage and a diverse population,

Indonesia has become a center for Muslim fashion and design, attracting attention and interest from global audiences.<sup>1</sup> Referring to The State of Global Islamic Economy Report 2019/2020, Indonesia is ranked third as a country that develops the best Muslim fashion in the world after the United Arab Emirates and Turkey.<sup>2</sup> With the largest Muslim population in the world, Indonesia represents a massive market for Muslim fashion.<sup>3</sup> It is because wearing Muslim clothing is not only a matter of religious commitment, but also a culture.<sup>4</sup> Thus, it is inevitable that the demand for modest and fashionable clothing is on the rise, not only within Indonesia but also among the global Muslim community.<sup>5</sup> Indonesian designers and brands have successfully tapped into this market, catering to the diverse needs and preferences of Muslim consumers worldwide. Indonesia has also shown a commitment to sustainability in the fashion industry.<sup>6</sup>

The Indonesian government has recognized the potential of the fashion industry and has implemented initiatives to support its growth.<sup>7</sup> These initiatives include providing funding and resources for designers, organizing fashion events and showcases, and promoting Indonesian fashion internationally.<sup>8</sup> This support from the government further enhances Indonesia's position as a leader in the Muslim fashion

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<sup>1</sup> Tantri Yanuar Rahmat Syah and Dora Olivia, "Enhancing Patronage Intention on Online Fashion Industry in Indonesia: The Role of Value Co-Creation, Brand Image, and E-Service Quality," *Cogent Business and Management* 9, 1 (2022), p. 8.

<sup>2</sup> Dinar Standard and Salam Gateway, "State of the Global Islamic Economy Report: Unlocking Opportunity," State of the Global Islamic Economy Report 2020/21, 2022, pp 4-202.

<sup>3</sup> A Tantowi, "The Popularizing Factors Of Muslim Women's Wear In Indonesia From Politic, Media to Fashion," *Journal of Indonesian Islam* 17, 2 (2023): pp. 423–51, <https://doi.org/10.15642/JIIS.2023.17.2.423-451>.

<sup>4</sup> Muhammad Zain, et al., "Hijab Discourse in Indonesia: The Battle of Meaning Between Sharia and Culture in Public Space," *Samarah: Jurnal Hukum Keluarga dan Hukum Islam*, Vol 7, No 3 (2023)

<sup>5</sup> M M Purwaningwulan et al., "The Existence of Social Media as a Promotional Media in the Hijab Image Revolution in Indonesia," *Library Philosophy and Practice* 2019 (2019).

<sup>6</sup> Olivia, "Enhancing Patronage Intention.

<sup>7</sup> B Y Gitaharie et al., *Contemporary Issues in Finance, Accounting, and Consumers' Behavior: Lessons from Indonesia* (Jakarta: Nova Science Publishers, Inc., 2020).

<sup>8</sup> A Kusumawati, S Listyorini, and E Yulianto, "The Role of Religiosity on Fashion Store Patronage Intention of Muslim Consumers in Indonesia," *SAGE Open* 10, 2 (2020).

industry.<sup>9</sup> Examining the phenomenon of Muslim fashion in Indonesia, particularly through the lens of media framing, holds significant importance for a variety of reasons. First and foremost, the media assumes a pivotal role in influencing and moulding popular perceptions and attitudes. The manner in which the media presents or constructs a specific subject might have an impact on individuals' perceptions and comprehension of this phenomenon. In the context of Muslim fashion, media framing can influence how the larger society perceives and interprets this fashion trend's significance.<sup>10</sup> Secondly, Muslim fashion encompasses more than just garments; it serves as a manifestation of one's identity, morals, and cultural heritage. The utilisation of media framing can facilitate a more comprehensive exploration of the cultural relevance associated with the fashion trend.<sup>11</sup> This includes gaining a greater understanding of how Muslim fashion permeates the daily lives of individuals in Indonesia and how it is an integral component of their identity.<sup>12</sup> Next, one important aspect to consider in fostering creativity and innovation is the promotion of these qualities. Media framing can aid in the promotion of creativity and innovation in Muslim fashion design.<sup>13</sup>

This platform offers a valuable opportunity to showcase the work of designers, businesses, and entrepreneurs who are at the forefront of innovation and creativity in the realm of Muslim fashion. Hence, the media can function as a catalyst in facilitating the growth and advancement of the Muslim fashion sector within the context of Indonesia.<sup>14</sup> Fourthly, the impact on the industry: The manner in

<sup>9</sup> A Shiratina et al., "Implementation Innovation and Value Creation in Improving Business Performance Muslim Fashion," *International Journal of Entrepreneurship* 23, 2 (2019).

<sup>10</sup> Ana Milojević and Kristina Milić, "Media Framing of the Refugee Crisis at the Periphery of Europe," *Tripodos* 53 (2022), p. 3.

<sup>11</sup> Dolors Palau-Sampio, Rubén Rivas-de-Roca, and Emilio Fernández-Peña, "Framing Food Transition: The Debate on Meat Production and Climate Change in Three European Countries," *Social Sciences* 11, 12 (2022), p. 3.

<sup>12</sup> Rosemary Ricciardelli, Mark Stoddart, and Heather Austin, "News Media Framing of Correctional Officers: 'Corrections Is so Negative, We Don't Get Any Good Recognition,'" *Crime, Media, Culture* (2023), pp. 1-19.

<sup>13</sup> Chien Thang Pham and Trang Ta Thi Nguyet, "Using Media to Influence Consumer Attitudes to Domestic Goods in Vietnam by Framing Public Interest: A Media Framing Effect Analysis," *SAGE Open* 12, 4 (2022): pp. 1-14.

<sup>14</sup> Barbara Dancygier, "Multimodal Media: Framing Climate Change," *Discourse Studies* 25, 2 (2023): pp. 220-236.

which the media portrays the Muslim fashion industry can have a direct influence on the operations and success of its key stakeholders. The dissemination of favourable media coverage and strategic promotion of particular trends have the potential to enhance public interest and drive sales for specific products.<sup>15</sup> At last, the framing of media content also has an impact on consumer preferences and purchasing behaviour. The presence of favourable media portrayal of Muslim fashion has the potential to exert a persuasive influence on customers, leading them to actively select such products. Consequently, individuals may experience an enhanced sense of self-assurance when adorning attire that resonates with their personal beliefs and principles.<sup>16</sup>

Many scholars have conducted thorough research on Muslim fashion, which includes a wide range of academic investigation. Ali Tantowi's article "The Quest of Indonesian Muslim Identity Debates on Veiling from the 1920s to 1940s" delves into the religious and cultural debates surrounding the veil among Indonesian Muslim women in the early 20th century.<sup>17</sup>

Secondly, Maghfur Ahmad in his study explores the role of the niqab in Indonesian Salafi Muslim women's protest movement and salafization. The niqab serves as a symbol of resistance, struggle, and expansion of Salafi ideology, demonstrating the structured and sustainable salafization of Indonesian Islam.<sup>18</sup> Subsequent to that, Maretha Dellarosa's article explores how interpreting Islamic principles shapes teachers' identity in an Islamophobic American society, focusing on kindergarteners in a Sunday school program.<sup>19</sup>

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<sup>15</sup> Kasey Rhee, Charles Crabtree, and Yusaku Horiuchi, "Perceived Motives of Public Diplomacy Influence Foreign Public Opinion," *Political Behavior*, (2023): pp 2-7.

<sup>16</sup> Jacob Micah Cowan, Peta Dzidic, and Elizabeth Newnham, "The Australian Mainstream Media's Portrayal of Youth Climate Activism and Dissent," *Qualitative Sociology Review* 19, 2 (2023): pp. 74-91.

<sup>17</sup> Ali Tantowi, "The Quest of Indonesian Muslim Identity: Debates on Veiling from the 1920s to 1940s," *Journal of Indonesian Islam* 4, 1 (2010): pp. 62–90, <https://doi.org/10.15642/JIIS.2010.4.1.62-90>.

<sup>18</sup> Maghfur Ahmad, Siti Mumun Muniroh, and Shinta Nurani, "Niqab, Protest Movement, and the Salafization of Indonesian Islam," *Qudus International Journal of Islamic Studies* 9, 2 (2021): pp. 423–62, <https://doi.org/10.21043/qjijis.v9i2.8195>.

<sup>19</sup> Maretha Dellarosa, "Conceptualizing Muslim Identity in the US, Post-9/11," *Indonesian Journal of Islam and Muslim Societies* 12, 2 (2022): pp. 369–92, <https://doi.org/10.18326/ijims.v12i2.369-392>.

Ai Fuad's article explores the ongoing debate between Muslims in Britain regarding their Islamic and national identity, with two opinions: choosing between Muslim or British.<sup>20</sup> While, Choirul Mahfud's article on the Chinese Muslim Community Development in Indonesia, specifically PITI in East Java, highlights the community's empowerment, synergy with non-Muslims, and participation in hijab fashion shows and international programs.<sup>21</sup> Abdul Rahim's article explores the commodification practices of the Islamic culture industry, particularly the shar'i hijab, a global fashion product targeting Muslim women. The industry's production, distribution, and consumption often lead to aesthetic violence, revealing Muslim women's identities.<sup>22</sup>

Lastly, article written by Muhamad Izzuddin Zainudin "Halal brand personality and brand loyalty among millennial modest fashion consumers in Malaysia" examines the relationship between Halal brand personality and brand loyalty, as modest fashion is considered Muslim in Malaysia, to better understand the Islamic marketing concept and improve brand loyalty in this Muslim-dominated market.<sup>23</sup>

Based on the previously mentioned published findings, there has been a lack of comprehensive research on the use of Muslim fashion in order to promote Indonesian national branding. This gap is important because harnessing the potential of Muslim fashion as a tool for Indonesian national branding could offer significant benefits in terms of enhancing the country's global visibility, fostering cultural diplomacy, attracting tourism and investment, and reinforcing Indonesia's position as a key player in the global fashion industry. Addressing this gap through comprehensive research could provide valuable insights and strategic frameworks for policymakers, industry

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<sup>20</sup> Ai Fatimah Nur Fuad, "Muslims in Britain: Questioning Islamic and National Identity," *Indonesian Journal of Islam and Muslim Societies* 2, 2 (2012): pp. 215–40, <https://doi.org/10.18326/ijims.v2i2.215-240>.

<sup>21</sup> Choirul Mahfud, "Chinese Muslim Community Development in Contemporary Indonesia: Experiences of Piti in East Java," *Studia Islamika* 25, 3 (2018): pp. 471–502, <https://doi.org/10.15408/sdi.v25i3.6755>.

<sup>22</sup> Abdul Rahim, "Between Piety And Lifestyle: Hijab Shar'i on the Commodification Practices of the Islamic Culture Industry," *Ulumuna* 26, 1 (2022): pp. 88–118, <https://doi.org/10.20414/ujis.v26i1.448>.

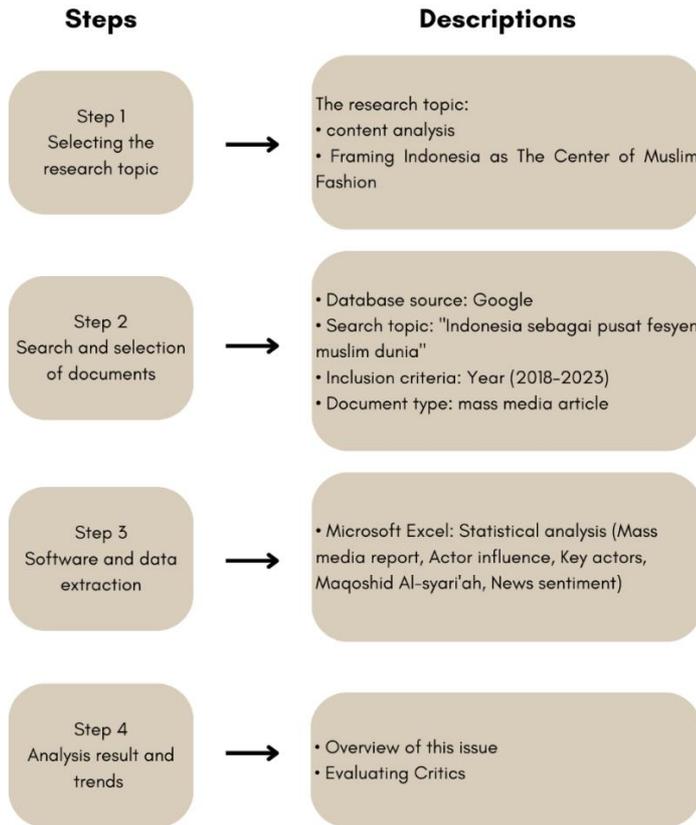
<sup>23</sup> M.I. Zainudin, F. Haji Hasan, and A.K. Othman, "Halal Brand Personality and Brand Loyalty among Millennial Modest Fashion Consumers in Malaysia," *Journal of Islamic Marketing* 11, 6 (2020): pp. 1277–93.

stakeholders, and academics to leverage the power of Muslim fashion in advancing Indonesia's national branding objectives effectively.

This research uses content analysis method for gaining data from 200 Indonesian newspaper and knowing perspectives from different mass media sources. A qualitative descriptive design is used to analyse how Indonesia's efforts to brand itself becoming the center of world Muslim fashion through domestic newspapers. This article limits the timeline between 2018 and 2023.

A qualitative content analysis has been conducted using 'directed approach'. In this approach, the contents have been categorised deductively into three sections. Firstly, the contents are categorised in frames as the purposed in National Branding concept. Secondly, the contents have been categorised based on mass media report, actor influence, key actors, and news sentimental perspective either it is positive or negative statement. Lastly, actor plays an important role to examine how nation branding are constructed.

The unit of analysis for this study is defined as multiple sentences (news story). However, sentences and paragraphs have been examined to code news articles to determine what frames and phases of disaster cycles are used. The process of data analysis involves categorisation, framing, indexing and mapping of themes (inductive or deductive) and then conducting a comprehensive interpretation. This research has also adopted the procedures recommended by Klauss Krippendorff about content analysis which has been showed in the Figure 1.



**Figure 1.** The content analysis research process.

The media in this research is categorized into two groups: state media, which encompasses official websites affiliated with the Indonesian government, and non-state media, which comprises independent media outlets not directly affiliated by the government.

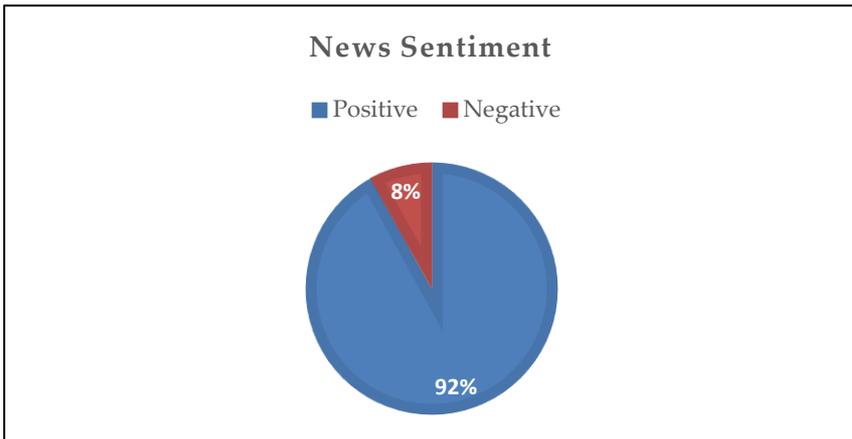
Non state media include Kompas.com, IDX Channel, merdeka.com, Koran Jakarta, Tribun News, Republika, Jawa pos, Okezone.com, CNN Indonesia, ekonomibisnis.com, Liputan 6, CNBC News, Indonesiana.id, Neraca, Bisnis.com, Kompas.com, The Jakarta Post, Good news, Metro.suara.com, Solopos.com, Lombok Post,

Liputan 6, Wolipop.detik.com, Kumparan.com, CNBC Indonesia, Katadata, Tempo.co, Khazanah Republika, Validnews, ERA.ID, Lampung Post, Stylo Indonesia, Fimela.com, Medcom.id, UKMIndonesia.id, Cantika.com, Herworld Indonesia, Detik Finance, Berita-Satu.com, Okezone, Muslim, Celebrities.id, Dream.co.id, Minanews.net, Desk Jabar, Bisnis Jabar, detikNews, ekonomibisnis.com, Kompas lifestyle, kliknusae.com, JPNN.com, Kapanlagi.com, Hypeabis.id, Koran Fajar, CNN Indonesia, Moeslim Choice, Times Indonesia, Industry.co.id, Jakartakita.com, Indo Bali News, Swa.co.id, Kabar Rakyat, kbr.id, Bisnis Tempo.co, Grid.id, ibadah.co.id, Semarang.bisnis.com, TvOnesNews.com, Okezone Muslim, detikHOT, Viva.co.id.

While state news outlet includes Antara news, Antara News Kaltara, Antara Sumatera Barat and news website from Ministry of Industry, Ministry of Trade, kemenkopukm.go.id, Wapresri.go.id, NTB Province, JabarProv, kemenparekraf.go.id.

### **News Sentiment**

News sentiment is divided into two categories: positive, and negative. where in the news content there was an optimism from the actors regarding to Indonesia as the center of world Muslim fashion. From the total of 200 news items were recorded across the five years 2018-2023. The pie chart below reveals newspaper sentiment in Indonesia relating to this issue. Despite the fact that 8 percent of the content is negative, the Indonesian populace is surprisingly optimistic about establishing itself as the world's Muslim fashion center, according to the data presented above.



**Figure 2.** News Sentiment.

The fact that 92% of news articles in Indonesia are optimistic about Indonesia being the center of global Muslim fashion demonstrates the belief and hope that Indonesia has the potential to dominate the global Muslim fashion industry. This implies that Indonesia is regarded as a country with a wealth of culture, creativity, and resources capable of promoting and developing Muslim fashion.<sup>24</sup> In addition, this can be interpreted as a recognition of Indonesia's role in expanding the Muslim fashion market and influencing new trends in this industry. Indonesia has a long history of manufacturing Muslim apparel that adheres to Islamic religious values and is in step with the most recent fashion trends.

Moreover, if Indonesia is regarded as the global capital of Muslim fashion, the country may reap economic benefits. The expanding Muslim fashion industry in Indonesia has the potential to attract tourists, boost exports of fashion products, and generate employment and long-term business opportunities.<sup>25</sup>

According to the mass media report, Indonesia possesses a robust foundation as a hub for Muslim fashion, due to its talented designers,

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<sup>24</sup> Uud Wahyudin et al., "The Misunderstanding of Halal Tourism in Bandung City - Indonesia: Muslim Tourist Arrivals Are Increasing in the Obscurity of Concepts," *Journal of Islamic Marketing* 13, 12 (2022): pp. 2611–29.

<sup>25</sup> Budiman Mahmud Musthofa et al., "Institutional Dynamics of Halal Tourism Development In Indonesia and Malaysia" 11, 1 (2023): pp. 21–41.

expansive home market, and rich cultural variety. Indonesian designers with exceptional skills have effectively combined ingenuity with indigenous values and customs to produce designs that are distinctive and captivating to the international market. Furthermore, the substantial domestic market offers designers the chance to evaluate their goods and extend their company presence within the country prior to entering the global market.<sup>26</sup>

Subsequently, the cultural diversity in Indonesia serves as an inexhaustible wellspring of inspiration for Muslim fashion designers, enabling them to craft garments that seamlessly blend traditional aspects with contemporary flair. Indonesian Muslim fashion products possess a competitive edge in the worldwide market due to their distinct and appealing blend of local cultural abundance and foreign trends.<sup>27</sup>

Indonesia can enhance its status as a highly regarded global center for Muslim fashion by using its skilled designers, expansive local market, and cultural diversity. Additionally, this presents substantial economic prospects for the expansion of the design sector in Indonesia and bolsters the nation's reputation as a hub of ingenuity and originality in the Muslim fashion realm.

In the realm of fashion, Indonesia possesses a unique opportunity to harness the power of Muslim fashion as a catalyst for bolstering its national branding on the global stage. This can be accomplished through the rich tapestry of Muslim fashion offerings available within Indonesia, which not only underscores the nation's distinctiveness but also serves as a compelling invitation for diverse communities worldwide to engage with and invest in Indonesian fashion products.<sup>28</sup>

Indonesia's plethora of Muslim fashion designs epitomizes the country's cultural diversity, weaving together a vibrant mosaic of traditions, customs, and ethnic influences. By showcasing this kaleidoscope of styles, Indonesia can position itself as a beacon of

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<sup>26</sup> C. Batubara and I. Harahap, "Halal Industry Development Strategies Muslims' Responses and Sharia Compliance In Indonesia," *Journal of Indonesian Islam* 16, 1 (2022): 103–32, <https://doi.org/10.15642/JIIS.2022.16.1.103-132>.

<sup>27</sup> Syeda Nazish Zahra Bukhari and Salmi Mohd Isa, "Islamic Branding: Insights from a Conceptual Perspective," *Journal of Islamic Marketing* 11, 6 (2020): pp. 1743–60, <https://doi.org/10.1108/JIMA-02-2018-0035>.

<sup>28</sup> Rana M. Zaki and Reham I. Elseidi, "Religiosity and Purchase Intention: An Islamic Apparel Brand Personality Perspective," *Journal of Islamic Marketing* 15, 2 (2024): pp. 361–96, <https://doi.org/10.1108/JIMA-09-2022-0257>.

cultural richness and inclusivity, thereby enhancing its national branding as a bastion of diversity and tolerance.<sup>29</sup>

Moreover, Indonesia's Muslim fashion industry is a hotbed of innovation and creativity, with designers continuously pushing the boundaries of conventional fashion norms. By spotlighting these pioneering endeavours, Indonesia can solidify its reputation as a crucible of fashion ingenuity, captivating global audiences and earning admiration for its trailblazing contributions to the world of fashion.<sup>30</sup>

Beyond aesthetics, Indonesian Muslim fashion embodies profound values of modesty, harmony, and cultural appreciation, resonating with audiences worldwide.<sup>31</sup> By championing these values through fashion, Indonesia can reinforce its image as a paragon of peace, unity, and mutual respect, fostering greater international goodwill and admiration for the nation.

Economically, Indonesia's thriving Muslim fashion sector represents a formidable engine of growth and prosperity, underscoring the country's economic dynamism and potential. This success story serves as a potent testament to Indonesia's entrepreneurial spirit and commercial acumen, bolstering its national branding as a flourishing hub of business and innovation.<sup>32</sup>

Furthermore, Indonesia's influence in the global Muslim fashion arena positions it as a trendsetting force and arbiter of style. Through its unwavering commitment to producing high-quality, culturally resonant fashion pieces, Indonesia can assert its authority as a global tastemaker, amplifying its national branding and cementing its status as a respected and influential player on the world stage.<sup>33</sup>

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<sup>29</sup> Majid Mirvaisi, "Culture and Religion Creolization Impact on Digital Advertisement of Muslim Users of Instagram," *HTS Teologiese Studies/Theological Studies* (2018), pp. 1–7.

<sup>30</sup> Rana M. Zaki, Amr Kheir El Din, and Reham I. Elseidi, "Islamic Apparel Brand Personality Model," *Journal of Islamic Marketing* 14, 2 (2023): pp. 484–503, <https://doi.org/10.1108/JIMA-07-2020-0203>.

<sup>31</sup> Andriani Kusumawati et al., "The Role of Religiosity on Fashion Store Patronage Intention of Muslim Consumers in Indonesia," *SAGE Open* 10, 2 (2020), <https://doi.org/10.1177/2158244020927035>.

<sup>32</sup> Vita Sarasi, Iman Chaerudin, and Fadila Nurfauzia, "Performance of Omnichannel Warehouse of Muslim Fashion Company in Indonesia Based on Workforce, Equipment, Space, and Information System Aspects," *Cogent Social Sciences* 10, 1 (2024), <https://doi.org/10.1080/23311886.2024.2302214>.

<sup>33</sup> Seyda Bagdogan, "Hands-On ( Ly ) Vlogging : How Turkish Muslim Women Perform 'Modesty' and 'Piety' in Self-Branding on Their YouTube Cooking Channels" (2023), <https://doi.org/10.1177/20563051231166446>.

## Nation Branding through State and Non-State Media

According to the American Marketing Association's (1960) traditional definition, a brand is a name, phrase, sign, symbol, or design, or a combination of these, that is designed to identify and differentiate the goods or services of one seller or a group of sellers from those of competitors.<sup>34</sup> There is a distinct name and image associated with each nation in the minds of individuals both within and outside the country; hence, nations do have brands.<sup>35</sup> A nation brand is the whole sum of all impressions of a nation that exist in the minds of worldwide stakeholders.<sup>36</sup> These perceptions may include some or all of the following components: people, place, culture/language, history, food, fashion, famous faces (celebrities), global brands, etc.<sup>37</sup> There is such a thing as a nation's 'brand,' whether or not there are any intentional attempts made toward nation branding; this is because each country has an image that is currently projected to its international audience, and this image might be powerful or weak, clear or vague.<sup>38</sup>

In short, nation branding is the process of creating a positive image and reputation for a country on the global stage.<sup>39</sup> By highlighting its unique cultural, economic, and social attributes, a country can distinguish itself from other nations and attract investment, tourism, and other forms of engagement from international audiences.<sup>40</sup> This article discusses about how Fashion Muslim become part of instruments of Indonesian branding by analysing domestic news content.

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<sup>34</sup> Keith Dinnie, "Nation Branding: Concepts, Issues, Practice," *Book Elsevier* (2022).

<sup>35</sup> Simon Anholt, "Beyond Nation Brand," *Journal of Public Diplomacy* 2, 1 (2013): pp. 1-7.

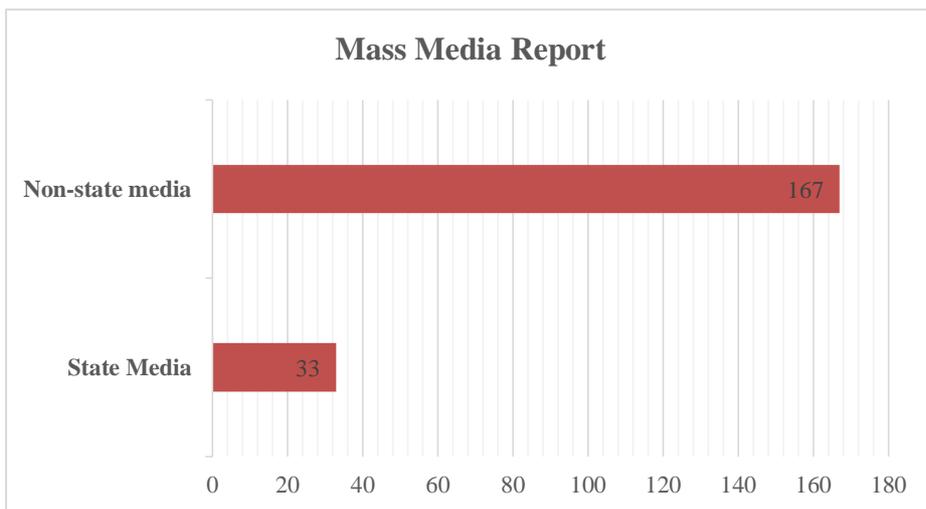
<sup>36</sup> Seow Ting Lee, "Vaccine Diplomacy: Nation Branding and China's COVID-19 Soft Power Play," *Place Branding and Public Diplomacy* 19, 1 (2023): pp. 64-78.

<sup>37</sup> Seow Ting Lee, "Film as Cultural Diplomacy: South Korea's Nation Branding through *Parasite* (2019)," *Place Branding and Public Diplomacy* 18, 2 (2022): pp. 93-104.

<sup>38</sup> Maruša Pušnik and Dejan Jontes, "The Nation as an Imagined Commodity: Branding 'Melania'," *European Journal of Cultural Studies* 25, 2 (2022): pp 703-722.

<sup>39</sup> Madeline Boughton, "A New Nation Brand Strategy? Global Ireland 2025 and the UN Security Council Campaign," *Administration* 70, 3 (2022): pp. 85-105.

<sup>40</sup> Jérémic Molho, "Putting the City on the World Art Map: Star Curators and Nation Branding," *International Journal of Politics, Culture and Society* 34, 4 (2021): pp. 455-470.



**Figure 3.** Media report by state and non-state.

The bar chart above displays Indonesian news from government media to the private sector over a five-year time frame. Overall, it is evident that non-state media played a larger role in communicating this issue than state media. The non-governmental sector accounted for 167 news, or 83 percent of the total news, whereas state-owned media accounted for just under 20 percent. This demonstrates that the private sector communicates and disseminates more information about Indonesia being the center of Muslim fashion in the world than the state media, and the disparity is glaring. This also implies that private sector interests exist apart from the development of Indonesian Muslim fashion, either due to media profit or reputation.<sup>41</sup>

According to the concept of nation branding, a country's branding is heavily influenced by all parties, both government and non-government, as well as the manner in which the media disseminates its content.<sup>42</sup> Based on the data above, Muslim fashion is still being conveyed by non-state media rather than state media, which

<sup>41</sup> Daudi Simba and Deodatus Kakoko, "Access to Subsidized Artemether-Lumefantrine from the Private Sector among Febrile Children in Rural Setting in Kilosa, Tanzania," *Tanzania Journal of Health Research* 14, 2 (2012): pp. 1–8, <https://doi.org/10.4314/thrb.v14i2.1>.

<sup>42</sup> Boughton, "A New Nation Brand Strategy? Global Ireland 2025 and the UN Security Council Campaign."

demonstrates the seriousness of Indonesia, particularly the government, in dealing with this problem. This can also be influenced by interests that are not just nation branding issue but rather the business interests of non-governmental media.<sup>43</sup> This topic is simply considered interesting to cover and read, particularly when there are Muslim fashion events, as many people enjoy fashion-related news.

Following that, there are a number of factors that reach more straightforward to argue and communicate with non-government media; First, non-state media have greater editorial independence than state media, which may be limited by political control or restrictions. Therefore, they have greater flexibility in selecting topics and issues, including Muslim fashion, to cover.<sup>44</sup> Second, non-state media tend to be more adaptable and creative when it deals with producing engaging and pertinent content. They are able to respond more swiftly to market demands and trends, including those in the rapidly expanding Muslim fashion industry. At last, non-state media frequently promote opinion diversity and freedom.<sup>45</sup> Through their coverage of Muslim fashion, they can provide a forum for designers, thinkers, and Muslim community leaders to discuss pertinent identities, trends, and issues.<sup>46</sup> This can lead to a conversation that is more inclusive and reflective of a variety of perspectives.

Indonesian state media outlets, however, including the Ministry of Industry, Ministry of Trade, BI.go.id, kemenkopukm.go.id, Wapresri.go.id, NTB Province, JabarProv, and kemenparekraf.go.id, may not be as prominent in showcasing Muslim fashion as non-state media due to several factors. Firstly, state media channels frequently prioritise content that is in line with government agendas and national priorities. Although Muslim fashion holds importance in Indonesia, official media tends to prioritise subjects such as national development, politics, and social issues that are closely linked to government efforts.

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<sup>43</sup> Vira Aulia, "A Historical Review Halal Industry in the World: Challenge and Improvement Opportunities," *Multidisciplinary Review* (2024), pp. 1–11, <https://doi.org/https://doi.org/10.31893/multirev.2024020>.

<sup>44</sup> Milojević and Milić, "Media Framing of the Refugee Crisis at the Periphery of Europe."

<sup>45</sup> Pham and Nguyet, "Using Media to Influence Consumer Attitudes to Domestic Goods in Vietnam by Framing Public Interest: A Media Framing Effect Analysis."

<sup>46</sup> Marina M. Lebedeva, "Conceptual Transformations of Public Diplomacy," *Vestnik MGIMO-Universiteta* 13, 5 (2020): pp. 293–306.

Second, State media outlets may face bureaucratic processes and rules that could impede the speed of content creation and distribution. Their bureaucratic tendencies may impede their capacity to promptly adapt to trends and advancements in the Muslim fashion sector, where agility and flexibility are crucial.<sup>47</sup>

Third, State media outlets may have less commercialization options than non-state media outlets. They frequently depend on government support and could encounter limitations on advertising and sponsorship endeavours. Consequently, companies could have limited resources to dedicate to thoroughly addressing specialised subjects such as Muslim fashion. Next, State media channels typically have a wide audience base and strive to appeal to the general public. Although Muslim fashion is important to many Indonesians, official media might focus on content that appeals to a wider audience, possibly neglecting the particular interests of Muslim fashion lovers. At last, State media sources must handle cultural sensitivities and religious concerns cautiously, which may impact their reporting on Muslim fashion. They may handle the matter carefully to prevent controversy or unintentionally favouring specific styles or brands, resulting in more conservative or constrained coverage.<sup>48</sup>

In this manner, the absence of coverage of Muslim fashion by the country's media can have various effects, first, Indonesians may have insufficient knowledge about current trends and advancements in the Muslim fashion sector. This could result in a lack of understanding of specific brands, designers, or styles that are significant to the Muslim fashion community.<sup>49</sup> In line with that, Insufficient exposure of Muslim fashion in the media may diminish the acknowledgment of the industry's impact on Indonesia's economy and culture. This can hinder

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<sup>47</sup> Mohamed Syazwan Ab Talib, Li Li Pang, and Abdul Hafaz Ngah, "The Role of Government in Promoting Halal Logistics: A Systematic Literature Review," *Journal of Islamic Marketing* 12, 9 (2020): pp. 1682–1708, <https://doi.org/10.1108/JIMA-05-2020-0124>.

<sup>48</sup> S. Yousaf and F. Xiucheng, "Halal Culinary and Tourism Marketing Strategies on Government Websites: A Preliminary Analysis," *Tourism Management* 68 (2018): pp. 423–43, <https://doi.org/10.1016/j.tourman.2018.04.006>.

<sup>49</sup> Mahir Pradana, Hanifah Putri Elisa, and Syarifuddin Syarifuddin, "The Growing Trend of Islamic Fashion: A Bibliometric Analysis," *Cogent Social Sciences* 9, 1 (2023): pp. 2-10.

industry participants, particularly local designers and companies, from receiving the respect and support they merit.<sup>50</sup>

Media plays a crucial role in influencing public opinion and preferences, despite limited industry growth. The little media coverage of Muslim fashion in the country may impede the industry's growth by reducing its visibility and comprehension among the public. The absence of coverage on Muslim fashion by state media can give the impression that the business is undervalued or not sufficiently acknowledged.<sup>51</sup> This might harm the industry and tarnish the reputation of the Muslim fashion community in Indonesia. Following that, Insufficient coverage of Muslim fashion by state media may lead to a communication gap between the government and the Indonesian Muslim community. This may impact the government's relationship with the Muslim community, particularly if the community perceives that their interests and goals are not represented in the state-sponsored media.

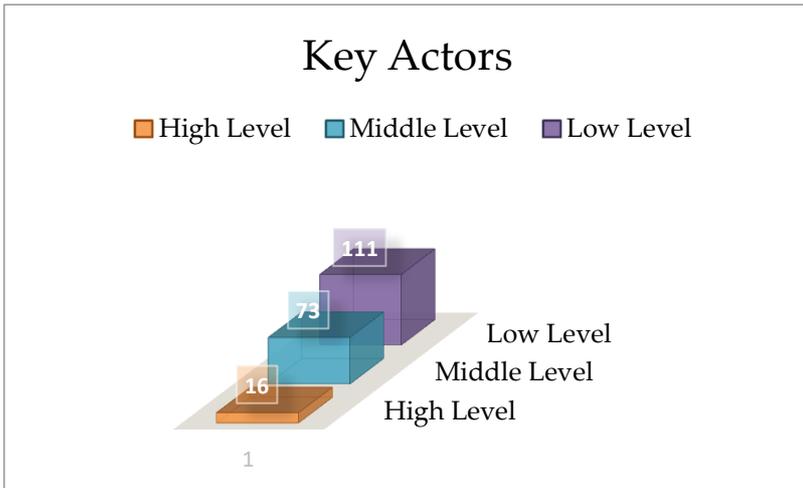
### Key Actors

This article also identifies significant figures who discuss Muslim fashion in 200 news articles. There are three levels of essential actors that influence Indonesia's status as the global center for Muslim fashion, as depicted in the bar graph below. It turns out that a lower level is the position that speaks the most about Muslim fashion in Indonesia it was accounted for 111 times, as opposed to the high level, such as the president and vice president; thus, this has a significant impact on Indonesia's efforts to become the fashion hub of the world. President Joko Widodo and Ma'ruf Amin as the vice president were mentioned merely 16 times out of a total of 200 news articles.

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<sup>50</sup> V Utami et al., "Muslim Fashion Trends: Analysis and Perspective," *KnE Social Sciences* 3, 12 (2019): pp. 596.

<sup>51</sup> Andriani Kusumawati et al., "The Role of Religiosity on Fashion Store Patronage Intention of Muslim Consumers in Indonesia," *SAGE Open* 10, 2 (2020).



**Figure 6.** Key Actors.

This has a significant impact on Indonesia's aspirations to become a center for Muslim fashion, which is supported by the aforementioned data. The lower class pays more attention to this issue, which may be due to business interests rather than nation branding goals. If state actors do not advocate for nation branding, this can have a negative impact on the international perception of the nation's image. as mentioned from the nation branding before, it is an effort to promote a positive image of a country through various aspects, such as culture, tourism, investment.<sup>52</sup> If state actors do not actively promote the country's positive image, its reputation can be neglected or even tarnished in international framing.

Subsequently, In the era of globalization and global economic competition, a country's positive image can be crucial for attracting investors, vacationers, and the international community in general.<sup>53</sup> Therefore, it is essential for state actors to actively promote the country's positive image through a variety of means, including promotional campaigns, public diplomacy, and policies that support key sectors that can enhance the country's positive image.

<sup>52</sup> Boughton, "A New Nation Brand Strategy? Global Ireland 2025 and the UN Security Council Campaign."

<sup>53</sup> Lee, "Film as Cultural Diplomacy: South Korea's Nation Branding."

On the other hand, non-state actors speak extensively about Muslim fashion because they recognize tremendous potential in the Indonesian Muslim fashion industry. In recent years, the Muslim fashion industry in Indonesia has grown rapidly and become an integral element of Indonesia's creative economy.<sup>54</sup> In addition, Muslim fashion has become a global trend that is gaining popularity and attracting the attention of a variety of groups. Following this, there are opportunity for them to expand their businesses and promote Indonesia as a center for high-quality Muslim fashion. In addition, they identify that Muslim fashion can be used to demonstrate the uniqueness and wealth of Indonesian culture to the international community.<sup>55</sup>

In the middle level, which is including the ministries in Indonesia, plays significant role in communicating Muslim fashion. In the first reason, fashion sector, which includes Muslim fashion, plays a crucial role in Indonesia's economy. Ministries may bolster this industry by advocating for local designers, easing market access, offering financial aid, and hosting events like fashion weeks. By doing this, they can boost economic growth, generate employment opportunities, and improve the competitiveness of Indonesian fashion labels.<sup>56</sup> Secondly, Muslim fashion serves as both a commercial venture and a means of cultural preservation. Ministries may significantly contribute to the preservation of Indonesia's cultural heritage by endorsing traditional handicraft, advocating for the utilisation of indigenous textiles and motifs, and fostering the incorporation of cultural components into contemporary fashion designs. This contributes to preserving the distinctiveness and genuineness of Indonesian Muslim fashion.

Thirdly, Muslim fashion accommodates a wide variety of consumers, such as ladies who wear hijab and others who choose modest attire, promoting social inclusion. Ministries can advance social inclusion by endorsing programmes that highlight diversity and

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<sup>54</sup> Kusumawati et al., "The Role of Religiosity on Fashion Store Patronage Intention of Muslim Consumers in Indonesia.

<sup>55</sup> K.N.S. Hasan and T. Pasyah, "Challenges of Indonesian Halal Industry in the Digital Economic Era," *Srinjaya Law Review* 6, 2 (2022): pp. 319–35, <https://doi.org/10.28946/slrev.Vol6.Iss2.869.pp319-335>.

<sup>56</sup> L. Adiweno, T.Y.M. Zagloel, and R. Ardi, "Designing Economic and Environmental System Dynamic Model of Halal Supply Chain on Third-Party Logistic Industry in Indonesia," in *ACM International Conference Proceeding Series* (2018), pp. 34–40, <https://doi.org/10.1145/3288155.3288161>.

enhance the position of women in the fashion sector. By showcasing the achievements of women designers, entrepreneurs, and craftspeople, they can advocate for gender equality and uplift marginalised areas. Subsequent to that, Indonesian Muslim fashion has achieved global reputation by designers presenting their collections at international fashion shows and appealing to clients worldwide. Ministries can aid in promoting Indonesian fashion internationally by enabling participation in trade fairs, coordinating promotional campaigns, and offering support with export logistics and marketing strategies. This aids in broadening the market reach of Indonesian fashion businesses and boosting export profits.<sup>57</sup>

Lastly, Fashion serves as a potent instrument for influencing views and projecting a country's identity. Ministries can use Muslim fashion to enhance soft power diplomacy by displaying Indonesia's cultural legacy, religious diversity, and creative talent globally. By endorsing efforts that advance Indonesian Muslim fashion internationally, they can improve the country's reputation as a center of creativity, innovation, and cultural interchange.<sup>58</sup>

At the high level, which is the president and vice president of Indonesia may discuss Muslim fashion less due to many factors. First and foremost, they concentrate on broader national matters. The president and vice president are responsible for handling a variety of national concerns such as government, economy, security, and social welfare. Their public communications usually prioritise bigger issues above specific topics such as fashion, notably Muslim fashion. In line with that, fashion, notably Muslim fashion, is commonly viewed as a less politically significant subject in comparison to policy-making, legislation, and international relations. The president and vice president may prioritise resolving issues that are seen to have a more immediate influence on governance and public welfare.<sup>59</sup>

Indonesia is a diversified nation with a substantial Muslim population, as well as important non-Muslim populations. The

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<sup>57</sup> Hasan and Pasyah, "Challenges of Indonesian Halal Industry in the Digital Economic Era.

<sup>58</sup> Yudha Dwi Nugraha et al., "The Interaction Effect of Consumer Affinity and Patriotism among Millennial Muslim Women Consumers," *Journal of Islamic Marketing* 14, 10 (2023): pp. 2502–30, <https://doi.org/10.1108/JIMA-06-2021-0211>.

<sup>59</sup> Komite Nasional Keuangan Syariah, "Strategi Nasional Pengembangan Industri Halal Indonesia.

president and vice president should refrain from placing too much emphasis on religious or cultural issues that may worsen sectarian tensions or appear to show bias towards a specific faith community. Moreover, matters concerning fashion, such as the advancement of Muslim fashion, can be delegated to particular ministries or government agencies in charge of the creative economy, culture, or tourism. The president and vice president can assign communication regarding certain matters to the appropriate authorities, enabling them to concentrate on more overarching national concerns.<sup>60</sup> As a result, the Muslim fashion industry in Indonesia is profoundly affected. The reduced communication between the president and vice president over Muslim fashion in Indonesia could have important implications in various aspects.

The president and vice president have substantial power, and their support or encouragement of Muslim design could greatly enhance its visibility and popularity. If less attention is given to this area of Indonesian culture and economy, it could lead to reduced promotional chances for Muslim fashion designers and enterprises. Muslim fashion plays a crucial role in Indonesia's economy by contributing significantly to economic growth and development. The government's lack of promotion for this sector could unintentionally impede its growth potential. This could affect job prospects, financial investments in the sector, and the general economic growth.<sup>61</sup>

Muslim fashion serves as a reflection of cultural identity, encompassing more than just apparel. If the country's leaders talk less about Muslim fashion, it could imply that this component of Indonesian culture is not as highly regarded or significant. This could affect the cultural pride and identity of Indonesian Muslims. Indonesian Muslim fashion has achieved global reputation, with numerous designers receiving international acclaim. Without backing and endorsement from top government officials, Indonesian brands may struggle to compete internationally. This may restrict export

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<sup>60</sup> Romi Bhakti Hartarto and Muhammad Azizurrohmah, "Does Halal Tourism Policy Attract More Tourists? Evidence from Indonesia," *Journal of Economic Cooperation and Development* 43, 3 (2022).

<sup>61</sup> Ratnaningsih Hidayati, "The Role of Halal Industry in Driving Bilateral Economic Diplomacy Between Indonesia and Turkiye" 2, 2 (2023): pp. 127–38.

possibilities and impede the international expansion of the industry.<sup>62</sup> therefore, promoting Muslim fashion can enhance social empowerment, especially for women. The government can promote gender equality within the business by showcasing the accomplishments of Muslim fashion designers and entrepreneurs, particularly women, to inspire others. Nevertheless, the absence of this promotion could impede such endeavours.

### **Conclusion**

In conclusion, the discourse surrounding Indonesia's emergence as a global hub for Muslim fashion is characterized by overwhelming optimism and recognition of its potential economic and cultural significance. Despite some negative sentiment, the vast majority of news articles reflect a belief in Indonesia's ability to dominate the global Muslim fashion industry, underscoring the nation's cultural richness, creativity, and economic prospects. Non-state media outlets, in particular, play a pivotal role in disseminating information and fostering discourse on this issue, highlighting the significance of private sector engagement in promoting Indonesia's national branding as a center of Muslim fashion. However, the limited coverage of Muslim fashion by state media channels suggests a potential gap in official communication and promotion of this burgeoning industry. While ministries and government agencies have the capacity to bolster Indonesia's position in the global fashion arena, bureaucratic processes, differing priorities, and cultural sensitivities may hinder their engagement. Addressing this disparity and leveraging the influence of state actors to actively promote and support the Muslim fashion sector could further enhance Indonesia's reputation, economic growth, and cultural identity on the international stage. []

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<sup>62</sup> Elisa Kusumawardhani, Junita Budi Rahman, and Akim Akim, "Indonesia's Public Diplomacy through Modest Fashion in Turkey," *Jurnal Global & Strategis* 16, 1 (2022): pp. 109-126.

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