Research Article

Identifying and Analyzing the Indicators of Brand Identity in Islamic Art Brands

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ARTICLE INFO	ABSTRACT
	Context and Purpose: Brand identity is a crucial element in marketers' tools for capturing the attention and loyalty of their target audience. For brands operating in the field of Islamic art, incorporating Islamic teachings into brand identity is essential for effectively engaging a growing population of Muslim consumers. This research aims to analyze the nature and structure of brand identity among active brands in Islamic art. **Method:** This study employs a mixed-methods approach, combining qualitative and quantitative research. It is grounded in the interpretive paradigm and utilizes scientometric analysis of related research indexed in scientific databases. The qualitative phase includes a comprehensive literature review to identify indicators and sub-indices of brand identity in art, while the quantitative phase employs the Delphi technique to develop a suitable ruler and scale for assessing the identity of brands active in Islamic art. **Findings:** The scientometric analysis and detailed examination of scientific documents led to the identification of fundamental and organizing themes related to brand identity. These themes encompass artistic works, artists, symbols, and the business of art, as determined by consensus among experts in the field. **Conclusion:** Establishing a brand identity for those involved in Islamic arts—whether as Muslim artists, through Islamic artworks, symbols, or in the art business—requires a comprehensive approach. This includes integrating mental and visual imagery, ideals and visions, as well as religious values. By enhancing both material and spiritual capital, brands can effectively present Islamic art to global audiences, thereby securing a prominent position in the competitive landscape of brand recognition. **Keywords:** Islamic art, brand identity, scientometrics, content analysis, Delphi

INTRODUCTION

The primary ideal of humanity is the pursuit of excellence and perfection, striving to reach what is defined by societal norms as the pinnacle of an ultimate life. Throughout history, art has served as one of the key avenues for individuals to express and pursue these ideals (Taghizadeh, 2009, p. 33).

In the context of Islamic art, the religious principles of Islam, which center on monotheism, along with its teachings on beliefs, ethics, and rulings, establish a foundational framework. This worldview encompasses both the material and spiritual dimensions, shaping the intellectual environment in which artistic works emerge. Consequently, Islamic art is characterized as responsible, goal-oriented, idealistic, universal, inclusive, effective, and useful. It underscores the profound connection between religion and art, with artists and those involved in religious artistic endeavors emphasizing Islamic beliefs in their creations.

To enhance the impact of their works on the audience, artists often incorporate knowledge from interdisciplinary fields. One such area is branding, particularly the design of brand identity, aimed at captivating audiences and ensuring that their art resonates on a deeper level. In this context, a brand represents a promise

to the audience regarding the quality or value associated with a product or service, which aids customers in making informed decisions about their choices, purchases, and usage (Pareek & Harrison, 2020).

The role of brands in creating value, mitigating risk, and extending business longevity is significant. Brands confer a distinct and valuable advantage to both customers and businesses. When faced with multiple options, brands that hold specific value in consumers' minds can influence decision-making and surpass other competitors. The importance of branding has grown to the extent that some experts view it as integral to the product itself, asserting that customers often purchase a brand rather than just a product. Therefore, understanding the factors that influence the selection and evaluation of brands has become increasingly vital, necessitating scientific research in this area (Zwakala & Steenkamp, 2023).

Brand identity is a coherent set of branding elements that form a unique personality for the brand. The most important and obvious features of the brand are reflected in its identity, which determines its individuality, ideals, goals, values, and identifying marks. Therefore, creating a brand identity is a challenging task that requires time and careful planning (Va & Kumarb, 2023).

In the context of Islamic art, brand identification is particularly important due to the significant role of Islamic arts in Iranian culture. This topic is a focal point for cultural experts and scholars in universities, as identifying Islamic works of art through reputable brands is crucial for the development of Islamic arts. Such identification appeals to both Muslim and non-Muslim audiences worldwide. Moreover, with the growing global Muslim population, there is increasing interest in Islamic art across the globe. Many countries, including Iran, are focusing on the preservation, protection, growth, and promotion of Islamic art products and Muslim artists to enhance and develop their cultural heritage. A brand serves as a symbol that businesses or entrepreneurs create to establish value for themselves and their products; it represents an intangible yet vital part of business assets. Therefore, conducting research to identify brands active in Islamic arts is essential for their development. Based on this, the current research aims to answer the primary question: What is the appropriate model for the identity of active brands in the field of Islamic arts?

THEORITICAL BACHGROUND

Art is a significant expression of the mysterious world of creation, casting a shadow on human life and inspiring individuals to seek its meaning and produce remarkable works. The history of art dates back to the dawn of creation, when God created humankind and proclaimed, "Fatbarak Allah Ahsan al-Khalaqin" (Anaqeh et al., 1393, 144). The term "art" is used in many languages, including Persian, with at least four conventional meanings: virtue, technique, function, and aesthetic quality. In ethics, virtue refers to general goodness, which stands in contrast to ugliness and evil. Art denotes the optimal method of performing any task, while the function describes the purpose of an object. Aesthetic quality, widely recognized, relates to beauty and encompasses various forms such as poetry, music, and painting (Karami, 1396, 182). Islamic art is a sacred form of artistic expression characterized by its religious content and abstract nature, incorporating various geometric, plant, and animal motifs. Essentially, Islamic art reflects monotheism and is deeply rooted in the spiritual truths advocated by Islamic beliefs. The principles and standards of Islamic art can be derived from the essential truths of the Islamic religion, which include monotheism, goodness, beauty, symbolism, sanctity, indifference to worldly matters, rationalism, and a spiritual way of life. Central to these values is the concept of divine monotheism. To understand the principles and standards of Islamic art, one must recognize its relationship with religion— a faith grounded in unity and monotheism (Bamari et al., 1401, 62). Islamic art is defined as "abstract art" that maintains a universal role and significance, transitioning focus from multiplicity to unity, which embodies the essence of monotheism. The domain of Islamic art is not limited or idealized; it spans from the world before birth to resurrection, illuminating paths to salvation and inspiring artistic themes. The Holy Qur'an, the primary source of ijtihad jurisprudence and knowledge, along with the Sunnah, its secondary source, emphasizes the importance of art and beauty. Islamic scholars, adapting to their respective eras, scrutinize these teachings (Hasanpour et al., 1401, 87).

A heightened appreciation of Islamic art throughout different ages arises from the need for a profound understanding of its significance, especially as contemporary individuals face confusion and an identity crisis. Engaging with Islamic art, grounded in the principles of tradition and the Qa'imah, offers a pathway to address

the spiritual needs of modern society through ethical concepts and a truth-seeking approach. This understanding can foster clarity in navigating a world rife with confusion, providing resilience against cultural invasions and moral decay (Hoshiar, 1402). In today's competitive environment, brands and businesses are struggling to capture consumers' attention amidst a vast array of choices, leading to a so-called "crisis of choice." This proliferation of products and their features has made it increasingly challenging for brands to achieve growth and maintain cultural and religious values, particularly in society at large. Contemporary consumers are frequently inundated with offers from different brands vying for their wallets, which results in many choosing to ignore unfamiliar brands and defaulting to previously preferred options. This trend intensifies competition among brands.

To stand out in this challenging landscape, brands are focusing on creating a unique and lasting identity that can establish a powerful position in the minds of consumers. Brand identification serves as a reliable assurance for products and services, enabling brands to introduce offerings that provide added value. A strong brand identity encapsulates both the practical and emotional benefits that consumers can expect from a brand's products or services. When confronted with a multitude of choices, consumers are likely to gravitate toward brands that have established a clear identity and communicated their benefits effectively. Two important points should be noted: First, the integration of Islamic art into brand identity represents a novel scholarly approach in branding and consumer behavior, particularly for brands operating within Islamic markets. Second, brands that leverage Islamic art can more effectively penetrate and remain memorable to their target audiences in alignment with contemporary marketing knowledge.

Key features of Islamic architecture, such as arches, domes, moqrans, tiling, and mirror work, embody the essence of Islamic art. Notable examples of this rich cultural heritage in Iran include the Zanjan Soltanieh Dome, Nasir al-Molk Mosque, Khajo Bridge, Eram Garden in Shiraz, and the Takht Suleiman tiles. The Ardabil carpet is another distinguished example within the realm of Islamic carpet weaving. Additionally, calligraphy and graphic design in Islamic art, particularly Nashq calligraphy, are often linked to renowned personalities or are already established as notable brands, requiring less emphasis on building a strong brand identity. Given that art is a practical expression of the human desire for beauty, it is closely tied to religion, ethics, and many other aspects of life. As the influence of art grows in both personal and social realms—particularly the impact of Islamic and religious beliefs in daily Iranian life—it becomes increasingly essential to conduct fundamental and applied research with a focus on consumer behavior in relation to branding. A compelling brand identity that captures consumers' attention can provide a unique advantage for brands navigating a hyper-competitive environment. Emphasizing artistic elements, especially Islamic art, can be a pathway to achieving a sustainable competitive advantage for active brands amid these complex conditions. This research is centered on understanding the identities of brands engaged in Islamic arts. The study's innovative approach aims to develop a specific model of brand identification that emphasizes the significance of Islamic arts. It starts by examining information about these arts that can facilitate growth, while also considering global statistics on the expanding Muslim population. This highlights the necessity for brands, both Muslim and non-Muslim, to focus on creating artistic works that promote human excellence. Consequently, brands operating in this field should be evaluated across various domains, particularly in product design, advertising, and the overall quality of the offerings available in the marketplace.

This research provides a review of the background and related previous studies in the field of Islamic art and brand identity using scientometric techniques. Essentially, it illustrates the structure of science based on scientific texts, clustering and depicting topics within this field. Scientometric analyses support and provide quantitative interpretations of social developments and dynamics, which are necessary for the advancement of science. Since the conceptual development of any scientific topic requires various and innovative methods to identify research gaps, this tool is utilized for scientific mapping (Jafariyan et al., 2021). In the first stage, terms related to Islamic art were searched in the subject section of the Web of Science citation database from 1945 to 2024, resulting in a total of 785 documents. Screening was conducted in two stages: initially, only documents published in English were selected, resulting in 633 articles. In the second stage, unrelated items and topics with less relevance were removed, leaving 597 articles for final analysis. A review of the 597 articles published by various authors indicates that, according to the Web of Science database, the H-index—a measure for ranking

researchers, scientific journals, and groups of scientists that reflects both scientific productivity and impact—was reported to be 10 (Azhderi et al., 2019, p. 65). This suggests a solid scientific validity for the research conducted in this field. To further examine the research background, an analysis based on the year of publication of the articles is illustrated in the figure below. The results show that from 1966 to 2024, there was an upward trend in research and scientific outputs in the field of Islamic art. Notably, in both 2011 and 2021, there were 27 more articles published than in other years. Additionally, the number of citations peaked for 25 articles published in 2022. This analysis demonstrates that the second decade of the 21st century has garnered significant attention from researchers in Islamic art, with a marked increase in the trend of citing published articles.
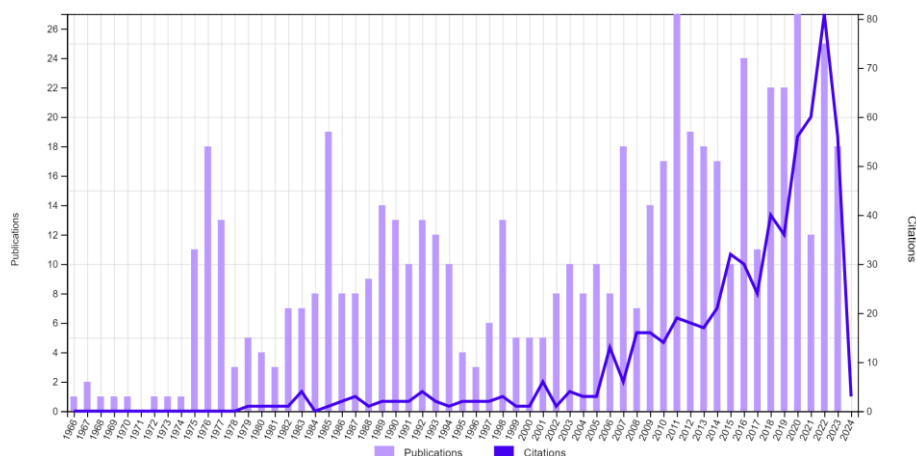

Figure 1. the frequency of publications and the corresponding citation count for each year.

A similar search was conducted for the term "brand identity" during the same time period. Searching for this term in the title field yielded 814 documents. During the screening phase, 48 articles were removed due to language constraints, resulting in 660 documents that were included in the final analysis based on their relevance to the subject area. The H-index of these documents was 60, indicating that researchers have frequently cited them.The analysis of the number of articles published each year and their citation rates, as shown in the graph below, reveals that 2020 was a significant year for brand identity research, with 62 articles published and a total of 1,710 citations. Following that, 2021 saw 49 documents published, which resulted in 1,797 citations, highlighting a continued surge in scientific research in the field of brand identity.
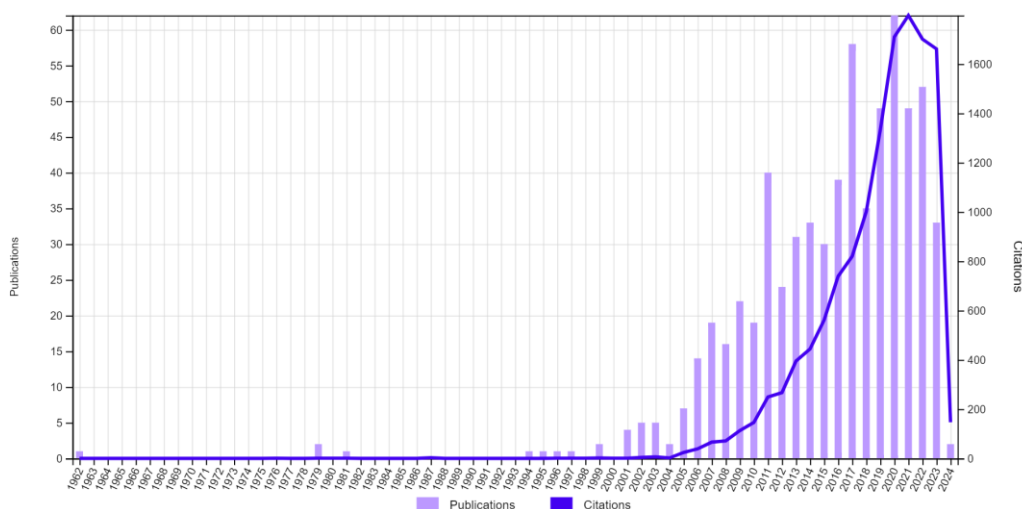

Figure 2. The frequency of articles published in the field of brand identity in each year and the amount of citations

The topic of brand identity was not found in the Web of Science database. Given the existing research gap and the importance of creating and developing a unique and effective identity for active brands in the field of Islamic arts, there is a pressing need for applied research. This research should focus on assisting artists, entrepreneurs, and activists in the artistic industries to achieve sustainable competitive advantages through the establishment of a brand identity.

Figure 3, generated by Vos Viewer software, analyzes bibliographic pairs among countries in the field of Islamic art. It reveals that the United States is the most active country in terms of research in this area, followed by England and Iran, which hold the second and third positions, respectively. The larger circles representing these countries indicate their significant influence and greater participation in publishing scientific articles in this field.

In this diagram, different colors represent distinct clusters. Based on the analysis of 597 selected articles for this research, 14 countries with bibliographic pairs in at least five scientific documents are categorized into eight clusters, each with a different color. Notably, Iran and the Netherlands share a common cluster.

The thickness of the communication lines between social entities in the network reflects the strength of research connections in the field being investigated (Savabieh et al., 2022). The lines between the United States and Qatar, as well as between France and Ireland, are notably thicker, indicating stronger collaborations. In contrast, Saudi Arabia, which is grouped with Germany, Scotland, Israel, the Netherlands, and Switzerland, shows weaker connections with other countries. Figure 4 illustrates the temporal aspect of the bibliographic pair analysis. In recent years, particularly over the last three years, Malaysia, France, and Switzerland have shown a higher level of collaboration, both in the number of articles published and in bibliographic pairs. However, the United States, alongside Sweden and Canada, remains the most actively involved country over the past two decades, particularly around 2005, although their research participation has declined in more recent years. Increasing international research cooperation between Iranian researchers and those from more active countries—both in terms of publication volume and bibliographic pairs—can enhance Iran's presence in the field of Islamic art. This collaboration could boost the number of references and citations of Iranian researchers' works and ultimately strengthen Iran's position on the international stage in this domain.
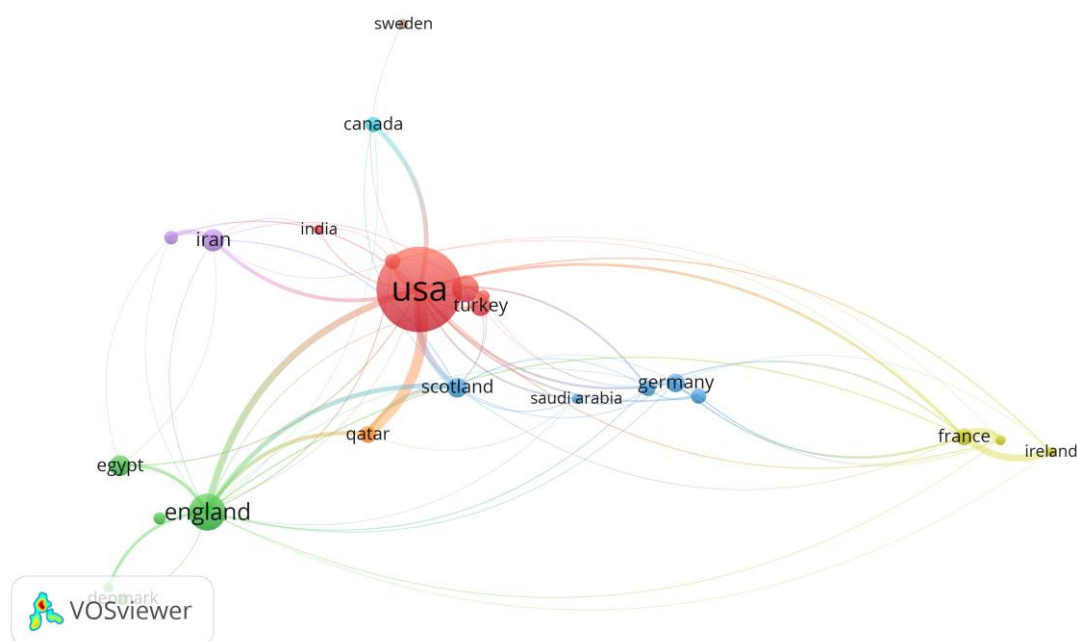

Figure 3. clustering of bibliographic pairs of countries publishing articles in the field of

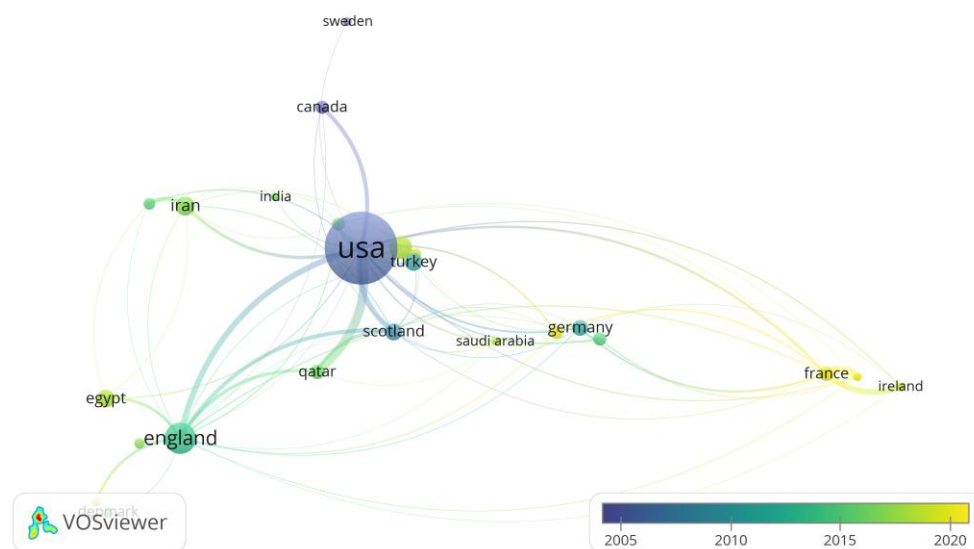Islamic art

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Figure 4. Time clustering of bibliographic pairs of countries publishing articles in the field of Islamic art

The co-occurrence of key terms in the field of Islamic art, represented by the shape of the number four across five distinct colored clusters, is noteworthy. One cluster includes the terms "art," "Islam," "politics," and "visual art," while another cluster comprises "iconoclasm," "Islamic art," "abstraction," and "museum." A third cluster contains "historiography," "architecture," and "Islamic architecture." This arrangement indicates that researchers in the field of Islamic arts have not significantly contributed to the study of various branches of Islamic art in a cohesive and integrated manner. Instead, their research has been focused on separate areas of Islamic art in a scattered manner.
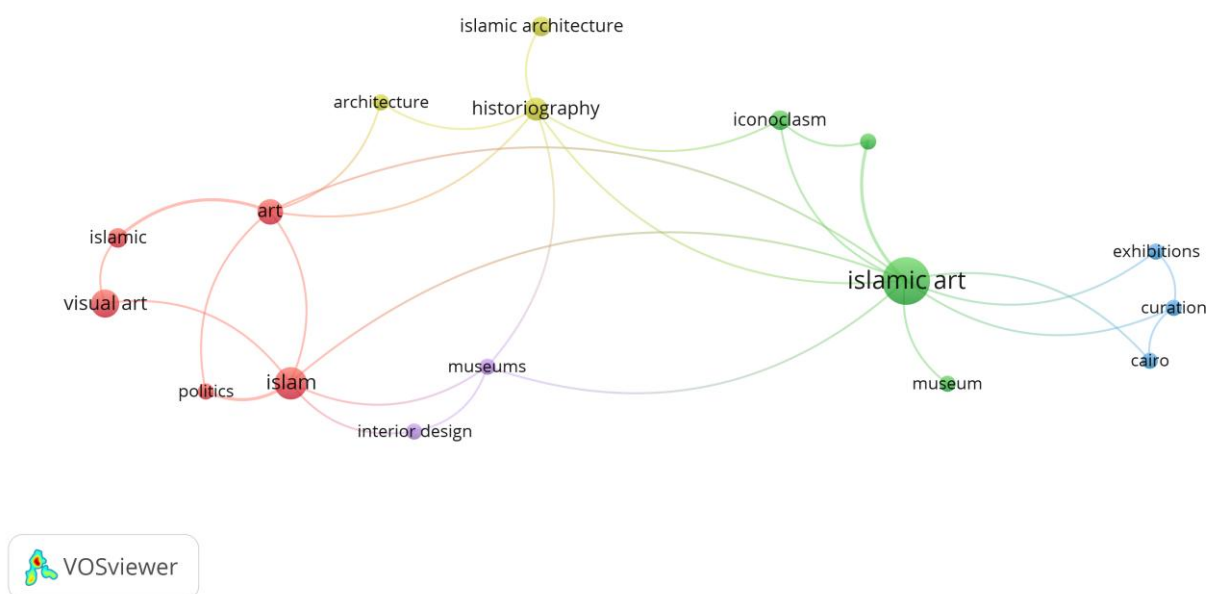

Figure 4. Co-occurrence clustering of key words in published articles in the field of

Islamic art

In Figure 5, which presents the output from Voice Viewer software and analyzes bibliographic pairs among countries in the field of brand identity, it is evident that the United States and England are the most active countries. They are followed by China, Australia, Canada, and the Netherlands. Thicker lines connecting the United States and France, as well as England and China, indicate stronger collaboration among authors from these countries in terms of bibliographic pairs. Conversely, thinner lines connecting Norway and Canada, and between Ireland and Saudi Arabia or Saudi Arabia and Vietnam, suggest limited cooperation among these nations.

Figure 6 illustrates the temporal dimension of clustering bibliographic pairs of countries in the field of brand identity. In recent years, Saudi Arabia, Norway, and Iran—represented by a smaller circle behind China—have become more prominent. In contrast, the previously active countries, such as England and the United States, exhibited significant bibliographic collaboration before 2015 but have shown a decline in activity in this area since then.

The collaboration of Iranian researchers with authors from more active countries, represented by larger circles or with thicker lines of communication, can significantly contribute to the development of brand identity knowledge at the international level. This partnership could enhance the visibility and citation of domestic researchers' articles, fostering substantial growth in the field.
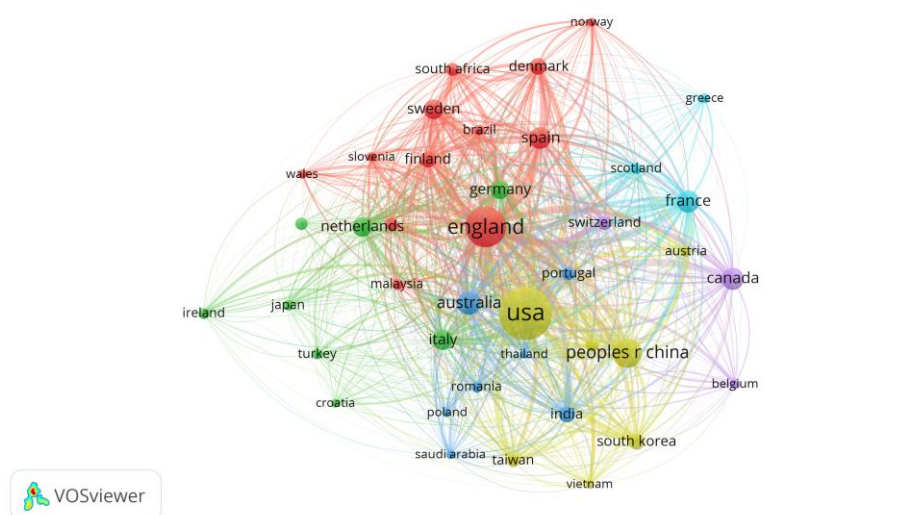

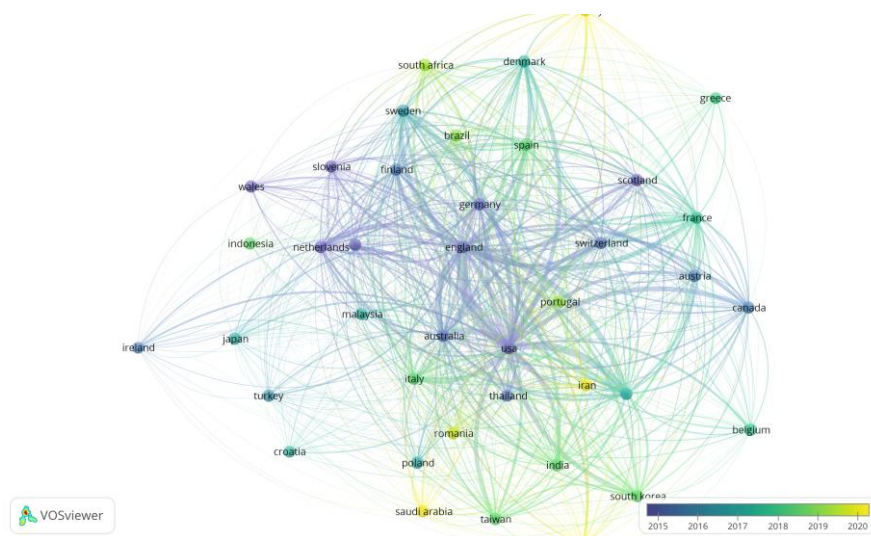Figure 5. Clustering of bibliographic pairs of countries publishing articles on brand identity

Figure 6. Time clustering of bibliographic pairs of countries publishing articles on brand identity

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Considering the evident research gap in understanding the identity of active brands in the field of Islamic arts, this study aims to provide valuable insights for practitioners in this area. This includes artists and personal brands, as well as suppliers of artistic products and services. The research objectives focus on attracting the target audience's attention, ensuring brand recall, and gaining a competitive advantage in today's dynamic market. The model presented in this study serves as a practical guide for identifying active brands in Islamic arts.

METHODOLOGY

The purpose of this research is to identify the indicators and components of brand identity in Islamic art. This study is grounded in the interpretative paradigm and is exploratory in nature. It is developmental research that employs an inductive approach and is conducted in a single-section format. This qualitative and quantitative research collected data through document analysis and library studies in the first step, followed by a questionnaire and field study in the second step.

To identify the components and indicators of brand identity in Islamic art, we employed thematic analysis to determine the basic, organizing, and comprehensive themes related to art brand identity through an in-depth review of scientific documents. The statistical population for this research comprises articles and studies published in domestic and foreign scientific databases, including books and articles on brand identity in the realm of art. Using purposeful sampling, we excluded some sources that were not directly connected to the research's objectives, were not published in English, or lacked full-text access. Ultimately, 83 sources were selected for careful examination.

To validate the qualitative research method, we relied on agreement among subjects and the approval of two expert coders. The resulting codes and propositions were then shared with two industry and university experts, who provided feedback on the coding and analysis of semantic relations and applied communication networks. The reliability of the research was confirmed using Cohen's kappa coefficient and Holsti's method.

In the second phase of the research, we distributed a Delphi questionnaire, which had confirmed face and content validity, among 28 experts. The group included 9 university faculty members with doctorate degrees who have published books or articles in the field of Islamic arts and taught related courses, as well as 19 artists and art owners with master's degrees or higher and over ten years of commercial experience in the art industry. This purposeful sampling led to the refinement of brand identity indicators and components closely related to Islamic arts.

The study utilized the Delphi method over two rounds of distribution. In the first round, participants rated the items based on their importance (on a 3-point Likert scale: unimportant, low importance, and important) and relevance (on a 3-point scale: unrelated, somewhat relevant, and relevant). In the second round, items that scored a minimum of 2.5 for both importance and relevance in the first round were included in a final questionnaire. Experts then evaluated these items with two options: "I agree" and "I disagree." An agreement rate above 75% was required to accept these items as the final indicators and components of brand identity within the field of Islamic arts.

Finings

To identify the components of brand identity, the theme analysis method was employed. For this purpose, we established basic, organizing, and inclusive themes using the Atrid-Sterling (2001) method, which is a conventional coding approach in theme analysis.

Initially, we extracted open codes from the selected sources through careful study and repeated readings. These open codes were revised to align with the field of art, resulting in the removal of unrelated codes, leading to the identification of 60 basic themes.

Following this, we grouped similar concepts and themes based on their connections or overlaps, resulting in 13 organizing themes. To develop comprehensive themes, we explored theoretical foundations in the field of brand identity, particularly focusing on its application in Islamic art. This allowed us to create inclusive themes that encapsulate both basic and organizing themes.

The organization of the extracted themes can be viewed in Table 2, which details the coding process and the indicators and components of brand identity in Islamic arts.

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Table 2. the coding process and the indicators and components of brand identity in Islamic arts.

References and citations	Basic themes)Brand identity sub-indicators in art)	Organizing themes)Brand identity indicators in art)	Overarching themes)Brand identity components in art)
Hong & Hwang, 2013; Pusa & Uusitalo, 2014; Phillips et al.,2014; Preece & Kerrigan, 2015; Kim et al.,2018	Target market	Scope and focus	Islamic brand identity in the form of a work of art
Burton, 2011; Phillips et al.,2014; Lopez & Leenders, 2019; Ferreiro-Rosende et al.,2023	Diversity of activity		
Vilpponen, 2009; Pusa & Uusitalo, 2014; Danker, 2014; Paolino & Berthoin Antal, 2020; Ferreiro-Rosende et al.,2023	Social presence method (participation in exhibitions and galleries)		
Schroeder, 2005; Pusa & Uusitalo, 2014; Preece & Kerrigan, 2015; Ferreiro-Rosende et al.,2023; Ranfagni et al.,2023	Presentation method (introduction of collection, portfolio and line)		
Fillis, 2002; Phillips et al.,2014; Marito et al.,2019; Wang, 2021	Creativity	Quality	
Pusa & Uusitalo, 2014;Marito et al.,2019; Ferreiro-Rosende et al.,2023	Differention		
Phillips et al.,2014; Liu et al.,2017; Nguyen, 2020	Consistency		
Phillips et al.,2014; Vangkilde, 2017; Fiocchi & Esfahani, 2024	Exclusivity		
Liu et al.,2018; Pearson, 2023	Speed	Services	
Camarero et al.,2012; Joy et al.,2014; Ferreiro-Rosende et al.,2023	Accessibility		
Bhattacharya et al.,1995; Antal & Strauß, 2014	Information		
Swanson & Davis, 2006; Kim et al.,2015	Responsiveness		
Alihodzic, 2013; Silsilah, 2014; Azad, 2020	Worship	Proposed value	
Sandıkcı & Rice, 2011; Alghamdi, 2020	Islamic knowledge		
Wilson & Grant, 2013; Idris et al.,2019; Buschgens et al.,2019; Alghamdi, 2020	Prayer and supplication		
Eum, 2009; Alihodzic, 2013; Silsilah, 2014	Islamic consumption		

Schroeder, 2005; Bonenberg, 2014; Pluntz & Pras, 2020 Ferreiro-Rosende et al.,2023	Human brand characteristics	Personality	Islamic brand identity in the form of a Muslim artist
Vilpponen, 2009; Marito et al.,2019; Ferreiro-Rosende et al.,2023	Brand advantages		
Phillips et al.,2014; Ferreiro-Rosende et al.,2023	Brand communication		
Schroeder, 2005; Pusa & Uusitalo, 2014; Paolino & Berthoin Antal, 2020	Brand awareness	Brand image	
Bhattacharya et al.,1995; Karjalainen & Snelders,2010	Promised value		
Fillis, 2003; Preece & Kerrigan, 2015; Hernando & Campo,2017	Social credibility		
Phillips et al.,2014; Pusa & Uusitalo, 2014; Ferreiro-Rosende et al.,2023	Brand association		
Schroeder, 2005; Phillips et al.,2014; Ferreiro-Rosende et al.,2023	Brand recognition		
Fillis, 2003; Kottasz et al.,2007; Stallabrass, 2014	Brand reputation		
Phillips et al.,2014; Sammour et al.,2020; Bargenda, 2023	Brand legacy		
Pusa & Uusitalo, 2014; Phillips et al.,2014; Ferreiro-Rosende et al.,2023	Scientific knowledge	Expertise	
Preece & Kerrigan, 2015; Kirby-Ginns, 2024	Practical knowledge		
Hagtvedt, 2022; Ferreiro-Rosende et al.,2023	Work experience		
Pusa & Uusitalo, 2014; Rantala, 2021; Wang, 2021	Skills		
Herlina et al.,2019; Suruji, 2019	Islamic Ethics	Aspiration and vision	
Alihodzic, 2013; Silsilah, 2014	Fundamentals and Principles of Islam		
Idris et al.,2019; Mirkhah & Karami, 2020	Islamic Behavior		
Alihodzic, 2013; Silsilah, 2014; Georgy, 2019; Azad, 2020	Islamic Values		
Hardy, 2011; Pusa & Uusitalo, 2014; Phillips et al.,2014; Monteiro Cocco, 2019	logo	Visual imagery	Islamic brand identity in the form of Islamic symbol and
Labrecque et al.,2013; Phillips et al.,2014	Color mix		
Pusa & Uusitalo, 2014; Phillips et al.,2014;	Style		

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Monteiro Cocco, 2019; Ferreiro-Rosende et al.,2023			icon
Puškarević et al.,2014; Lelis et al.,2022	Typography		
King, 2006; Phillips et al.,2014	Graphics and images		
Carnevale et al.,2017, Wang et al.,2021	Tone and voice		
Danker, 2014; Ferreiro-Rosende et al.,2023	Shape		
Schroeder, 2005; Chung & Kirby, 2009	Slogan		
Pusa & Uusitalo, 2014; Monteiro Cocco, 2019;	Meaningfulness	Brand name	
Wong, 2013; Pathak et al.,2020	Ease of pronunciation		
Budelmann et al.,2010; ; Ferreiro-Rosende et al.,2023	Ease of recall		
Zhou, 2022	Scalability		
Tang, 2012; Witzburg, 2017; Pasa, 2020	Legal protection		
Phillips et al.,2014; Preece & Kerrigan, 2015	Management structure (ownership)	Business specification	Islamic brand identity in the form of Islamic art business
Fillis, 2002; Monteiro Cocco, 2019; Ferreiro-Rosende et al.,2023	Organizational structure		
Phillips et al.,2014; Monteiro Cocco, 2019; Ferreiro-Rosende et al.,2023	Business size		
Fillis, 2002; Pusa & Uusitalo, 2014; Wang, 2021	Financial strength and support		
Pusa & Uusitalo, 2014; Ferreiro-Rosende et al.,2023	History of activity		
Pluntz & Pras, 2020; Rantala, 2021; Hofmann et a;.,2021	Human capital		
Hall, 2008; Bargenda, 2023	Building and Physical Space	Business material capital	
Schroeder, 2005; Schroeder, 2014; Wheeler, 2017	Tools and Devices		
Pusa & Uusitalo, 2014; Phillips et al.,2014; Ferreiro-Rosende et al.,2023	Technology		
Temporal, 2011; Wilson & Liu, 2011	Islamic Social Manners	Intellectual Business Capital	
Sandıkcı & Rice, 2011; Mandour, 2012	Islamic Social Politics		
Temporal, 2011; Silsilah et al.,2014; Herlina et	Islamic		

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al.,2019	Economics	
Alihodzic, 2013; Silsilah, 2014	Islamic Culture	

Table 3 shows the results of the distribution and analysis of data obtained from the Delphi technique in the second step of the research and in the first and second rounds of questionnaire distribution.

Table 3. Average score of necessity and relevance of indicators and components of Islamic art brand

Second round of Delphi		First round of Delphi		Basic themes)Brand identity sub-indicators in art)	Organizing themes)Brand identity indicators in art)	Overarching themes)Brand identity components in art)
Disagree	Agree	Average relevance score	Average importance score			
2%	98%	2.55	2.75	Target market	Scope and focus	Islamic brand identity in the form of a work of art
0	100%	2.75	2.65	Diversity of activity		
0	100%	2.75	2.75	Social presence method (participation in exhibitions and galleries)		
0	100%	2.65	2.75	Presentation method (introduction of collection, portfolio and line)		
5%	95%	2.75	2.65	Creativity	Quality	
0	100%	2.75	2.65	Differention		
0	100%	2.55	2.75	Consistency		
Eliminated in the first round		1.5	1.5	Exclusivity		
Eliminated in the first round		1.75	1.5	Speed	Services	
2%	98%	2.55	2.55	Accessibility		
0	100%	2.75	2.65	Information		
Eliminated in the first round		1.75	1.5	Responsiveness		
2%	98%	2.55	2.55	Worship	Proposed value	
0	100%	2.75	2.55	Islamic knowledge		
3%	97%	2.75	2.65	Prayer and		

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				supplication		
0	100%	2.75	2.55	Islamic consumption		
0	100%	2.75	2.55	Human brand characteristics	Personality	
55%	45%	2.55	2.75	Brand advantages		
0	100%	2.75	2.55	Brand communication		
2%	98%	2.75	2.65	Brand awareness	Brand image	
0	100%	2.65	2.75	Promised value		
Eliminated in the first round		1.75	1.5	Social credibility		
3%	97%	2.55	2.65	Brand association		
Eliminated in the first round		1.75	1.5	Brand recognition		Islamic brand identity in the form of a Muslim artist
0	100%	2.55	2.75	Brand reputation		
0	100%	2.55	2.75	Brand legacy		
0	100%	2.65	2.55	Scientific knowledge	Expertise	
0	100%	2.65	2.75	Practical knowledge		
0	100%	2.65	2.55	Work experience		
0	100%	2.75	2.65	Skills		
2%	98%	2.55	2.55	Islamic Ethics		
0	100%	2.65	2.75	Fundamentals and Principles of Islam	Aspiration and vision	
3%	97%	2.75	2.65	Islamic Behavior		
0	100%	2.75	2.55	Islamic Values		
0	100%	2.65	2.55	logo	Visual imagery	Islamic brand identity in the form of Islamic symbol and icon
0	100%	2.75	2.65	Color mix		
0	100%	2.55	2.75	Style		
0	100%	2.65	2.55	Typography		
3%	97%	2.65	2.75	Graphics and images		

5%	95%	2.65	2.75	Tone and voice		
0	100%	2.65	2.65	Shape		
0	100%	2.55	2.65	Slogan		
0	100%	2.75	2.75	Meaningfulness	Brand name	
Eliminated in the first round		1.75	1.5	Ease of pronunciation		
Eliminated in the first round		1.75	1.5	Ease of recall		
5%	95%	2.75	2.65	Scalability		
0	100%	2.75	2.65	Legal protection		
0	100%	2.65	2.55	Management structure (ownership)	Business specification	Islamic brand identity in the form of Islamic art business
Eliminated in the first round		1.75	1.5	Organizational structure		
3%	97%	2.75	2.65	Business size		
0	100%	2.65	2.75	Financial strength and support		
0	100%	2.75	2.65	History of activity		
0	100%	2.55	2.75	Human capital		
3%	97%	2.75	2.65	Building and Physical Space	Business material capital	
Eliminated in the first round		1.75	1.5	Tools and Devices		
5%	95%	2.75	2.65	Technology		
0	100%	2.55	2.75	Islamic Social Manners	Intellectual Business Capital	
0	100%	2.75	2.55	Islamic Social Politics		
3%	97%	2.75	2.65	Islamic Economics		
0	100%	2.65	2.75	Islamic Culture		

According to the experts involved, several sub-indices—including uniqueness, speed, responsiveness, social credibility, brand recognition, ease of pronunciation, ease of remembering, organizational structure, and tools and devices—were deemed insufficiently important and relevant to the topic. As a result, these were eliminated in the first round of assessment.

In the second round, the remaining sub-indices were presented to the experts in a new questionnaire to gauge their level of agreement. Ultimately, only the sub-indices related to brand points were not approved by the experts.

The identity of Islamic arts brands was established around four comprehensive themes: brand identity as a work of art, brand identity as a Muslim artist, brand identity as an Islamic symbol and icon, and brand identity as an Islamic art business. This framework includes thirteen organizing themes and 77 basic themes.

CONCLUSION AND SUGGESTIONS

In today's hyper-competitive landscape, businesses must concentrate on key capabilities and growth opportunities to establish a sustainable competitive advantage and improve their market position, both in the eyes of customers and among competitors. Creating a brand identity effectively and scientifically is a powerful tool for achieving this advantage and driving business growth, whether at an individual level through personal branding or organizationally.

A well-known artist, an artistic enterprise, and enduring works of art directly engage the soul and spirit of their target audience. By influencing the perceptions and thoughts of their customers, they can forge lasting connections to fulfill the ultimate goals of art. One crucial element of branding is effective identity promotion, which can significantly impact the development and growth of any artwork or its creator into a successful brand. This is particularly vital in the field of Islamic arts, given Islam's mission to elevate humanity.

Unfortunately, Islamic art, Muslim artists, Islamic symbols, and Islamic art businesses have not yet allocated sufficient attention and resources to building and strengthening their brand identity. The concept of brand identity in Islamic arts has not received the recognition it deserves among artists, art businesses, managers, policymakers, and researchers in this field. Effective brand management, through the creation and strengthening of brand identity, can provide long-term material and spiritual benefits. It allows brands, both as entities and businesses, to be more responsive to the changing needs of their target audiences and to build integrated relationships with business partners. This issue is becoming increasingly important in the realm of Islamic arts, given the significant role of Islam in the lives of individuals and its mission to advance humanity, which aligns closely with the purpose of art.

However, the dynamic nature of art and the fundamental changes in how artistic works are presented, combined with fluctuating market demand in the art industry, make it challenging to predict future trends and commercial activities. This complexity is especially pronounced in the context of Islamic art, where the influence of religious teachings adds an additional layer of intricacy.

Recognizing the existing national and international research gaps in this field, the researchers of the current study aimed to examine the nature and indicators of brand identity in Islamic arts. They successfully developed a comprehensive set of indicators and sub-indicators related to brand identity in Islamic art. While numerous studies have been conducted on brand identity within the broader context of business, Islamic art has also garnered research interest. Still, there is a notable lack of scientific and practical guidance for understanding brand identity in the artistic realm, particularly in Islamic art. This gap motivated the researchers to create a comprehensive guideline and measurement scale by thoroughly reviewing relevant literature, analyzing documents, and gathering insights from selected experts in the field of Islamic arts. During the course of this research, key concepts emerged through the review of scientific articles. By comparing and examining these concepts in greater detail, the researchers were able to identify categories that guided their understanding of brand identity within the context of Islamic arts.

The examination of expert opinions revealed that creating a brand identity for a work of art requires special attention to various factors, including the scope and area of activity, the quality of the work, the services provided, and the unique value proposition. These elements are essential for an Islamic work of art to attract its target audience and stand out in their minds compared to other artworks. This is achieved by relying on the values of Islamic worship, promoting Islamic teachings, and emphasizing prayer, worship, and Islamic consumption.

A Muslim artist can enhance their personal brand by investing in their expertise and individual identity. This can help create a strong mental image for the target audience, elevating their position in the audience's perception. By incorporating Islamic ethics, the foundational principles of the Islamic religion, and Islamic values into their work, artists can express their ideals and vision, thereby reinforcing their identity as Islamic artists and further developing their personal brand.

Additionally, Islamic symbols and businesses in the art sector can establish a strong identity by developing their brand and visual identity. This involves creating a robust ownership and management structure along with material and spiritual capital based on religious values. Through these efforts, they can attain an identity that is widely accepted in the consumer market, minimizing the risk of rejection or imitation by competitors, and thus facilitating easier access to material and spiritual rewards.

Brand identity is a crucial aspect of Islamic art brand management, focusing on effective policy-making for the development and accessibility of Islamic artworks. This includes not only optimal strategies for enhancing physical supply and display infrastructures but also a significant emphasis on developing online infrastructures. Given today's Internet-based lifestyle, this digital focus is essential.

Enhancing knowledge in the field of Islamic arts can be achieved by strengthening research and development infrastructure, establishing an integrated communication system, participating in national and international exhibitions, and utilizing globally accessible platforms for publication and information dissemination. Furthermore, creating a comprehensive database of target audiences can significantly contribute to these efforts.

Rational policy-making regarding information infrastructure and the use of modern tools for news reporting and public relations in the art sector can greatly aid in building the identity of brands within Islamic arts. This, in turn, can create value for artists and art businesses while improving the quality of life for target audiences through the teachings of Islam and the resolution of social issues.

In building the identity of Islamic art brands, it is essential to consider the purchasing criteria and habits of consumers, along with targeted advertising aligned with their media consumption patterns. Information asymmetry, often overlooked in the art and fashion industries, significantly affects the confidence of target audiences and business partners alike. Therefore, leveraging the Internet and employing integrated persuasive communications through social networks, in conjunction with culturally acceptable advertising campaigns, can stimulate investment in this sector. This is especially important for attracting investors who may be hesitant due to intense competition, rapid technological change, and the unique nature of the art business. Such efforts can yield sustainable competitive advantages for artworks, artists, and art businesses operating within Islamic arts.

E-commerce and the diversification of communication and information systems have fundamentally transformed the nature of business across all industries, including the arts. Brands that pursue development strategies without adapting to these changes face significant risk of failure. Therefore, staying attuned to continuous shifts in social capital, cultural values, lifestyle norms, family dynamics, and technological advancements is vital for a clearer future in the development of brand identity within this industry.

It is important to note that the results of this exploratory research are not comparable or consistent with previous findings. As mentioned in the literature review, no prior empirical research has a direct thematic or conceptual relationship with this study. This research pioneers the exploration of scientific documentation related to brand identity in the context of Islamic arts. Utilizing the Delphi technique and expert opinions, it presents a practical ruler and scale for assessing the identity of brands operating in the field of Islamic arts.

To advance knowledge in this area, it is recommended that future researchers undertake experimental studies that compare successful and unsuccessful brands in the Islamic arts sector, considering both artworks and artists. This comparative analysis can enhance the insights of managers within this industry.

Furthermore, research focusing on value creation through the enhancement of brand identity based on Islamic ideals is encouraged. Examining the effectiveness of the brand identity indicators proposed in this research can help artists benefit from these indicators and their sub-indicators.

Future researchers should also consider analyzing the impact of emerging technologies on brands and their target audiences, particularly in the art industry and Islamic art. Studies that investigate successful brands in creating and strengthening their identity may yield significant insights. Additionally, it would be valuable to explore the differing perspectives of various stakeholders—including managers, owners of Islamic art businesses, and Muslim artists—on brand identity indicators.

Research Article

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