



Hacettepe University Graduate School Of Social Sciences

Department of Communication Sciences

**THE ROLE OF SOCIAL MEDIA FOR THE MODEST FASHION MOVEMENT  
IN INDONESIA**

Siti Dewi Aisyah

Master Degree Thesis

Ankara, 2017



THE ROLE OF SOCIAL MEDIA FOR THE MODEST FASHION MOVEMENT IN  
INDONESIA

Siti Dewi Aisyah

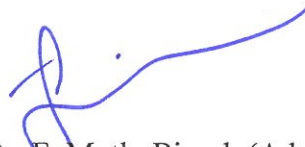
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## ACCEPTANCE AND APPROVAL

The jury finds that Siti Dewi Aisyah has on the date of June 1st 2017 successfully passed the defense examination and approves his/her Master Degree Thesis titled “The Role of Social Media for the Modest Fashion Movement in Indonesia”.



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**o Serbest Seçenek/Yazarın Seçimi**

01/06/2017

Siti Dewi AİSYAH

## **ETİK BEYAN**

Bu alıřmadaki bütn bilgi ve belgeleri akademik kurallar erevesinde elde ettiđimi, grsel, iřitsel ve yazılı tm bilgi ve sonuları bilimsel ahlak kurallarına uygun olarak sunduđumu, kullandıđım verilerde herhangi bir tahrifat yapmadıđımı, yararlandıđım kaynaklara bilimsel normlara uygun olarak atıfta bulunduđumu, tezimin kaynak gsterilen durumlar dıřında zgn olduđunu, Tez Danıřmanının nvanı, Prof. Dr. Mutlu BİNARK danıřmanlıđında tarafımdan retildiđini ve Hacettepe niversitesi Sosyal Bilimler Enstits Tez Yazım Ynergesine gre yazıldıđını beyan ederim.

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## ABSTRACT

AISYAH, Siti Dewi. The Role of Social Media for the Modest Fashion Movement in Indonesia, Master Degree Thesis, Ankara, 2017

Islamic Modest Fashion has become one of the emerging creative industries. It is said that social media has making a role in its development. From designers, *hijabi* bloggers and then instagrammers, many women are often seen posting their everyday outfits through social media. They want to combine their faith with cutting-edge fashion trend. Muslim consumers have become a potential targeted market due to the increasing of women wearing *hijab*. Muslim consumers are projected to spend \$327 billion on clothing by 2019. Indonesia, as the biggest Muslim majority country, has targeted to be the Center of Islamic Modest Fashion in the world as its national branding by 2020. This study will examine how social media especially blog and Instagram can lead the movement of Islamic Modest Fashion in Indonesia, how it also brings consumer culture to *hijab* and as the result it triggers Indonesia to brand itself. This study will illustrate how all the elements of fashion industry in Indonesia including the designers, bloggers, instagrammers and also Indonesian Agency for Creative Economy (BEKRAF) work together to make Indonesia the center of Islamic Modest Fashion. This research will be conducted through in-depth interviews with designers, bloggers, instagrammers and agency officials. Besides in-depth interviews, this research will investigate pictures posted on Instagram through semiotic analysis in the context of the Islamic Modest Fashion trend. This research will also contain a literature review of a diverse group of studies on topics related to the study. This research will be examined through several theoretical frameworks including the study of social media, creative industry and consumer culture. Fashion and consumer culture are also two main topics because fashion furthermore leads to the consumer culture. The possible benefit of this research is to be a reference literature of Islamic Modest Fashion especially in an Indonesian context.

### Key Words

blog, consumer culture, creative industry, *hijaber*, Instagram, Indonesia, Muslim consumers, modest fashion, new media, social media

## ÖZET

AİSYAH, Siti Dewi. Endonezya’da Muhafazakar Moda Hareketi’nde Sosyal Medyanın Rolü, *Yuksek Lisans Tezi*, Ankara, 2017

İslami Tesettür Modası yükselen yaratıcı endüstrilerden biri haline gelmiştir. Sosyal medyanın da bu modanın gelişiminde rolü olduğu söylenebilir. Tasarımcılardan, tesettürlü blog yazarlarından Instagram kullanıcılarına kadar pek çok kadın her gün giydiği kıyafetleri sosyal medya üzerinden yayınlamaktadır. Bu kadınlar dini inanışlarını teknolojinin olanaklarıyla birleştirmektedir. Dünyada tesettür giyen kadın sayısının artmasıyla birlikte Müslüman tüketiciler potansiyel bir hedef pazarı haline gelmiştir. Müslüman tüketicilerin 2019 yılına kadar kıyafet sektöründe 327 milyar dolar harcaması öngörülmektedir. En fazla Müslüman nüfusa sahip olan Endonezya, 2020 yılına kadar dünyanın İslami Tesettür Moda Merkezi olmayı hedeflemektedir. Bu çalışmada blog ve Instagram başta olmak üzere sosyal medyanın Endonezya’da İslami Tesettür Moda akımına nasıl öncülük ettiği, tüketim toplumu ile tesettürü birbiriyle nasıl yakınlaştırdığı ve bunun sonucunda Endonezya’nın kendi ulusal markalaşmasına nasıl zemin hazırladığı incelenecektir. Bu çalışma tasarımcıları, blogerları ve Instagram kullanıcılarını da kapsayan moda endüstrisi bileşenleri ile Endonezya Yaratıcı Ekonomi Ajansı’nın (BEKRAF) Endonezya’yı İslami Tesettür Modası’nın merkezi haline getirebilmek için nasıl birlikte çalıştığını gösterecektir. Bu araştırmada tasarımcılarla, blogerlarla, Instagram kullanıcılarıyla ve ajans yetkilileriyle derinlemesine görüşmeler yapılacaktır. Derinlemesine görüşmelerin yanısıra bu araştırmada göstergebilimsel analiz yoluyla Instagram’da paylaşılan fotoğraflar İslami Tesettür Moda akımı bağlamında incelenecektir. Bu araştırma ayrıca çalışma konusuyla ilgili çeşitli literatür taramasını da kapsamaktadır. Araştırmada sosyal medya incelemesi, yaratıcı endüstri ve tüketim kültürü çalışmaları dâhil olmak üzere pek çok teorik çerçeve ile incelemeler yapılacaktır. Moda, tüketim kültürüne zemin hazırladığı için moda ve tüketim kültürü ayrıca çalışmanın iki temel konusunu oluşturmaktadır. Bu araştırmanın özellikle Endonezya bağlamında İslami Tesettür Modası literatürüne katkı sağlayacağı öngörülmektedir.

**Anahtar Sözcükler**

blog, tüketim kültürü, yaratıcı endüstri, tesettür, Instagram, Endonezya, Müslüman tüketiciler, tesettür modası, yeni medya, sosyal medya

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# INTRODUCTION

## OVERVIEW

The world has been changing, the needs of conventional media has been replaced with new media. Today we depend our activities on digital technology. We wake up early in the morning and check up on our smartphone. People are addicted to the online world, worrying about the number of the followers and likes they have on their social media accounts. This becomes a routine that is done almost every day. This sort of way was a direct result of the development of the Internet who become noticeably epitomized in our day by day life. The history noted that the first Internet connection was made in 1969 through ARPANET, which was supported by the US Department of Defense (baym, 2015). The invention of the World Wide Web in 1991 was a huge revolution, it was when Tim Berners-Lee tried to connect hypertext technology to the Internet, then it shaped the basis of a new kind of networked communication. These formed “web boards, blogs, wikis, social network sites, video and photosharing sites, and graphically intensive virtual worlds” (Van Dijk, 2013, baym, 2015).

A statistics reports from The International Telecommunication Union (ITU) in 2015 notes that 3.2 billion people are getting online now, it is consisting of two billion people in developing countries; but in the majority developing countries four billion people are still not online. In prosperous countries, there are 80% of households have a connection to the Internet, but only 34% of which have a connection in developing countries. (ITU, 2015 cited in Meikle, 2016).

The United Nations’ International Telecommunication Union (2013 cited in baym, 2015: 22) estimated that,

While 41.3 percent of the world’s households have internet access and 38.8 percent of individuals use the internet, 96.2 percent used mobile phones. The report also draws attention to the fact that not all internet access is the same – only 9.8 percent of the global population have access to broadband services through a fixed internet connection, and only 29.5 percent have it through mobile connection. In developed countries, 74.8 percent of the population have mobile broadband and 27.2 percent have fixed, but in developing countries, those numbers are only 19.8 percent and 6.1 percent respectively, demonstrating that although mobile broadband subscription

increased considerably in developing countries, it is still beyond the financial reach of those with low incomes.

There are two sorts of version for the Internet. Web 1.0 defined an Internet that would be formed by the qualities that had supported and directed its early development – “open architecture, distributed control, a grassroots democratization of popular and political cultures”. This would be an unclosed, participatory media scope. While Web 2.0 which comprises of numerous social media platforms defined an Internet that would be formed by the qualities of the corporate interests that had started to popularize it in the 1990s – “closed architecture, centralized control, a corporate commodification of popular and political cultures”. This would be a locked, proprietary media scope (Meikle, 2016).

The term “social media” and “web 2.0” have been popular for the past years to describe World Wide Web (WWW) application, such as blogs, microblogs like Twitter, social networking sites, or video/image/file sharing platforms or wikis. As the word “social” means a significant term “social media” (Fuchs, 2014). Social media was extremely improving and changing the way we live. Social media environment was made very fast in the middle of the first decade of the twenty first century (Meikle, 2016). After 1990s forward social media are keep renewing and gain popularity, they are Blogger (1999), Wikipedia (2001), Myspace (2003), Facebook (2004), Flickr (2004), YouTube (2005), Twitter (2006), and a broad array of following platforms started to supply web tools that trigger old and new online communication plan (Van Dijk, 2013, Meikle, 2016). Social media enable to keep and share visual images such as photographs and videos due to the development of technology (Song, 2012). Thus, human’s imagination actualizes in the digital world.

Besides social media’s innovation, technology including mobile phone was also developing. In January 2007, Apple released its first iPhone, then going ahead to launch its App Store in 2008. In a very limited time the convergence of established media companies were emerging, software services, user-generated content platforms, social networks and new communications devices built around pervasive network. These rising social media services has been said to help turning the need for smartphones, and smartphones assisted network impacts to kick in for the succesful social media services. Social media apps are reliably well

known and help platforms to combine and broaden their sum of users and maintain them using their service. The top five free iPhone applications listed in the UK App Store in July 2015 are WhatsApp, Messenger, Facebook, YouTube, and Instagram (Meikle, 2016).

Social media can be divided into 9 categories based on Kaplan and Haenlein (2010) and Mayfield (2008) are as described in the table below.

**Table 1. Types of Social Media**

Authors	Types of Social Media	Description	Examples
Kaplan and Haenlein (2010)	1. Collaborative Projects	There are many actors who join effort to have a good output.	Wikipedia
	2. Blogs	It can be different variations from personal diaries to one specific content area information.	Blogspot, Wordpress
	3. Content Communities	It allows users to share media content between them.	Bookcrossing (text), YouTube (videos)
	4. Social Network Sites	There is an ability for the users to make his or her page that contains of personal information profile, photos, notes, and so forth.	Facebook, Myspace, Hyves, Instagram
	5. Virtual Game Worlds	It is a platform to duplicate a three-dimensional area in which users or gamers can appear in the form of personalized avatars and interact with the others as they would in the real lifes situation.	World of War



Mayfield (2008)	1. Wikis	People can add or edit the content of information on site	Wikipedia
	2. Blogs	An online journal, a visual diary which contains entries from its users	Blogger, Wordpress
	3. Content Communities	The community can organize and share particular kinds of contents	Flickr (photos), YouTube (videos)
	4. Social Networking Sites	People can build personal web pages and connect with others	Facebook, MySpace
	5. Podcasts	It is a combination of audio and video files that is accessible by subscription through technological services	4Radio, Yahoo!Podcasts
	6. Forum	This is a place to discuss specific topics and interests	BroadTracker
	7. Micro-blogging	It is a combination between social networking sites and bite-size blogging and only allows small amount of content	Twitter
	8. Second Life	An online game or it is better understood as an online virtual world where users can create avatar that represents them in virtual world	

From the types of social media describe in the table above, therefore the definition of “social” in social media hence subsequently appears to both (human) connectedness and (automated) connectivity (Van Dijk, 2013: 12). Humans can be linked to one another and also they can share recent news and knowledge through social media. Social networking platforms change the way we think, experience and practice ‘online media’. It is no longer solely a type of teen making friends but it has grown into an indispensable element of daily activity (Hinton & Hjort, 2013).

New media and new communication technologies improve the communication level and standard, driving people to exchange ideas in an expanding number of means and with greater abundance utilizing forms that empower network across time and space (Horst, 2009). Combining image is one of the role of digital technology (Darley, 2000). Nowadays, it has been proven that people tend to interact and communicate through social media. Social media is evolving massively, with millions of people around the world interacting and sharing content unimaginably (Latif, 2013).

Speaking of social media is to speak of “a specific set of technological affordances, a specific set of business models and corporate practices, a specific set of organizations, and a specific set of cultural customs, traditions and anticipations”. Social media outline a particular set of internet-based, networked communication tools. These employ a business model of a database formed by its own users. And they allow the convergence of public and personal communication. This description consists of Facebook and Twitter, Reddit and Tumblr, Pinterest and Instagram, Blogger and YouTube, among others (Meikle, 2016).

McLuhan’s perceptions about “the global village” look as if they have happened now that we have mobile phones, YouTube, Facebook, MySpace, Twitter, Google, e-mail, blogs, Skype, and other mediums of communication that connect us all together into a digital community. On the other hand some print media, such as newspapers and magazines, are losing readers and struggling to survive (Berger, 2014; Howells 2003).

People can also promote and show their creativity, find connection, communication and communion in their social media (Meikle, 2016). People's important social relationships are defined by photographic and video content, driven by such questions as, "Who shares which images with whom? What images or videos are popular among which groups? Who are the leading tastemakers in these communities" (Van Dijk, 2013: 12).

For the advantage of social media is for sharing, people can share anything they want on this platform. As the result, people who actively make and post interesting feeds on their timeline can become "celebrity"<sup>1</sup>. As Van Dijk stated:

The term "followers" has undergone a similar transformation: the word connotes everything from neutral "groups" to "devotees" and "believers", but in the context of social media it has come to mean the sheer number of people who follow. From the technological inscription of online sociality, connectivity is a quantifiable value, also known as the *popularity principle*: the more contacts ones have and make, the more valuable they become, because more people think they are popular and hence want to connect with them. People who have many friends or followers are touted as influential, and their social authority or reputation increases as they receive more clicks. Ideas that are "liked" by many people have the potential of becoming trends. Friending, following, and trending are not the same function, but they derive from the same popularity principle underpinning the online economy of social media (Van Dijk, 2013: 13).

That popularity also what happens with people who are wearing *hijab*. *Hijab* is a head-scarf to cover the hair and neck used by Muslim women; sometimes covering the face except the eyes (Latif, 2013). *Hijabi*<sup>2</sup> also crowded Instagram timeline with their fashionable style. The development of Islamic Modest Fashion has risen so fast since then. It does not only happen only in Indonesia but also worldwide. This movement was influenced firstly because of the hashtag of #OOTD<sup>3</sup> on Instagram. #OOTD has become a worldwide trend and people tend to capture their daily outfits. The #OOTD mostly refers to the mainstream fashion meaning the general fashion for all class and religion. Then there comes the *hijabi* as a part of modest fashion movement with new hashtag #hijabfashion, #chichijab, #highhijab, #stylishhijab, and also #HOTD<sup>4</sup>, etc.

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<sup>1</sup> Celebrity : In this case, they become famous in social media so they are called celebrity.

<sup>2</sup> Hijabi : refers to the people who wear *hijab*.

<sup>3</sup> #OOTD : Outfit of the Day.

<sup>4</sup> #HOTD : *Hijab* Outfit of the Day.

It was happening from Muslim society in United Kingdom, United States of America, Europe, Middle East, Turkey, Malaysia, Indonesia to Australia. They are inspired to show their interpretation of modest fashion. Some may call them, 'Modest Fashionista' or '*Hijabista*'. A '*hijabista*' is a Muslim woman who wear a 'fashionable' outfit while still following the rule of 'modesty' that is still based on Islamic dress codes. The *hijabista* is a woman who combines her taste and style to create a name for herself, branding the veil in a way that seems 'natural' to Islamic lifestyle (Waninger, 2015).

Several years after the tragedy of 9/11<sup>5</sup>, the Western countries were experiencing Islamophobia, thinking of that Muslim women who wear *hijab* was terrorist. For some women who do not want to be regarded as such, they changed their style from conservative to more modern. This changing was make Islamic Modest Fashion booming since then (Moors, 2007). Melanie Elturk, from the founder of [www.hautehijab.com](http://www.hautehijab.com)<sup>6</sup>, said in Istanbul Modest Fashion Week 2016<sup>7</sup> that after 9/11 Moslem women were afraid of wearing *hijab* and some of them are triggered to inspire others by wearing fashionable *hijab* thus *hijabi* wants to represent themselves as like the others that they also love fashion, shopping and branded stuffs. They do not want to be regarded as "terrorist"<sup>8</sup> with black veil<sup>9</sup> and *abaya*<sup>10</sup>. They want to introduce Islam through fashion. That of can also wear colorful outfits and even branded bags. As what Sandikci and Ger (2007) stated that Islam and fashion is critically debated because the common images of the veiled Muslim woman practically always being oppressed, non-modern, and a political threat or as an exotic Other.

According to Katherine Bullock's in her book of *Rethinking Muslim Women and The Veil: Challenging Historical & Modern Stereotype* (2007), the word exotic Other refers to the veil women who do not want to show their beauty. She noted that many European men went to the Orient<sup>11</sup>, wanted to know the exotic beauty

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<sup>5</sup> 9/11 : The date which was called terrorist attacks who destroyed the twin towers of World Trade Center in New York City on September 11, 2011.

<sup>6</sup> [www.hautehijab.com](http://www.hautehijab.com) : An E-commerce who sell *hijab* fashion based in New York City.

<sup>7</sup> Istanbul Modest Fashion Week : The first modest fashion show held in Istanbul.

<sup>8</sup> "Terrorist" : Women with black dress and veil are considered as wife of extremist Islam in western world.

<sup>9</sup> Veil : It particularly means a material who cover the face while headscarf is not always covering the face.

<sup>10</sup> Abaya : It is recognized as a cultural Arabian long loose dress which is usually in dark colors especially black.

<sup>11</sup> Orient: non-Western world.

of its women. However, they were often disappointed to know that this attempt were not gonna work because they were using the veil.

While according to Meyda Yeğenoğlu's in her book of *Colonial Fantasies : Toward a Feminist Reading of Orientalism* (1998), based on Foucault' writing that veiled woman is "other" toward Western subject in a way that contrasts from her position with respect to the dominant male subjects of her way of life. However Yeğenoğlu indicated that the "veil" is not merely a signifier of a cultural habit or identity that can be liked or disliked, be good or bad, but it can be viewed as the opposing information of this modern power.

Muslim woman is also referred to the terms like backward, closed, oppressed, hindered, etc. From the point of view of women who wear it, the veil has altered itself from a symbol of social oppression into a public symbol of renowned social identity and a symbol of independence to choose this very identity. With a simple act of wearing the veil, Muslim women have changed it from a sign of backwardness into a sign of pluralism of integrity, which appeals to be identified as equal in the modern pluralistic society (Kulenovic, 2006).

In a research titled "Veiled Meanings: Young British Muslim women and the negotiation of differences", there is an objection to use traditional clothes for Muslim Pakistani women in Britain. There is a separation of Asian clothes and English clothes that draws on a significant difference. It drew a conclusion that even an 'Asian' clothes has been symbolized by 'tradition' and 'ethnic culture' while on the other side the British clothes symbolized 'Westernization' and 'modernity'. This dichotomy draws upon a notion of culture as fixed and unchanging. Both 'Asian' and 'English' are produced as bounded and exclusive categories (Dwyer, 1999).

Wearing 'Asian' clothes is considered as backward, with being 'in the dark ages'. Nevertheless this interpretation of 'looking typical' also draws out the (class) differences which exist between young women of Pakistani heritage at Eastwood School. It is mentioned that those who wear 'Asian clothes' to school are more likely to have rural, rather than urban backgrounds in Pakistan and that their clothes are unfashionable (Dwyer, 1999).

This assumption of being backwardness pushed the modest fashion movement as more and more young Muslim women become visible with their *hijab* in public spaces. However it was started by the veiling movement that is origin as a movement of individual women veiling for personal reasons, it is motivated by the male hegemony (Shimek, 2002). The veil is an image of radical Islamist politics (Scott, 2007), it is extensively debated that veils stand for the oppression of women. In the United States, in contrast, secularism signifies the protection of religious from intervention by the state.

The law in France, which was executed in 2004, prohibited the use of religious symbols in the public sphere and stated that such a law was not even related to human rights violations by the Court upon its transfer to the European Court of Human Rights. The case of France was actually experienced in a number of countries of Europe. In Belgium, for example, there is a ban on public *hijab* (Kaymas, 2010). Thus, Muslim headscarves were considered to be abusing French secularism and, by implication, a symbol of the inherent non-Frenchness of anyone who practiced Islam, in whatever form. To be accepted, religion must be a private matter, it must not be showed off “obviously” in public arenas, especially in schools, the place where the republican ideals began indoctrinating. The restriction on headscarves was intended by legislators to keep France a unified nation: secular, individualist, and culturally homogeneous (Scott, 2007).

In Indonesia, the struggle of wearing *hijab* has been a long and tough journey. In 1970s and 1980s, *hijab* was associated with traditional, not modern, only used by villagers and affiliated with any extremist (Siswanto, 2015). However, the adoption of *hijab* has been struggled since 19th century mostly by Acehese<sup>12</sup> and Minangkabau<sup>13</sup> (Jejak Islam, 2015). In the New Order era of President Soeharto, the military regime has restricted the using of *hijab*. This regime has made a ban on the use of *hijab* for civil servants. The ban once made hundreds of Muslim women negotiate, they used the *hijab* at home, but did not wear the *hijab* when they were in government offices, even some schools and universities suggested that female students not wear headscarves for photo in diplomas on the grounds

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<sup>12</sup> Acehese : One of Indonesian ethnic tribe who lives in Province of Nangroe Aceh Darussalam which adopts Islamic Sharia rule.

<sup>13</sup> Minangkabau : One of Indonesian ethnic tribe who lives in West Sumatra which also has a strong Islamic influence.

that it is easier to find work. This led to veiled Muslim women have limited career options in the New Order era (Syarif, 2013).

Department of Education and Culture made *SK<sup>14</sup> Dirjen Dikdasmen No.052 in 1982* to prohibit the using of *hijab* in academic environment. This rule has made teachers expell the students who wore *hijab*. All these events ultimately provoke reaction and anger of Muslims. The youth and students representing 60 Islamic institutions throughout Bandung staged a rally at Padjadjaran University condemning the issue and claiming the freedom of wearing the *hijab*. Then on February 16, 1991, a new rule of uniform has made, *SK 100*, was signed that allowed Muslim students to return to wear their headscarf at school (Jejak Islam, 2015).

In the 2000s, the modern *hijabi* movement was lead by several *hijabers*. *Hijaber* is a term for a fashionable *hijabi*. It was started when several young Muslim women, who later on became Muslim fashion designer, created a community named Hijabers Community<sup>15</sup>. In the past 5 years, these *hijabers* had made the movement emerged rapidly as this situation also made so many modest fashion online shops built by businessmen and women. Indonesia is a country with a majority of Muslim but before many Moslem were not wearing *hijab*. Through this community which had a goal to invite young Muslim women to wear *hijab*, more and more people were influenced to cover. Consequently, modest fashion business also became one of the emerging economic sectors in Indonesia. Indonesia becomes to what like Gokarikel and McLarney stated (2010), as having a new developing “Islamic” culture industry. As furtherly noted that Muslim women turned into a target market to an array of images, practices, knowledges, and commodities. Naturally, they are also discovered being active players in this industry as both consumers and producers (writers, editors, models, designers, business owner, etc).

Before Modest Fashion arose in Indonesia, it was dominated by mainstream fashion, but now beauty product, cosmetics, toiletries, shampoo, color paint and even a milk and coffee brands has targeted *hijabi* as their market by making the

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<sup>14</sup> SK : An abbreviation of *Surat Keputusan* literally a Decree.

<sup>15</sup> Hijabers Community : It is often abbreviated as HC.

“*hijabi-friendly*” product. Several fast manufacturing consumer goods (FMCG) company has appointed *hijabi* designer to make a new activation to target the Muslim market. A variety of shampoo brands have used *hijabi* model, Instagrammer and designers about how it is important to choose a shampoo that *hijabi-friendly* as their hairs are always covered with *hijab*. It makes them more fresh by using kind of shampoo.

Since 20 years ago, Wardah Cosmetics, who claimed as the first halal beauty product, has been launched. Wardah has supported the *hijabi* designer and its movement in the fashion world. Several famous *hijabi* designers, model actress and singers have become its brand ambassadors. Wardah can beat The Body Shop to replace it as the main sponsor for the most prestigious and the biggest fashion show event in Indonesia, Jakarta Fashion Week (JFW). It can change the face of JFW who gave more slots to *hijabi* designers.

Molto White Musk, a clothes softener, has collaborated with *hijabi* designer to make a digital advertisement about #MoltoHijabStory. It emphasizes a story about how *hijabi* women should be and their problems. One of its problems is that wearing *hijab* is quite hot in a tropical country such as Indonesia so that *hijabi* women must have a fragrant headscarf to make their day more peaceful and also to wash their *mukena*<sup>16</sup> to make their prayer more focus and enjoyable.

A new version of milk is named HiLo Soleha makes an advertisement that a *hijabi* must need HiLo Soleha because it is rich of vitamin D. HiLo tried to conclude with the medical research that the veiled women were less exposed to sunlight because of their covered clothes so they got less vitamin D than women who did not wear a *hijab*. Its communication strategy mentioned that from every purchase of Rp 500,000 from HiLo Soleha will be donated to people in need. Its Twitter account (@HiLoSoleha) contains full information updates that are religion related and now has more than 5000 followers. Another strategy is making a competition and the winner will get a reward of *umra* pilgrimage (Sovianna, 2015).

The newest marketing strategy of a coffee brand is quite provoking. In 2016, it made #OotdCoffeeTone photo competition, it made inspiration for hijab fashion

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<sup>16</sup> Mukena : Indonesian name for a praying robe.



in coffee tone colors. Fashionable hijabers then adopt this trend because this color of coffee tone can be used for everyday outfit or in special moments. In 2017, it uses a *hijabi* designer as its brand ambassador and make a competition in fashion design called Coffeetone X You. The competitor must used coffee tone ambiance to design the clothes. It also makes a Runaway Show Coffeetone Trend Look Ramadan 2017 to realize their dream and show their design work to inspire other Indonesian women (Coffetone, 2017).

I believe this phenomena happens because of the articulation of consumer culture on social media. Indonesian *hijabi* bloggers were inspired by UK *hijabi* bloggers. This globalization of Islamic culture has made *hijab* fashion in social media life become reality and many people are taking advantage of it nowadays due to its development. The development of *hijab* fashion was spread mostly by internet and social media. As with Web 2.0 maturing into a practical framework, users moved more of their daily routine to online surroundings; these networks did not only provide those kinds of activities, but *programmed* with a particular objective (Van Dijk, 2013: 6).

We can take a look at how business interests have endeavored to commercialise the Internet and how, over a decade, they have changed their system in order to adjust to how individuals are really utilizing the Internet. This conversion to user-centered business models is represented in term of 'Web 2.0'. Personalization and content creation are significant ideas that have been associated with Web 2.0, the term has additionally been broadly utilized as a model for business in the post-dotcom era (Hinton & Hjort, 2013).

It was declared by The Association of Internet Service Providers in Indonesia (APJII) that the Internet penetration in Indonesia has now reached 40 percent of the population, or 100 million Internet users. A research from eMarketer demonstrated that active social media users such as Facebook, Instagram, Twitter, Line, Whatsapp and Path was about one-third of the Indonesian population. These platforms were not only used for communication but also as business tools for small and mid-sized enterprises by Indonesian users. Summed up by eMarketer that due to Indonesia's economic development, the amount of smartphone users is foreseen to grow larger from 55 million in 2015 to 92 million in 2019. It will be

followed by both the possibility of low-cost 4G smartphones provided by Indonesian market and Indonesia's 4G network improvement. Following China and India, recently Indonesia has been among the third-largest smartphone market in the Asia-Pacific region (Indonesia Investments, 2016).

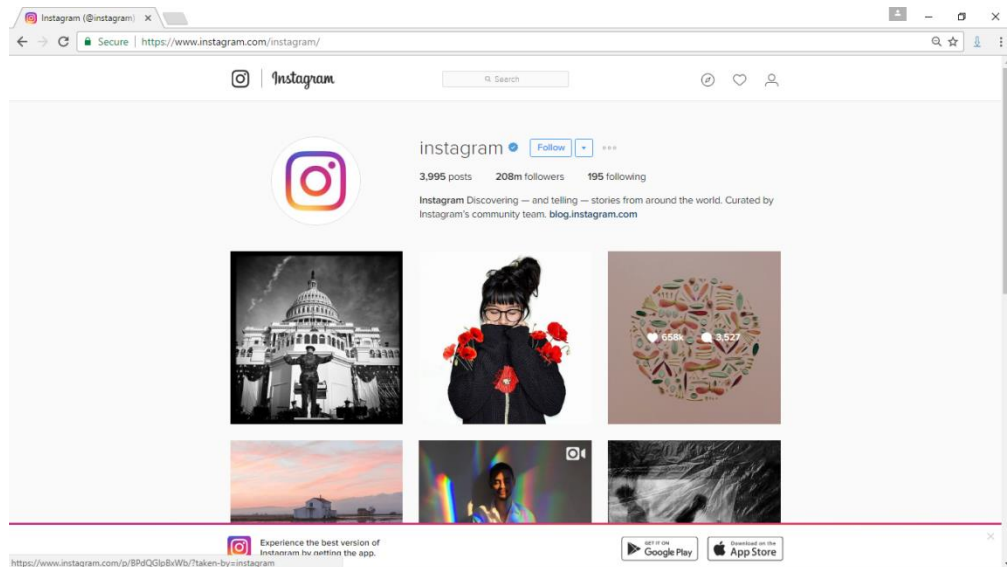
Through the Palapa Ring project, the Indonesian government has made plans to support the development of the Internet and smartphone penetration in order to advance an information highway with broadband services for all 514 regency and municipal capital cities all around the country by 2019. This project involves the development of 11,000 kilometers of undersea fiber-optic cables, divided into three sections: (1) west, (2) central and (3) east. Whereas 4G markets in developed countries such as the USA and Japan have become saturated, Indonesia still offers a new and attractive market for 4G technology with 60 percent of the population still being offline (Indonesia Investments, 2016).

Indonesia's e-commerce industry will inevitably be boosted by the growing amount of Indonesian Internet and smartphone users. In 2015, the Indonesian E-Commerce Association (idEA) calculated that the total of Indonesian online shoppers will reach 10 million in 2016, indicating the earnings in Indonesia's e-commerce industry should be double to more than IDR 20 million in 2016. By 2020, the idEA predicted that the online retail industry will contribute five percent of Indonesia's economy of which before it was only 0.7 percent in 2015 (Indonesia Investments, 2016). Apart from that, there are many new modest fashion designers and stores which rised the consumer culture because they shared what they wore on their social media platform such as blog and Instagram. Blog has been found as a trigger of the booming of photography who showed what Muslim women wear. This phenomena continued to the newer social media platform like Instagram. Instagram also has triggered this articulation and made it visible to the public who then follow this path and making a new trend of fashion, that is modest fashion. It was like noted by baym that what kind of clothing we wear are turning into essential part in social media today (baym, 2015).

As stated by Meikle about Instagram,

Instagram is a fun and quirky way to share your life with friends through a series of pictures. Snap a photo with your mobile phone, then choose a filter to transform the image into a memory to keep around forever. We're

building Instagram to allow you to experience moments in your friends' lives through pictures as they happen. We imagine a world more connected through photos (Meikle, 2016: 39).



Picture 1. Instagram's feature

[Accessed on 9/9/2016]

The feature of Instagram is mainly to upload the picture and also video, it gives people to tell about themselves, what they do, their contact numbers and also website or blog that can be linked in the profile. The photos that are posted in Instagram should have an artistic and excellent quality in order to be followed by like-minded people. Instagram, as one of the most favored applications of the developing 'mobile web', containing more portable, capable, and ubiquitous networked devices. It demonstrates a possibly productive channel by which to study these reconfigurations of individuality, consumer culture, and their expression in daily life (Frey, 2012).

This unpaid application makes photo sharing become enjoyable and at the same time linked to variety of social networking services such as Facebook and Twitter (Song, 2012). One of the most unique features is the fact that the photo is cropped into a square, after which a filter can be added before uploading the photo to a user's profile. On Instagram, users 'like' each others' photos and comment on them. Users can also decide to follow the profiles of other users. Instagram was launched in October 2010 by Kevin Systrom and Mike Krieger, and was named App of the Year by Apple Inc. On Instagram, it is also possible on Instagram to

see which photos other users follow and like so that it becomes an electronic word-of-mouth (Goor, 2012).

Instagram is by now very important in people's life because it is newer than Facebook and Blog so that people are curious to use it. Globally, Instagram has reached 500 million users and Indonesia is ranked as the third countries with most users after Japan and Brazil. 89% of Instagram users are between 18 – 34 years old and dominated by women with a portion of 63%. Fashion and technology are the most popular products among Indonesian Instagram users and they must have ever made a shopping experience from their Instagram's brands they follow. Apart from that, Indonesians use Instagram to find inspiration, share their travel experience and to find information about new trends (Edwin, 2016). Instagram helps designers to show their products freely and got global exposure as long as they can provide a good quality of photos, some of them also make their personal branding by travelling around the world besides #OOTD and *hijab* tutorial posts in which such an account will make people interest to follow.

As my observation, Instagram was once used only by middle-up class of Indonesia which the use of Instagram depends on the smartphone that they can afford, in this case Apple and Samsung are the most favorite choices. The price of those two phones are not cheap so only rich people can buy them. But, as the expansion of Android program to the affordable smartphones within the market has made Instagram more usable to every class by now.

The middle-up class people which tend to be consumerist has made the business sector more accessible through online shopping experience. *Hijab* online stores have become popular nowadays, especially in Indonesia but other countries such as Turkey are also experiencing that. However, it also increases the way how we consume (Kiliçbay and Binark, 2002) which also have negative and positive sides. In Turkey, the new visibility of women wearing *hijab* make the Islamist media such as newspapers, periodicals, literature, movies, radio and television programs emerged. With the rise of popularity of *hijab*-wearing women, their new expenditure habits such as new leisure-time activities in tourism and fashion are also creating new consumption patterns. These new utilization practices are being

developed by the emerging Islamic middle classes that promote the culture of shopping.

Apart from shopping centers, people are also selling on e-commerce and the newest method is on Instagram by now. As Instagram has developed new feature to advertise in its application, it has become a business-friendly tool. The opportunities that Instagram has offered is for business and also for showing people's creativity and showing their creation of artistic stuffs including fashion, drawing, illustration and photographs. It has also been a source to update fashion trend as well as the Internet. Internet has been used to make an online webstore.

The Internet is also a very effective and important media for people to express their belief and exchange thoughts of self-representation and share their experiences about certain consumer products and services (Mahera, 2013). We cannot also ignore the role of blogs which have become a platform of fashion trend instead of magazine. Blog and written status updates are another forms of journals, memoirs, commonplace books and autobiographies (Rettberg, 2014). Blogs accommodate a way for users to share information online with less technical skills than using a web browser (Hinton & Hjort, 2013).

Aslanoğlu in *Muhafazakâr Genç Kuşağın Instagram Profilleri: Mahremiyet, Moda ve Ahlakilik İlişkisi Üzerine Bir Değerlendirme* (2016) is observing Instagram profiles of the conservative young generation's photographs. They have changed their lifestyle caught up by the photographs that they show on social media including fashion and also travelling places. Nowadays, social networks such as Instagram are part of the individual, and conservative youth want to exist in this area. This existence is interrelated with being visible. Although a person is confined to being visible to his or her surroundings, it can not fully counteract it. It is undeniable that social networks have played a major role in changing the perception of privacy.

Social media has changed a previously exclusive industry to be more inclusive to consumers. Social media are used to make a two-way communication between fashion brands and designers to their customers. Social media figures such as bloggers are not simply individuals giving consumers an insider review into the

fashion business, but now, they help the brands to understand what their customers want through these sites. They have started making trends and brands have started to figure out that social media do matter to the consumers. Brands are beginning to collaborate with social networking sites so that they will have a good sales to drive consumers who show their religious affiliation following to the social media in respect to these fashion trends (Banerjee, 2015).

As emerging platforms, designers can take good benefits from social media to build their brand recognition and popularity and also enable them to build the interactivity of companies and consumers. Social media also offers transparency and direct feedback from the consumers. Social media is a tool by which designers and publications can have discussions to better understand the concerns and desires of their consumers (Preece, 2012 cited in Morin, 2007).

Blogs nearly always give a list of hyperlinks to other blogs which is called a blog roll, this program can help bloggers connected to each other and invite readers to visit their blogs. It is better for bloggers to get involved in dialogue on each other's blog, and to make bloggers community so that they can have like-minded in like-minded individuals and semi-organized grassroots social movements (baym, 2015: 17). As what have been done in Indonesia among hijab fashion bloggers who made a community. As stated by Monica Titton (2015) Fashion bloggers built their fashion media in order to declare their self-identity together with dress practice and on their integration of knowledge of fashion media and pop culture comparison. Thus, Instagram, Blog and Internet are like three connecting partners in constructing a new modest fashion trend.

## **REFLEXIVE CONSIDERATION**

I have an interest in getting attention to modest fashion on blog since six years ago and on Instagram since two years ago. I follow this popularity of *hijab* fashion because I also do a business of Turkish silk shawl and scarf. Indonesian people are easier to be influenced by a foreign product and so they also can adopt such Turkish style as it is also simple. The booming of Turkish products are also because Turkish TV series were shown in Indonesian television. Otherwise, I also

supported silk shawls to some *hijabi* designers in their fashion shows that it might become a trend in Indonesia.

This journey in fashion business then inspires me to get it into academic research because *hijab* has been very fashionably evolved tremendously since 2010. It was not also easy wearing *hijab* in Indonesia especially for young Muslim women. Once the image of *hijabi* was also old, not modern and too religious. I felt that there might be something happened along this changing and social media must have been great part of it.

It sparks me more because the *hijabi* in Instagram got a lot of followers and several of Fast Moving Consumer Goods (FMCG) company including cosmetics, milk, coffee, color paint and shampoo, of which I do not think there is any correlation to *hijab*, has approached and used those famous *hijabi* figures on Instagram to reach *hijabi* market because it is now being the biggest market in Indonesia. Of course, as the country with most majority of Muslim, the *dawa*<sup>17</sup> of wearing *hijab* will spread very fast and make people recognize and follow the right path. I hope the popularization of *hijab* in Indonesia is not only the current trend but a life rule of every Muslim in Indonesia. This study will shed some light over the growing concerns regarding *hijabi* fashion movement in Indonesia. I will use the term Islamic modest fashion, modest fashion, Muslim fashion, and or *hijab* fashion interchangeably.

## RESEARCH QUESTION

In this research, I want to know how the Instagram takes a role and impact in the development of modest fashion movement in Indonesia. I have interviewed several designers and also digital influencers such as bloggers and Instagrammers who have made modest fashion as a new market in Indonesia. Digital influencer is a famous personality on social media platforms who can influence and inspire others through her lifestyle, fashion outfit, traveling destination, etc. I want to explore how the modest fashion movement first emerged in Indonesia. I also want to know how social media lead to consumer culture of *hijabi*. I want to know deeper how they utilize social media until they can make modest fashion being

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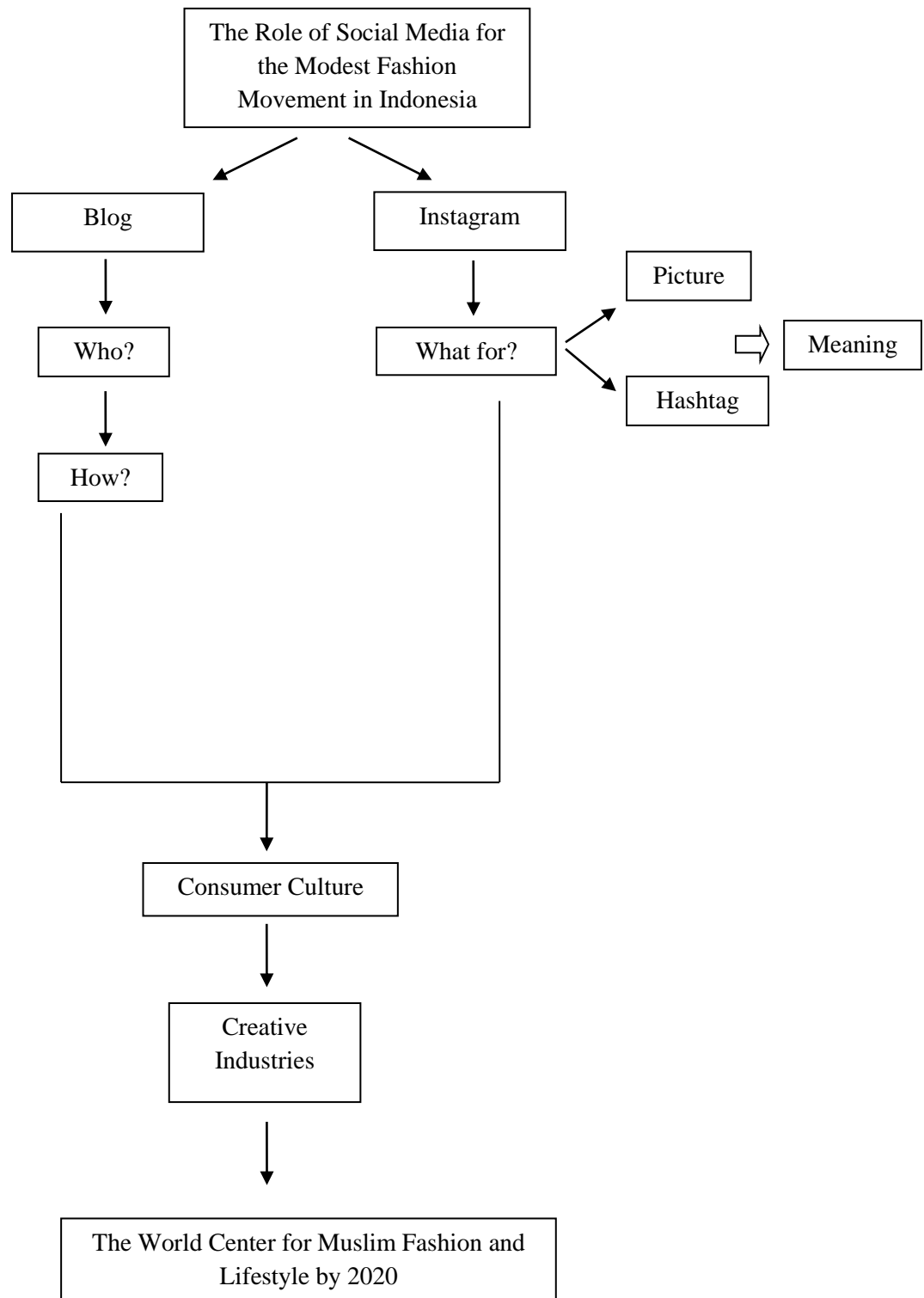
<sup>17</sup> Dawa : a preach to study Islam and get closer to God and in this case to wear *hijab*.

more famous in Indonesia. I am also curious if there is a contradiction between Islamic value to the marketing force as they use what-so-called Islamic or Muslim fashion. The most important thing is to examine what is the meaning behind their photographs that they shared and posts in their Instagram through semiotic analysis, how they brand themselves so that people want to follow them because their pictures are parts of communication tools that can inform something whether about them, their brand or their identities as Muslims. People are making photographs with an intention whether to promote what they are wearing or to show who they are on their social media thus I want to define that meaning. This research aims to understand who and how modest fashion movement was started and created in Indonesia and how Instagram actually takes a substitute in modest fashion movement.

As the results of the movement, it can build consumer culture in the industry. “Consumer culture is the availability of a large and increasing number and range of types of goods for sale, it is the tendency for more and more aspects of human life to be made available through the market, it is also a proliferation of spaces, platforms and modes of consuming, including, for example, an increase in the range of different forums of shopping, from Internet shopping, retail tourism, mail-order, shopping malls, etc” (Lury, 2011:1-2). This assimilation into consumer culture should not be taken only as the consumption of the exchange value or purchase of commodities sold in the market but also as a positive impact to the Muslim society in Indonesia.

For that reason, the creative industries also become growing especially in the fashion industry. The Indonesian government set a program to target Indonesia to be the World’s Center for Muslim Fashion and Lifestyle. I made a graphic below in order to describe about my reasearch question framework:





**Graphic 1. Research Question Framework**

I ask about the role of social media for the modest fashion movement in Indonesia. As I found earlier that blog has also taken part on this movement, I wanted to know who first made it and how it was made. Another medium that I think of taking role is Instagram. I want to know what Instagram is used for. I want to know if their pictures and hashtags they used are containing a meaning. From the utilization of social media that serves as a business tool, I want to know if it creates a consumer culture and how this consumer culture develops the creative industries. From this consumerization, Indonesian government believes that Indonesia can be the World Center for Muslim Fashion and Lifestyle by 2020 and I want to analyze how this can be achieved.

## **LITERATURE REVIEW AND THEORETICAL FRAMEWORK**

In the development of 'recent' Muslim bourgeoisie for the past years in terms of consumer culture as a reaction to fashion product, social media and brand which targeted specifically to Muslim market, religion and consumer practices become increasingly connected, especially in which related to fashion (Waninger, 2015). The purpose of this reseach is to gain a broader perspective on how Muslim women have used Instagram in influencing others to combine their faith with fashionable style. Social media platforms and services have been new social phenomenon, lately also with good impact on business (Bergquist et al, 2013). Social media has displayed beautiful pictures so that people are attracted to use it.

The era of photo-sharing was begun since the development of photography machine tool as well as the online networking sites. According to the final project of Morgan Gloata Ames in *The Social Life of Snapshots: The Past, Present and Future of Personal Photography* (2006), it has researched the social use of personal photography from the past and present times. It also examined how cameraphone and online image sharing will be used in the future. By conducting 57 interview with 51 participants, this research has been carried for 10 monts. The approach uses was the Social Construction of Technology and Activity Theory to investigate the meaning of cameraphone in recorder and communication tool. From this, it made us understand that photo can define an individual, group, and cultural identities. Photo can also have personal meaning and interest because of

its context. It brings me to analyze the meaning of the photos that are shared by the modest fashion designers on Instagram.

From the master thesis of Göktürk Ayan titled *Tüketim Kültürü Bağlamında Kimlik İnşasının Sosyal Medyada Kullanımı: Instagram Örneği* (2016), it discussed about the culture of nowadays people's daily lives due to the advancement of communication tools. Ayan took example of Instagram and research about the usage practices of 40 popular Turkish Instagram's users with content analysis and textual analysis. Ayan separated several parts to be analyzed such as food and drinks, place, body, fashion and car. In each part, Ayan analyzed through participant knowledge, scene / décor / background composition, subject component, message composition, and code composition. Ayan made several photos to be investigated in each theme, at least two to five photos with several questions asked and made percentages of them.

According to thesis of Mihret Woldesemait in *Unfolding the Modern Hijab: From the Colonial Veil to Pious Fashion* (2013), it described about revolution of the wearing and the definition of *hijab* in the modern Middle East. Unlike the Indonesian modest fashion, the Middle East has encountered a modernity in which the veil women became unveiling. Some of the women want to reflect more modern way by wearing turban style with the neck uncovered. However, some women also keeps wearing their veil and the veil is not associated with the piety of the wearer but the culture. This thesis also added the literature through sociological research conducted about attitudes toward the veil show by urban women in Jordan today. The research is conducted in Amman, Jordan for four weeks and the data was collected through interviews, observation, survey and focus groups.

Another master thesis that I look for a reference for this thesis is from Chelsea Bevins that titled *Get Schooled: A Visual Social Semiotic Analysis of Target's Branding using Instagram* (2014). This research is quite similar as it also uses semiotic theory to define Target's Instagram photos, videos, hashtags, captions, likes and comments. It aimed to decipher the meaning that Target<sup>18</sup> has shared from their visual information. This thesis is using David Aaker's framework to

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<sup>18</sup> Target : A US retailer company.

understand the brand management. However it also uses a qualitative content analysis to analyze what Target did to advertise a new campaign on their Instagram because what people thought of an advertisement was different based on their own experiences. The data is collected through a public document and analyzing documents.

In a thesis titled *Research on Online Retailing for Modest Fashion: Part 1 Subject Research and Part 2: Business Research* written by Nazihah Ab Mumin (2010), she claimed that modest fashion would begin to grow as the effect of globalization on Muslim society in Western world. She researched about a business in an online environment through several websites. It analyzes how a website is displayed whether it is interesting or not based on its online atmospherics and interactivity. The research has been conducted through several methods including secondary research, observation, interview, primary research. She continued in her thesis about commercialization of her business including business models, business strategy and financial analysis.

From the bachelor thesis of Luciana Hasan titled *Motivations to Use Social Media in Indonesia: A Study of Facebook and Twitter Users* (2010) researched about why Indonesian people use social media. There are some factors that influence the use of social media in Indonesia including cultural, technology, psychology, sociology, and economics factors. The research method is quantitative with survey conducted to analyze the use of Facebook and Twitter. Hasan noted that Indonesian people used social media as a shopping experience. In Indonesia, social media benefits have been associated to its use of shopping advertising tool since it is free of charge and highly efficient.

Before Instagram, Facebook, and Twitter were indeed used widely by Indonesian. However, Blog also has been prominent social media of whom people always refer to for fashion inspiration. In the *Journal of Fashion Theory*, “Analyzing Fashion Blogs – Further Avenues for Research” by Emanuela Mora and Agnes Rocamora (2015), fashion blogging has been remarked as a contribution to social and cultural comprehensions of society, as corresponds with the project of fashion studies. Blogs were identified as platforms of analysis of digital media culture. It

is why blogs has been interest subjects of study because they are enable to assist to understand the social and the individual much better.

According to Tiziana Frrero-Regis in the *Journal of Fashion Theory*, “Fashion Media: Past and Present” (2015) declares that the Internet had replaced the conventional media by proposing new platforms for not only publishing but also recording fashion. There are a living history about the connection of fashion and media that contains of 3 sections: Magazines; Painting, Photography and Films; and New Media.

As also stated by Agnes Rocamora (2016) in the *Journal of Fashion Theory* titled “Mediatization and Digital Media in the Field of Fashion”, digital media is now essential and influential part in the fashion industry to embrace fashion consumers. Social media have made themselves powerful tool to drive the public to come to fashion shows or events. The digital platforms such as Facebook, Twitter, Instagram, Snapchat, and the more recent Periscope have become reliable spaces of spreading a brand awareness.

In the *Journal of Fashion Theory* titled “The Ideology of Korean Women’s Headdresses during the Choson Dynasty” by Seunghye Cho (2016), it compares the Korean Women’s headdresses during the Choson Dynasty to the *hijab* that is worn by Muslim women. She noted in history that the *hijab* and the veil worn by Muslim women, began to be discarded in the 1920s and roughly disappear by the end of the 1930s in Egypt and other Arab countries. However, Muslim women then started re-wearing the *hijab* in the mid 1970s, and the majority of the Islamic world now universally embrace wearing the veil. Social scientist has paid attention to this phenomena of re-wearing of the *hijab*. The ban of wearing religious symbols including *hijab* by France government has put it as a political issue. Other European countries then followed this call to ban face-covering veils or other masks in public places. “For many, the veil is simply a symbol of women’s oppression or even a costume of terrorists, while for others it is an expression of the wearer’s belief and identity. In one way or another, both sides presume that a woman’s headdress is not a mere fashion-choice but a socio-cultural matter” (Cho, 2016). Cho also stated that the veil returned to Muslim women’s fashion in the 1970s accompanying with a worldwide Islamic revival.

The sudden recurrence of the *hijab* as a component of Islamic dress since the 1970s was linked to a rising movement of Islamic religiosity (Ahmed 2011, 79). Once regarded as an symbol of the oppression of women, the *hijab* was recovered as a symbol of Muslim women's religious and ethnic identity as well as their denial of the influences of western culture.

In the *Journal of Fashion Theory*, "Tehran Chic: Islamic Headscarves, Fashion Designers, and New Geographies of Modernity" (Balasescu, 2003), this paper disputes that fashion design is supposed to be created for modern individual, and there are some pressures on fashion for modern and the non-modern people, meaning to a stereotypical, aesthetic, and radicalized image of the modern individual. It also points to the people that are claimed as the exotic non-modern. This paper's analysis will dispose about the comprehension between the image linked to the stereotype of the Muslim woman wearing veil and the other diverse adoption of this image for producing and marketing fashion.

On the journal of *Gender, Place & Culture* from Asifa Siraj titled "Meanings of modesty and the hijab amongst Muslim women in Glasgow, Scotland" (2011) studies more about the meaning of *hijab*. It also explored the debate of covering the face because there are some different opinions about whether covering it or not. It researched the motivation of women lives in Glasgow on why they want to cover their *awra*. It has been found that the motivation is for respect, protection, and modesty. For Muslim women born in Britain, deciding to wear *hijab* was based on their personal belief about modesty. The motivation of wearing *hijab* is sometimes because of parents influence and others are because of religion motif.

On the paper of Ilknur Meşe in *Fe Dergi: Feminist Eleştiri* (2015), first she described that the veil has been banned in the public space such as schools in Turkey, but the revival of Islam has made Muslim women gained the freedom to wear *hijab*. It also researched *Aysha Dergi*, the conservative fashion magazine, that helped bringing the consumption culture in Turkey by showing high class fashion. The research of this magazine covered seventeen issues between January 2013 and May 2014. Long before the booming of social media, magazine has been used as a platform to communicate the ideas and from the banning of *hijab* in modern Turkish society, it can be seen that Turkey also experienced the

Muslim fashion movement from the emergence of Turkish products such as Tekbir.

However, in today's world social media are solidly attached to consumers' everyday communication and have considered as a significant part in the daily activities (Gul et al, 2014). The modest fashion movement was seen for the past 5 years which could be told from the many of young Muslim women who flooded the social media's timeline. As stated by Boyd because social media are more used by the youth. Some even have been addicted to it. (Boyd, 2014).

The study of Serhat Kaymas titled '*İslami Sanal Kamusal Alanda Kolektif Kimlik: İslami Evlilik Siteleri İçinden Kolektif Kimliği Okuma*' (2010) which researched about the Islamic marriage sites and usage patterns in Turkey aimed to understand Islamic collective identity. By reading the Islamic marriage sites will hopefully understand the Islamic ideology in Turkey in conjunction to the consumption culture and in the life practices. Turkey claims to provide an alternative in political and cultural spheres, such as the new places, forms, figures, and motifs on which the public sphere is located. This research investigated a new sphere, internet sites, collective identity, belonging and representation practices when the Islamist movement was found after 1990. As the existing of Islamic marriage sites, it makes Islamist ideology more visible to the public as well as opens up a space to experience "Islamized public sphere". This study proves that Islamic matter has become interest to be researched.

Based on the book of *Öteki Muhafazakârlık* (Sağır, 2016), it seems that the Islamic identity has been adapted to the modern life in the context of accepting economic production and economic patterns. Modernization begins to become the basic constituent of the Islamists. It furthermore researched Turkish Muslim fashion magazine named *Âlâ*, this is a lifestyle magazine which contains about fashion and also lifestyle. This magazine is targeted for modern Muslim women that still pay attention to fashion.

From the *Journal of Fashion Theory*, "Faith Fashion Fusion: Muslim Women's Style in Australia" by Sally Gray (2017), implied that modest wear has been implimated by several well-known brands. It was surprising when Dolce Gabbana

began to launch modest wear fashion which has revolutionized the fashion business scene. Following that, the giant and famous fashion retailer from Sweden has appointed Mariah Idrissi, a headscarf-wearing woman, to be the first Muslim for H&M in 2015. In July 2015, Vogue Arabia would be launched in autumn. In November 2016, the famous US cosmetics brand, Cover Girls also would use a practicing Muslim beauty blogger, Nura Afia, to be a model of this cosmetics and its advertisement will show her *hijab* on a Times Square billboard in New York, reported by The Guardian. The modest fashion movement has been felt from that moment and it was also because modest dress was expected to be a 320 USD billion in the global fashion market, predicted to rise to 465 USD by 2020.

On the other hand, Annelies Moors explains in the *Journal of Fashion Theory*, “Fashionable Muslims: Notions of Self, Religion, and Society in Sana” (Moors, 2007), it noted that there is generally a strong tension between Islam and fashion. “For Islam as the realm of the spiritual and the sacred, that of eternal values and virtues does not sit easy with fashion, which belongs to the field of surface and form, and is characterized by rapid change and great fluidity”.

However, many young women consider the *hijab* has been a piece of fashion and style (Woldesemait, 2012). Fashion is a form of self-expression and the emerging number of Muslim women brings an attempt to combining modesty and attraction into their looks (Hanzaee and Chitsaz, 2011). Fashion cannot survive without the media. The media have played a vital role in shaping fashion into the complex cultural phenomenon it has become, and now the media that particularly used by people are social media especially Instagram.

In Indonesia, it used to be mainly older women who had completed the *hajj* who wore headscarves. Similarly in the British context it was unfamiliar to wear headscarves that cover the head, hair, and neck amongst Muslim of South Asian origin who migrated to Britain in the 1960s and 1970s (Moors & Tarlo, 2007). However, the emerging *hijab*-wearing women in Indonesia can be seen for the past few years with many young women adopt modern style. Indonesian women do not always wear black dress even though they wear Islamic clothes. As noted by Michael Wood (2008), the Islam in Indonesia, in is much more different than what other Islamic world has practiced since it is more tolerant and open to the



softening influence of local custom and belief. The coming of Islam to Indonesia was brought by people from Gujarat, India and later on the *dawa* of Islam was approached through traditional local culture. Islam was developing in Indonesia but once people were wearing traditional dress such as Kebaya which sometimes used transparent material that body could be seen. By the time goes by, there a greater extent that women were conscious to wear *hijab*. It was then called a modest fashion movement.

In the paper of “Hijabers: Fashion Trend for Muslim Women in Indonesia” (Agustina, 2015). She used theory of identity and fashion, with close reading and library research methodology. It researched about Hijabers Community (HC) who gives inspiration for young Muslim women to wear *hijab*. It identified that the motivation to wear *hijab* is not only because of the mental state of the readiness of individual’s experience but can be the trend that is created by this community. It admits that HC give a positive influence for young generation by spreading it through internet and social media. In today’s situation, the *hijab*’s value has been changing once solely as a sign of obedience to God but now is also a matter of lifestyle. It also becomes “symbol of identity, status and power of someone” because more and more upper-class women are wearing *hijab* and the choice of their clothes and other products embedded in their body are also high class brands. Thus the meaning of *hijab* is not about a purely religious identity but is now synonymous as part of modernity.

From Annelies Moors and Emma Tarlo (2007) explains in *Journal of Fashion Theory* “Introduction”, they said that the secularization of society has pushed the development of Islamic dress, in some cases, it took a part in the issue of cultural politics of Islamist movements. In Indonesia, it was perceived that Muslim women who wear Islamic dress are different from Muslim women who wear local styles, which the former consider insufficiently Islamic.

If what Castells wrote in *Networks of Outrage and Hope* (2012) as well as Paulo Gerbaudo in *Tweets and The Streets: Social Media and Contemporary Activism* (2012), social media can make a political movement in several important events in Tunisia, Iceland, Egypt, Spain and the United States, I think that it is easier for social media to make a modest fashion movement in Indonesia because social

media now are used to share photos and in fashion world, photograph is the most essential tool for promotion.

What I want to examine is how Instagram creates Indonesian Muslim women like to share their fashion outfit that integrated in consumer culture. That of modest fashion becoming trends and making businesswomen create Muslim-friendly events such as talkshow, fashion show, bazaar, etc which pull the trigger to make Indonesia government branding itself as a center of modest fashion. From those aspects in which I am interested about, I am pulling from three different bodies of literature to frame my analysis: the study of social media especially blog and Instagram, creative industry and consumer culture.

Over the last 50 years the media impact has grown exponentially with the advance of technology, first there was the telegraph, then the radio, the newspaper, magazines, television and now the Internet. We are living in a world that depends on information and communication to keep towards to the right way and do our daily such as work, entertainment, health care, education, personal relationships, traveling and anything else that we have to do (Rayuso, 2008). Media is a communication tool to share the ideas and knowledge which then will influence other people to understand what message that one wants to convey. Social media has tremendously made fashion and shopping can be accessed from only one single click.

Study, from Islamic Fashion Design Council (IFDC, 2014), said that social media figures are the first people who made movement in the modest fashion scene. These people create their unique and stylish outfits and share on their social media platforms. Some designed their own clothes that suited their needs because the mainstream market could not provide it. In less time, the personalities on Instagram and several blogging sites started getting attention which they even did not understand why. They did not know if they had given inspirations to modest fashion wearers for which they were looking for these days. For sure, they became the icons of whom in search for style inspiration (IFDC, 2014). Fashion it is something that in two-three years will changen and people cannot wear anymore or leave it for another twenty years and maybe it comes back again (Balasescu,

2007), thus it is always changing from time to time and people need a source for inspiration.

Social media has become the new platform exchanging the conventional word of mouth strategy (Mahera, 2013). According to Angela Jiyong Kim (2010 cited in Gul et al, 2014), social media consist of five properties :

1. Media Entertainment
2. Customization / cultural conditions
3. Interaction (networking)
4. Word of mouth
5. Trend

Word-of-mouth strategy or also widely known as WOM advertising and word of mouth marketing, is the procedure of effectively impacting and empowering organic word of mouth conversation about a brand, organization, resource or event (McMillen, 2017). The social media influence people to imitate what they see on their daily life. People is exposed to beautiful photos from their smartphone everyday. No matter how, it made Muslim women also intend to appear beautiful and stylish with their *hijab*. This is also related to the advertisement that some online shops promote through social media figures. Our buying decision are influenced by the media we consume, we buy what we are told to be good. After seeing thousands of advertisings we decided to buy something based on what we see on television, newspapers or magazines to be a product we can trust and also based on what everyone else that we know is buying (Ryuso, 2008). This is also the same case in which happens on Instagram. Product are being endorsed by famous Instagrammers and those of which people are buying.

From Reina Lewis' book *Muslim Fashion: Contemporary Style Cultures*, this book focuses on how digital media have been used by *hijabi* bloggers and designers to shape new understandings of modest fashion. Nonetheless, Muslim fashion has been a debate because it was thought that fashion exclusively as an element of Western capitalist modernity to approach that considers multiple fashion systems and style cultures. Lewis said that Muslim fashion was discriminated in the fashion media not simply because new *hijabi* styles have been under the fashion radar: the entire concept of Muslim fashion has conventionally in the West been regarded as outside the worldview of the fashion industry and to studies of it. This originates from two related presumptions: "that fashion is a

Western experience and that Muslims are not part of the West”. From this it follows that Muslims, even if “in” the West, will be wearing clothing that is “ethnic” or is “religious”, categories outside the parameters of Western fashion (2015: 12).

Besides that, there is an argument from Elizabeth Wilson that “in modern western society no clothes are outside fashion; fashion sets the terms of all sartorial behaviour” (E. Wilson 2003: 3 cited in Lewis, 2015). *Hijab* is also part of clothes thus it is supposed to be considered as also a fashion. Muslim women have created fashions in *hijab* that do not separate between spaces similarly: gathered as part of their outfit for the day, more like a hairstyle than a hat, though the *hijab* is not always so easily thrown on and off.

Over the book, it discussed about the histories of Muslim populations and the debates about the secularity, ethnicity, religion, culture, politics and gender. It additionally expanded how participation in mainstream fashion societies can contribute to the creation of a pious individual particularly in the business context in which the Turkish *tesettür*<sup>19</sup> market came out as market leader. Another things that are discussed also the product in processes of Muslim fashion and lifestyle printed media that in the mid-2000s initiated another stages in the progress of Islamic consumer culture. It then analyzed fashion editorial in Muslim lifestyle media that is conducted through an examination of how content is created.

Lewis also investigated in the British context the growing relationship of modern *hijabi* fashion to South Asian dress cultures. She employed interviews with designers, retailers and consumers. She identified the variety of styles that are being used by young women to earn modesty and fashionability. She likewise associates the experiences of *hijabis* shopping for fashion with their experiences of selling it, explaining further the range of Muslim presence within the fashion industry by examining the contribution of *hijabi* shop workers to British high street fashion retail in the context of British and EU legislation.

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<sup>19</sup> Tesettür : The practice whereby some Muslim women cover their faces, wear long, all-enveloping garments, and avoid contact with men not related to them.

In addition to her research, she paid attention to how digital information communication technology have been used by *hijabi* bloggers and designers to create new models and comprehensions of modest fashion. The result of her interview with bloggers, social media hosts, designers and entrepreneurs has contributed a new discourse about the importance of the Internet for the revival of contemporary understandings of the *umma*<sup>20</sup>.

She concluded that different forms of religious knowledge production and transmission in everyday life of Muslim women has been created through the mixing between commerce and commentary seen in online modest fashion discussions. From this framework, I have examined that social media is a new platform for showing and sharing a Muslim lifestyle. Other than that, she also discussed Muslim branding which is a unique kind of marketing strategies that adding faith to market segmentation focused on ethnicity.

Speaking of the lifestyle, we now depend on social media which is full of products of images. Sometimes in producing an image, there is something that we want to say in it. Chalfen (1987) in *Snapshot Versions of Life*, noted that photos are comprehensible statements. They allow people to look at numerous methods of interpreting the world. people can communicate from an image. Communication is defined as “a social process, within a specific context, in which signs are produced and transmitted, perceived, and treated as messages from which meaning can be inferred” (Chalfen, 1987).

Furthermore he wrote, people are interested in *how* people use a medium, as both “producers” of messages and “audience” members, rather than in the medium *per se*. In turn, we want to consider how ordinary people have *organized their thinking* about personal pictures in order to understand certain pictorial messages and make meaningful interpretations in appropriate ways (Chalfen, 1987).

This manifestation of *hijabis'* lifestyle who like to shop and wear fashionable clothes make business in this industry grow and then the Indonesian government thinks that this is an important sector that has to be managed very well. The government under President Jokowi made a new foundation to run the creative

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<sup>20</sup> Umma : Muslim community.

industry on 20 January 2015. Its name is *Badan Ekonomi Kreatif* which is abbreviated as Bekraf. Bekraf is Indonesian Agency Creative Economy focuses on escalating a new power in Indonesia's economy through creative sectors such as architecture, digital apps and games, interior design, visual communication design, product design, film and animation, fashion, craft, arts, performing arts, music, literature, animation, television and radio, advertising as well as culinary<sup>21</sup>. The development of creative economy sector cannot be separated from the fashion industry and one of its focus now is making Indonesia as "The World's Center for Muslim Fashion".

Creativity will be a driving force for social and economic sector for the following century (Hartley, 2005: 5). Hartley writes in his book of *Creative Industries* about its definition:

The idea of the CREATIVE INDUSTRIES seeks to describe the conceptual and practical convergence of the CREATIVE ARTS (individual talent) with Cultural Industries (mass scale), in the context of NEW MEDIA TECHNOLOGIES (ICTs) within a NEW KNOWLEDGE ECONOMY, for the use of newly INTERACTIVE CITIZEN-CONSUMERS.

Creative industries has indeed been identified by The United Nations Conference on Trade and Development (UNCTAD) as a new powerful sector in the world trade. Even though creative industries are usually from micro business or small to medium sized enterprises which target to local markets, these industries can evolve to be strong economic sector that can help improve the economic development. Nevertheless, despite the extensive acknowledgement of the significance of creative industries, the interpretation of them is still a matter for considerable disagreement in academic and policy-making circles (SGSEP, 2013).

At the beginning, the idea of creative industries was emerged in the late 1990 as a model of post-industrial development combined with urban transformation. The term 'creative industries' was first commenced from 1997 by the new UK Labour government through minister Chris Smith and Department for Culture, Media and Sport (DCMS). In the Government's 2001 Creative Industries Mapping Document, the Creative Industries were described as "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual

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<sup>21</sup> Bekraf's Website : <http://www.bekraf.go.id/>

property” (DCMS, 2016). It was decided that there were 13 industry sectors: advertising, architecture, art and antiques, computer games/leisure software, crafts, design, designer fashion, film and video, music, performing arts, publishing, software, television and radio (Hartley et al, 2013).

People were developing the new economic model from the manufacturing industry to the service sector, as well as the developments experienced in the technology industry. Creative industries have been embraced by a lot of countries strategically. The digital media has potentially made to be utilized as a part of making the advancements to force the improvement of creative industries another financial power (Erkayhan, 2015).

The development of the new media enables to support the creative economy sector: Firstly, the new media was experienced as a creative product and the digital platforms comprising creative content such as the software items, video games, interactive products. Secondly, the new media takes part as a connection provider for the promotion and distribution of the creative sectors such as music, film, book, news or the services of creative products or advertisements and architecture (Erkayhan, 2015).

The creative goods and services from international trade was growingly increasing that totaled a \$547 billion in 2012 from \$302 billion in 2003. The growth of Asian developing countries exports number were becoming higher than that of from developed countries. However, Indonesia is not on the list of the top five countries that are the biggest exporters. It is a very hard task for Indonesia to achieve what has been targeted. Indonesia’s most important exporting countries destinations for creative goods in 2012 include Asia (36%), America (34%) and Europe (25 %). The Indonesia’s main export market destinations are United States, Japan, Germany, France and the United Kingdom (UNCTAD, 2015).

If Indonesia wants to be the center of Muslim fashion for the world’s market, Korea can be a good example. Korea has made the Korean Wave which began in 1997. Neoliberal globalization policies has been applied to the cultural sector from the government in this time. Since the mid 1990s, cultural sectors has been taken into account by the Korean government in terms of political ideologies and

the nature of government intervention compared to the military regime, which was in force until the early 1990s. Arts have been the focus on cultural policies in Korea prior to the neoliberal globalization era (Jin, 2016). Not only the production with other foreign countries but the marketing and advertising of Korean pop culture has also given a big support from the government. The Korean culture was spread through broadcasting and the Internet so the distribution of domestic cultural products to foreign markets were quickly publicized (Article 20, Basic Law for Promoting Cultural Industries in 1999) (Jin, 2016).

The Lee Myung-bak government was the fifth government of the Sixth Republic of South Korea which took office on 25 February 2008 after Lee Myung-bak's victory in the 2007 presidential elections has grown new strategy measures to develop the cultural industries and the export of cultural products, accentuating the significance of content in conjunction with digital technologies. There were a few critical approach changes in creating *Hallyu*, such as the upturn of the government budget in the cultural industries sector, the assimilation of government agencies, and the initiation of the concept of a creative content industry, which relatively indicated the significance of video games and K-pop as the major cultural products to be supported for foreign export (Jin, 2016).

Prior to Korea, UK and Australia have been applying the creative industry. Advertising and marketing, architecture, design and visual arts, film, TV, newspapers and radio, music and performing arts, publishing, software and digital content are types of creative industries that Australia government have been working on (CCI, 2011). New South Wales is the concentrated place of the creative workforce, especially in Sydney (SGSEP, 2013).

Based on the literature that I have read, the fashion industry is an element of consumer culture. "Consumer culture is a framework in which consumption, a set of behaviours found in all times and places, is dominated by the consumption of commercial products. It is likewise a framework in which the transmission of existing cultural values, norms and customary ways for getting things done from generation to generation is to the great extent understood to be brought out through the practice of free individual decision in the private sphere of everyday life." (Singh, 2011). Consumption is the opposite side of production, because



somebody has to purchase the things that are made. In consumer cultures, people can be in debt for making their lifestyle desirable for other people to see, even it is not necessarily be consumed (Berger, 2010).

From the book of Mike Featherstone, *Consumer Culture and Postmodernism*, there are three main perspectives on consumer culture.

First is the view that consumer culture is premised upon the expansion of capitalist commodity production which has given rise to a vast accumulation of material culture in the form of consumer goods and sites for purchase and consumption. Second, there is the more strictly sociological view, that the satisfaction derived from goods relates to their socially structured access in a zero-sum game in which satisfaction and status depend upon displaying and sustaining differences within conditions of inflation. Third, there is the question of the emotional pleasures of consumption, the dreams and desires which become celebrated in consumer cultural imagery and particular sites of consumption which variously generate direct bodily excitement and aesthetic pleasures (Featherstone, 2007: 13).

The third perspective is suitable to the consumer culture in modest fashion industry. They are bombarded by beautiful photos and images of people wearing *hijab* on Instagram. That wearing *hijab* can make one more beautiful and still can keep up with the fashion trend. Thus, there are more and more people wearing *hijab* because they can combine religious rule with fashion which once was regarded as out-of-fashion, old, and oppressed.

However, everything about Islam has always been public debate for the last two decades especially in Europe. From Göle in *Islam in Public: New Visibilities and New Imaginaries* (2002) claimed that due to its visibility in European societies, Muslim society has been a polemic. Yet, there is a quite huge demand in Islamic films and novels, markets and media. Islamic lifestyle has been blended into public life including Islamic language styles, corporeal rituals and spatial practices. In a Muslim sphere, women's presence in public life, material visibility and social relationship with opposite gender is perceived to be "modern". The modernity in Muslim women serves in women function as a center in how they represent themselves in the public sphere. The places such as parliament, schools & workplace, beaches, opera and concert halls, coffeehouse, fashion shows, public garden and public transportation all become sites for modern self-representation.

In the *European Journal of Communication* titled “Consumer Culture, Islam and the Politics of Lifestyle” by Barış Kiliçbay and Mutlu Binark (2002) discussed that Muslim women are at the center of the considerable number of adjustment, on account of the shifting significance of the act of veiling. There were emerging Muslim brands which made fashion shows and new designs for veiling Middle-class women who introduced the habits of purchasing thus it promoted the new consumption pattern. However, there are many critics about fashion for veiling because this practice is considered toward the capitalist consumption culture and this kind of lifestyle is not suitable with Islamic principles.

Another paper titled “Muslim Women, Consumer Capitalism, and the Islamic Culture Industry” by Banu Gökariksel and Ellen McLarney, starts by laying out what the Islamic culture industry is, the way it works inside the setting of consumer capitalism, and how Muslim women become consumers within a neoliberal Western market. Muslim identities are increasingly constructed through consumption practices that lead to transregional and transnational “Muslim networks” (Gokariksel; McLarney, 2010). Many new businesses are targeted to specifically “Muslim women” as for the newly emergent “Islamic” culture industry. They have occupied in the making, labeling, and marketing of items, stories, representations, and performances of Muslim womanhood that integrate Islamic teachings and practices with new and old conceptions of piety, beauty, fashion, lifestyle, motherhood, professionalism, and citizenship (Gokariksel & McLarney, 2010; Sandikci, 2011).

In the *Journal of Islamic Marketing* titled Researching Islamic marketing: past and future perspectives by Özlem Sandıkçı (2011), it wrote about Islamic marketing. This Islamic marketing term was used because: First, when targeting Muslim markets, the marketing strategy should be better based on Islamic principle. Second, it targets Muslim consumers that need specific resources, skills and tools that are suitable and appealing to this segment.

In the journal of “Consumer Culture Theory (CCT): Twenty Years of Researching” (Arnould et al, 2005), analyzed that CCT research on popular culture investigates how with marketer determined resources consumers deliver sentiments of social solidarity and make distinctive, self-selected, and sometimes

transient cultural universe through the quest of shared consumption interests. In this work, consumers are perceived as social actors who take part in multiple cultural worlds, enacting sub-culturally particular personalities and values in each. In modest fashion, they create a community which builds solidarity among those of wearing *hijab* and in advance they make a modest fashion movement like today.

Another paper from *Journal of Marketing Theory*, titled “Religious communities and the marketplace : Learning and performing consumption in an Islamic network” had an interesting research about of what brands are used by Turkish-based Islamic community. The brands preferences that this community used is based on their community’s order. The brands whose the owners are religious are more preferable, the imported are not recommended (Karataş & Sandıkçı, 2013). It means that community really has a significant role in determining the choice of a brand used by people in that community. As the same case with *Hijabers Community*, they have encouraged and inspired young Muslim women to wear *hijab* and some of the members of this community then became Muslim fashion designers as to provide choices of the youth’s clothes.

## **RESEARCH METHODOLOGY**

In making analysis and comprehensions of the *hijabi* fashion situation in Indonesia, this research will employ a qualitative approach. Qualitative research describes the meaning of the word which is written mainly in text not defined by numbers, such as ethno-methodology or certain kinds of interview (Stokes, 2003: 18). Qualitative research produces the interpretation as a *process* which is investigated in wider social and cultural practices (Jensen et al, 1991). Qualitative research give paradigms that are mainly concerned with *meaning* and *interpretation*. Qualitative research also apply several methods such as *focus group* and *interviews*, it also examines how audiences construct media and cultural texts (Stokes, 2013).

Culture and communication, accordingly, may be conceived of as a source of either *meaning*, in phenomenological and contextual terms, or *information*, in the sense of discrete items transporting significance through mass media and in this case is through social media. As a result, qualitative analysis focuses on the *occurrence* of its analytical objects in a particular context, as

opposed to the *recurrence* of formally similar elements in different contexts (Jensen et al, 1991).

This research is conducted through in-depth interviews with non participant observation. I observe the designer's Instagram and hashtags that used by *hijabi* through semiotics analysis. In-depth interview is a method to conduct an exclusive face-to-face interview with the informants in seek of their distinguished idea, thought and other new information (Boyce & Neale, 2006). The approach to data collection is to understand the idea and opinion of people in the creative industry. Interviews lasted between thirty minutes to an hour and were recorded and transcribed for full analysis. Interview was conducted in Bahasa Indonesia.

In gathering the data from Instagram, I searched through hashtags that is most suitable for understanding if designers can lead the trend in modest fashion. The photos were screen captured from Instagram to decipher the meaning of them. I used semiotic analysis to define the pictures. Semiotics derives from the Greek word for signs, *semeion*. This term means the science of signs. Semiotic examine the signs in a society, for it is a social science, and it aims to describe what signs are and how they function. These matters are quite complicated to define. Semiotics is useful to interpret the meaning of texts (Barrie, 2000, Berger, 2014, Howells, 2003, Jensen et al, 1991, Peacon et al, 1998, Stoke, 2003).

The Swiss linguist Ferdinand de Saussure (1857-1913) and the American philosopher Charles Sanders Peirce (1839-1914) were recognized as the fathers of semiotics. In Ferdinand de Saussure's book *Course in General Linguistics*, he named it as semiology in which was one of the first to apply semiotics for a reseach study. The naming of Semiotics term was coming from an American philosopher, Charles Sanders Peirce (1839-1914). As one of the founders of sign theory, he was also working on the same study at the same time as Saussure. Thus, semiology is a preferred French term, and semiotics the term originating on the other side of the Atlantic (Peacon, 1998). Semiology became a science of sign systems and it is used usually to convey of many concrete aspects (Jensen et al, 2001). As Gunter also wrote that,

De Saussure divided the 'sign' into two components; the 'signifier and 'signified'. The former is the sound image or visual image of the spoken or written word, while the latter is the object or concept it linguistically represents (Gunter, 2000: 83).

In a media context, semiology is focused on how to construct the meanings in media texts. Semiology examines signs and the relations between them (Gunter, 2000). In this case, I want to examine the meanings in social media photograph of *hijabi* such as what they wear. Semioticians would say that the clothes we wear can be seen as “messages” to others about ourselves. Even our clothing, body languages, facial expressions and what we do can send messages to others (Berger, 2014). As also written by Agustina that clothes can communicate someone’s presence in the community. In Muslim fashion case, it can refer dressing style that shows Islamic value which is popularized from a community (Agustina, 2015).

The research has been conducted for 2 months between July to August 2016 in Indonesia. I went to several cities such as Jakarta, Bandung, Yogyakarta and Purwokerto to witness the development of Muslim fashion in Indonesia. Jakarta as the capital of Indonesia has provided so many opportunities for *hijab* fashion to grow. Bandung, which is regarded as the most fashionable city in Indonesia, also gives their creative people to develop *hijab* fashion as well as in Yogyakarta which is also famous for its artistic creativity.

I saw that there were really some changes in terms of commercialization of *hijab* as this has a huge market in Indonesia. Several malls that do not usually sell *hijab* are providing a choice for *hijab* fashion. I attended several events that there must be displayed a selection of *hijab* fashion. I also attended a fashion show that was actually for mainstream fashion but it also invited 2 Muslim fashion designers to showcase their collections there. I also visited a private preview collection from one of the designers that made me believe the *hijab* fashion is developing much better than before. I was also present at the grand opening of boutique whose own by a famous designer, it showed me more that there was a big enthusiasm of *hijab* fashion. Other things that I succeeded to interview several elements targeted such as Head of Indonesia Creative Economy Agency (Bekraf). I was honored to be able to have an interview with Mr. Triawan Munaf as Head of Indonesian Agency for Creative Economy. Other people that I have interviewed are listed below.

**Table 2. Interview Lists**

No	Name	Position	Date of Interview	Social Media Account			Duration	Method
				Instagram	Blog	Website		
1	Amalina Amman	Australian Muslim Fashion Designer	14th May 2016	<a href="https://www.instagram.com/amalina_aman/">https://www.instagram.com/amalina_aman/</a>			0:02:36	Face-to-Face Interview
2	Fatema Alawadhi	Kuwaiti Instagrammer	15th May 2016	<a href="https://www.instagram.com/justfatema/">https://www.instagram.com/justfatema/</a>			0:01:39	Face-to-Face Interview
3	Rahmat Ramadhan	Business Development Head of ETU & Restu Anggraini (his wife)	3th August 2016	<a href="https://www.instagram.com/restuanggraini/?hl=id">https://www.instagram.com/restuanggraini/?hl=id</a>	<a href="http://restu-anggraini.blogspot.com.tr/">http://restu-anggraini.blogspot.com.tr/</a>	<a href="http://www.restuanggraini.com/">http://www.restuanggraini.com/</a>	0:25:06	Face-to-Face Interview
4	Pandu Rosadi	Business Development Head of Ria Miranda (his wife)	6th August 2016	<a href="https://www.instagram.com/riamiranda/">https://www.instagram.com/riamiranda/</a>	<a href="http://riamirandadiary.com/">http://riamirandadiary.com/</a>	<a href="http://riamiranda.com/">http://riamiranda.com/</a>	0:19:21	Face-to-Face Interview
5	Mega Iskanti	Instagrammer, <i>Hijabi</i> Model	8th August 2016	<a href="https://www.instagram.com/megaaskanti/">https://www.instagram.com/megaaskanti/</a>			0:25:13	Face-to-Face Interview
6	Irna Mutiara	Senior Muslim Bridal Fashion Designer, Founder of IFI*, Founder of HMC**	9th August 2016	<a href="https://www.instagram.com/irnamutiara/?hl=id">https://www.instagram.com/irnamutiara/?hl=id</a>		<a href="http://irnalaplerle.com/">http://irnalaplerle.com/</a>	0:45:21	Face-to-Face Interview
7	Agi Kadar	Event Organizer	9th August 2016					Face-to-Face Interview
8	Ghaida Tsurayya	Blogger, Muslim Fashion Designer, Instagrammer, Founder HC***	10th August 2016	<a href="https://www.instagram.com/gdaghaida/?hl=id">https://www.instagram.com/gdaghaida/?hl=id</a>	<a href="http://gdagallery.blogspot.com.tr/">http://gdagallery.blogspot.com.tr/</a>		0:35:39	Face-to-Face Interview
9	Ayu Dyah Andari	Muslim Haute Couture Fashion Designer, Owner of The Lady Boutique	13th August 2016	<a href="https://www.instagram.com/ayudyahandari/?hl=id">https://www.instagram.com/ayudyahandari/?hl=id</a>	<a href="http://ayudyahandari.blogspot.com.tr/">http://ayudyahandari.blogspot.com.tr/</a>		0:18:38	Face-to-Face Interview
10	Vivi Zubedi	<i>Abaya</i> Designer, Instagrammer	15th August 2016	<a href="https://www.instagram.com/vivizubedi/">https://www.instagram.com/vivizubedi/</a>	<a href="http://dearvivizubedi.blogspot.com.tr/">http://dearvivizubedi.blogspot.com.tr/</a>	<a href="http://www.vivizubedi.com/">http://www.vivizubedi.com/</a>	0:53:55	Face-to-Face Interview
11	Hannie Hananto	Muslim Fashion Designer, Founder of HMC**	18th August 2016	<a href="https://www.instagram.com/hanniehananto/?hl=tr">https://www.instagram.com/hanniehananto/?hl=tr</a>	<a href="http://www.hanniehananto.com/">http://www.hanniehananto.com/</a>		0:43:31	Face-to-Face Interview
12	Rimma Bawazier	Muslim Fashion Designer, Celebgram, Founder of HC***	22nd August 2016	<a href="https://www.instagram.com/rimmabawazier/">https://www.instagram.com/rimmabawazier/</a>			0:25:50	Face-to-Face Interview
13	Betty	Marketing Division of Indonesian Agency for Creative Economy (BEKRAF)	23rd August 2016				0:04:44	Face-to-Face Interview
14	Hafsya	Copywriter of HijUp.com	25th August 2016			<a href="https://www.hijup.com/en/">https://www.hijup.com/en/</a>	1:09:25	Face-to-Face Interview
15	Hanna Faridl	Chief Community Officer of HijUp.com	25th August 2016	<a href="https://www.instagram.com/hannafaridl/">https://www.instagram.com/hannafaridl/</a>	<a href="http://www.hijab-scarf.com/">http://www.hijab-scarf.com/</a>	<a href="https://www.hijup.com/en/">https://www.hijup.com/en/</a>	0:16:15	Face-to-Face Interview
16	Diajeng Lestari	Chief Executive Officer of HijUp.com	25th August 2016	<a href="https://www.instagram.com/diajenglestari/?hl=id">https://www.instagram.com/diajenglestari/?hl=id</a>		<a href="https://www.hijup.com/en/">https://www.hijup.com/en/</a>	0:23:11	Face-to-Face Interview

17	Afida Sukma	<i>Hijabi</i> Photographer, Instagrammer	29th August 2016	<a href="https://www.instagram.com/afidasukma/">https://www.instagram.com/afidasukma/</a>	<a href="http://afidasukma.blogspot.com.tr/">http://afidasukma.blogspot.com.tr/</a>		0:04:59	Face-to-Face Interview
18	Anniesa Hasibuan	The First Muslim Fashion Designer in New York Fashion Week	29th August 2016	<a href="https://www.instagram.com/anniesahasibuan/?hl=tr">https://www.instagram.com/anniesahasibuan/?hl=tr</a>		<a href="http://anniesahasibuan.com/">http://anniesahasibuan.com/</a>	0:11:34	Face-to-Face Interview
19	Triawan Munaf	Chairman of Indonesian Agency for Creative Economy (BEKRAF)	29th August 2016	<a href="https://www.instagram.com/triawanmunaf/">https://www.instagram.com/triawanmunaf/</a>		<a href="http://www.bekraf.go.id/">http://www.bekraf.go.id/</a>	0:12:12	Face-to-Face Interview
20	Zaskia Sungkar	Indonesian Actress, Presenter & Singer turned to be Muslim Fashion Designer	10th September 2016	<a href="https://www.instagram.com/zaskiasungkar15/">https://www.instagram.com/zaskiasungkar15/</a>		<a href="http://zaskiungkarhijab.com/">http://zaskiungkarhijab.com/</a>	0:09:49	Face-to-Face Interview
21	Jenahara	Muslim Fashion Designer, Blogger, Vlogger, Instagrammer, First President of HC***	19th September 2016	<a href="https://www.instagram.com/jenaharanasution/">https://www.instagram.com/jenaharanasution/</a>		<a href="http://jenahara.com/blacklabel/">http://jenahara.com/blacklabel/</a>	0:49:17	Face-to-Face Interview
22	Franka Soeria	Global Fashion Networker, Former Journalist, Deputy PR of IFC***	21st October 2016	<a href="https://www.instagram.com/frankasoeria/">https://www.instagram.com/frankasoeria/</a>	<a href="http://www.frankasoeria.com/blog">http://www.frankasoeria.com/blog</a>			Facebook Messenger

**Note**

- \* IFI Islamic Fashion Institute
- \*\* HMC Hijabers Mom Community
- \*\*\* HC Hijabers Community
- \*\*\*\* IFC Indonesia Fashion Chambers

I will observe designer's Instagram since they are responsible to change and create trend. I chose 9 designers of whom their styles become an inspiration. Those designers are:

**Table 3. Instagrams' designers to be analyzed**

Designer's Instagram
@dianpelangi
@riamiranda
@gdaghaida
@jenaharanasution
@restuanggraini
@anniesahasibuan
@vivizubedi
@hanniehananto
@zaskiasungkar15

I will also observe 10 hashtags starting from December 2016 to March 2017. The hashtags are seen below:

**Table 4. Observation of hashtag**

Hashtag
#hijabindonesia
#hijabootdindo
#riamirandastyle
#stealjenaharastyle
#vivizubediabaya
#wearingKIA
#hijabdianpelangi
#monochromejijab
#hijabpastel
#ghaidasignaturescarf



## **LIMITATIONS OF STUDY**

I am interested to explore how social media triggers the modest fashion movement. How its figures introduce and represent Islam in the fashion world which is new in a fashion scene.

The whole research have been conducted in Indonesia and about 22 participants have been selected for this study to effectively provide an in-depth account of their role in making the movement. This research will describe a prediction of Indonesia as Center of Modest Fashion which hopefully can be a further advisory tool for improving the situation of modest fashion scene in Indonesia. This chapter hopefully will give some overview about the role of social media especially blog and Instagram on the development of modest fashion or Muslim fashion as a creative economy, and also the framework of my research including research question, literature review, theory and research methodology.

## CHAPTER 1

# UNDERSTANDING MODEST FASHION CULTURE IN SOCIAL MEDIA

### 1.1. OVERVIEW OF GLOBAL MODEST FASHION

It is undeniable that every woman loves fashion. It is never enough to have only one bag and shoes and moreover clothes. Even though women do have many clothes but still they are confused which one is going to be used and always still feel it is not adequate. The choice of the clothing and items they wear also reflect the personality and the social status. As stated by Bottocello, the wearer can convey something about herself through their clothing, for the people who see her and to the relation or difference between these (2009).

Fashion is a style that is adopted by a great amount of people, for example when people wore blue jeans, they are accepting it as a trend of fashion – or more exactly like unrevealed mandate –and now the trend is *hijab* and then they follow it as well. As Rene Koenig writes in *The Restless Image: A Sociology of Fashion* (1973: 51 cited in Berger 2014):

Fashion is indeed an unacknowledged world power. Even in the great clamor of world history, it guides man with a soft yet insistent voice. But again and again we feel its all-pervading presence and stare transfixed at the great public figures of the day who sometimes have themselves been carried to the top by the currents of fashion. Fashion themselves been carried to the top by the currents of fashion. Fashion is thus perhaps more powerful than all the other powers of the earth.

Orrin E. Klapp, a sociologist, suggests in his book, *Collective Search for Identity*, that fashion is essential for individuals who have something to demonstrate about themselves. He divides between “front”, of which to reinforce one’s status and identity, “fad”, which is an exploration in identity, and “pose”, which includes wearing fashion to declare about status, education, and achievements to which one is not entitled. He believes that fashion has changed something to become important and furtherly he writes (1962: 109, cited in Berger 2014 ):

Fashion has always advertised the person and “costumed the ego”, as Edward Sapir said; but the tendency to extremes (ego screaming) and garishness and bad taste today suggest that it is doing more along these lines and less for its traditional function of class maintenance. Fashion is ceasing to be a hallmark by which classes can distinguish themselves and more a highly theatrical venture in identity.

If we define fashion as about pattern, fabric and tailoring, then we need fashion to make a *hijab*<sup>22</sup>. Fashion is a link between style and faith. Fashion as a belief is confirmed through clothing and fashion has done nothing to oppress women (Kawamura, 2005). Fashion studies is a field that is always developing, but the discipline essentially draws with fashion as a theory in which trends and objects and images get to be entwined with social waves (Waninger, 2015). Looking to further examine this connection, Susan Kaiser’s *Fashion and Cultural Studies* (2012) bridges theory and practice, examining fashion from both a cultural studies and a fashion framework. Fashion becomes a universal language that can be understood by everyone besides music.

Kaiser (2012) addresses that there is always a synergy between fashion studies and cultural studies in the research field. She has explored “intersectional and transnational fashion subjects”, the class, gender, ethnic group, and sexuality aspects of fashion, as well as fashion’s role in “popular culture”. The fashion studies could examine how fashion become a culture and addiction to women so that women including Muslim also interested in spending their money at buying fashionable item.

Dress as fashion item was also to be adjusted as element of “deculturation” and “reculturation” according to the new vision of modernity (Bourdieu, 1977). As Gole (1996) urges, the modifications of this period intend to reconstructing the *habitus* of citizens and dress was an agent in the metamorphosis of purposes, ethics, connections, and lifestyles away from tradition and religion.

It is perceived that now the era of ‘Islamic Marketing’ which everything seems ‘Islamic’ are very popular in Indonesia. Islamic marketing can be characterized as the knowledge of fulfilling the demands of customers through the good order of delivering halal - healthy, fresh and lawful products and services with the mutual

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<sup>22</sup> Based on interview with Ghaida Tsurayya on 10 August 2016

permission of both seller and buyer for the intention of attaining material and spiritual comfort in the world here and hereafter and making consumers aware of it through the good conduct of marketers and ethical advertising (Wikipedia, 2016). Middle to high class women now are also starting to wear *hijab* which triggers the execution of Islamic dress and fashion shows. This expression of Islamic fashion has created a new consumption pattern.

However as Gole states, Islamists are not resistant to the alluring forces of consumption, delight, product, and property procurement, the lifestyle in which delivered by global and local trends in the market economy. It emphasizes the strength of the market system in which leisure is “Islamicized.” But at the same time that “lifestyle” is something beyond an impression of trends of fashion (Gole, 2000).

It has been found lately that a constant development from mainstream fashion towards modest dressing, with local designers to global brands, and high end labels to street fashion begin to serve the Muslim consumer. It is a huge market that has been calling out for covered-up attire for years. At last some popular brands have just produced modest fashion such as Dolce & Gabbana that released an ‘*abaya* collection’, Marks & Spencer was stocking burkinis, and Uniqlo is giving various kinds of *hijabs* and modest clothing, DKNY, Mango, and Oscar de la Renta also have put out one off collections for the Muslim market (Kelly, 2016).

We have to differentiate between Modest Fashion and Muslim Fashion. As I observe modest style is not always to be for Muslim women. In Reina Lewis’s book of *Modest Fashion* (2013), she discussed not only Muslim women’s style but also Christian and Jewish women. The fundamental of modest style is that they wear something mostly covered with long sleeves clothes, pants or skirt, turban style headscarf (with neck uncover) and sometimes without a headscarf at all. However, Muslim Fashion is usually adheres to Islamic principle, head and neck cover, that is what I observe in Indonesia. It is still taboo to show the neck thus they cover it with inner *hijab*. Because of many Indonesian designer want to target international market in western world and sometimes they say that “the clothes can be suitable for all women” so they don’t use the term Muslim Fashion

because it is more universal if they use the term of Modest Fashion so that it can be worn for all women.

Lewis referred to “Muslim” and “Muslim modest fashion”. She preferred Muslim to Islamic because she thinks that “sometimes what one person considers religiously appropriate may be judged as insufficiently Islamic by another and she also included the category “modest” because many of the designers, dressers, and fashion mediators concerned with modesty that crossed between faith and secularities with brands often keen to find a commercial category that can capture the widest market” (Lewis, 2015).

Based on interview with Irna Mutiara (9/8/2016) she explains about the difference between modest fashion and Muslim fashion,

*Modest fashion is modest, it is according to the local norms, for example in Western what is restricted as modest is different with Indonesian restriction so it is local. And the rule for Muslim fashion is universal, from wherever you are, western or eastern, it is the same.*

As fashion has been a universal culture, it can be accepted everywhere else. Fashion has become global and this is proved by the distribution of Western styles of dress. Written in the thesis of Hibah Hendricks, *Fashion, Performance and the Politics of Belonging among Muslim Women in Cape Town* (2013) describes that the popularization of *hijab* fashion also happens in South Africa. This phenomenon is not only happening in there but also around the globe. Now, it is not only Paris, Milan, New York and London but the new fashion centers have emerged in places such as Beirut, Cairo, Dubai, Dakar, Kuala Lumpur, and Jakarta (Moors and Tarlo 2007 cited in Moors 2009).

Muslim and non-Muslims designers from Dubai, Indonesia and Malaysia have found to participate in a various of fashion contests and fashion shows. People can find the inventory of Islamic fashion more easily, and a few new Islamic magazine has published to give inspirations about fashionable modest style. Furthermore, a lot of websites are built to serve the fascination of modest fashion and Internet has taken a role for supporting the fame of Islamic modest fashion. Since the late 1990s, Islamic fashion webstores have begun mushrooming. They

have made a shopping experience easier since there are not a lot of Islamic shopping centers available for them, especially for Muslim in Europe. For the time being, the popularity of Islamic fashion has made an online presence on fashion blogs and on social media such as Facebook and MySpace (Moors, 2009).

From the infrequency of Islamic shopping centers because it is not easy to show the identity of being Muslim in Western world after so many terrorist attacks that haunted in several years and the attackers were perceived to be Muslim. Muslim women are perceived as backward, oppressed, terrorist and etc. The Westerners are likewise encountering Islamophobia with makes it harder to Muslim women to wear their *hijabs*.

Indonesia could be an interesting case for the discussion about the rising of Islamic fashion as there are both trends of “the Islamization of fashion and the turn toward fashion in Islamic dress” that have happened at the same time. Stylish women and socialites who never think of wearing Islamic clothing have begun to wear headscarves, on the other side young women who have already worn a headscarf (often when attending Islamic boarding schools) have turned to more fashionable styles of covered dress (Smith-Hefner, 2007 cited in Göle, 2002).

As part of modern society, Muslim women in western countries still have the courage to show that they are Muslim no matter what, they show that Muslim women are not what the mainstream media write. They do it with fashion. They made their own style and then got attention from people around the world through social media. that being Muslim can also be creative with their style and also being fashionable. Here are the names that are influencing people to wear modest fashion from all around the world:

**a. Australia**

Australian designers - Hanadi Chehab, Amalina Aman, and Eisha Saleh - have started to target the Muslim fashion market, they are showcasing their collections to Indonesian International Islamic Fashion Festival. They have created beautiful and modest clothing which amazed people. Apart from Australian Muslim designers who have showcased in Indonesia, it also has Australia Muslim Fashion Show Canberra, implying that

Australia is also towards the modest fashion movement. In this event, clothings combining high fashion with the modesty required by Islam were displayed. Australia also have held an event called Faith, Fashion, Fusion: Muslim Women's Style that showcased the emerging modest fashion market. *Faith, fashion, fusion* features garments, fashion shoots and interviews with six Sydney-based fashion brands – Baraka Woman, Fay Tellaoui, Hijab House, Integrity Boutique, Ahiida® and Ninety9 by Aida Zein (Fairfield City, 2016).

Here are some people who have become modest fashion inspiration in Australia:

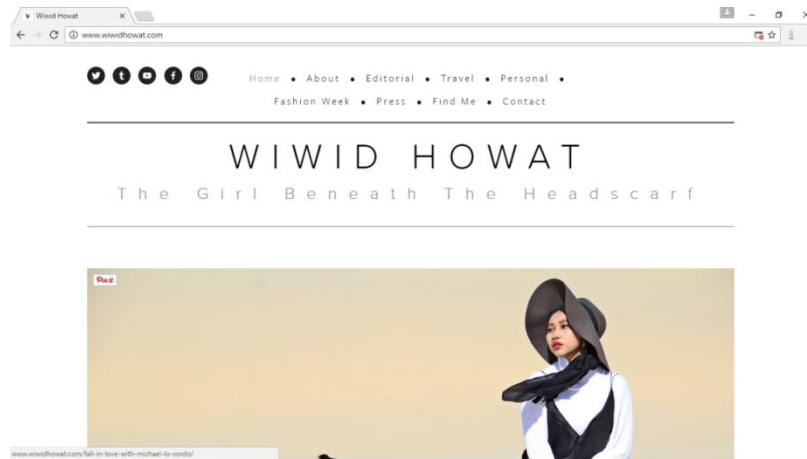
**Amalina Amman** : She is the first Australian Muslim Fashion Designer which has showcased her collections in Indonesia and also Turkey. Amalina always participates in a fashion show representing her country all over the world.



Picture 2. Amalina Amman at Istanbul Modest Fashion Week

[Source: Middleeasteye.net on 03/03/2017]

**Wiwid Howat** : Wiwid is a fashion blogger, stylist, designer and YouTuber. She is grown up in Indonesia that influences her in her design creativity. Wiwid design's styling project have been published in many media publication. Besides that, she also writes in many media publication about design and fashion.



Picture 3. Wiwid Howat's Blog

[Accessed on 9/12/2016]

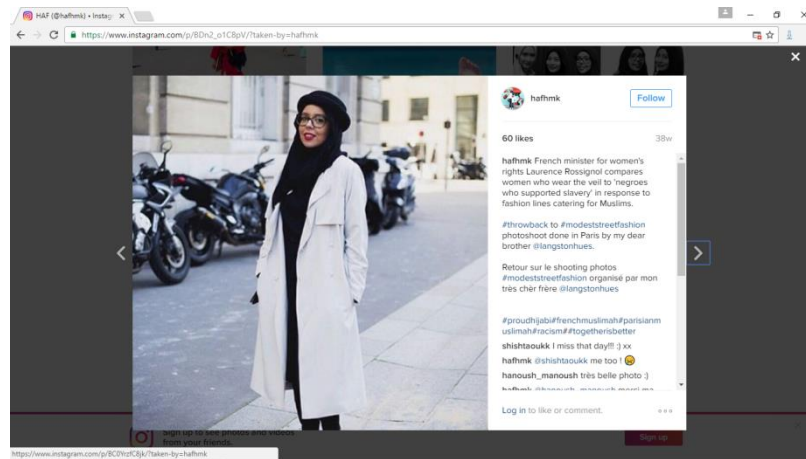
## b. France

Dating to 1989, French government attempts to make a regulation for Muslim women's dress through legal initiatives that have impacted around the world. This news has been covered in Muslim lifestyle magazines and *hijab* fashion blogs as well as community news media (Lewis, 2015). However, France has the greatest percentage of Muslims in the national population. France's Muslim population was estimated at 4.7 million in 2010 and is predicted to rise to 6.8 million by 2030 (Lewis, 2015).

Here are some people who have become modest fashion inspiration in France:

**Haf HMK (Hafida)** : Hafida is a fashion blogger and works for Public Relations for Malaysian fashion brand named Love To Dress for European area (Hues, 2014). There are not many bloggers or Instagrammers that I found in France and I found her Instagram is quite brave by confidently show her fashion taste in *hijab*.





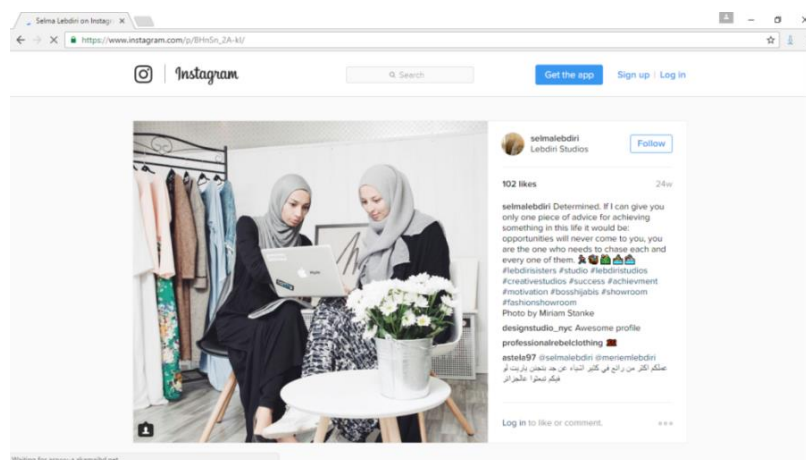
Picture 4. Hafida's Instagram

[Accessed on 9/12/2016]

### c. Germany

Germany has the largest number of Muslims in a country in Western Europe (Lewis, 2015). It was found that *hijab* stores were built in Germany. This had made a shocking reaction as it has become the headlines reporting that it would be a sign of extremism. They are afraid that this could be a propaganda to introduce patriarchy and Islamic extremism via clothing (DW, 2016). However, it takes a proof that modest fashion movement has grown in Germany.

**Selma Lebdiri** : Selma is a photographer based in Germany. She takes a photographs that coincided with modest fashion movement. She mostly posted about her photography works on her Instagram.



Picture 5. Selma Lebdiri's Instagram

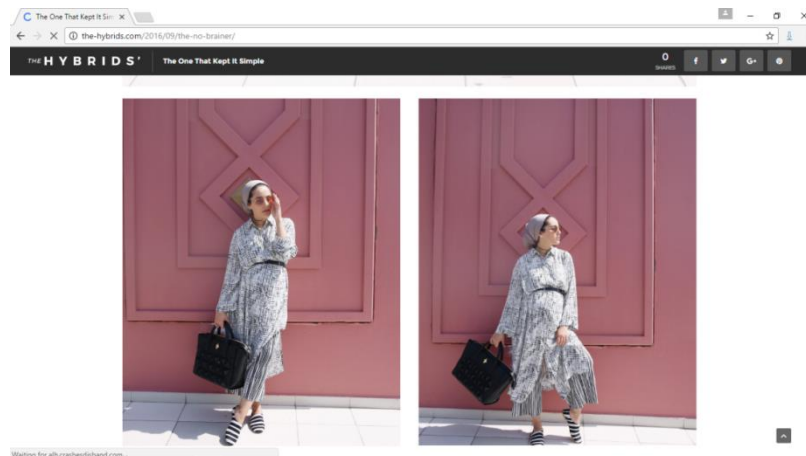
[Accessed on 9/12/2016]

#### d. Kuwait

As Middle East countries, Kuwait has Muslim population. The Kuwaiti women became more modern than any other neighboring countries. Ascia AKF made a trend of wearing a turban, even the neck and slight of her hair are seen, things that are a taboo in Saudi Arabia. Dalal Adoub, of whom in her blog, wrote that she wanted to empower women through fashion and beauty, that women can also be beautiful and do whatever they want. Kuwaiti women were then famous for style inspirator.

Here are some people who have become modest fashion inspiration in Kuwait:

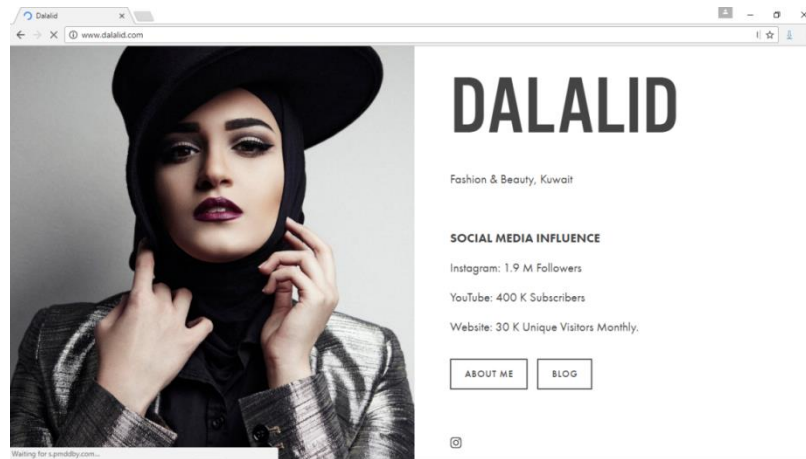
**Ascia AKF** : Ascia is worldwidely famous and it can not be denied that she is the pioneer of turban blogging. She is the best modest fashion blogger not only in Middle East but also the world. She and her husband get more famous through their blog titled “The Hybrid”. Ascia’s followers are more than 1 million, including a famous Holywood celebrity such as Rihanna which search for inspiration for a fashion style.



Picture 6. Ascia’s Blog

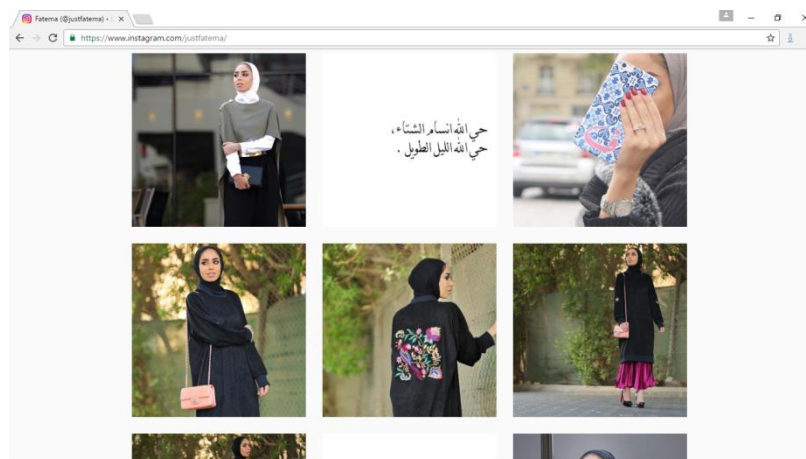
[Accessed on 9/12/2016]

**Dalal Aldoub** : Dalal is a fashion and lifestyle blogger, fashion stylist and make up artist. She shows her elegant style in Instagram and makes a *hijab* and make up tutorial in her YouTube.



Picture 7. Dalal's Blog  
[Accessed on 9/12/2016]

**Fatema Al Awadhi** : Fatema Al Awadhi is a socialite from Kuwait. Her Instagram account @justfatema has more than 100.000 followers. Fatima can combine her elegance and modern chic that can be a forever fashion inspiration (Istanbulmodest, 2016).



Picture 8. @justfatema's Instagram  
[Accessed on 9/12/2016]

#### e. Malaysia

As Muslim-majority country, the rise of modest fashion was also happening in Malaysia. Malaysian government has focused on *halal* industry from 10 years ago<sup>23</sup>. Malaysia has held many *halal* events including *halal* fashion throughout the years. The emergence of modest fashion was also popularized by fashion bloggers. Many bloggers then

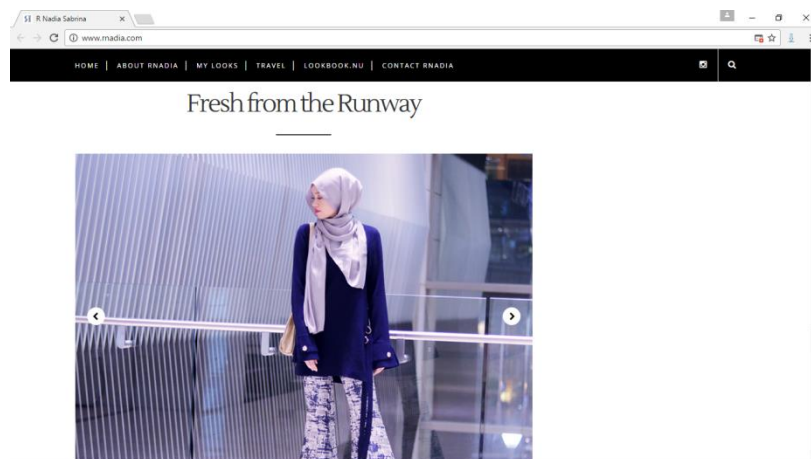
<sup>23</sup> Based on interview with Agi Kadar, Event Organizer Owner

also produced their own labels, such as Raja Nadia Sabrina with her Aere and Vivy Yusof with her phenomenal Duck Scarves.

Here are some people who have become modest fashion inspiration in Malaysia:

**Mizz Nina** : Mizz Nina is a singer, song writer and fashion designer that has got a public attention in Malaysia. Her talent in music brings her to Warner Music. Now, she also has two clothing line and production house and other many activities. Besides that, Mizz Nina has won and has been nominated for an uncountable music award (Hues, 2014).

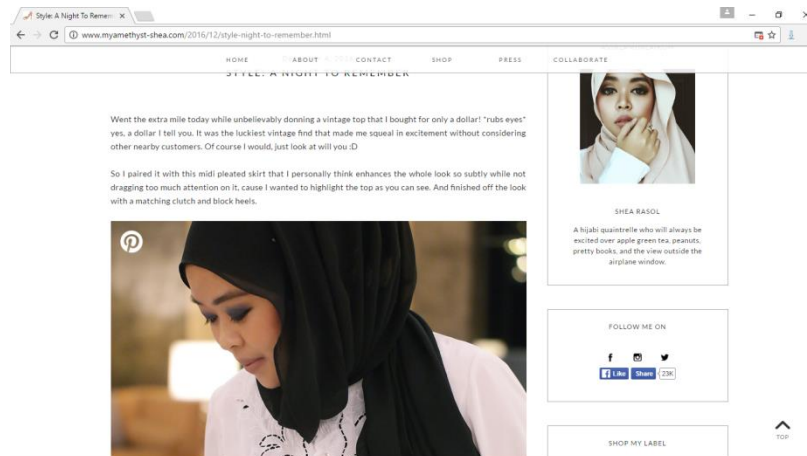
**Raja Nadia Sabrina** : Nadia is a style blogger that lives in Kuala Lumpur, Malaysia. She is one of the style influencer in Malaysia. She has her clothing line names Aere.



Picture 9. Raja Nadia Sabrina's Blog

[Accessed on 9/12/2016]

**Shea Rasol** : She is one of the first bloggers in Malaysia which gives tutorial to wear *hijab*. Her blog has been researched in several publications as it is one of the first Malaysian bloggers.



Picture 10. Shea Rasol's Blog

[Accessed on 9/12/2016]

**Vivy Yusof** : Vivy is a blogger and entrepreneur who owns an e-commerce named Fashion Valet and also a famous scarf named Duck Scarves. She shows her elegant style in Instagram and makes it as a platform for promoting her products.



Picture 11. Vivy Yusof's Instagram

[Accessed on 9/12/2016]

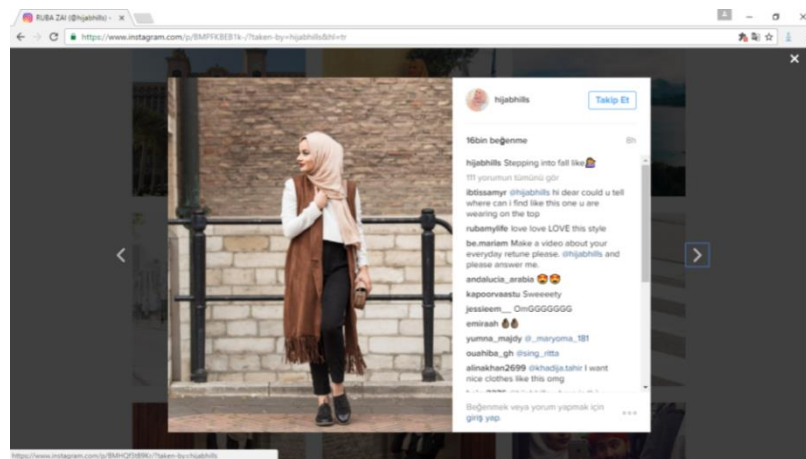
## f. Netherlands

In May 2015, a Dutch modest brand was launched, Nesci. At the first it was launched, it invited about 250 guests of where a lot of bloggers were also coming. Although, there were not a lot of people invited but the news about it has spread very quickly. Then this story was reported in a number of newspapers and magazines. Nesci was founded by Enaam Ahmed Ali, a Dutch-Libyan. The clothes are not just for *hijabis*, other women who

wanted to wear something modest to go to work or other occasion also can wear this product (Muthalaly, 2016).

Here are some people who have become modest fashion inspiration in Netherlands:

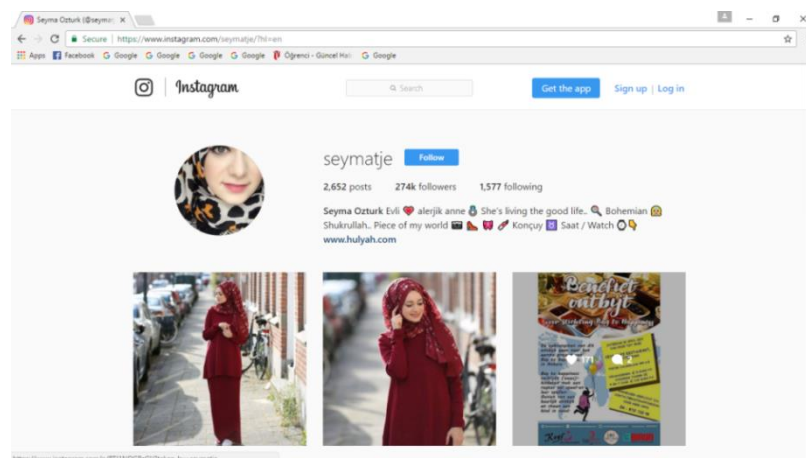
**Ruba Zai** : Ruba is also known as Hijabhills, she is the face of modest fashion in Netherlands. She started her blogging activity in 2013 and she has loyal fans both in YouTube (almost 300.000 subscribers) and Instagram (600.000 followers) (Istanbulmodest, 2016).



Picture 12. Ruba Zai's Instagram

[Accessed on 10/12/2016]

**Seymatje** : She is one of fashion influencer in Instagram. She is a Turkish who lives in Netherlands. Many Turkish brands has asked her to be promoted for Turkish market in Europe as well as in Turkey.



Picture 13. Seymatje's Instagram

[Accessed on 10/12/2016]

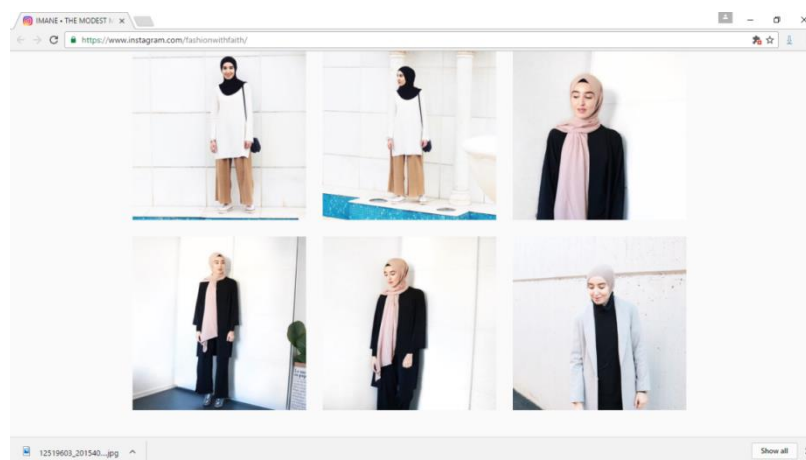


### g. Sweden

In the recent time, the Swedish famous fashion brand Hennes & Mauritz, known globally as H&M, has made headlines for featuring a Muslim woman in *hijab* in their 2015 fall collection campaign video. They are not the only Swedish retailers to have done so. Muslim women in *hijab* was also featured by Ahlens department store in their 2015 fall campaign. Sweden has a Muslim fashion designer named Iman Aldebe. She thought that she has to change about the concept of modernizing Muslim fashion then she started to set up her "modest" fashion business (Naib, 2015).

Here are some people who have become modest fashion inspiration in Sweden:

**Fashion With Faith** : Her real name is Imane but her Instagram account is @fashionwithfaith that is why she is famous with it. She is a famous modest fashion blogger in Stockholm. She mixes and matches Swedish design and style to her daily outfit very easily. She combines monochrome color and minimalist to create her own style.

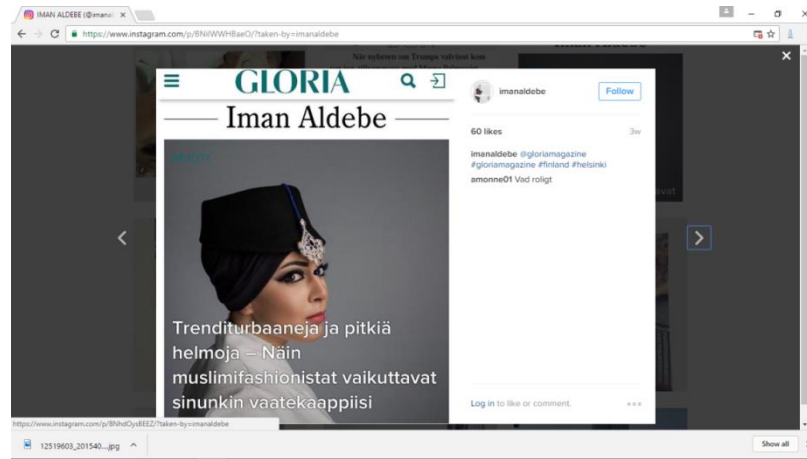


Picture 14. @fashionwithfaith's Instagram

[Accessed on 10/12/2016]

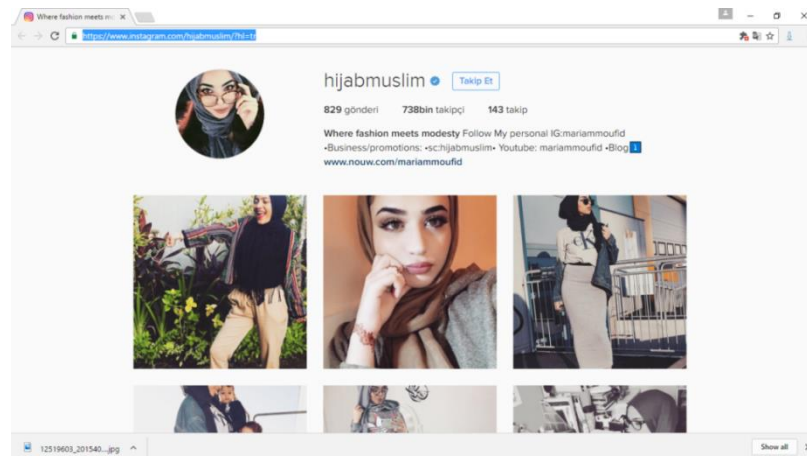
**Iman Aldebe** : She was born and raised in the Sweden with Jordanian parents. She was raised in a highly creative environment with an emphasis on aesthetic and expressive freedom. With a professional background in fashion, Iman went straight from a design education to starting a womenswear label, Iman Aldebe haute, which gained much success both in the Sweden and internationally. Her collection – Eco Luxury is

designed for the career women. Iman Aldebe spectacular creations and designs transforms the typical modest symbol into beautiful couture garments and turbans. Iman also becomes the first *hijabi* designer on Project Runway TV show (Istanbulmodest, 2016).



Picture 15. Iman Aldebe's Instagram  
[Accessed on 10/12/2016]

**Mariam Moufid** : Mariam is a young woman behind @hijabmuslim account on Instagram which has more than 700.000 followers. Mariam is one of the strongest influencers in Sweden and has been featured in global publications (Istanbulmodest, 2016).



Picture 16. Mariam's Instagram  
[Accessed on 10/12/2016]

## h. Turkey

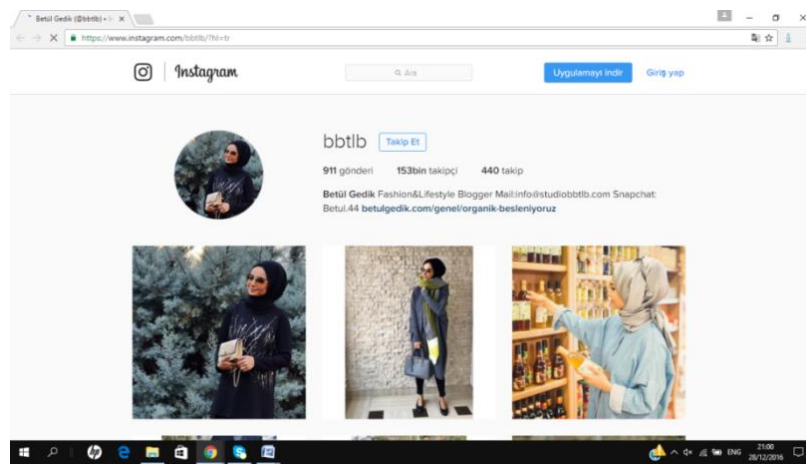
In Reina Lewis' book of *Muslim Fashion* (2016), she wrote that it was Turkey that led in the initial commercial development of Islamic fashion from 1980s, its covered or *tesettür* industry an important antecedent to the



modest fashion industries developing now around the world. Turkey is now showing a change in style and modes of consumption. Many modest fashion stores were built such as Aker, Armine, Tekbir, Sterms, Kayra, Tuğba and many others as well as e-commerce sites such as Modanisa, Sefamerve, etc.

Here are some people who have become modest fashion inspiration in Turkey:

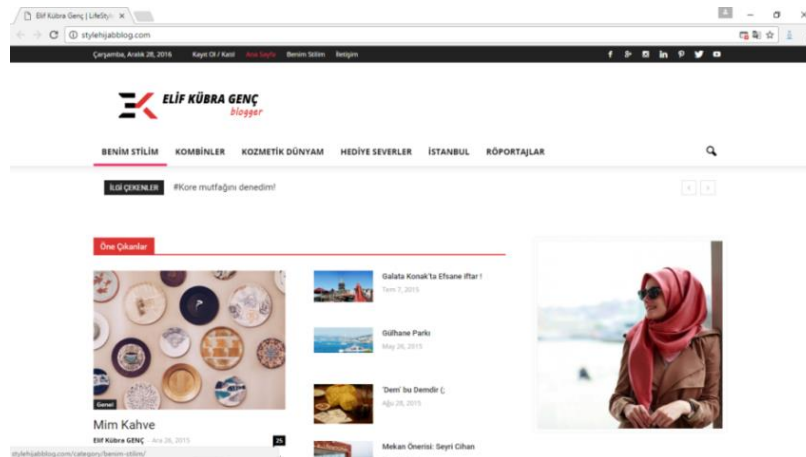
**Betül Gedik** : Betül is a fashion and lifestyle blogger. She has more than 150.000 followers on Instagram.



Picture 17. Betül's Instagram

[Accessed on 10/12/2016]

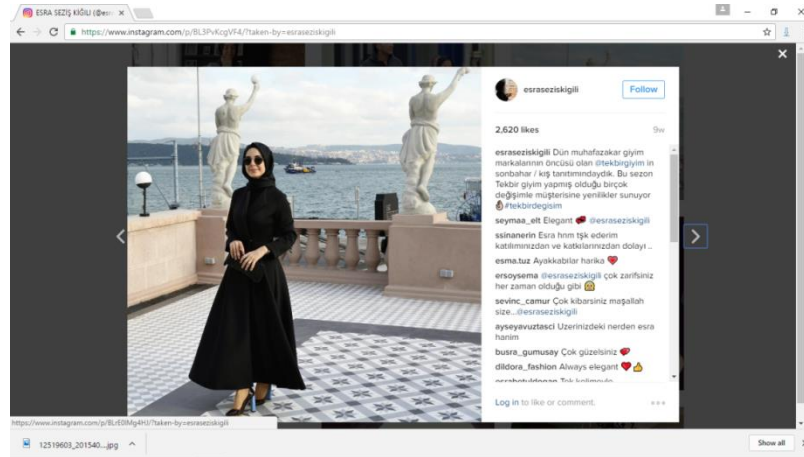
**Elif Kubra Genç** : Elif is a fashion and lifestyle blogger, instagrammer and vlogger that gives inspiration for young women.



Picture 18. Elif's Blog

[Accessed on 10/12/2016]

**Esra Seziz Kıgılı** : She is the first of first at numerous things in Turkey; first fashion editor with *hijab*, first fashion stylist in *hijab* who was the former editor at *Âla* magazine and is *hijab* stylist at the TV series *Huzur Sokağı* (Peace Street) (Istanbulmodest, 2016). She is a name which every modest fashion lover knows and follows. She has 230.000 followers in Instagram.



Picture 19. Esra's Instagram

[Accessed on 10/12/2016]

**Gönül Kolat Susam**: She is a blogger, instagrammer and a fashion designer which has 730.000 followers. She is one of the influential Muslim fashion icons in Turkey.

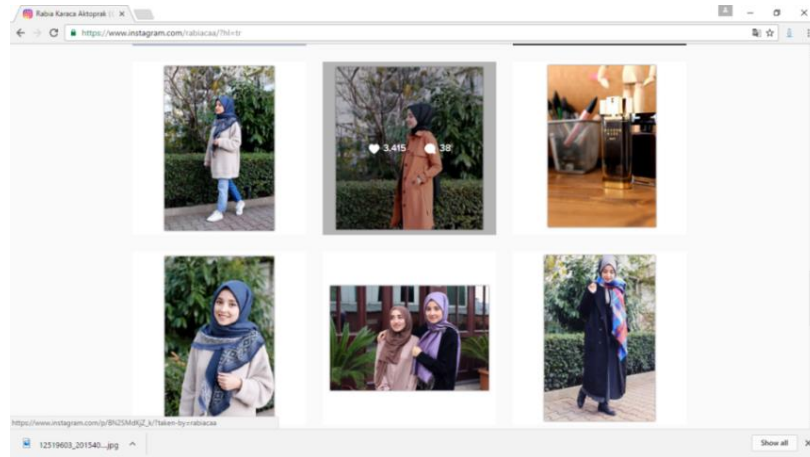


Picture 20. Gönül's Instagram

[Accessed on 10/12/2016]

**Hulya Aslan** : She is a fashion editor and consultant, got more than 500.000 followers on Instagram and she is one of the social media figures in Turkey that many brands trust to promote their brands.





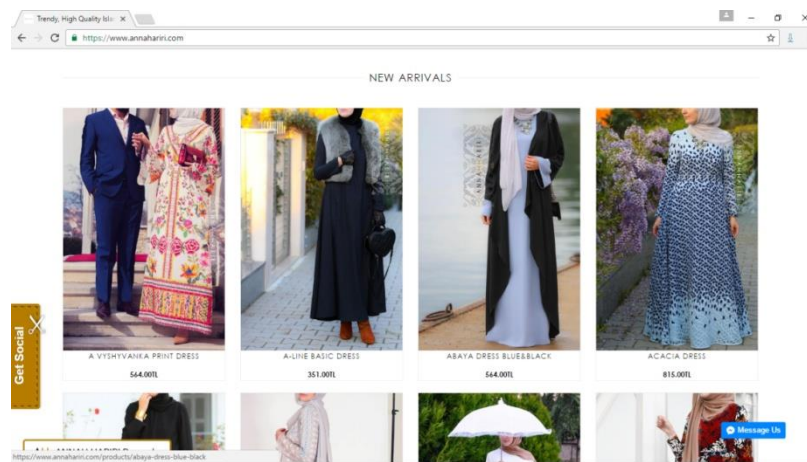
Picture 23. Rabia's Instagram  
[Accessed on 10/12/2016]

#### i. United Arab Emirates

The Emiratis elites have made some high class brands launching their collections in this country and other Middle Eastern countries. DKNY has launched a collection during the Islamic holy month of Ramadan that only sold in the Arabian Gulf. Karl Lagerfeld - the creative director of famous French brand Chanel - has brought his Chanel Cruise Collection this year to Dubai, unveiling an array of designs inspired by the rich culture and patterns of the Middle East (The Associated Press, 2014).

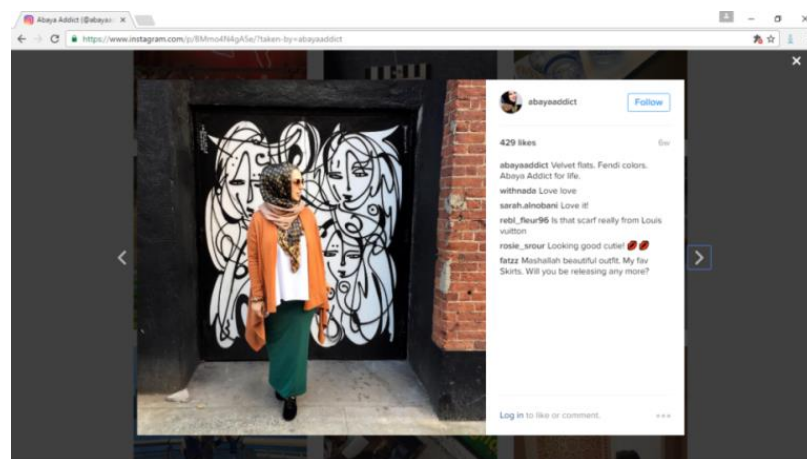
Here are some people who have become modest fashion inspiration in UAE:

**Annah Hariri** : Annah Hariri is one of the most favorite modest fashion online brand. Her clothing is beautifully tailored and very feminine. Consumers engage with the brand with the help of Annah's personal thoughts on life that is loved by many. Her Facebook page has more than 1 million likes (Hues, 2014).



Picture 24. Annah Hariri's Webstore  
[Accessed on 11/12/2016]

**Deanna Khalil** : She is a style blogger, doctor and a designer behind Abaya Addict label. Deanna is from Chicago, Illinois but now lives in Dubai with her husband (Hues, 2014).

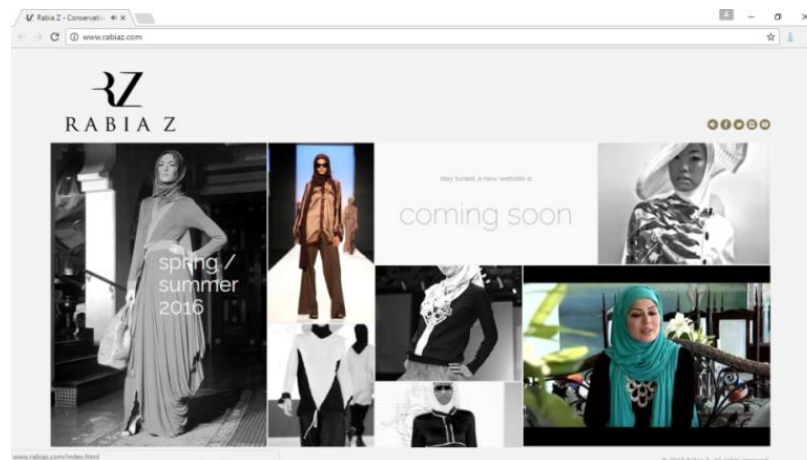


Picture 25. Deanna's Instagram  
[Accessed on 11/12/2016]

**Rabia Z** : She is a business graduate from University of Phoenix & Nassau Community College, NYC. Rabia studied fashion at F.I.T New York and Esmod. She has been hailed a pioneer in modern modest fashion by numerous international media including BBC and CNN; and called a veteran in modest fashion by Al Jazeera News. Rabia continues to win numerous accolades and awards, some of which include: International Young Fashion Entrepreneur of the year by the British Council; Emerging Designer at Dubai Fashion Week; Arabian Business 100 Most Powerful Arab Personalities; Top 25 Young Super Achievers, amongst others. Rabia



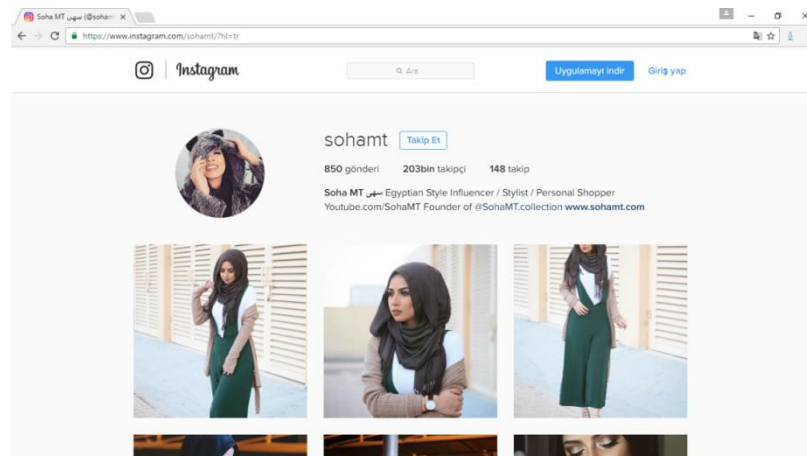
Z. is the first Emirati fashion designer and brand honorably representing the UAE and Dubai on renowned international forums, seminars, events and fashion shows outside the Emirates since 2002<sup>24</sup>.



Picture 26. Rabia Z.'s Website

[Accessed on 11/12/2016]

**Soha MT:** Soha Taha known as Soha MT on social media is an Egyptian style influencer, fashion designer and a stylist based in the UAE. She is a media and digital photography graduate reason behind the quality content blog for her followers. Soha is also the owner of SohaMT collection (Istanbulmodest, 2016).



Picture 27. Soha's Instagram

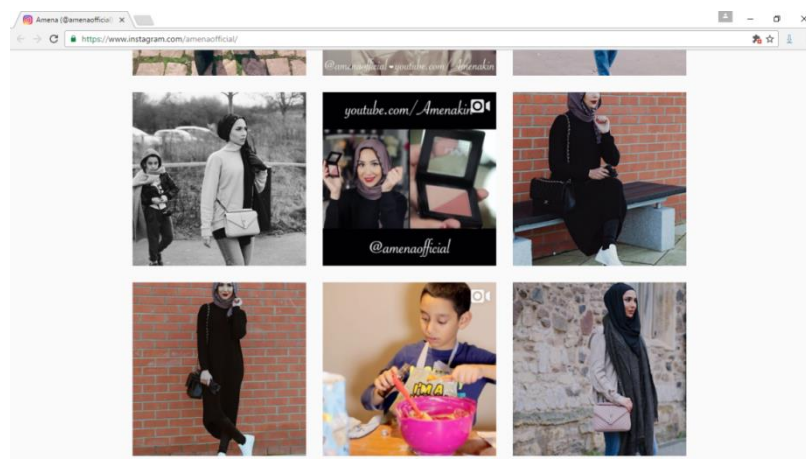
[Accessed on 11/12/2016]

<sup>24</sup> Source from Rabia Z's LinkedIn <https://www.linkedin.com/in/rabiazbrand> .

## j. United Kingdom

Since post-9/11 and post-7/7<sup>25</sup>, the choice of clothes and the attitude of Muslims has got attention especially in Britain. It is necessary to define themselves whether a politically good as moderate Muslims or bad as extremist Muslims (Lewis, 2015; 7). As a country with a lot of immigrant Muslim population, Britain is now considered as a style setter in Muslim Fashion (Moors and Tarlo 2013). Britain has the biggest Muslim population in Europe. The Muslim population in England and Wales in 2011 was 2.7 million, or 5 percent of the population, showing a significant rise since the first figures in the 2001 census of 1.6 million, or 2.7 percent (Lewis, 2015). Hana Tajima, British modest fashion bloggers also inspired Indonesian bloggers to create a modest blog that triggered the modest fashion movement.

Here are some people who have become modest fashion inspiration in UK: **Ameena Khan** : Amenakin is a youtuber, fashion blogger and an entrepreneur. She became famous after uploading a video in YouTube documented the first time she wore *hijab* and that attracted thousands of views. Her company names Pearl-Daisy which provides *hijab* and accessories (Hues, 2014).



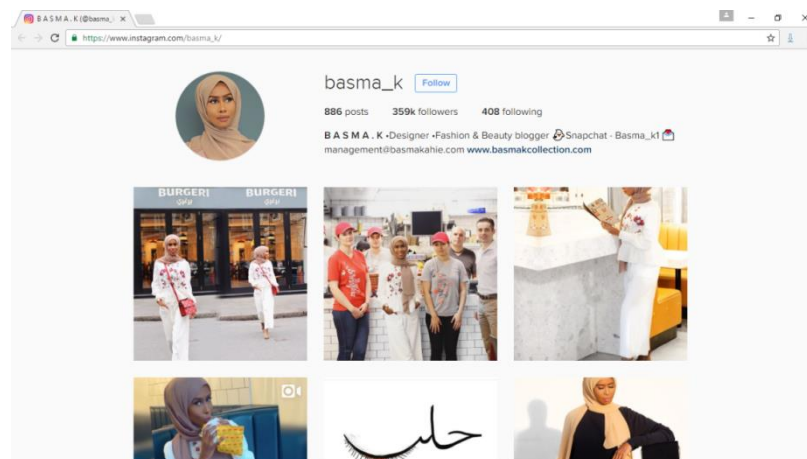
Picture 28. Ameena's Instagram

[Accessed on 11/12/2016]

**Basma Kahie** : Basma is a famous modest fashion blogger from Somalia not only in England but also worldwide. Her followers are mostly from

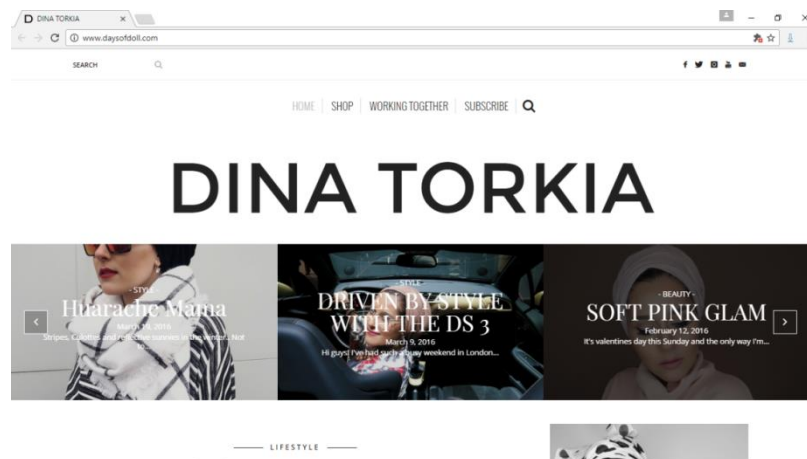
<sup>25</sup> The bombs in London than happened in July 7 2005.

Southeast Asia and Arab. She is also a designer, she has a modest street fashion label named Basma K Collection (Hues, 2014).



Picture 29. Basma's Instagram  
[Accessed on 11/12/2016]

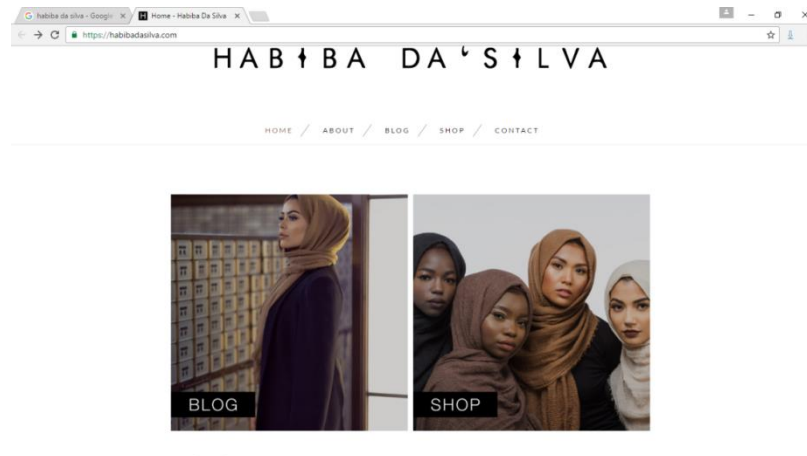
**Dina Tokio** : She is one of the strongest bloggers worldwide. Dina Tokio – who is also known as Dina Torkia - has now got 1 million followers on Instagram and more than 600.000 subscribers on YouTube. Dina has her own label named Dina Torkia (Istanbulmodest, 2016).



Picture 30. Dina's Instagram  
[Accessed on 11/12/2016]

**Habiba Da Silva** : British lifestyle, beauty and fashion blogger with Brazilian and Lebanese roots. She started blogging 3 years ago and got a popularity ever since. She has been invited to many modest fashion event as special guest from Malaysia to Nigeria. Her followers are 600.000 on Instagram and 300.000 on YouTube (Istanbulmodest, 2016).





Picture 31. Habiba's Instagram

[Accessed on 11/12/2016]

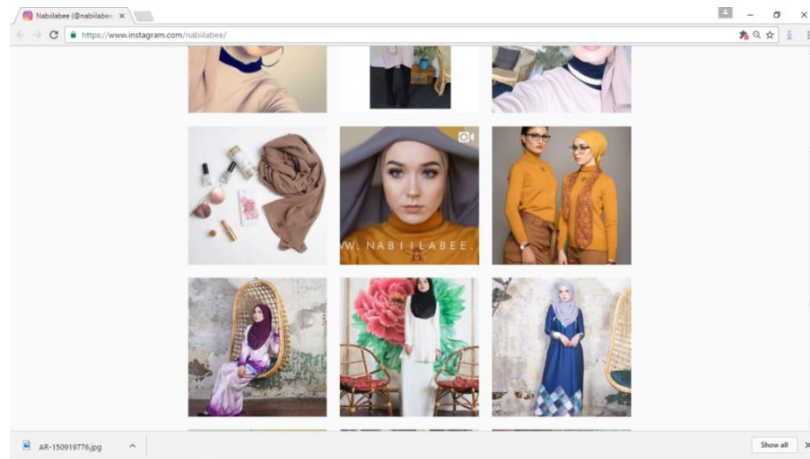
**Mariah Idrissi** : Mariah has become the first *hijabi* model of H&M. Her appearance has been covered in many media worldwide. Mariah is one of the face of modest fashion (Istanbulmodest, 2016). Mariah has 56.000 followers on Instagram.



Picture 32. Mariah's on H&M Campaign

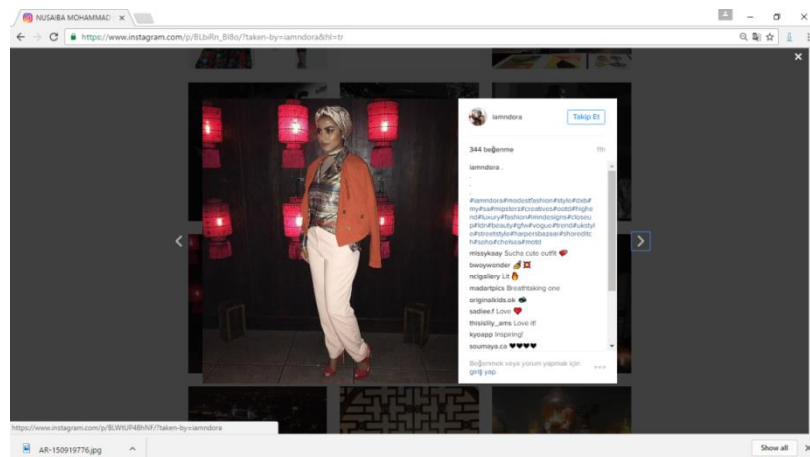
[Source: TheNational.Ae on 10/10/2016)

**Nabiila Bee** : Nabiila is a fashion student, blogger, YouTuber, stylist, model and designer. Now Nabiila lives in Birmingham, England – she has inspired thousands people to follow her tutorial in make up and fashion (Hues, 2014). Nabiila has more than 400.000 followers on Instagram and more than 250.000 on YouTube.



Picture 33. Nabiila's Instagram  
[Accessed on 11/12/2016]

**Nusaiba Muhammad** : She is a style blogger, YouTuber and model. She lives in London (Hues, 2014). Nusaiba has Instagram account which names @iamndora, she has more than 20.000 followers.



Picture 34. Nusaiba's Instagram  
[Accessed on 11/12/2016]

#### k. United States of America

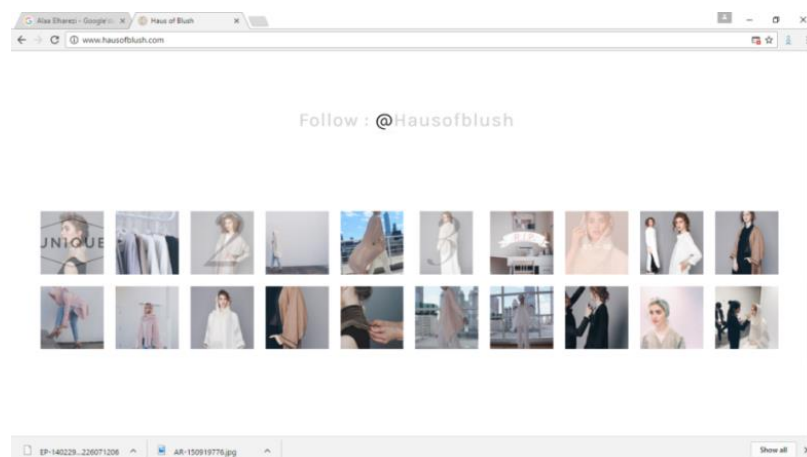
According to Tariq-Munir in his thesis of *The Dynamics of Wearing Hijab for Muslim American Women in the United States* (2014) described that the 9/11 event made Muslim community in the United States felt the level of social and religious. This event changed the perception of American people. Nevertheless, the Muslim women in the USA still keeping their *hijabs* although there are many discriminations towards them.

In the past few years, there are many evidences that the US is also experiencing a modest fashion movement. New York Fashion Week (NYFW), as the most prestigious fashion event in New York, has allowed a show from Indonesian Muslimwear designer, Anniesa Hasibuan. This show has been mentioned as the first NYFW show that featuring *hijab* in its every look on the runway (Circhowski, 2016).

Noor Tagouri has become the first journalist wearing *hijab* as this Libyan-American woman also featured in the October edition of Playboy (Gardner, 2016). Halima Aden has been the first Miss Minnesota USA competitor to wear a *hijab* and a burkini<sup>26</sup> during the beauty pageant in November 2016 (Singh, 2016). Other than that, Muslim beauty blogger Nura Afia, whose YouTube channel has more than 200K subscribers, featured in CoverGirl's mascara commercial 'So Lashy! BlastPro' (Singh, 2016).

Here are some people who have become modest fashion inspiration in the USA:

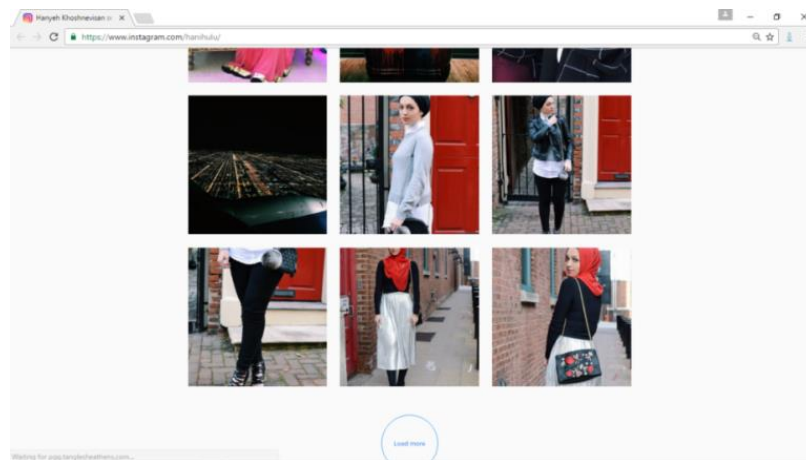
**Alaa Elharezi** : Alaa is the person behind Haus Blush, a brand of modest fashion. Apart from fashion and accessories designer, she is also a style blogger in various social media. She is Libyan decendent but lives in Chicago, Illinois (Hues, 2014).



Picture 35. Alla's Website  
[Accessed on 11/12/2016]

<sup>26</sup> Burkini : a term of covered bikini used for Muslim women.

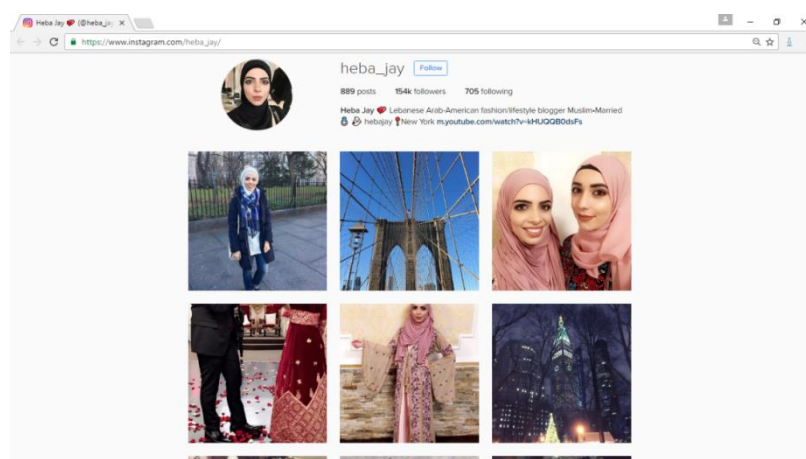
**Hanyeh Koshnevisa** : Her name on Instagram is @hanihulu having more than 45.000 followers. She is a style blogger that gives various tips and tricks in her blog which attracts many readers. She lives in Michigan.



Picture 36. Hani's Instagram

[Accessed on 11/12/2016]

**Heba Jay / Farah Jay (The Jay Sisters)** : The Jay Sisters, including Farah Jay and Heba Jay, are modest fashion blogger in Detroit, Michigan, USA. They are famous for their brilliant style and imagination. Due to this sibling's popularity, they are often asked for being brand ambassadors to introduce a new product (Hues, 2014).

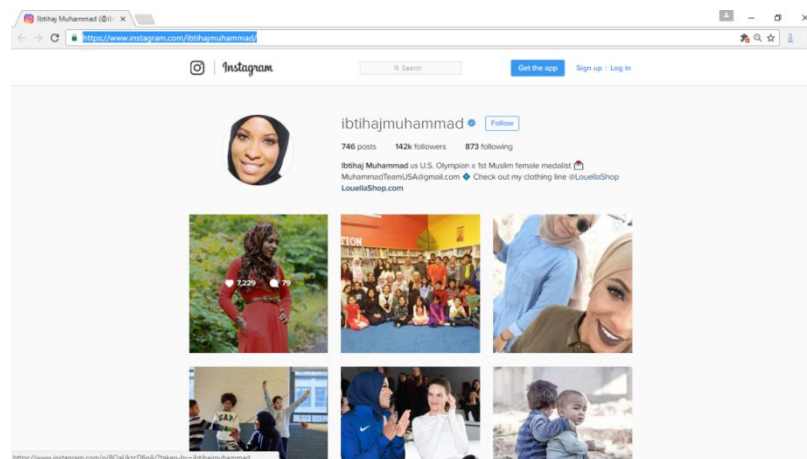


Picture 37. Heba's Instagram

[Accessed on 11/12/2016]

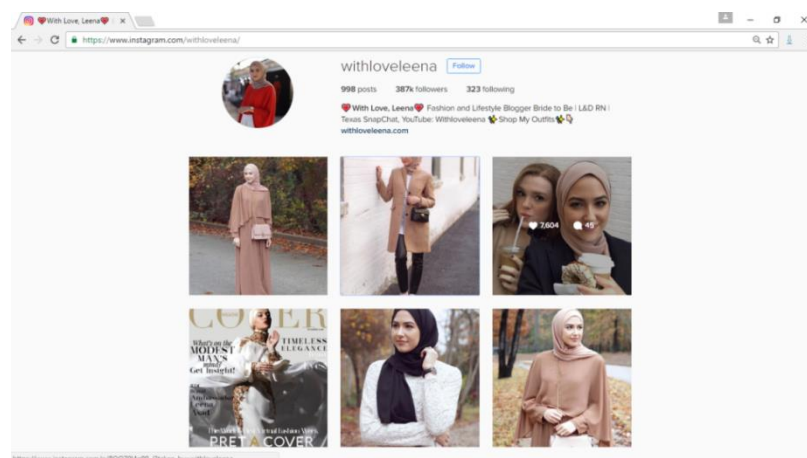
**Ibtihaj Muhammad** : Ibtihaj is a sabre fencer in Olympics. She is in the USA team. Besides the athletical skill, she also has a modest fashion label named Louella Shop. With more than 100.000 followers on Instagram, she

also empowers women that *hijabis* can be everything they want albeit their Islamic appearances.



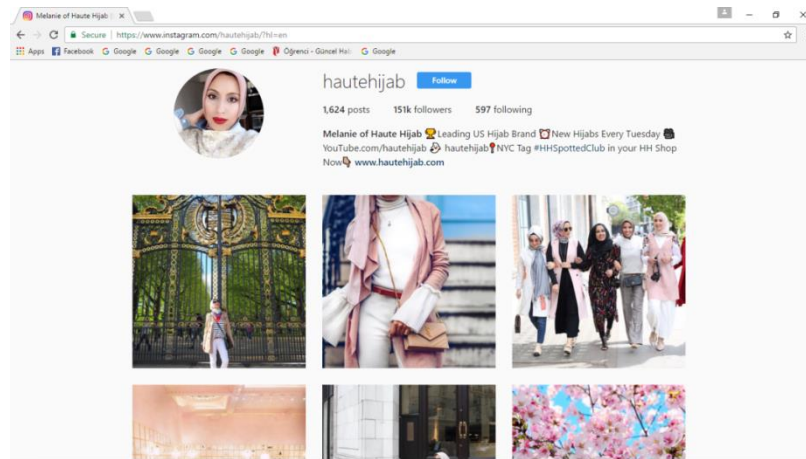
Picture 38. Ibtihaj's Instagram  
[Accessed on 11/12/2016]

**Leena Asad** : Leena Asad also known as Withloveleena is an American/Palestinian girl living in Texas (Istanbulmodest, 2016). Leena is a fashion and lifestyle blogger with 240.000 followers, more than 350.000 followers on Instagram and more than 100.000 subscribers on YouTube.



Picture 39. Leena's Instagram  
[Accessed on 11/12/2016]

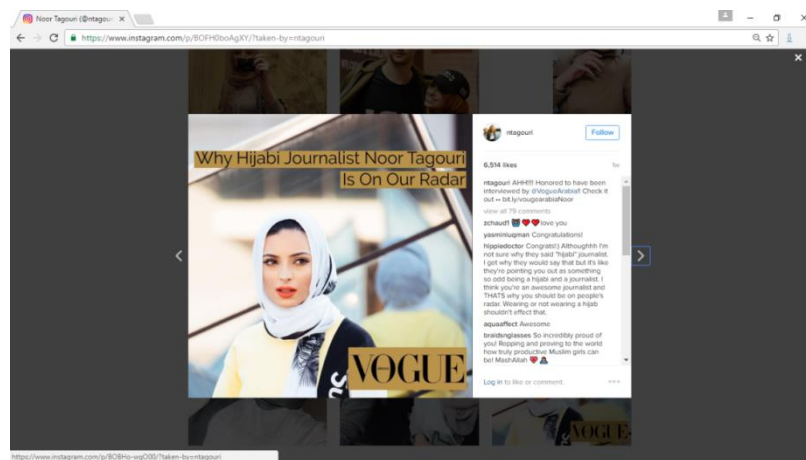
**Melanie Elturk** : Melanie has the brand named Haute Hijab – an online retailer brand based in New York. She has been invited to become a speaker about modest fashion industry (Istanbulmodest, 2014). Melanie is also a columnist of ELLE USA. Melanie's followers on Instagram are over 150.000 and YouTube subscribers are over 15.000.



Picture 40. Melanie Elturk's Instagram

[Accessed on 11/12/2016]

**Noor Tagouri** : The first *hijabi* journalist to be an anchorwoman on American Television. Since she used the hashtag #LetNoorShine for her campaign in 2012 to become the first *hijabi* journalist, she has gained international attention as one of the USA's most talked person. She has become an associate journalist for CBS (Istanbulmodest, 2016).

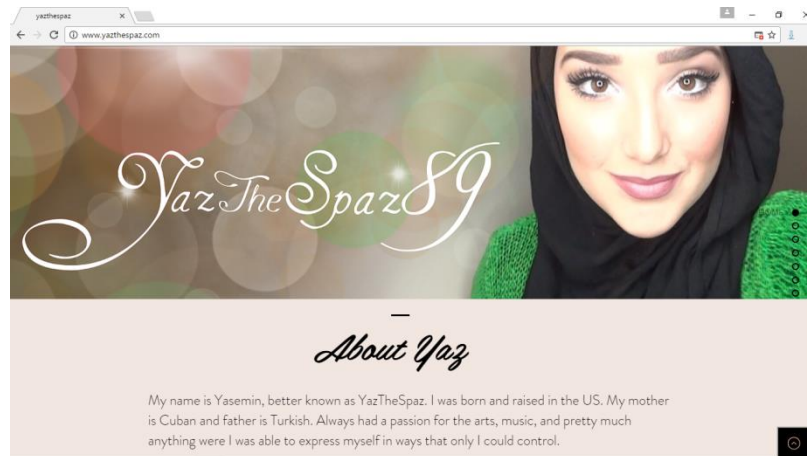


Picture 41. Noor's Instagram

[Accessed on 11/12/2016]

**Yasmine Kanar**: Yasmine Kanar, as famously known as Yas The Spaz, is an entrepreneur, fashion blogger and make up artist. This talented lady is one of the famous modest fashion bloggers in the USA (Hues, 2014).





Picture 42. Yasmine's Website

[Accessed on 11/12/2016]

## 1.2. THE INTERPRETATION AND HISTORY OF *HIJAB* IN INDONESIA

There are many terms of Muslim's women clothes. *Niqab* is the veil with which women cover their faces. *Hijab*, from the Arabic word *hajaba* meaning to cover, conceal, hide, is a complex concept including behavior and clothing. *Hijab* can conclude covering the face or not. It also includes lowering the gaze with the opposite sex. Nowadays, *hijab* term is also associated with the headscarf that women wear to cover their hair, with their faces uncovered. Above all, there are different terminologies used in every region and places about how a woman covers including which parts are covered, with what type of material, texture, pattern, etc (Bullock, 2007).

Based on the book of *Öteki Muhafazakarlık* (2016), it gave a description about what is *Muhafazakarlık* means. It is often associated with a conservative covered style. *Muhafazakarlık* is meant to preserve the meaning of conservatism, which is also characterized by negative concepts such as conservatism, reaction, and emphasizing tradition. *Muhafazakarlık* was first started in the end of 18th century for political terms. *Muhafazakarlık* is a concept that has many positive and negative meanings. *Muhafazakarlık* ideology was begun in France. It is an ideology of anti-revolutionary, sometimes arguing that the aristocratic class, which is weakening in European societies, is a theory advocating negative

qualities. It determines the principles of the past as a tradition between the past and the future (Kırlı, 2016).

Based on Lewis (2007), there has been mistakes in understanding the veil. In here we should discuss about it : first, the veil is a cloth that has originally existed before Islam and it has been used by many religious and ethnic communities, particularly in the Middle East. However, now the veil is always been interpreted as Islam. Secondly, the veil is not a symbol of piety but for social status. Thirdly, there is no standard clothes associated for the veil because there are variety of clothing to adhere modesty adopted by diverse societies. The form of these clothings are always changing depending on the women's lives (Lewis, 2007).

The term “veiling” is used to represent the familiar clothing behavior of covering the hair, neck and chest area with a veil or a scarf. This term has always been recognized and valued by Muslim women all over the world and it is a common narrative used in many issues regarding it globally. The word “hijab” additionally explains the covering the body fully with the inclusion of lowering the appeal to the body's itself as well as limiting the silhouette or the shape of the body from being seen to the public (Khalid & O'Connor, 2011). In addition to that term, Gundi writes that “the *hijab* contains *al-jilnan* (ankle-length, long-sleeved, loose-fitted dress) and *al-khimar*, a headcovering that covers the hair and extends low to the forehead, comes under the chin to conceal the neck, and falls down over the chest and back” (El Guindi, 1999).

*Hijab*, is not the Arabic word for ‘veil’. It is not a new term nor old but it is a complicated concept that has constantly evolved a set of correlated definitions. In the Muslim society, this word is generally used to refer to the headscarf for covering hair, albeit it is also used to indicate a whole clothing that adjusted to Islamic rules. In Islam, it is required for women to wear *hijab*, and for men it is encouraged to adopt a beard. This form serves as protection and modesty as well as a clear sign of following the Islamic rule (Roald, 2001:262 cited in Boulanouar, 2006).



El Guindi notes that,

*Hijab* is derived from the root *hajaba*, its verbal form *hajaba* translates as ‘to veil, to seclude’ to screen, to conceal, to form a separation, to mask’. *Hijab* translates as ‘cover, wrap, curtain, veil, screen, partition’. The same word refers to amulets carried on one’s person (particularly as a child) to protect against harm. Another derivative, *hajib*, means ‘eyebrow’ (protector of the eye) and was also the word used during the caliphal periods for the official who screened applicants who wished for audience with the caliph. The European term ‘veil’ (with its correlate ‘seclusion’). Therefore, fails to capture these nuances, and oversimplifies a complex phenomenon (El Guindi, 1999: 157 cited in Boulanouar, 2006).

In Indonesia there are many types of people with different style of *hijab*-wearing. Some insist that the right *hijab* is *syar’i hijab* which is long, covering the breast and wearing loose dress. There are also conservative Muslim women who are also adopting to wear the veil now. There is contradiction that *hijabers*<sup>27</sup> are not considered of wearing good and straight *hijab*. But, I think that it is kind of process because it is deliberately becoming better as they are getting older. It has been adequate that young Muslim women want to wear *hijab* while before there were few who wore it. It is because there are many inspirations that can be found on the Internet and social media so that they want to wear *hijab* but still can keep up with a fashion trend. As Arimbi states that Indonesians like to ‘mix and match’ their Islamic styles with colourful designs and branded clothing products (2009).

The perception that the veil is a symbol of Islam’s oppression and backwardness of women has different adopters who represent divergent acceptance and levels of style (Bullock, 2017; Arimbi, 2009). A small material that covers woman’s *awra* names “veil” turns into a tension of the War on Terror, the *burqa* turns into a phobia; and unveiling turns into a sign of emancipation. (Sanches, 2014).

‘Veiling’ is a controversial topic that is generally studied ‘in both feminist and postcolonial theories. It has symbolic contexts related to some other issues, such as “resistance, oppression, identity, colonialism, and patriarchy” instead of an object. In spite of the fact that it is questioned by the social studies regarding its cultural value and additionally expanding tendency towards ‘veiling’ in the west that leads ‘islamophobia’, it is acknowledged as the image of oppression in a patriarchal society by western feminists. They see the veil as significant of the

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<sup>27</sup> *Hijabers* : the young *hijabi*.

injustice and pressure of the oppressed ‘oriental’ women in a male-dominated community or due to the influence of neo-imperialist and colonising western powers (Guven, 2013).

Besides there is the mainstream and popular culture opinion: Muslim women are completely and extremely enslaved by men, and the veil is a symbol of that. This version is the most simplistic and naive view of the veil (Bullock, 2017). In Indonesia, it was nearly the same perspective that *hijabi* was only stay-at-home mother, religious, old-school and different but now this does not exist anymore.

As Jenahara Nasution, says at the interview (15/9/2016),

*Before, we were stigmatized that wearing hijab was old, silly, religious and only stay-at-home woman. My friends always felt that I was too young to wear hijab and I always felt that I was different from others. But now you can see that there are a lot of people wearing hijab in a fashionable way.*

There are four (4) types of people wearing *hijab* in Indonesia, they are:

1. Rasionalist :

The percentage is 29%, this type are the ones who search for products based on functional benefit. This is what young Muslim wears nowadays, it does not have to be very long *hijab* but they want to be fashionable.

2. Apathetic :

The percentage is 27%, this type is the one who does not concern on the purpose of neither functional nor spiritual benefit. The most important is that they can buy something they can afford.

3. Universalist :

The percentage is 23%, this type is the one who thinks that at least it looks religious. It does not have to be very strict but as long as it is based on *Sharia* they still want to wear it, this type is the one who are saving their money in *Sharia*-based bank too.

4. Conformist :

The percentage is 21%, this type is the one who is very strict to *Sharia* Law. They do concern on what they are wearing must be based on the Islamic rules. (Based on the interview with Irna Mutiara on 09/08/2016).

Vivi Zubedi whom has a very strong character in her design which elaborates *abaya* and ethnic pattern in one style always tries to make her design based on Sharia law with loose-fitting and long cut.

*As a Moslem, we can still be fashionable with hijab but we cannot maximize [with] our outfit. I sell my product with Swarovski design but I put in the tag that this dress contains tabarruj<sup>28</sup> meaning that they have to wear this for proper occasion such as to a party because we also need formal dress for that.*

Prior to the New Order era<sup>29</sup>, the history of Muslim women in Indonesia was at first using long scarves to loosely cover their hair. Beginning at 1980s, it was introduced the *jilbab*<sup>30</sup> that more tightly covering the hair. Although, it was quite limited by the Soeharto administration<sup>31</sup> to wear the veil in public schools and government institutions. However, the majority of Indonesian Muslims were still obeying their religious duty (Global Business Guide Indonesia, 2016).

Nowadays, the emergence of *hijabi* in Indonesia has given birth to a lucrative muslimwear industry. From the early 2000, this industry has shown a fast potential growth as more young, urban women adhere to the *hijab*. This new fashion-conscious segment demanded Muslim clothing that does more than just cover the hair and body, but also feature appealing styles and designs (Global Business Guide Indonesia, 2016).

In Indonesia's Muslim Fashion Industry, it is divided to 3 generations who set the *hijab* fashion trend. First Generation of Muslim fashion designer in Indonesia was Ida Royani who built her own label in 1980. There was no Muslim designer at that moment and she was the pioneer. It was not easy to change the paradigm of the people who still do not completely understand about the meaning of wearing *hijab* so it was a very hard task for her. Moreover, in her time, there were no social media who can be used easily to spread the news and information faster and more effective and she was alone and the only one, so it was really hard being a Muslim

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<sup>28</sup> Tabarruj : Revealing the beauty to others.

<sup>29</sup> New Order Era : The Era of President Soeharto, Indonesia's second president, which lasted for 32 years from 1966 to 1998.

<sup>30</sup> *Jilbab* : the older term that is also refers to *hijab*.

<sup>31</sup> Soeharto ruled from 1966 to 1998.

designer in her era. Itang Yunasz is also known as a senior Muslim fashion designer, he is the first man in this Muslim fashion industry.

Second Generation was designers such as Irna Mutiara who built her business in 1996 and followed by her friends Hannie Hananto, Monika Jufry and Najua Yanti who later on founded Hijabers Mom Community in 2011. Third Generation were the ones who were helped by social media technology such as blog, Facebook, Twitter and Instagram. They are Ria Miranda, Jenahara and others are from this third generation who also built Hijabers Community in 2010. From this third generation, the movement is very strong enough and the trend is still happening until now.

**Table 5. Generation of Indonesian Muslim fashion designer**

History	Name of Designer	Name of Brand	Target Market	Achievement
1 <sup>st</sup> Generation	Ida Royani	Ida Royani	Middle – Up, Ready to Wear. Its strong character is in ethnic pattern.	Pioneer of Muslim fashion designer in 1980, she joined fashion shows in Malaysia, Singapore, Pakistan and Philippines.
1 <sup>st</sup> Generation	Itang Yunasz	SZ	Middle – Up, Ready to Wear. Its strong character is in flower pattern.	Being a designer in 1986, got Asian Women Foundation award from President Fidel Ramos.
2 <sup>nd</sup> Generation	Irna Mutiara	Irna La Perle	Bridal Muslim. Middle – Up. Its strong character is in ruffle, layering and based on Islamic law.	Being a designer in 1990, held a fashion show in The International Fair of the Muslim World di Le Bourget Exhibition Center, Paris.
2 <sup>nd</sup> Generation	Hannie Hananto	Anemone	Middle, Ready to Wear in monochrome colors. Its strong character is in black and white, unique and edgy style.	Being a designer in 2003 and being a winner in fashion design competition in Muslim magazine, held fashion show in France, Marocco and USA.
3 <sup>rd</sup> Generation	Dian Pelangi	Dian Pelangi	Middle Up, Haute Couture & Ready to Wear in colorful colors. Its strong	BOF500 Most Influential People in the Global Fashion Industry.

			character is in bold color blocking pattern.	
3 <sup>rd</sup> Generation	Ria Miranda	Ria Miranda	Middle Up, Ready to Wear in pastel colors. Its strong character is in soft color and flowery pattern.	Held 4 fashion shows in a row in Jakarta Fashion Week, appointed by Bekraf to join exhibition in Chicago, having an annual event named Ria Miranda Trend Show,
3 <sup>rd</sup> Generation	Restu Anggraini	ETU, RA	Middle Up. Ready to Wear in minimalist design. Its strong character is simple, clean cut and structured.	Held a fashion show in Virgin Australia Melbourne Fashion Show, Mercedes Benz Fashion Week in Tokyo, International Fashion Showcase in London, appointed by Bekraf to join exhibition in Chicago.
3 <sup>rd</sup> Generation	Jenahara	Jenahara	Middle Up, Ready to Wear in monochrome color. Its strong character is black, unique, sporty and bold.	International Fashion Showcase in London, First President of Hijabers Community
3 <sup>rd</sup> Generation	Anniesa Hasibuan	Anniesa Hasibuan	Middle Up, Haute Couture. Its strong character is sparkling and shiny fabric with pearl or Swarovski details.	The first Muslim fashion designer in New York Fashion Week.

### 1.3. MODEST FASHION INDUSTRY IN INDONESIA

The way of people covering themselves is not a matter of only religion but depends on national and ethnic belonging, class and generation, consumer culture, aesthetic preference, fashion and style (Moors and Tarlo 2007, Tarlo 2010). It also can be seen in Indonesia that *hijabers* tend to combine their traditional garment in their dressing such as *batik*, *tenun*, *sarong*, and *songket*. Those traditional garments offer very colourful and vibrant colors so that it can be seen that Indonesian *hijabers* are wearing colourful colors instead of only black color. However, some of Indonesian are also following the recent trend by wearing monochrome colors such as black, grey, and white. Others commit to wear clothes in pastel colors or earth-tone colors. s

Eventhough *hijab* is worn because of religion this describes as a *style-fashion-dress* system. Tulloch (2010 cited in Kaiser, 2012) articulates *style-fashion-dress* as a system of concepts. Style as “part of the process of self-telling, that is, to explain a part of personal history of oneself through the clothing decision a person makes”. *Hijab* as a style can define that someone is a Muslim and part of Muslim community from their headscarf. While *fashion* is a social process that is part of what it means to be “in flux with time”. Fashion encompasses more than clothing style.

Fashionable *hijaber* becomes a habit because eventhough they wear *hijab* they still pay attention to fashion. Fashion matters in everyday life as it becomes embodied (Kaiser, 2012). It reaches to the option of many dimation of preferences such as the choice of designer’s brand, colors and shops. Dress, like style and in conjunction with fashion, begins with the body. Joanne Eicher (Kaiser, 2012) defines dress as “body modifications and body supplements”, from everything she is wearing, including her scarf.

The representation of Muslim women wrapped in dark color such as black frequently made an opinion that Islamic dress is about sombre uniformity and conformity to type (Tarlo and Moors, 2010). However, Indonesians do not always wear black instead of wearing colorful color and combine it with the latest fashion trends, only the headscarf is seen as the identity of Muslim. Clothing, as one of

the most obvious types of consumption, performs a huge part in the social development of character since clothing was seen as central method for distinguishing oneself in public spaces (Crane, 2012).

The headscarf itself then becomes a new form of Muslim personal statement. As Tarlo (2010) furthermore noted that 'Islamic fashion' is incorporating the latest *hijabi* trends and the new extended pieces of clothing. In this regard, numerous young Muslim are welcoming fashionable styles and mixing their Islamic dress as a way for presenting themselves as contemporary and modern, taking distance from habitual cultural forms of dress preferred by older generations and making their engagement both with Islam and with contemporary style trends (Tarlo and Moors, 2013).

Fashion as a belief is manifested through clothing. Fashion plays no role in the oppression of women. Baudrillard underlines that fashion is a modern phenomenon and it exists in the framework of modernity such as technology (Kawamura, 2005). Social media is a platform to make a link to *hijab* fashion trend.

In articulating the trend of *hijab* fashion which is part of creative industry it is in line with Indonesian government's program. Indonesia has been preparing to develop its creative industry (Yulisman, 2014). There are 3 segments of *hijab* markets in Indonesia; first, 60-70% who use a simple and practical *hijab*, this can be in diversified colors and models and sold at cheap prices; second, 10% of Indonesia women are wearing *syar'i khimar*, this is a long *hijab* with dark colors such as black, brown and or white; third, urban and middle class women that use fashionable *hijab*, this can be in different colors and styles and sold at higher prices (Global Business Guide Indonesia, 2016).

Fashion is the most dominant subsector of the creative economy in Indonesia. Fashion is one of the creative industries subsectors. It is created by fashion designers who are considered as artistic and creative people. There are other 13 sectors that cover the backbone of the industries, including film, music production, publishing, architecture, arts and antique markets, cuisine and culinary designs, software development, and interactive gaming. It is very important to grow the creative industries in Indonesia because it can bring many



benefits such as contributing to the GDP, presenting Indonesia in an international market, creating a good business ambiance, and using a renewable resources (Global Indonesian Voice, 2014a).

The Indonesian government has made campaigns for the creative industries. This can be successful because of the diverse demographic and socio-economic trends in Indonesia. This demographic has two main factors; one is the emergence of middle class that can lead to a bigger sale and domestic consumption; two is the Indonesian younger generation (Azali, 2015).

The consideration to encourage creative economy and creative industries at policy level got paid attention from Susilo Bambang Yudhoyono's<sup>32</sup> presidency. In this moment, the Ministry of Culture and Tourism was becoming into Ministry of Tourism and Creative Industries, whose headed by Mari Elka Pangestu. After Joko Widodo's (Jokowi)<sup>33</sup> presidency, the creative industries was removed and he established a new Indonesian Agency for Creative Economy instead, headed by Triawan Munaf. Since 2012, the Indonesian government has been working with the UK government's Ministry of Culture, Communications and Creative Industries to develop its creative Industries (Azali, 2015).

Azali furthermore noted (2015) the government describes that the creative economy as one that "intensifies information and creativity by relying on ideas and stock of knowledge of its human resources as the main production factor in its economic practices", whereas creative industries are "those industries which have their origin in individual creativity, skill and talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property and content". In this manner, income is created not only from the sales of goods and supply of services, but also from the license of intellectual properties - for example, music, movies, product design, and so on.

The government makes serious efforts to develop the competency of Indonesia's creative economy. It reaches not only products but also services originally from cultural heritage. It increases remarkably to new media, information technology

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<sup>32</sup> Susilo Bambang Yudhoyono : The sixth President of Republic Indonesia, often known as SBY.

<sup>33</sup> Joko Widodo : The seventh President of Republic Indonesia

and growing knowledge-based economy. Indonesian people are already social media user enthusiasts, they like using Facebook, Twitter and Path. The Ministry of Tourism and Creative Economy had made a memorandum of understanding (MoU) with Microsoft to collaborate to create Indonesian business and capability to suit with the digital age (Global Business Guide Indonesia, 2014b).

While Indonesia's IT sector is still in its earliest stages, the fashion business has a good chance for its future investors. The government has collaborated with Indonesian retailers to develop domestic purchasing and experts from MSMEs<sup>34</sup> in the fashion business. They have made a standard for a better Indonesian product, and also given financial support for buying machines and raw materials. Indonesian fashion designers can take advantages of its native natural resources, such as fiber, silk, banana or pineapple leaves so that their products can be unique and different from others so that it can compete in the global markets. This exploration of natural materials has been subsidized by Ministry of Industry of Indonesia. Fashion shows that held regularly could also improve the image of Indonesian products in domestic and overseas area (Global Business Guide Indonesia, 2014b).

United States, Japan, Germany, South Korea, UK, Australia, Canada, UAE, Belgium, and China will be Indonesia's Muslimwear exports' destinations. Indonesia has launched its target to be a global Muslim fashion capital by 2020. According to the Deputy Minister of Cooperatives and SMEs, Ms Emilia Suhaimi, "the target is attainable since Indonesian *hijabs* are unique and more diverse compared to those from other countries". For supporting the Indonesian Muslim fashion, the government is considering to authorize a standard code for Islamic wear (Global Business Guide Indonesia, 2016).

Indonesia has regularly organized annual Islamic fashion shows to help promote the local Muslim fashion industry at the international level. Some of these events are Indonesian Muslim Fashion Week, the International Indonesian Islamic Fashion Fair, and Muslim Fashion Festival Indonesia 2016. The presence of local Muslim fashion designers to be in the global market has been a concern of Indonesian government. As government's objective is to make Indonesia a global

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<sup>34</sup> MSMEs : Micro, small-medium enterprises.

Muslim fashion center, it wants to take this beyond what it takes. Indonesia's different type of Muslim fashion designs also hopefully can make a strong position for attracting international interest as Muslim fashion is growing very fast both in emerging markets as well as among Muslim communities in developed countries.

Modest fashion industry in Indonesia is supported by several elements that make this industry booming and more desirable now. They are:

**a. Government**

The government bodies who support the modest fashion Industry are from the Indonesian Agency for Creative Economy (Bekraf) and collaborate with Ministry of Industry and Ministry of Trade. Since Bekraf has been established, the Ministry of Tourism has no longer manage the creative economy. The president Joko Widodo's *Kabinet Kerja*<sup>35</sup> has divided two different institutions, Ministry of Tourism and Indonesian Agency for Creative Economy. The government determines to make it more efficient because creative economy has a big opportunities to be developed. Bekraf contains members from professionals and also government officials. Bekraf handle 16 subsectors directly which is not an easy task. Bekraf require intensive coordination of all internal elements, deputy heads, deputies, and every part of the main secretariat (Bekraf, 2017).

Th 16 subsectors are :

- Application and Game Developers
- Architecutre
- Interior Design
- Visual Communication Design
- Product Design
- Fashion
- Film, Animation and Video
- Photography
- Craftmanship
- Cullinary
- Music
- Publishing
- Advertising
- Performing Arts
- Art
- Television and Radio (Bekraf, 2017)

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<sup>35</sup> *Kabinet Kerja* is the name of Joko Widodo's cabinet means working cabinet.

Fashion is one of the subsectors that becomes a priority thus Bekraf has made policy to develop the fashion industry. This responsibility has given to the Deputy of Marketing to build strategy and branding publications for Indonesian creative economy. The deputies' main programs are:

1. Clothing Market Development (*Hijab*), along with Deputy Infrastructure.
2. Global Branding for national creative economy products.
3. Preparing for branding and content of 2018 Asian Games.
4. Global Indonesian Products. This is a branding program for Indonesian fabrics designer, in order to compete in global markets, together with world-class brands.
5. Global Indonesian Taste. Bekraf prepare the branding for the culinary subsector so that Indonesian culinary becomes more famous and worldwide (Bekraf, 2017).

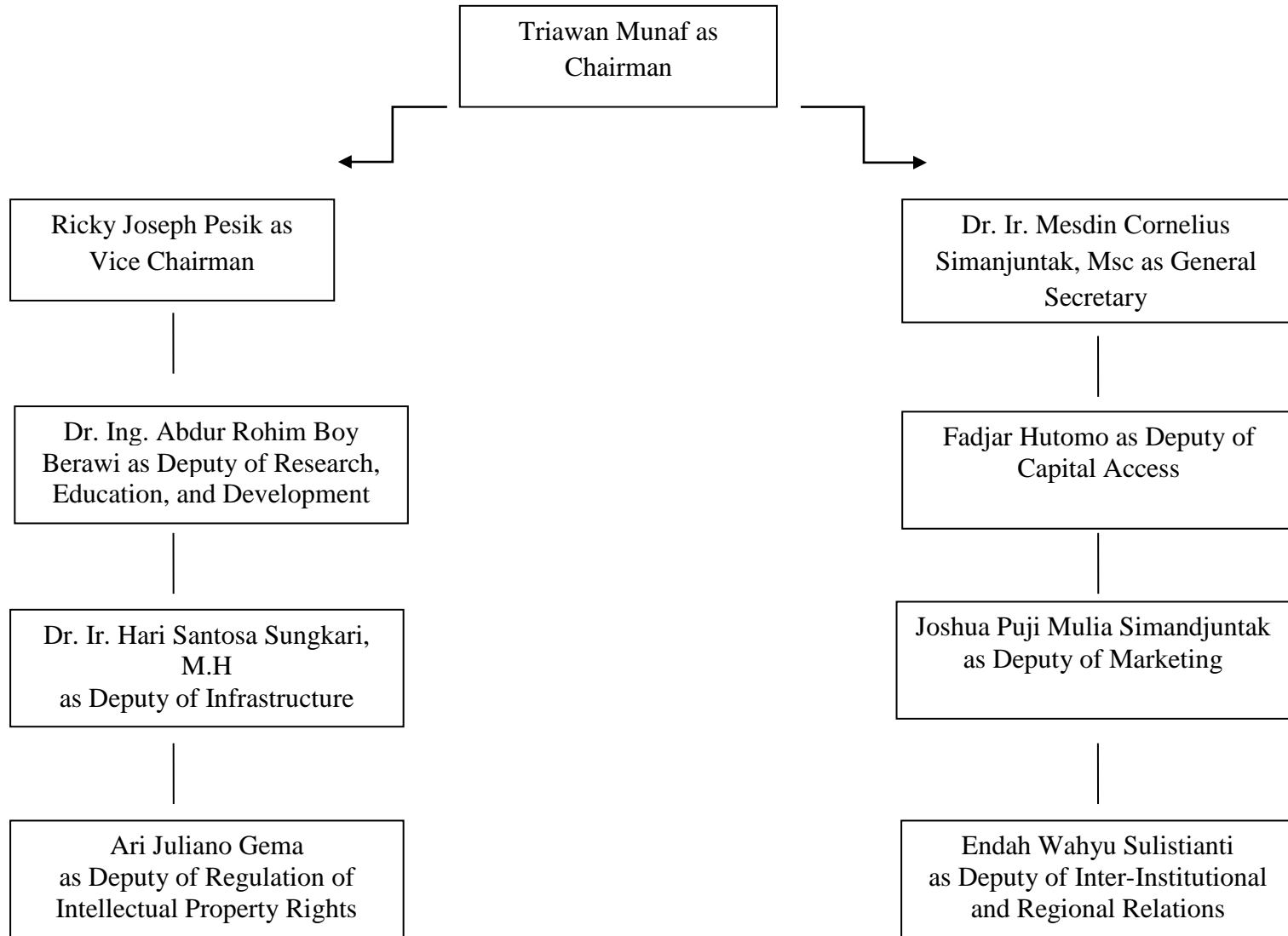
Bekraf is optimistic that Indonesian fashion industry can compete in the MEA<sup>36</sup>. To achieve it, Bekraf will give guidances by facilitating a medium to push this sub-sector to be more developed. Bekraf also will make some policies to support the using of Indonesian fashion creation for the larger market. This has been proved by launching the availability of raw materials, helping to promote fashion products not only for domestic market but also global (Bekraf, 2017).

Although, Bekraf supports all kinds of fashion ranging from Muslim fashion to mainstream fashion it has to focus more on *hijab*. As the popularization of *hijab* fashion arises, the government would like to take advantage of it. The government sees that it has a huge potential to make a branding of Indonesia. Therefore it has targeted Indonesia as Center of Muslim Fashion in the World. Eventhough the booming of *hijab* fashion is spread all over the world including Western countries but this program was made regarding of the population of Indonesia as the biggest Muslim majority country in the world. This program was being executed since early 2015, not only about the fashion itself but also the lifestyle by 2020 (Bekraf, 2017).

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<sup>36</sup> MEA is *Masyarakat Ekonomi ASEAN* or ASEAN Economic Community (AEC) : an ASEAN economic integration in the face of free trade between ASEAN countries (South-east Asian countries).

**Graphic 2. The structure of BEKRAF**



### **b. Muslim fashion designers**

Fashion designers are the most benefited in this articulation of *hijab* trend because they got the market that they want. Muslim fashion designers in the millennial generation are actively using social media and they are regarded as the people behind the modest fashion movement. Besides that, they are also actively participating in international fashion shows that brings Indonesian modest fashion to the next level. They definitely can create fashion trends that are followed by people from colorful colors, pastel colors and monochrome colors of style. It is said to be a movement because they can bring a new paradigm that “*hijab* is cool”, “you can still be fashionable with *hijab*”, thus young women were triggered to wear *hijab* because they can be stylish as well on *hijab*.

### **c. Institute (Islamic Fashion Institute)**

Islamic Fashion Institute is the first Islamic fashion school in Indonesia. It chose Bandung as its school location because it is famously known as the city of fashion in Indonesia. It was founded by senior Indonesian designers Irna Mutiara, Deden Siswanto and Nuniek Mawardi (IFI, 2017). Its goal is to create Muslim fashion designers that are based on Islamic rules. Based on interview with Irna Mutiara, education is very important for sustainable industry. She says,

*As long as it is supported with education because in education there is a research. It is not only about the way we design but is also based on rule, technique, strategy for selling, business, etc and to do something we also have a knowledge in it. While for people like me, I started this business from zero and I just practised by myself so I just did trial and error but if we have knowledge, for example a knowledge of marketing or promotion so that it will develop faster because other countries are also doing that. If they want to make fashion, they come here and then they search for data, or [make a] survey then that data is processed so that it can be used for marketing strategy or for production and also for designer so that they can design based on forecast. They can design not only following others but based on their knowledge, it is more meaningful, efficient and right on target.*

**d. Entrepreneur such as Boutique owner and E-commerce**

There are more and more entrepreneurs who built boutique or store as the *hijab* becomes a trend. Every corner of Indonesian malls now has *hijab* fashion store or boutique. The first Indonesian modest fashion e-commerce has been built about 3 years ago, named HijUp.com. HijUp has been the biggest market that every *hijabi* refers to, it cooperates with so many top designers and bloggers to make modest fashion movement. Consequently, its business also grows, in January 2016 it supported several designers to have International Fashion Showcase during London Fashion Week in London. It also collaborated with Indonesian Agency for Creative Economy<sup>37</sup> and the British Council to fast forward in making a dream-come-true for Indonesia as the Center of Modest Fashion in the world. Another e-commerce are also targeting for Muslim market such as Hijabenska.com, Zalora.com and Bibli.com which also collaborate with Muslim fashion designers to launch their products exclusively sold in their platforms.

**e. Community such as Hijabers Community and Hijabers Mom Community**

Hijabers Community is the trendsetter of *hijab*. These young Muslim women encouraged other to wear *hijab*. It consists of 30 women who came from different background and profession. Feeling more mature to join Hijabers Community, Hijabers Mom Community was created. It is the older version of Muslim women who made this community. They are usually middle ages mother who then made this community. These two communities are actively making many events about reciting Quran, inviting women to wear *hijab* as it is mandatory, making charity, bazaar and also showcasing a fashion show. Their members are spread all over Indonesia and these communities are very important to keep the Muslim fashion as a trend.

**f. Event organizer**

Muslim fashion products has crowded the events that usually are held annually. It does not depend solely on the event's theme of Muslim

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<sup>37</sup> Indonesian Agency for Creative Economy or BEKRAF's website <http://www.bekraf.go.id/>

fashion but any kinds of event are all selling Muslim fashion products. The famous Inacraft event which is usually only for Indonesian craftsmanship, it is now also opening its booth for Muslim fashion collections. The shocking transformation is in the fashion week event, it even gives one special row only for *hijabi* designers. Jakarta Fashion Week which is the most prestigious fashion week in Indonesia is flooded by Muslim fashion designers. There are also Hijab Day which is created by Hijabers Community, HijabFest and MUFFEST (Muslim Fashion Festival which is created by Indonesia Fashion Chambers<sup>38</sup>)<sup>39</sup> and many other events are now enliven the Indonesian fashion industry.

#### **g. TV program**

There are many TV programs that are airing in many television channels. Dua Hijab is a TV program who talks about fashion tips and tricks and also daily outfit. Hijab Stories is mainly telling a story about how and why public figures wanted to wear *hijab*. Other programs are mostly about a competition like a “Miss Universe”. It has Hijab Look which aims for searching Muslim fashion designers while others are such like a beauty pageant such as Sunsilk Hijab Hunt, Puteri Muslimah Indonesia, and World Muslimah Award. Television sets a *hijab*-related program since it has a huge potential viewers. The booming of *hijabi* world in social media is brought to television program. However, these traditional and modern media are still linked to each other. Social media figures promote their TV program on their Instagram account so that their followers will see them in TV. TV companies also appointed only the most famous *hijabi* figures who have had a lot of followers. Nowadays, social media boom is bigger than traditional media however it can make a mutual relationship.

#### **h. Magazine**

There are several magazines which target *hijabi* but the most existing and the oldest one is NooR magazine. NooR is the first cosmopolitan Muslim magazine in Indonesia. Its vision mission is to answer all the needs, challenges, and lifestyle of modern Muslim women and their families, as

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<sup>38</sup> Indonesia Fashion Chambers or IFC : A fashion association that consists of several designers

<sup>39</sup> Indonesia Fashion Chambers: Fashion Entrepreneur Association.



well as to improve the quality of life and the empowerment of women in Indonesia, with still adhere to the guidance and Islamic law. The tagline is Intelligent and Stylish, it invites Indonesian women closer, love and piety to Allah SWT. Its founders are: Ratih Sanggarwati, Sri Artaria Alishjahbana and Rosila Jetti Hadi, supported by Mario Alishjabhana. NooR magazine is published by Pinpoint Publications as a monthly magazine and was first circulated in April 2003. Until now it comes with a series of sections and articles that are informative, inspiring, and exciting within the themes: jurisprudence, fashion, lifestyle, culinary, inspiration, and friendship (Noor, 2017).

These elements have taken each of their own roles in developing fashion industry, government can make a regulation for enhancing the fashion system, designers can make good and high quality products so that they can compete globally, institution can serve as the knowledge source, entrepreneur will take a role to provide a tool to sell the products including building offline or online stores, community has been proved to start the movement that is happening until now and such a community can still keep the movement by making a campaign and or an event in linked with an event organizer. After all, media are very important to give information to public so that public know about the news. In this regard, television, magazine and social media do have very significant roles.

#### **1.4. SOCIAL MEDIA FIGURES OF MODEST FASHION IN INDONESIA**

Social media figures in Indonesia are not always designers but also of Instagrammer, blogger and vlogger (they usually have huge followers both in YouTube and Instagram), model, photographer and online shop owner. The term of people who have many followers in Instagram called *celebgram* meaning celebrity on Instagram.

Based on Nayar,

Celebrities are circulate as images in everyday life and public space and thrive on the response these images invoke and circulate even more as a result (Nayar, 2009: 2).

Celebrity is a someone or something that is seen by a huge amount of people and has become a public concern. People in common are curious with what celebrity is doing and it creates a celebrity culture. Celebrity culture is inevitably attached to daily life through a feedback loop in a recurrent linkage. Celebrity can gain a popularity not solely because of his or her accomplishment but also from the news from media. In short, a celebrity is constructed.

Celebritisation consists of two basic dimensions:

1. Constructing an individual as an object of desire.
2. Constructing an individual for mass consumption (Nayar, 2009:26).

Additionally, the celebrity is the one whose everything about his or her are attractive to others including looks, lifestyle, skills, succes, behavior or attitude. This also can set the new norm to the society to be followed (Nayar, 2009).

In Alice E. Marwick's book titled *Status Update: Celebrity, Publicity, and Branding in the Social Media Age* (2013), she writes that celebrity on the internet is someone who is visible on the internet, and he or she is called the "micro-celebrity". Micro-celebrity is popular to a niche group of people, however becoming micro-celebrity is also about a manner: "the presentation of oneself as a celebrity regardless of who is paying attention". For some, achieving a fame on the internet is not easy and there are two ways to be famous on the internet "by consciously arranging the self to achieve recognition, or by being ascribed fame by others due to one's accomplishments".

From The Encyclopedia Dramatica (Marwick, 2009: 115) gives the definition that,

An Internet celebrity is an unemployed person, often a student, who is widely known among the members of an e-subculture or clique. The term itself is a misnomer because people who use the internet are not popular IRL [in real life]. Most Internet celebrities have more friends on their LiveJournal friends list than anyone else, and it is to these vaunted heights of e-fame that all self-respecting attention or comment whose aspire.

In this manner, designers are without a doubt becoming key figures in the production of fashion and they play important roles in the maintenance,

reproduction and distribution of fashion. They are at the front line in the field since it is important for them to participate in the fashion system to determine their status and reputation. Without designers, clothes do not become fashion. “Designers personify fashion and their designs objectify fashion” (Kawamura, 2005).

Designers and clothing cannot be separated from the concept of fashion. Sometimes we are curious about the method of making a designer, of becoming designers, and also we pay attention to how and what they make and create, and to how they stay as known designers and keep their positions. We do not pay attention to the manufacturing, pattern-making or draping processes that are created to make a clothing. Eventhough these are important area to concerned with since every designer creates a different technique and methodologies in the manufacturing process (Kawamura, 2005). So it infers that every designer is unique and different. They can also create their own style and they can influence other people if it is accepted by the society.

Designers are involved in both clothing as well as fashion production processes, and without the designers, there would be no fashion to start with. These are Indonesian designers who become influencers in *hijab* fashion style. Indonesian designers have more followers compare to other personalities on Instagram.

**Table 6. Amount of Designer’s Followers (as per April 2017)**

Name of <i>Hijab</i> Designers	Instagram’s Followers
Zaskia Sungkar	10.500.000
Dian Pelangi	4.700.000
Ria Miranda	632.000
Ghaida Tsurayya	396.000
Jenahara	350.000
Rani Hatta	266.000
Anniesa Hasibuan	178.000
Rimma Bawazier	120.000
Restu Anggraini	115.000
Vivi Zubedi	116.000
Ayu Dyah Andari	114.000
Irna Mutiara	65.600
Hannie Hananto	27.100



Picture 43. Designers' Style [Accessed on 7/4/2017]



Picture 44. Designers' Style [Accessed on 7/4/2017]



Picture 45. Designers' Style [Accessed on 7/4/2017]

Some of *hijabers* who are still actively blogging and also have quite huge instagram followers are seen below. They have inspired other young Muslim women how to wear *hijab* in a fashionable way, they sometimes share how to wear *hijab* and mix-match.

**Table 7. Amount of Hijab Bloggers and Instagrammers's Followers (as per April 2017)**

Name of <i>Hijab</i> Bloggers	Instagram's Followers
Indah Nada Puspita	475.000
Lulu Elhasbu	297.000
Dian Safira	295.000
Dwi Handayani	294.000
Puteri Hasanah Karunia	270.000
Dhatu Rembulan	107.000
Suci Utami	83.000
Siti Juwariyah	78.300
Noni Zakiah	58.900
Chacha Thaib	59.600
Fifi Alvianto	58.700
Tina Asmara	53.900
Nadiyah Fatimah	47.500
Irna Dewi	44.900
Hanna Faridl	26.400



Picture 46. Bloggers' Style [Accessed on 7/4/2017]



Picture 47. Bloggers' Style [Accessed on 7/4/2017]



Picture 48. Bloggers' Style [Accessed on 7/4/2017]



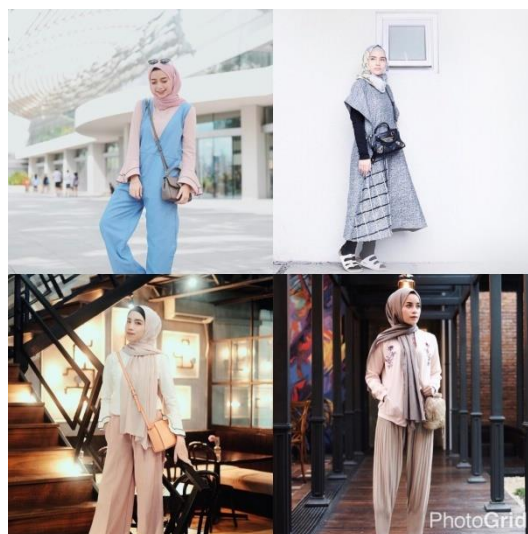
Picture 49. Bloggers' Style [Accessed on 7/4/2017]



Here are the names that most young Muslim women look up for inspiration to:

**Table 8. Amount of Instagrammers' Followers (as per April 2017)**

Name of <i>Hijab</i> Instagrammer	Instagram's Followers
Joyagh	557.000
Zahratul Jannah	505.000
Shella Alaztha	391.000
Amelia Elle	346.000
Aghnia Punjabi	345.000
Helmi Nursifah	318.000
Mega Iskanti	316.000
Zsalsa Nadila	306.000
Nisa Cookie	272.000
Nabila Hatifa	254.000
Dini Djoemiko	251.000
Hamidah Rachmayanti	250.000
Alia Queen	248.000
Bellmirs	235.000
Intan Khasanah	220.000
Nabilazirus	218.000
Ellend Muzakky	217.000
Sonyasams	205.000
Iymel	184.000
Qonitah Aljundiah	173.000
Firaa Assagaf	134.000
Barbie Ima	152.000
Ayu Aryuli	122.000
Nina Septiani	111.000
Diajeng Lestari	58.600
Nabila Abdat	63.500



Picture 50. Instagrammer's Style [Accessed on 7/4/2017]



Picture 51. Instagrammer's Style [Accessed on 7/4/2017]



Picture 52. Instagrammer's Style [Accessed on 7/4/2017]



Picture 53. Instagrammer's Style [Accessed on 7/4/2017]





Picture 54. Instagrammer's Style [Accessed on 7/4/2017]



Picture 55. Instagrammer's Style [Accessed on 7/4/2017]



Picture 56. Instagrammer's Style [Accessed on 7/4/2017]

Instagram as social media that has been recent popular in Indonesia becomes an effective tool for promotion and branding tool. Before Instagram, people used Blog, Facebook and Twitter but now they shift to use Instagram. Since then, there are a lot of brands depend on Instagram to earn money and it is still the best to sell nowadays. Let alone it has now been supported by Instagram Business Tool that a brand can make a business account and can make advertisements in Instagram to attract customers.

From this chapter, we can understand how modest fashion has been adopted by Muslim women globally as proven in several European countries, USA, Australia, ASEAN<sup>40</sup> and Middle East. It also gives explanation about the meaning and history of *hijab* in Indonesia as well as the exploration of its modest fashion industry. Apart from that, social media figures have also been prominent roles as they adopted using social media long before others and as the result they can be famous because they can inspire others on how to combine fashionable style with religion's conduct.

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<sup>40</sup> ASEAN : Association of Southeast Asian Nation including Malaysia and Indonesia

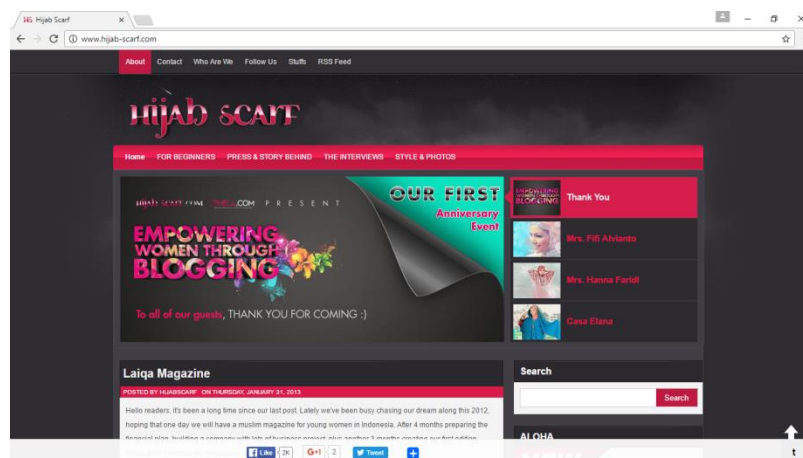
## CHAPTER 2

### RESEARCH AND FINDING

#### 2.1. THE BEGINNING OF MODEST FASHION MOVEMENT IN INDONESIA

*Hijab* has never been very fashionable without new generation movement. Once, young *hijab*-wearing women was perceived as old, out-of-date, only-stay-at-home women. Young *hijab*-wearing women who still love fashion got inspired by fashion blog. They were triggered to show their style on the blog. The first *hijabi* bloggers were Hana Tajima and Dina Tokio from United Kingdom. Before Instagram, the movement was initiated by a blog named [www.hijab-scarf.com](http://www.hijab-scarf.com), Hanna Faridl and Fifi Alvianto run this blog together. They were inspired by Hana Tajima and Dina Tokio and then decided to make this blog (based on the interview with Franka Soeria (21/10/2016),

*Indonesia started it [the modest fashion movement] because it got influenced by Hana Tajima and Dina Tokio. Hijabscarf[.com] which belongs to Hanna Faridl and Fifi Alvianto. They admitted that they made a blog because of Hana [Tajima] and Dina [Tokio]. Especially from Hana Tajima. So then the people are getting excited and it was becoming a trend in Indonesia but it is very far so it not really heard outside [abroad].*



Picture 57. [www.hijab-scarf.com](http://www.hijab-scarf.com)

[Accessed on 8/8/2016]

Hanna Faridl herself says in the interview (25/08/2016) that,

*From my experience, it was started from 2010. I along with Fifi Alvianto started from blog because we have a dream to make a magazine and we are from the media background, Fifi from O Channel<sup>41</sup> and I work in RCTI<sup>42</sup>, Fifi's background is a graphic designer graduated from ITB<sup>43</sup> and I graduated from Communications in UNPAD<sup>44</sup>.*

From the background they had, they made a blog which focus on fashion. They took photograph of their daily outfit and apparently the enthusiasm from the readers was quite high at that time, they could get 5.000 views per day because they wrote in English so foreign people were also enthusiast to read their blog. The blog also contained with interview from the influencers and featured *hijabi* with a unique style. One of the influencers that they could interview was Hana Tajima and also Jenahara. They could meet other *hijabis* from that blog and decided to have a meet up.

She continues her story furthermore,

*We made a gathering for them, it was hijab-scarf.com first before Hijabers Community, we planned only 20 people but the fact 50 people came so the enthusiast was very high, we saw that there were many young Muslim women who were wearing hijab wanted to meet other women who were the same. From that we met Nalia Rifika, Lulu Elhasbu.*

Through social media (blog and Facebook at that time), Hanna Faridl invited young women with *hijab* to gather together and she was surprised that the enthusiasm was overwhelming. Fifty young women came and felt the same emotion. They had found new friends with the same idea, wearing *hijab* in modern and fashionable way.

At that moment, they used Blackberry Messenger (BBM) and they created a group of 20 people. They invited all their mutual friends, they made friends and made gathering. They are Jenahara, Ria Miranda, Dian Pelangi, and Restu Anggraini. They had the same experience because they had to enter the fashion world which

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<sup>41</sup> O Channel : Local television.

<sup>42</sup> RCTI : One of the biggest and oldest national television.

<sup>43</sup> ITB : Institut Teknologi Bandung, the best technology school in Indonesia.

<sup>44</sup> UNPAD : Universitas Padjadjaran, one of the public universities in Indonesia.

was very different from their lives before. They came from different cities in Indonesia so they felt the same way that they were not from Jakarta, they were discriminated and they felt very strange if they went to restaurant everyone looked at them because they were wearing *hijab*. People always felt there was something wrong with them. So from that on they decided to make Hijabers Community to empower other women who wear *hijab*, to feel confident wearing *hijab* and to be brave of what they are wearing.

After that first gathering, these 30 young women meet up again and it has resulted to make a committee to build a community named Hijabers Community (HC). The initial idea of establishing the community was actually coming from Ria Miranda, Dian Pelangi and Jenahara Nasution. These three amazing muslimah invited their friends and tried sharing the idea to others (Hijabers Community Blog, 2010). Everyone responded it very well and very excited. It turned out all the invited muslimah shared the same visions and missions.

This community consists of 30 young women of whom then later on become Muslim fashion designer, they are :

1. Adritia Pratama
2. Annisa Fathiya
3. Dian Ayu
4. Dian Pelangi
5. Eugenia Fitri Anggia Sora
6. Fatimah Rommy
7. Febby Pramitha
8. Fifi Alvianto
9. Fitri Aulia Hamdy
10. Ghaida Tsurayya
11. Hanna Faridl
12. Inna Rovi
13. Jenahara Nasution
14. Kara Rahmamitya
15. Lulu Elhasbu
16. Lulu Luthfiyah
17. Nabilla Ayumi
18. Nadya Agusyana
19. Nalia Rifika
20. Nauli Alamsyah
21. Noria Hasibuan
22. Ola Fadly
23. Putri Astrinia
24. Puput Utami
25. Restu Anggraini

26. Ria Miranda
27. Rimma Bawazier
28. Sendy Monarchi
29. Tantri Havid
30. Wulandari Sofwan (Based on Interview with Rimma Bawazier)

Ghaida Tsurayya who is one of the 30 young women called as Hijabers Community Founders says in more detail about the establishment of this community on the interview (10/08/2016),

*Initially we were fashion bloggers and we made a gathering in fasting month and we were introduced [to each other] by Dian Pelangi, Ria Miranda and Jenahara [who have sparked the idea of making the community] and then after that we were making a BBM Group then we often met one another and we took photos together and we posted in FB, after that people often asked what community were you? Because we were all wearing hijab but we were stylish too and we were young, but actually we didn't have name, we were just friends however we had something in common so we decided to make a name and we named it Hijabers Community. So we made it and launched it and the interest from people who were also using social media was good especially in every region in Indonesia and they wanted to join. Then after that we made a committee and we often made events and after that there were also brands who asked to collaborate [with us] to make an event, I think we were helped by social media and every personalities has their own style.*

These 30 young women were blown up by social media and they became famous since then, when I find out that mostly became fashion designers, I then ask why,

*[I] don't know but we have our own talent but mostly we became designers. [Maybe] because we were wearing hijab but we were stylish but when we made that HC the goal was not for fashionable Muslim community, it was just a place to gathering, make friendship between young Muslim women who wear hijab. There are [also who] worked as a teacher, banker, and doctor but most of them were also interested in fashion.*

Franka Soeria writes that when she was a journalist, she felt that she was helping that community to become famous in public, she wrote in the Facebook Messenger that,

*For that first meeting Hanna invited me. The first big media who wrote about them is Nova [a tabloid where she worked]. I saw that there were some bloggers but media has not known yet so I pushed Nova to make a special page to write about them. And the first blog of whom we wrote was hijabscarf[.com] and fiminin [a blog] from Ashfi and then every week we wrote about others such as Etu [Restu Anggraini] and Ria Miranda so I knew them very well. After written by Nova then people knew it so [the blog] then became viral. I think that was my contribution as a journalist because once there was not any [media] who wanted to write about that because they are considered as only teenagers. I also ever interviewed Hana Tajima. So it can be said that it was triggered by foreign bloggers which influenced Indonesia. It is more booming [in Indonesia] because the majority are Muslim. And before Nova, HC was actually shown in Muslim magazine but Muslim magazine had a very little market [reader]. Mainstream media never heard of it so I think Nova is opening the gate for them to bigger public (21/10/2016).*

So, it was found that the first gathering was exposed by an Indonesian biggest media that was why it became viral thus this community was considered to start modest fashion movement by inviting young women to cover the *awrah*<sup>45</sup> which is obligatory for women after puberty. For some women, this is what Tarlo noted (2010) being seen as a religious Muslim is an individual process, comprising covered fashionable garments so as not to show too much flesh or body shape.

After the establishment of this community, they have made a lot of event such as *pengajian* or reciting Quran and *hijab* or make up tutorial. Its yearly event is *Hijab Day*, a bazaar that customer can buy products from designers and completed with talkshow and fashion show. This kind of activity attracted young Muslim women thus more and more people were wearing *hijab* because they felt that wearing *hijab* can be “fashionable”, “cool” and “fun” at the same way. That by wearing *hijab* it also represents themselves as part of the popular community. As written by Arthur, people are making their self-presentation and self-promotion that aims to present what is recognized by the group to be a fitting articulation of identity (Arthur, 2000).

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<sup>45</sup> *Awrah* : Body that cannot be seen by others based on Quran and Sunah.

When I started to ask how was the modest fashion becomes a trend, many people agreed that this community which was started by fashion bloggers was getting attention and modest fashion becomes a trend since then. The style is changing from ordinary to more modern, once Muslim women only wore square scarf and just tight it on the neck without needed any tutorial. Since Hijabers Community came out, they introduced more creative and more stylish way to wear *hijab*. They have created a different method in a fashionable and fun way *hijab*-styling and that was becoming a trend at that time. Rahmat Ramadan, husband of designer Restu Anggraini who serves as Business Development says in the interview (03/08/2016),

*The booming of hijab fashion was because of Hijabers Community in 2009. It is begun when they met one another because of blogging about fashion and they decided to make Hijabers Community. This hijabi blogger were getting attention because in 2009 it's the era of blogger. They met and discussed and then made a fashion show or pop up. All of this was begun by Hijabers Community.*

Furthermore, he tells that there is a motivation to preach to younger generation to wear *hijab*,

*Yes, there are many... behind this kind of clothing, there is a motivation of syiar / dawa to cover up the awrah, promoting to wear hijab but apparently there is also a commercialization to that.*



Picture 58. From time to time *hijab*'s chronicle  
[Source: Metropolis Style accessed on 12/12/2016]

Several people admitted that Hijabers Community made a *hijab*-wearing movement because since then there are a lot of young women who realize that wearing *hijab* is mandatory. It was described in the interview below,



Irna mutiara who is regarded as a senior Muslim designer says that (09/08/2016),

*For the first time, [the pioneer of Muslim fashion designer] was Ida Royani and Anna Rufaida, they are the first generation that hijab started to exist, it was about 1980s. Then it continued to boom again after there were hijabers coming out, Hijabers Community, it was existed since 2006.*

Hasya from HijUp.com says that,

*For the hijabers's wave itself, it was started by HC<sup>46</sup>. But HC's members have gathered since 2009 and 2010 but the establishment was on 2011, people have seen them to be something and there was also a blog hijab-scarf, and from that on people have just known that hijab can be styled like this and like that and it was cool. I saw this phenomenon as Batik (Indonesian traditional clothes), once it was identical to go to a wedding party, old people, etc and when it could be a blazer, dress, skirt so people realized that we could create more fashionable clothes with Batik and I saw that was also happening with hijab.*

Other Hijabers Community founders who also becomes a Muslim fashion designer is Rimma Bawazier, she also told me a story about how young Moslem women were excited to meet one another who had the same idea about wearing a fashionable style with their headscarf, she says in the interview about how it was begun (22/08/2016),

*At first, I have known Lulu Elhasbu, Dian Pelangi and Ria Miranda and then we make a "break fasting" together and this invitation was only spread via Facebook and then Twitter and everyone could invite others to come too and we didn't expect that there were a lot of people who came, we expect only 30-50 but it was more than 150 people so we saw that the enthusiasm was really good and from that there came an idea to create Hijabers Community and that time there was a moment of Blackberry Messenger and we created a group but maximum only 30 people so we created a committee consisted of 30 people. Each of us invited our friends and then finally we made it until 30 in that group. We made event per one month such as hijab class, reciting Quran, etc, so that was the story. The founder was 30 committee because it was advised by these 30 people from the name, logo, what kind of event we wanted to create, it was all from us.*

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<sup>46</sup> HC : Hijabers Community.

Then I asked if there was any relation because they were designers so that HC could become a pioneer of fashionable *hijab* style, in the mean time there were more and more young women became stylish since that, she continues,

*We didn't become designers yet, I haven't been a designer yet too I am just still studying, Ria Miranda also hasn't made a brand, only Dian Pelangi who has a brand because it was inherited by her parents, from that on we have our own idea how to wear hijab and we bring our own style so that they got an opportunity to become a designer.*

Other designer whom I asked about the modest fashion trend that was not part of Hijabers community indeed said that this community was starting the trend, Ayu Dyah Andari claims in the interview (13/06/2016),

*I think Hijabers Community, but they were actually not designers at that time. Only Dian [Pelangi] who had brand because it was her parents' company, Ria Miranda and Jenahara were not having a brand either. Ghaida Tsurayya started to sell something but others such as Restu Anggraini they didn't have any. After HC, they became famous and strong and have many followers so then they decided to make their own brand.*

From the blog of Hijabers Community, it writes that :

*Hijabers Community was founded on November, 27th, 2010 in Jakarta, Indonesia. Around 30 women from different backgrounds and professions were gathered together to share their visions to form a community that insyaAllah will accommodate events related to hijab and muslimah. From fashion to islamic studies, from hijab style to learning Islam, anything that will make us a better muslimah insyaAllah. And it is hoped through this community, every muslimah can meet new friends, get to know each other and learn from each other.*

Jenahara Nasution, who served as the first President of HC, says at the interview (15/9/2016),

*This community also wanted to empower young women that by wearing hijab, women still could do anything they want. Before, we were stigmatized that wearing hijab was old, silly, religious and only stay-at-home woman. My friends always felt that I was too young to wear hijab and I always felt that I was different from others. But now you can see that there are a lot of people wearing hijab in a fashionable way.*



Picture 59. Hijabers' Community Founders

[Source: ketupatkartini.com accessed on 8/8/2016]

Rimma Bawazier also says that there are not many young women who wanted to wear *hijab* as like her,

*Not really [many young women who wear hijab]. It was not like right now, in my classroom there were only 3 people who wore hijab and now you can see more hijabers. So we had a challenge how to invite muslim woman to wear hijab because at that moment we also felt that wearing hijab is like an old lady, like our mother, like our grandmother because there were not a lot of youth who were wearing hijab so it was our big homework for us how to make this Hijabers Community were confident with their hijab.*

Jenahara says that all of her friends were happy because they meet people in common and since then they started to use social media to share inspiration in *hijab* style,

*Yes, that makes people curious to us, we wanted to make something inspiring and we could share some inspiration. It was like you wanted to wear hijab and you had a community that wanted to support you, would you be happy?*

Afida Sukma, a *hijabi* photographer who witness the development of *hijab* and Hijabers Community says in the interview (29/06/2016),

*Hijabers Community existed since 2009, the pioneer was Dian Pelangi, Ria Miranda and Jenahara and it was developing until it was big. In 2010, I still remember that there was Muslim fashion designer who showcased on JFW [Jakarta Fashion Week] and from that on Muslim fashion has already happening. Besides HC, there is also Hijabers Mom [Community], that is for 30 years old and up, for motherhood. And the development of HC, it had a branch in every province in 2011 to 2012 it was started to have HC Jogja,*

*HC Bandung, etc. Muslim fashion has already existed since 2010 and until now and we have a variety of designs, name of hijab, form of hijab and etc incoidentally I photographed them from the very first time so I knew a little bit about their history such as Monel, SimplyMii, Treimee, Restu Anggraini, Rani Hatta, Novie Rock. At first, they were only a community and they didn't have any label [brand], they haven't been a designer yet, that was in 2010. It was only Dian Pelangi.*

In this case, it is said a movement because it could invite more and more young women to wear *hijab*. I still remember that before the era of Hijabers Community, young women were reluctant to wear *hijab* albeit it was obligatory but they could show how to wear *hijab* for younger women who are still in love with fashion and do not want to be considered old and not stylish. More and more people are building *hijab* brands, more and more Muslim fashion designers came out and join the annual fashion show.

Rimma Bawazier as Hijabers Community founders never thinks that this community will make a big movement in Indonesia,

*Hmm, not really. Our goal is to create a creative style wearing hijab to invite young generation with "this is hijab, it's not old, it's not like your mother, young generation also can use that and there are a variety of style that you can use" and then we found that sometimes there were people who finally wore that and they were out of rule and we felt sorry because HC didn't want to teach them to be like that, to wear too much accessories on their style, wearing big flowers and there were a lot of negative comments from people. Before [it was] not [predicted], it was just for having a friendship between hijabers but it turned out the enthusiasm was very good and for that community there were a lot of people who wanted to wear hijab because they were confident to wear it.*

From those answers from the interview I have conducted, I made a conclusion on this table about how the modest fashion movement first initiated and the establishment of Hijabers Community :

**Table 9. The breakdown of the initiation on modest fashion movement**

Component	Answers
What	The making a community for <i>hijab</i> -wearing women.
Who	The ideas was from Dian Pelangi, Ria Miranda and Jenahara Nasution but then it became 30 young Muslim women who became the committee.
When	In 2010.
Where	At first gathering in a hotel and then made at one of the founders' home.
Why	The mission was to invite young women to wear <i>hijab</i> and never feel intimidated or excluded with their <i>hijab</i> because by wearing <i>hijab</i> they still can be fashionable and look young.
How	At first they knew one another from blog and after they met, they made a Blackberry Messenger group to communicate to one another. They were also active on Facebook and Twitter. They became famous because they were exposed by the biggest tabloid in Indonesia called Nova. It can be said that a trraditional media also supports a new media such as blog in this development of modest fashion.
The Result	Most of them are becoming famous and being Muslim fashion designers and <i>hijab</i> also becomes a trend.

Apart from Hijabers Community, there is other community that also founded by designers who are in the mid-ages, these people felt older and more mature to join the Hijabers Community thus they decided to build the Hijabers Mom Community. Irna Mutiara tells the history about it,

*At that time, there was Hijabers Community and I actually was in there, we gathered with Dian and Ria, they were very young and I think we should also have a community at my age to make gathering, discussing and sharing and apparently the response was very good while I posted about it in FB, they wanted to join so we decided to make BBM group. In 4 days, we could get 30 people who were interested to join Hijabers Mom Community, we met in Urban Kitchen Jakarta and then it was established Hijabers Mom Community.*

Although it was founded by senior designers such as Irna Mutiara, Hannie Hananto, Najua Yanti and Monika Jufry but everyone can join regarding of their profession. Irna Mutiara furtherly explains,

*The founder were indeed designers because we have known before because of fashion show and we also gathered to discuss something if we wanted to make an event or charity so that this community would have an impact to economy, social so that we were not having only gathering, eating and then finish but we want to make a community to give benefit to others.*

Since the founders are also designers, it also wants to take part in the Muslim fashion industry, she furtherly shares,

*I think it has been important enough because incoincidentally the founders were designers so when they talked about fashion people will accept it. When I established HMC and I must have communicated with not only my neighbors but also to all Muslim women in Indonesia so what I have shared may be accepted in Lombok, Pekanbaru, Aceh and all the regions because our friends are influencing one another. So the impact is like a domino, if we want to move something we must have a community so that we can influence people and what has already existed now are the influencers so now there are many people who become influencer because of their words.*

Hannie Hananto who is also the founders of HMC shares her story about it in the interview,

*It was founded because the aspiration from many moms which were actually still young. They came to Hijabers Community event but they (HC members) called us Tante [Indonesian's calling for aunt] and they were offended and then they decided to make Hijabers Mom so if they came to such an event, they didn't feel old. As simple as that.*

Hannie Hananto says that the role of HMC for modest fashion development,

*Yes, it is actually more to embrace the potency of our region because we have many members in each region, we have unregistered member as much as 16.000, we have different of profession not only in fashion but also notary, doctor, midwife and we embrace all of them. Accidentally because the founders are designers so then there were a lot of them also dived into it.*

HijUp.com, an e-commerce which also takes a role in the modest fashion movement, was established to facilitate the designers to sell their products to their customers. Hasya for HijUp.com says in the interview,

*I think so, from these Muslim women who had the same problem, challenge, etc, they found people with these things in common and then they gathered so that they could express their preferences, they could find their self-actualization that there were our sisters who had the same problem for example if we liked swimming but there was no choice of Muslim swimming attire so HijUp was present to provide this choice. And there was no thing like that. Like Zaskia Sungkar, she established her brand because at first she made her own clothes and people were curious from where she bought the clothes so she had in mind to make her own brand. And that was what also happened with HijUp, it wanted to be a bridge between them so that they didn't have to think of its distribution, display, channelling, lookbook photoshoot and we were present to facilitate all of them.*

The modest fashion movement has felt in Indonesia and it is heard by researcher and journalist. Hasya tells a story about it,

*There was a researcher from Thomson Reuters who came to Indonesia. He was attending an event in Malaysia [Malaysia also claim to be the center of Muslim fashion] about something like a "hijab worldwide expo" and he found*

*that there were a lot of Muslim fashion booths but then he found out those Muslim fashion came from Indonesia so he decided to come to Indonesia to know more about its detail. There was also a New York Times journalist who came to Indonesia to interview many Muslim fashion designers in Indonesia to know what has happened here. We also ever had a meeting with Unilever staff from U.K. that they wanted to see HijUp and Laiqa<sup>47</sup> because there were a big demands in hijabi model, or other hijabi-targeted product so they wanted to know more what has happened in here. Ria Miranda also is used by Molto<sup>48</sup> to promote it on Ramadhan season, there is also shampoo for hijabi, and all of it comes from Indonesia so they are curious of what is actually happening in here.. and he also said that in Asian countries that he ever visited such as the Philippines, Malaysia or Japan, there is not something that is such integrated like in Indonesia, I mean in Indonesia there is an e-commerce, magazine that is especially talking about that fashion.*

So, the movement was started by communities and from these communities, they started to become Muslim fashion designers because they have got the market from the *dawa* that these communities brought, young women are realizing to start wearing *hijab*. On the other side, there is also an e-commerce and other online shops are built to facilitate the designers and customers that create a consumer culture in Indonesia.

## **2.2. THE ROLE OF BLOG**

In 2004, the Merriam-Webster dictionary declared the word “blog” as the word of the year due to the fact that it was the word searched for the most by users of the online version of the dictionary. The year it was claimed so, the word blog had not yet even listed to the dictionary as an official entry but its power within today’s world was inevitable (Schertler et al, 2014).

In fact, fashion blogging has been a sensation with a huge effect on the fashion industry. Generally, blogging is regarded as a new type of online journalism, having a great recognition of users, through a personal and interactive approach,

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<sup>47</sup> Laiqa was a magazine but now becomes HijUp E-Magazine.

<sup>48</sup> Molto is a detergent produced by Unilever.



which people think that it has benefits over mainstream media (Sadeke, 2012). “A Blog is a type of website, consisting of entries or posts arranged in a chronological order, providing short paragraphs of text with eventual links to other websites, including photos, video, or audio content” (Yang, 2006).

The development of social media has made fashion bloggers become a powerful tool in the fashion industry. However, fashion blogs become more powerful if several bloggers are talking about the same thing so that people will follow the trend. Blog was found as a platform to initiate the movement by making a gathering for young *hijabi* women. It was in 2010 when Hijabers Community was established because they gathered and got to know each other from blog. Blog was a media for sharing a story, some of them dedicate their blogs for posting outfit, what brand they wear and made *hijab* or make up tutorial. Fashion bloggers made their platforms as fashion media about their own existence related to dress practice and their awareness of fashion (Titton, 2015).

Blog is considered to be a source to search for fashion inspiration because bloggers are honest to review the product they have used since then people put trust in what they posted. Hasya says that she was not fashionable enough since she read a blog she became aware about how to make a stylish *hijab*,

*I wore hijab since junior high school but I was not this fashionable. I just realized about it [making a fashionable style with hijab] because of Hana Tajima [blogger].*

Hanna Faridl tells her story about how she established her blog with her friend,

*It was organics, they just found this. We got 5.000 views in 1 year was because organic, the more people were looking for it, the more it became on the first page on Google. And the choice of its name was very important because hijab and scarf were two words that were related to hijab. Yes, and people retweeted it and also waited for our posts. Since Casa Elana was established, we stopped it.*

The word blog regularly speaks to a huge number of new marketing systems through which to connect with existing and potential clients. Online journals and the people keeping an eye on their control have secured their position inside the fashion business as veritable strengths to be reckoned with. Bloggers has now

become a crucial element in a specific marketing strategy as they give an independent and as the result they are trusted source through which brand's messages can be delivered through to the consumer (Schertler et al, 2014).

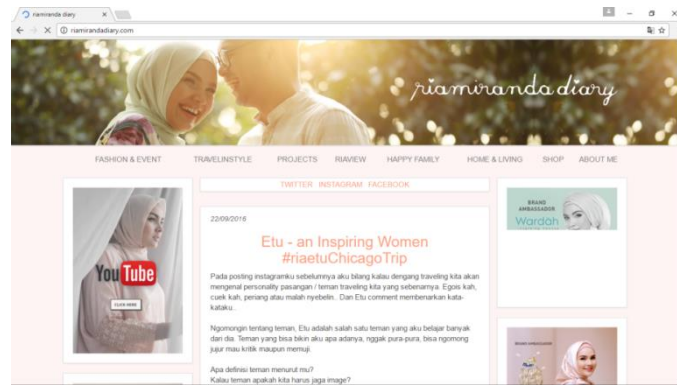
Bloggers are both regarded as a fashion icon but also as the voice of a companion. In general, blogosphere and social media, have progressively turned into a situation through which fashion customers look for motivation for their buying decision. The blogger can speak up about their opinion on fashion and the readers can express their agreement on the comment section, this section also serves as the interaction tool between readers and bloggers (Schertler et al, 2014).

Even though, blog has also an important role in the movement but many of designers did not have blog and some of them who had it did not write or post on the blog anymore, only a few of them who still use the blog such as Ria Miranda and Jenahara who are actively linked her blog to her Instagram profile. Pandu Rosadi tells that blog is for giving information and tell a full story that cannot be explained in Instagram,

*Blogging is for giving information in a form of writing, photos, and we still develop a vlog right now.*

Based on an interview with Pandu Rosadi (03/08/2016), a husband, manager and business development of his designer wife, Ria Miranda, he says that blog was at that moment a place for promotion, he continues,

*Blogger is just a tool for selling, she sold her products through blog and then there is Hijabers Community who shaped the market and made Muslim market even more developed until now. At that time, there were not a lot of people into blogging, there was 1 or 2 people who created it so they became famous, she was one of the first users [in hijab] in blog.*



Picture 60. Ria Miranda's Blog

[Accessed on 08/08/2016]

Ghaida Tsuraya is an influencer on Instagram and also designs her clothing line, Gda, which has a characteristic in pastel colors. She is sometimes still blogging because of her business or cooperation with other brands. She has endorsed many brands to be promoted. She tells about how she first engaged with blog (10/08/2016),

*When I was studying in university, I had a hobby to design and from that hobby I was looking for a place that could express my hobby because I was studying physics and it was not really related to it. Because of a hobby and then I found blog that it could be my place to express myself so every day I was taking a photo what outfit I was wearing like OOTD but it was not trend a that time then I uploaded it on blog and I made a story about it, it was just like a visual diary and I was inspired by Diana Rikasari [Indonesian prominent fashion blogger], it was very interesting if I could also do something like that, but then I also got a lot of friends from blog.*



Picture 61. Ghaida Tsurayya's Blog

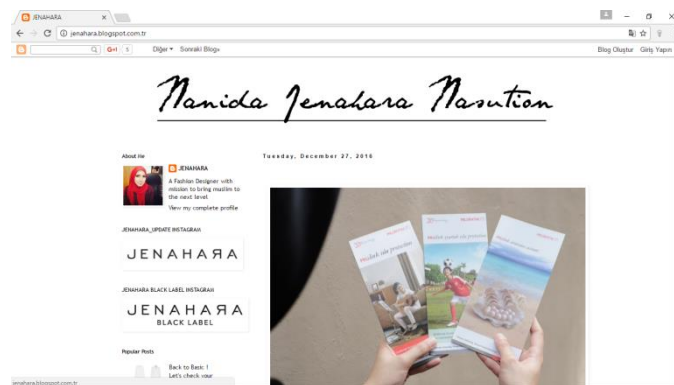
[Accessed on 08/08/2016]

Ghaida Tsuraya says that she got influenced by foreign bloggers and never expected to have many followers. As she points,

*Honestly, I got inspired by foreign blogger but they didn't wear hijab and I didn't know why people followed me and now I see that people compete to have many followers but for me I just only wanted to have a diary that was easy to upload photo but now it is also for my job [business] or for branding. As many people said give many hashtags for your photo to make it easier to search but I never did that. For me, I was like that [become famous] because only from friends, they tagged me and perhaps from that people also tagged me.*

Jenahara also tells her experience about how she first engaged with blog,

*Honestly I started to blog on 2012. Because finally people were curious about my life and since I had fashion business which related to it. When I made a brand Jenahara, people were also curious with my life.*



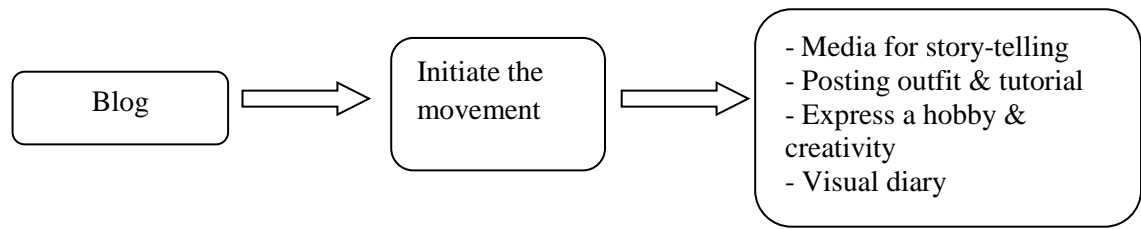
Picture 62. Jenahara Nasution's Blog  
[Accessed on 08/08/2016]

Then she also claims that blog is an influencer for making a modest fashion movement,

*Yes, before you asked about hijab-scarf and that was an influence from digital. Digital tool can make closer to people who are far away, you can find any information.*

If we discuss about the role of Blog, it can be seen in this chart below :

**Graphic 3. The Role of Blog**



This means that blog has initiated the modest fashion movement because it was a tool that several young Muslim women used to gather others. At that time, blog was powerful tool to share photos about fashion inspiration, for selling and also a media for story telling. It was also for giving *hijab* tutorial and also motivation story about wearing *hijab*. Blog also can become a place to express a hoby about designing, illustrating, drawing, writing and photography. The benefit of using blog is getting a lot of friends who have something in common. Blog also gives an opportunity for someone to become visible and known as an expert in a particular area such as fashion bloggers, travel blogger, lifestyle bloggers, family blogger, beauty blogger, photography blogger, and etc.

Another role that fashion bloggers took part is to accompany their readers into the fashion world and help them to gain learning and point of view on patterns and what is popular at a specific time. Despite the fact that the readers assume an essential part by approving the bloggers' sense of style, the bloggers have significant role in this relationship. A reasonable illustration is that the fashion bloggers could be viewed as the leaders of conversations on questions about style and consumption in terms of fashion products and brands, connecting both fashion bloggers and readers, but also the readers themselves. The fashion bloggers' personal style has been an important part inside the group as the bloggers share their opinions what they believe to be a good product to their readers (Christofer, 2014).

Hannie Hananto agrees that bloggers are still important in the fashion industry but many of them do not really have the knowledge of fashion as she says in the interview,

*Yes true.. bloggers are still seen [their role] but it is not easy to manage a blog but the most important thing that they don't only have a comment about fashion but they have knowledge about fashion. And several bloggers are not really good at it. So I think they should have been provided fashion knowledge.*

Hanna Faridl says that blog can make people become famous if that blog is good enough to read,

*I think so.. even in London they can be famous from blog then Instagram and after that to YouTube.*

However, since social media is always developing and there are more and more social media are made in the following year, the role of blog has been changed by Instagram as the most favorite social media nowadays. People are shifting from blog to Instagram and it has also become a tool for sharing information regarding of fashion, travel and cullinary.

### **2.3. THE ROLE OF INSTAGRAM**

On the other side, Instagram was continuing the movement since around 2012. The explosion of social media has made a changing in the fashion industry. Consumer behavior and the way we consume fashion has changed (Jander & Andersson, 2016). Instagram is more friendly because we can share photos everyday with a small story and put the hashtag on our feeds. Instagram is used to share a *hijab* tutorial by hijabers.



Picture 63. Zahratul Jannah's *hijab* tutorial in Instagram

[Accessed on 03/01/2017]



Picture 64. Dian Pelangi's *Hijab* Tutorial

[Source: Busanamuslimoke.com accessed on 03/01/2017]

At first, I was curious how they can get a lot of followers, what they have done and why they can get so many followers. They told me a story about how they first got their followers.

From an interview with Vivi Zubedi, she says that,

*[Pretty much good] it was just by the time maybe because it was on Explore [Instagram's most famous pictures would display on Explore]. I also liked to take selfie and I also liked to take OOTD but I didn't have any intention to sell it because my boutique was already running and I had also webstore www.vivianco.com. We never knew that Instagram would be crowded and then I opened vivizubedi.com to try to sell vivianco product and then it was accepted and the market was shaped. It was just all of a sudden.*

Rimma Bawazier shares her story and other Hijabers Community's founder first use of Instagram,

*For HC itself, it was late using IG<sup>49</sup>, the founders were the first to use but it just for showing each of our own profile. We got more followers easily from FB<sup>50</sup> and Twitter, IG is our homework to post a photo and tag others and then until finally we have many followers.*

<sup>49</sup> IG : Refers to Instagram.

<sup>50</sup> FB : Refers to Facebook.

Ayu Dyah Andari thinks that she never predicts that she would have a lot of followers in Instagram,

*No, it is very unpredictable and very amazing. I did it organically, it grew naturally, when you have been strong it's just your time. I don't have to buy followers, or doing this and that to become famous, I just take it slow.*

Instagram is the most useful tool within the fashion industry. Instagram makes it possible for a brand to share their images, recent trends, short videos, behind the scene story and so on. Thus it can be a part of a brand's storytelling because the fashion industry is all about visuals and graphics, so the use of Instagram within the fashion industry is a mandatory. By using Instagram, brands hopefully can strengthen their image and increase the growth of sales (Fashion GPS, 2016).

Instagram is also used for having a conversation and feedbacks from the customer. That is what Ria Miranda sometimes does in her Instagram's caption, to ask about her customers' opinion. Instagram also serves as a visual diary. Her husband also discusses about that,

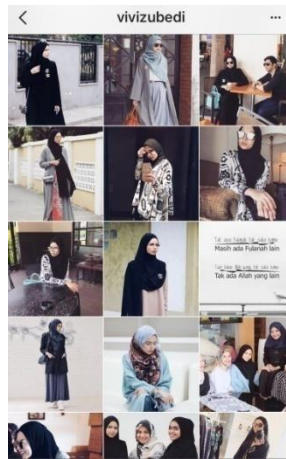
*Yes, how to engage with customer, where we can absorb critics and advise from our customers. Instagram is only for her visual diary, we are doing soft selling<sup>51</sup> in Instagram. There are also a lot of other brands who want to collaborate with her in this Ramadhan. We want to link our social media platform into one such as Instagram, blog and vlog.*

Most people that I have interviewed agreed that Instagram has a powerful role to make Muslim fashion becomes a trend nowadays and it is an effective promotion tool for purchase. Vivi Zubedi focuses in Abaya and always associated with black said that Instagram nowadays is a very good platform to sell the product. Instagram helps designers get global exposure freely. She got customers from other countries from her Instagram spread. She uses her Instagram to share fashion her outfit and promote her brands.

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<sup>51</sup> Soft Sell is an advertisement or campaign that uses a more subtle, casual, or friendly sales message (Wikipedia, 2016).





Picture 65. Vivi Zubedi's Instagram  
[Accessed on 07/07/2016]

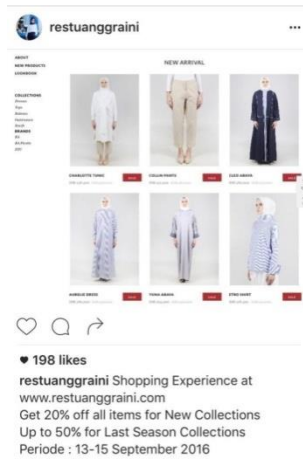
Restu Anggraini who established her brand in 2011 having two different labels Restu Anggraini for the mass market and ETU which targets more to international market. ETU's brand DNA is innovative, young and modern. This is how she promotes her brand in Instagram. Her husband explains that, mostly her brand purchase are online,

*We don't use blog anymore but we shift to Instagram, we have boutique but.. now if we talk about e-commerce it depends on the location, isolated or non-isolated. People who live in isolated area and the area is impossible to have physical store so they depend on online store. And in Jakarta, its bad traffic makes us isolated, we open a boutique in Kemang<sup>52</sup>, it's big but apparently 70% our purchase is online, they just make a phone call to our boutique staff and want to be delivered by Go-jek [a motorcycle transportation in Indonesia], so why spend so much money for something that people do not need anymore. It's different if we open a store in another cities such as Makassar<sup>53</sup> or Yogyakarta<sup>54</sup> that is not having a heavy traffic so they prefer to go to mall, Indonesian people like to go to mall because we can do everything we need there but in Kemang it is not easy to find family food there. We have learned the way people behave and until now so far as Jakarta is not getting better regarding of the traffic, we don't have to open a store except in a mall.*

<sup>52</sup> Kemang is a district in Jakarta that is a center of boutique.

<sup>53</sup> Makassar : One of Indonesian cities in Celebes Island.

<sup>54</sup> Yogyakarta : One of the biggest cities in Indonesia located in Java Island and a principality province.



Picture 66. Restu Anggraini's Instagram  
[Accessed on 07/07/2016]

Another designer, Jenahara, uses her Instagram to share information about her achievement in the fashion industry. Here is seen Jenahara posted a photo of her works for International Fashion Showcase during London Fashion Week 2016.



Picture 67. Jenahara's Instagram  
[Accessed on 07/07/2016]

The role of Instagrammers is keeping *hijab* as a trend, sometimes they promote designer's clothes and spread to their followers and that is what becomes a trend. The young women has earlier adopted the use of digital media and it has given a huge number of new phases on conversation about modest fashion (Lewis, 2013). Regarding of social media such as Instagram as a tool of promotion, everybody agreed about it because it is one of the newest social media that is still actively used by many people. It is a powerful media to share about the brand while also promote it freely. I have discussed the role of Instagram with several designers,

and they agreed that Instagram is very important now either for selling, branding, promotion or telling a story.

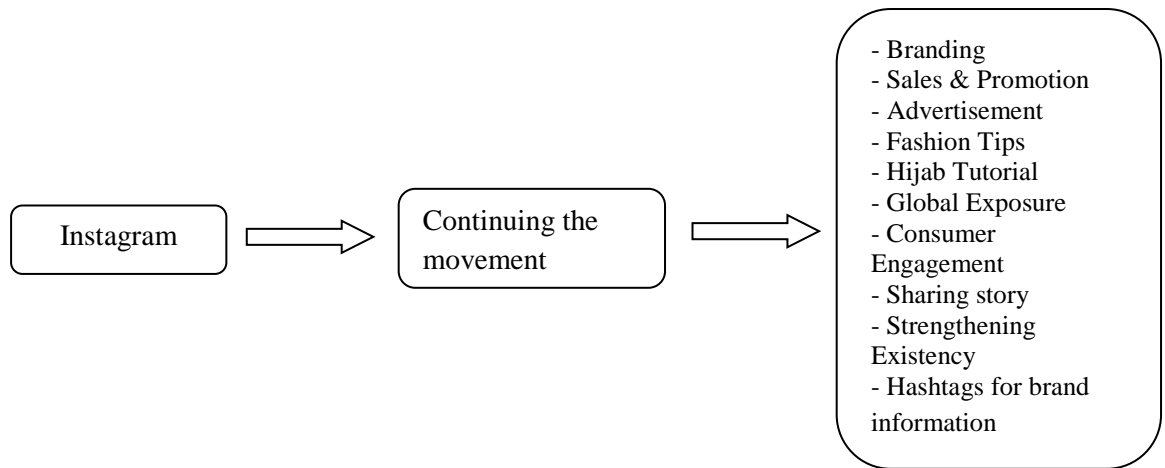
**Table 10. Interviewee's answers on the role of Instagram**

Name of Designers	The Role of Instagram
Ayu Dyah Andari	<i>Yes, indeed. It is like cutting a distance so many kilometers away, when I uploaded something people from another world also can buy it.</i>
Hannie Hananto	<i>For selling. There is a saying "If you want to win the global market, you have to embrace the youth in the technology". Therefore I always try to make my clothes as youthful as possible.</i>
Hanna Faridl	<i>Instagram is good for branding, Facebook is good for sharing content. We use both. YouTube is for video tutorial.</i>
Jenahara Nasution	<i>So much. Instagram is a media for sharing story, branding, strengthening the existency. Brand is not only a product but an individual can also be branded. Instagram is very very very taking role in that. I have two Instagrams, @jenahara_katalog which is more about the product itself and @jenahara_update is only for updating what's on Jenahara at that time.</i>
Afida Sukma	<i>Yes from that on Instagram has already existed, they used it for promotion. However they didn't have online store yet, they just made a</i>

	<i>concept store such as Muse and District. It started to develop on 2012 and it started to be online. 2012 until 2016 online shops are happening.</i>
Pandu Rosadi	<i>Yes indeed. We don't advertise in magazine again right now. We make this kind of activation [private preview collection], we just our friends who are mostly also digital influencers to promote</i>
Ghaida Tsurayya	<i>For now Instagram has been very effective for branding, for promotion and for selling. I had to make a good content by posting a good photography because it has become a platform for my business.</i>
Zaskia Sungkar	<i>Yes, Instagram has given a good and positive effects for local brand like us that actually is difficult for us to be heard internationally. But because of Instagram, it can give a good facility for us so this is the chance for us to use it as good as possible before people are bored of it.</i>

If we made a graphic as for easier explanation about the role of Instagram from the answers mentioned above, it will become like this,

**Graphic 4. The Role of Instagram**



Instagram as the newer medium has become a place to continue the movement. Designers made a branding and promoting their products on Instagram. Instagrammers are also sharing their outfit styles, fashion tips and *hijab* tutorial on Instagram. Instagram also helps people to search for something easier because the using of hashtags.

For now on, Instagram becomes a platform for selling which shares a quite high percentage as well as from the selling in the designer's boutique. As seen on the table below about the role of instagram in nowadays life.

**Table 11. Percentage between Online and Offline Purchase**

Name	Online (Instagram / Website)	Offline (Boutique / Department Store)
Rahmat Ramadhan (Restu Anggraini)	70%	30%
Pandu Rosadi (Ria Miranda)	40%	60%
Irna Mutiara	50%	50%

Ghaida Tsurayya	80%	20%
Ayu Dyah Andari	70%	30%
Vivi Zubedi	80%	20%
Rimma Bawazier	40%	60%
Hanna Faridl	55%	35%
Zaskia Sungkar	50%	50%

As the promotion is shifting from printed media to social media, they calculate the budget promotion in detail, Pandu Rosadi declares that,

*Yes, every year we will calculate that. For digital influencer, sometimes we don't give a fee for them because we are friends so we only give our product but if they want a fee so we pay for it.*

However, there are also designers who prefer to go organically, as Rahmat Ramadhan suggests,

*We are just 'go organic', we never have budget. It's just natural. We made strategy, we had data and make it go organic. For example, we don't have to spend money for Melbourne [fashion week] because we got an award. We always have sponsor such as Wardah<sup>55</sup>, etc and they are always happy.*

It is also a very effective tool to promote about a brand, as Mega Iskanti shares her thought,

*Yes, indeed. For example, we see there are many Indonesian designers who are invited to come to Istanbul Modest Fashion Week so I think it's because Indonesian designers have many followers and they also can look at their Instagram.*

Irna Mutiara who is not as tech-savvy as younger generation says that now she has just begun to focus on social media,

*I am doing it traditionally, now I have just think of that Instagram has been influencing for market so I will focus on this online platform.*

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<sup>55</sup> Wardah : Halal Beauty products.

Ghaida believes that Instagram is more effective than blog by now because it is more update,

*But now it is more effective in Instagram because in Instagram it is more interactive and then it can be updated faster or revised but for me blog has been a job so somehow I must do it while once it was just a diary.*

She gives an advice about how to use Instagram for promotion,

*I am not really expert in this but it is very helpful, for my brand it must have a content besides only for selling. For example, I make quotes, good photo or endorsement or being sponsor for an event. In terms of uploading, I have a schedule which time is perfect to upload and I want to make it more interactive between me and my customer so it is more lively.*

Vivi Zubedi who has a different strategy for her brand, instead of being a model or an icon for her brand, she always uses a real model for her lookbook catalogue,

*That is my company's strategy so that we want to promote it as bonafide product because our product is expensive. It's range is IDR<sup>56</sup> 3 million<sup>57</sup> to 10 million<sup>58</sup> and sometimes we offer them to pre order to suit their body size. Now I have 2 products Zubedi is for retail and its cheaper and then Vivi Zubedi is for masterpieces. It is to test my ability in designing. I think if we have a good strategy of promotion, an endorsement is the last choice we have to strengthen our brand and we have a specializtion in abaya. So if people want to look for abaya they must think of Vivi Zubedi.*

Rimma Bawazier also has a good strategy in making a good content for her Instagram and manages uploading time for her Instagram timeline,

*We have to create a good photo because it is very influencing. If we only use camera phone it is not really catchy so it is vey important for us and we have to maintain our time management and also the caption. We care at what time likes would be very high. The best time is 7.00, 8.00, 9.00pm.*

Another thing that people can do in Instagram is to be an influencer. People who can influence in social media such as Blog and Instagram are known as a digital

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<sup>56</sup> IDR : Indonesian Rupiah, Indonesian currency

<sup>57</sup> IDR 3.000.000 is equivalent to \$225

<sup>58</sup> IDR 10.000.000 is equivalent to \$750

influencer, because people want to have something they have, people want to wear the brands they use and travel to the places they go. Whether it is a manipulation of such a lifestyle that looks so interesting, hedonist, and full of glamour but everybody also wants to be like that. Some people do not know if they have influenced others but some also realize that they have to always do good things because it can influence others. Pandu Rosadi, Ria Miranda's husband, said that they do not try to influence people with what kind of lifestyle they choose. He says in the interview,

*Hmm... we don't target it to influence people, it is too shallow [to ever think of it] but what she did in Instagram is purely to capture her daily life as natural as possible. What we develop in Instagram is positive things so that people can be influenced by that kind of way naturally.*

Ghaida also says that she never aimed to become famous on social media,

*I don't know I have never imagined becoming like this, I never planned it to be but now you can find that people want to be a celebgram and there is a service management for making you famous in social media. I just let it flow but if you want to make it lively it must have a good content, having eye-catching photo, we have an asset in good camera and good editing. In terms of editing, every person has its own taste. Sometimes people like to edit to be a monochrome color but I prefer to edit it with pastel tone color and I try to keep it the same and make it my characteristic. I try to be original because I think people likes originality but for my brand it is different because it is for branding, but for a personal branding, people like us to be original, authentic.*

As digital influencers, they are paid by online shops to promote their shops, however some of digital influencers are not always easy to accept any kind of online shops to endorse. As a model and a digital influencer, Mega Iskanti, is hunted by many online shops who want to be promoted by her. However, she is one of the hardest Instagrammers to be contacted. She explains her reasons,

*Yes. I am very selective. It is not because of something [I don't want to accept it] because this is my Instagram and I want my feed is "so me" and not for selling perhaps people follow me because I have my own style and if I accept every brand that is not suitable with me so I just only promote that*



*brand but I want to keep sharing my own style on Instagram so I am very selective to every product.*

Rimma Bawazier also says the same thing,

*Actually I am not an influencer who want to accept every brand to endorse. Because for me, if that product is good and I am confident to wear it and I am comfortable so the caption will also be good. For example, if I have a contract with a skincare, if I don't use it, it is a lie. So I have to choose which product I want to promote because as an influencer I don't want to be regarded as only a promotion tool but the product is not good because it is dangerous. I consider people's comment because perhaps they will complain to my recommendation that it's not a good product so I am very careful [of it].*

Hasya from HijUp.com says that promoting with digital influencers are very useful for the business because what they use are usually selling out more easily,

*Yes, they do because they have follower [or fans] base. The conversion [to sell] was very good. It was known from the use of voucher and after they posted their outfit then the product were sold out.*

Jenahara Nasution has a different opinion about how she becomes an influencer,

*I think every people is different. Allah creates us unique, every person is unique, the way we dress, they way we behave so it depends on us whether we want to explore that or not. Speaking of social media, we talk about whether we are ready to share our private life or not, that is a matter of choice. If you want to be something, it is your choice so when I decided to do this, I have thought about all sides of it, we have to commit of what I am doing. So why I am doing this, this has been my commitment because I feel that I was big [famous] because of social media.*

Some of the people that I have interviewed did not predict that modest fashion will become booming but they believe that social media has become a tool for boosting this trend.

Mega Iskanti shares her experience,

*No, I never imagined that I can be a hijaber model because when I wanted to wear hijab was not because of trend I get used to wearing hijab since I was in elementary school so I think what else I want to cover, so then I cover up. My mom also doesn't allow me to wear short skirt and shirt and right now it is very happening and I have worn hijab before this movement. And it was unpredictable that I can reach to this point right now and I think because of I am wearing hijab.*

Irna Mutiara also agrees about that,

*Not really think of that, I thought that it could be handled by both hands it means that something that I wore and designed people only could make it from me, but now people can copy my design and make it in other tailor and now there are a lot of people who used to be my consumer become producing too and then become my competitor. The impact can't be controlled anymore.*

Hanie Hananto also says that it was not predicted,

*No, and even I have felt that it was being a stepchild even in the association. Once JFW insulted Muslim fashion very much, I joined this from the very first time in 2008. The one who first joined JFW was me, Monika Jufry, Najua Yanti, and Jenny, it was 4 or 5 people and now it is changing most of which have fashion show in JFW are Muslim brand.*

However, some people say that it was predicted before. Pandu Rosadi bet that the development of modest fashion will succeed,

*We ever predicted that because the market is big [as Muslim-majority country] and it just needs a stymulus. There are many supporting factors to make it big.*

Agi Kadar, who is a person behinds *hijabi* event, strongly agrees that,

*It has been predicted not only in Muslim fashion but anything related with Halal it has a good opportunity, for example Halal food because people now prefer Halal food because it is better than non Halal food so people choose it. So it has a very big opportunity, for example if I join an exhibition abroad, the amount of Muslim population are getting bigger which means*

*the need for Halal product is getting higher because that requirement will also increase with the number of Muslim population.*

Hanna Faridl also says that it was ever predicted to be booming,

*Ever, but it is not really booming yet now, it isn't the peak because it will keep developing because there will be more people who will wear hijab. We can see that in London there is a Muslim governor.*

Zaskia Sungkar was satisfied that she was part of this movement because she has predicted that it will be good as she started after it has been developing,

*Apparently, there are other friends who were fighting for it long before me, when I started 3 years ago Muslim fashion has just already started to develop, it's just newly developed and I am also very happy that I can be part of a story to fight and continue this industry locally and internationally.*

Every media has its own good or bad and social media also have it, Mega Iskanti says in the interview,

*Social media has positive and negative impact, people are more aware to me and I can earn money but somehow it also has negative effects such as they can comment and complain of what we are doing, potential being hated, what we think is ordinary but maybe for them is a mistake, it can also be a place for gossiping. For example, I am not using syar'i [more conservative style] and people talk about it.*

For newer social media that will always emerge, some people are not afraid if they do not use what is still 'in' on the society. Mega Iskanti furtherly discusses if she is not sure to follow the development of social media,

*I don't know yet, social media can come and go such as Friendster, Facebook, etc can disappear. I still play Facebook, the videos shared in FB are good and now we are shifting to Instagram. And for a model like me, there must be a newer generation who will replace me so I think I enjoy the moment and let's see what next will happen because it's not my priority. People are getting attention to YouTube now and I am planning to make a vlog too but it will be about my travelling journey but I am still thinking of the concept because it's not easy making a YouTube [channel], [if i] only say hi to the viewer, I am planning to make a travel essential for vlog. I*

*follow foreign vlogger and it was very inspirational but Indonesian vloggers are only showing their daily lives.*

Ghaida who tends to follow the development of social media says that,

*Yes, but I am not a social media junkie it means that I don't have to make all social media like now Snapchat is booming but I don't make it because I think I can't manage because sometimes my blog is just left behind. It depends [to follow the social media development]. In my opinion, based on social media development, I see that it doesn't long last I mean sometimes one social media only survives for several years and then people used other if there is something newer and I think the most long-last is Facebook because it is for every generation but somehow I have to follow if I want this business to continue, for selling and dawa.*

Jenahara Nasution wonders about her active participation in social media,

*Really? I think because I have passion in social media and I know what I am doing now it is related to my business. I am big because of social media and this can be a tool to expose what I have in terms of fashion. I like to explore and try new thing and I like to make a movement that people never thought before.*

So, it was concluded that Instagram has been said as having an impact in modest fashion movement. Many people agree about that. Amalina Amman, an Australian designer also says so,

*Ah yeah of course, Instagram, YouTube, social media is a big prominent impact in modest fashion.*

As Mega Iskanti also agrees,

*Yes, it is very influencing. We can see now even Dolce & Gabbana launched its first abaya. Such a big brand dares to launch an abaya, it means that they see the Muslim market is so big and I think they must see that social media can be seen all around the world.*

Ghaida Tsurayya emphasis that now Instagram is the most important for Muslim fashion development, she strongly agrees that,

*I think it's still instagram even sometimes it's been annoying enough and sometimes I don't really make posts every day. I felt like I am exhausted*

*enough with this because now there are many people who haven't been honest enough with their social media such as they buy followers, likes. I didn't really pay attention to it once but now my friends are talking about this because they got less likes than before and if we see newer celebgram with less followers got more likes, we are surprised of it. But apparently their followers have range of age [teenager] that are still young whom are still often opening their IG, because teenagers are opening it more than us which is young mother. For me the most important is the content.*

Vivi Zubedi also agrees about that,

*Yes I think so. It has been these past 2 months. It can be denied that our global sells are because of Instagram. It can be said around the world.*

Hannie Hananto notes that for now it is still important,

*For now yes because there is not such constant thing in this world, before it was blog then Facebook and now IG. Social media can be boom because people are interested in photos and curious about their lives.*

Rimma Bawazier emphasizes that it is very useful to engage in Instagram,

*Yes, it is very influential because there are a lot of people who shop online and are influenced by the products that are worn by the celebgram or photo product. So social media is very helpful because now we don't really watch TV anymore, or cable TV like HBO, we can't see local advertisement except if we watch our local soap opera so there must be an advertisement on it but for me the ads is to bullshit and people don't really trust it anymore, I think but we now watch YouTube everyday or we google blog so it is very effective.*

Zaskia Sungkar strongly agrees that Instagram is very important tool in developing Muslim fashion,

*Yes, I agree. Instagram is an important medium, a social media that is influential for creative economy growth, one of it is Muslim fashion. It is our big chance to benefit it when people are still using Instagram very often to always make an interesting content so that people get attention to it.*

Instagram has been a new phenomena especially in fashion. Nearly 67.5% of people are following Instagram fashion account (eMarketer, 2016), emphasizing that the interest in fashion on Instagram is very big.

#### **2.4. THE CONTRADICTION BETWEEN MUSLIM FASHION AND ISLAMIC VALUE TO MARKETING FORCE**

The Islamic marketing field has pulled in more scientists because of its fast expansion of the current worldwide halal advertising with its estimation of more than USD 2.3 trillion a year. This article endeavors to see every of the issues with etailed dialogue of the justification and building up the idea, hypothesis, model or approach of the Islamic environment (Adnan, 2013).

Marketing additionally gives the meaning of the management process which helps the marketer to recognize, assume and fulfill purchaser's needs as well as can be expected (Chartered Institute of Marketing cited in Adnan, 2013). These three definitions brings to three principle conclusions. "Firstly, the social interaction happens only when there are buyer and seller. Secondly, the success of the interaction is determined by good comprehension of the concept which related to the needs, desire, request, products, value, satisfaction, quality, market and others. Thirdly, the final objective is to ensure the individual and organization's satisfaction can be achieved."

A succesful marketing strategy, must fulfill these three conclusions,

The first conclusion, both parties of seller and consumer need each other which promotes the social interaction. The second conclusion, the seller must possess the ability to understand both needs and desire of the consumer which suits the 21st century marketing trends of transforming from product-centric to customer-centric. The third conclusions shows generally that they have achieved the mission. The seller as a business entity is focusing to maximize the profit that align with *the Sharia* principles other that trying to be the mediator to Muslim economic development. The consumer on the other hand, is focusing to comply with his or her daily necessity and desire according to Islamic teachings (Adnan, 2013).

The trend toward all things Islamic is introducing devoted "Muslim" religious identities, that is, self-proclaimed religious experts who specialists who offer profoundly determine Qur'anic understandings and busily create online fatwas,

religious decrees. Subsequently, a new industry is taking shape, the “Islamic culture industry”, and its consequences are extensive (Shirazi, 2016). It was famously known as commodification of Islam. The term “commodification” in the sense of transforming an idea, a value, or an object into a commodity for the purpose of economic gain and commodification of Islam as, in Greg Fealy’s assessment, “turning the religion and all its symbols into a commodity capable of being bought and sold for profit” (Shirazi, 2016).

In the meantime, it is vital that Muslim-majority nations such as Indonesia, the resurgence of Islam is beginning to play a role within the context of neoliberal globalization, particularly within the contemporary consumer market, halal or otherwise. Daromir Rudnycky explains, “In Indonesia, religion is not a ‘refuge’ from or resistance to neoliberalism, nor is it a retreat into ‘magic and mystery’ in response to global capitalism.” Rather, it is leading to an ethic of individual self-policing based in Islamic practice, an ethic that holds true whether in the public, private, or governmental sectors (Shirazi, 2016).

It is always said that Islam cannot meet with fashion criteria. I want to explore more about the marketing force to the commodification of Muslim fashion. Based on Islamic principle, Irna Mutiara declares about what Muslim fashion has to be like on the interview,

*We have rules. It must be based on Sharia law.*

She shares her opinion about what has happened in its development,

*Because it was developed not based on that foundation, it was developed by a trend. I think that we must make it right but if it was as a trend, a commodity or as lifestyle, so it is okay that people can do whatever they want to be like but if we want to raise Muslim fashion so that there is a value of worship because everything we do, we must have a benefit and so the rule is that to invite to do the right path. And in IFI, if they want to choose something as long as that it is based on their belief, it’s okay. If they want to make a modest fashion but it’s not for religion matter, it’s okay but if they want make it as a religion-based so we have to understand the rule.*

Despite her regret, she also supports it no matter what has happened,

*I think it is better than we have trend for mini skirt.. [laughing].. or hot pants so it is getting better that people follow the trend to wear hijab.*

As she realizes that she can influence people, she also has to do positive thing. She says,

*What I have created now is to influence our friends positively. Maybe incoincidentally it is a casualty that has been spread before, not only for hijab fashion but if we want to spread news it is viral. From that on, so I am thinking that if I give a bad example how to wear a dress and then people think that it was the right thing and then the impact is back to us so we have to be careful. So when in the second anniversary of HMC, I decided to wear long hijab and that's because what I have worn before was influencing to others and now after I wore long hijab they also wanted to wear it too at least for a certain event. So that what I have done now have to make a positive impact to others.*

In the Muslim market, there are many possibilities to be explored because they have their own need, for the more conservative people they must cover fully of their body parts such as the ones who wear socks, gloves and even face veil. Irna Mutiara explains more,

*For rasionalist people, perhaps they will think like that but for conformist is actually they have this need, the conformist people needs socks or hand cover to complete the rule so if there is a need we must accomodate that facility, for example when I went to Bangkok, I was much helped because there was a halal hotel because I felt that it was my needs not because I am a victim. They make a halal hotel not because of "selling their religion" but because there is need in it. Because conformist people want to be comfort.*

It can be said that there is a comercialization of *hijab* as a marketing strategy for catching the targeted consumer, there are emerging people who wear *hijab*, what to fear is if people are simply "selling the religion" without knowing the value of it. Rahmat Ramadhan whom I interviewed says so,

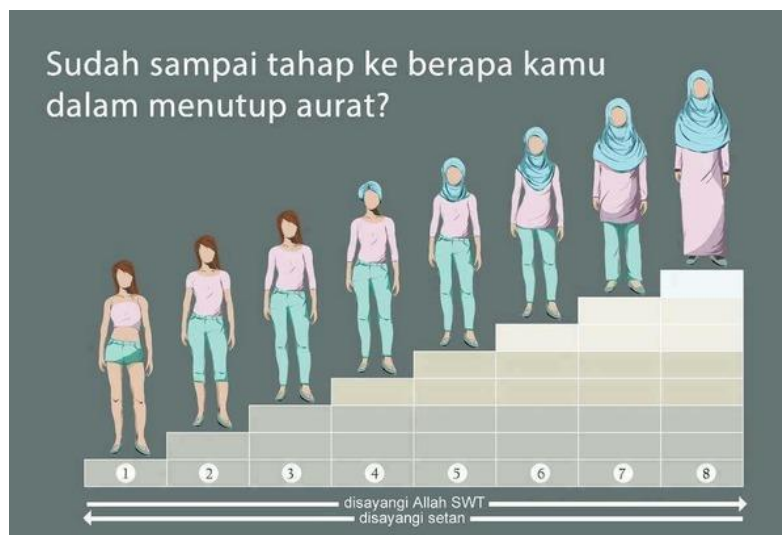
*That's what we are afraid of it, there are people who "sell their religion" cheaply so it is kind of dilematic. If we want to sell hijab for younger generation, there are also people who say that "hijab is not like that". It's just between a conservative [older generation] and young generation. We*



*must cover our shoulder and everything but the younger generation does not always want to do the same thing. It's just step by step, for the first hijab user is like this, we have range of variety product for younger to older generation (for conservative), it just depends on the market but we have to be careful about that.*

Ghaida Tsurayya has another opinion that it is based on our intention, she also puts her efforts to make a *dawa* through fashion,

*We just [have to] get back to our intention. For example if people ask "Has your hijab been halal?", I don't say this is wrong or right but I just feel that Allah has given me knowledge and potency so that I have to be grateful with this kind of way not by attacking others to judge them. I am just happy with what I am doing. Eventhough I am also still learning but what I want is that we also have more value than only selling.*



Picture 68. Illustration of process on wearing *hijab*

[Sources : [Manusiagesrek.blogspot.com](http://Manusiagesrek.blogspot.com) accessed on 02/02/2017]

If wearing *hijab* is a process and religious journey of each individual, so it is legitimate to wear it from the basic that we can afford. It is believed that at least ones did the right thing first, and by the time goes by, they will process to be a better *hijabi*. Rahmat Ramadhan declares that,

*Yes, I do agree with that. But there must be a polemic but we have to admit that there must be 2 poles in Islam, modern and conservative, there must be always people like that. There are also people in our age but with a*

*conservative style but there are also people who are older than us but the style is very stylish like a young Muslim.*

Pandu Rosadi mentions that,

*That is about spiritual journey of every person which each is different. Perhaps, someone sees that a public figure has worn hijab and then she is influenced to wear hijab but what we do here is that we want to give color in our Muslim fashion world and it can be various thing. We don't make a syar'i clothes but we also don't break the rules, based on our opinion that is why we call it modest fashion. If we say this is Muslim clothes, some people will say it is not Islamic, perhaps they think the one that Islamic is who wears veiling and etc.. I think fashion is general, fashion is the way people want to be seen, her personality. If you like black, maybe you like metal, if you like pink you are so girly. It's just a matter of statement but what we do is like that.*

However, some people are still doing business based on *Sharia* Law meaning that they use a proper transaction that is not weighing to the customer for example not involving a *riba*<sup>59</sup>, Rahmat Ramadhan says in the interview,

*Of course, it's a must. We have to leverage the Muslim value, Halal value. While people only think of money, we don't. The terms for selling a brand, there must be a product, if not it is haram. Especially on online commerce, if the customers are not satisfied, we guarantee their money back. So from doing the business, treating people, about riba etc adhere to the Islamic value, we are not only selling hijab, that is the most important thing. So we talk about ethical fashion, it must be us who have that kind of ethics, how to treat people, it is also based on Hadits but we don't push people to wear a conservative style of clothes, such as it must be cover the breast and shoulder, but how can young generation like our product, become top-of-mind, touch their heart is through fashion, innovation and science. It's not the era of preaching them with Quran.*

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<sup>59</sup> Riba : It can be roughly translated as “usury”, or unjust, exploitative gains made in trade or business under Islamic law.

He furtherly says that he really takes care of paying his staffs and transaction with customers,

*We just try to do our best, we pay our staff based on Hadits and we don't use riba, if the customers use credit card we don't cut 3% of it just like other tenants do. We allow that we are cut by the bank so that our customers don't pay for it.*

Irna Mutiara also agrees with doing business Islamically,

*Yes, we are really towards that.*

Ghaida Tsurayya who is a daughter of famous Islamic cleric<sup>60</sup> says about fashion and Islam,

*For me, I felt like I am still learning. I felt like I am not a real designer. I just try to be istiqomah<sup>61</sup>, and I care more with my environment, I invite [to wear hijab to] my friends, because I think fashion is actually different from Sharia law and it cannot be combined so I just try to maket this fashion based on Sharia law but apparently now there are a lot of types of it from very syar'i [strict] and [it is] very cool, I just want to be in between. For me the most important thing that I cover my shoulder and stylishly mix and match because my target is for young market I have to be eye catchy so that it can influence and they also want to follow it.*

However she also argues that,

*It is possible. But if we always think that fashion is high fashion it can't be but if we think that fashion is about pattern, fabric, tailoring. It can be. So to fulfill our rule we have to wear something comfort, we don't have to be stylish, we don't to be high fashion and always good.*

She also tries to do her business that can match all different types,

*Yes, I just try to make a product that can be mixed and match from people who are new wearing hijab to people who are wearing long hijab, I have all of it. Because sometimes there are a lot of peole only make for long hijab, it's okay I just want to be in between.. because I also feel that wearing hijab*

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<sup>60</sup> Ghaida Tsurayya's father is K.H. Abdullah Gymnastiar who is considered as National Islamic clerics.

<sup>61</sup> *Istiqomah* : The word *istiqomah* (from the root qaama) means to go straight into the right direction, acting rightly, allowing no deviation.

*is a process for each person and I also have some friends who are still in that process, and this is also for dawa not only for getting Money.*

Vivi Zubedi says that she does not agree with people who “selling religion”,  
*Yes I don't agree, there are a lot of people who do that. I know what is actually she like but her branding is she is polite, she is like this like that very religious, she is like selling religion and then I realized if [we make] branding [it ]can be in any way.*

Vivi Zubedi has been a jury in a TV program named Hijab Look whose aim is to look for a new talent to become Muslim fashion designers. She is known for criticizing the not-based-on *Sharia* law of style, she tells a story about this program,

*It's good.. when I become a jury in Hijab Look, it is like an “American Idol” to search for a new designer, RCTI was surprised at the response when I said to the contestant, “It is not hijab, fashion is fashion, hijab is hijab, if you want to combine it you must be based on Sharia law” and my role was antagonist, the angel role was Zaskia [Sungkar], and I said to RCTI when I said about religion, don't cut it because it has to be delivered. When it was aired, the response was very high. I think it is a positive comment for Muslim fashion development.*

Furtherly she says if fashion can be combined with fashion,

*It can be but it is limited. My abaya can be worn for praying. The design can't be so various. Not really, they can [be combined] but do not too much.*

She also gives rules for being a Muslim fashion designer,

*If we want to be a real Muslim designer we have to be based on Sharia law, don't wear clothes for hijab or hijab for clothes. For example now, there are a lot of people who create hijab fashion but in masculine style, wearing blazer, wearing vest, sport shoes. I don't mention anyone but this what is becoming trend. If a designer is mistaken making a trend, people will follow it and it is not good. If you are not a designer, you can wear pants but if you are Muslim designer, wear something more Islamic. That is a man's clothes but then you make it wear a hijab.*

Hannie Hananto says that we have to understand Islam first,

*Yes, because of the market itself but now I think we learn Islam and we also have to learn its history and after learning Islam I also learnt its history, there is a book that said veiling doesn't belong only to Islam, especially for black hijab actually belongs to Jewish, so the wives of Jewish rabbi are wearing black veil.*

Hannie Hananto is quite contradictive that Muslim fashion does not have to always based on *Sharia* Law,

*Muslim fashion? I don't think so. People wearing Muslim clothes are gradually in process, it doesn't indicate their level of faith, that is their belief. In Qur'an "make your veil to cover your chest", it is not saying "make your veil to cover your body". So what is syar'i, from where is it? I don't understand it.*

She says that because there are many understandings in Islam,

*Yes exactly, Islam is divided and even Prophet Muhammad has said so, Islam is divided into several mazhab<sup>62</sup> including mazhab salafi<sup>63</sup>. From the Hadits said "if the leader has passed away, you should refer to Qur'an again". And for niqab, that is for Prophet's wife and even in Haram Mosque<sup>64</sup>, it is not allowed to wear it. It should be furtherly discussed.*

Hasya mentions that there is a difference between fashion and religion but it is up to us which one we would like to wear,

*Yes.. I do believe that Allah is beautiful and loves beauty so in instructing the women to wear hijab, I think we should pay attention to its aesthetics too, not only for covering the awra. All this time, it is separated, fashion and religion are two different world while actually Qur'an and Hadist has provided all the guides, I mean like hijab should not be transparent, tight or shaping our body so we are free to explore because our Prophet has said that "for the affairs of the world [dunya], you know better. We have the rules so it is our guide to explore it. And its development, there is modest fashion or Muslim fashion, I think it is just a genre of fashion such as*

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<sup>62</sup> *Mazhab* : A school of thought within *fiqh* (Islamic jurisprudence)

<sup>63</sup> *Mazhab Salafi* : An ultra-conservative reform branch or movement within Sunni Islam that developed in Arabia in the first half of the 18<sup>th</sup> century against a background of European colonialism.

<sup>64</sup> Haram Mosque : Masjid Al-Haram in Mecca.

*perhaps jazz there is fusion jazz and classic jazz but it is still categorized as jazz.*

I ask to Diajeng lestari if *hijab* cannot be fashionable and fashion is not for *hijab*, she answers,

*In my opinion, Prophet Mohammad is our “end of time” prophet so he must be relevant to what will happen at the end of the day. What I see in Islam basically is modest, covering the awra not to cover all the bodies, if we see other previous monolithic prophets, if we see in Taurat, Orthodox Jews and Christian also wearing headscarf [cover her hair] so it has been determined that the women are covering their awra so because our Prophet is the last prophet, how can make hijab be accepted in society, not only in the church or monastery. For example, Siti Khadija [Haticce], she was the first Muslim woman entrepreneur on earth, Siti Aisyah [Ayşe] was a narrator of hadith so it means that these women are active on their social lives, and even Aisyah was often asked to give advice by Prophet’s friend because she was so smart. So I think Islam is relevant because woman still can exist, it was seen by the first muslim women on earth, Siti Khadijah, but on the other side, these Muslim woman are protected by hijab which is this hijab is kind of a protection for us. Why? Because women are very interesting, we have our awra, if we open our awra, it is “teasing” men so we have to cover in order to protect ourselves and other people especially men so that something unwanted doesn’t happen so it’s like a win-win solution but on the other side, as a “the end of time” ummah<sup>65</sup> we’re required to socialize, we have to be more active as long as that doesn’t break the rules such as not transparent and tight, it’s okay and allowed. In this case, we are based on Sharia law and muamalah<sup>66</sup>, we must have an interaction with others so even though we are wearing hijab it doesn’t stop our relationship with other Muslim and non Muslim. And yes women must love fashion and it’s part of our muamalah.*

Hasya from HijUp.com gives an explanation about HijUp.com’s mission to present Islamic face that is more different from it was perceived in global scale,

*That is very wide, it wants to bring hijab to the next level because in Indonesia is a Muslim majority country and women are not oppressed [to*

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<sup>65</sup> *Ummah* : Islamic community.

<sup>66</sup> *Muamalah* : Muamalah are acts involving interaction and exchange among people such as sales and sureties.

wear hijab] and what we all know that Indonesian Muslim's face is more moderate but if we see in Europe, the USA, it is still a controversy because they don't really know about it. If they hear Muslim word, what they think is Saudi Arabia or other countries that only allow women in abaya, niqab<sup>67</sup>, and black, not colourful or eye-catching so hijab is a symbol of woman oppression, like in Saudi Arabia, women also are not allowed to drive of which that perception is single-minded, it is not wide and from that they think that Muslim women cannot work, only follows their husband and when they get married their lives is over, they have to dedicate themselves to be a wife or mother and etc whereas it is not always like that there is other Muslim face that is different, that is more beautiful, they are Moslem and they do their obligations to cover their awra but also can express themselves and do not reduce their capacity and capability as a woman. Moreover, it is added with ISIS and terrorism issue so we want to present Islam's face as moderate and perhaps in HijUp, our weapon is fashion in which we want it to be a global movement, perhaps it is not as extreme like people who are not wearing hijab and then wearing hijab. Our primary mission is to present Islam's face that is beautiful.

Diajeng Lestari as the CEO also has a diplomatic answer,

*Actually we don't only want to go there but we made a lot of show in Indonesia such as JFW and IFW. Why in other countries [joining a fashion show]? Because we want to spread syiar<sup>68</sup> that Islam is peace, Islam is beautiful. Why we go to Western countries? Because they usually construct Muslim as... moreover there are a lot of bombings issue, ISIS, terrorists, etc, civil war so why we concern to go to Western countries because we want to erase that paradigm and that frightening as in the media.*

She furtherly says that,

*I see that Muslim fashion is a good message for the world that Islam's face is not about terrorism, civil war, that Islam loves beauty, peace, inclusive, we are open. Moreover in Indonesia, there are a lot of Muslim who are active to work, they can be a housewife, athlete, designer and they can be everything and this kind of thing cannot be found in other Muslim countries, that's what has been framed by Western media.*

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<sup>67</sup> *Niqab* : Face covering veil

<sup>68</sup> *Syi'ar* : It is the same with *dawa*.

I also discuss that if the practice of wearing *hijab* can be combined with local culture, whether it is possible or not, Hasya has the answer,

*It can be, I believe that Islam is universal and the proof was Javanese culture could be infiltrated with Islamic value and it was still Islam, not reducing its essential. If we say that we can suit it with our neighborhood, it can very much be applied. Like Mukena [Indonesian praying robe], we don't find it in other countries and that is culture or Peci [Muslim men hat for praying] this also cannot be found in other countries so religion can be adapted with where we live. Because Indonesia has had its own culture and then Islam came so it was blended. It is like in Sudan or African countries, their culture are wearing Turban so they continue to wear it to cover awra so it can be combined religion and culture. We see that Islam was downgraded in Mekkah so we tend to see that what Arabic people wear is part of Islamic culture. If in Qur'an scripture is said about "not eye-catching color" so what we think is directly to black colors but Indonesian culture are more colourful. Except if we wear red, yellow and green in all together in our outfit, that is really eye-catching but if we wear grey, beige, tourquoise, brown it is still okay. And if we see niqab, I think it is part of a culture, it is a form to protect women. In Saudi Arabia, I heard that the men are very easily attracted to women even if the women have had a husband, they still wanted to tease the other women so I think that is why they wear niqab. In Indonesia, there are also women who wear niqab with the reason of their beauties are only for their husbands but apparently in Indoensia the tendency of its culture of wearing hijab is for our husband. And actually the men in Indonesia are not like that of Arab men.*

I also ask to Diajeng Lestari is the practice of *hijab* based on local culture, for example Indonesian tend to use colourful, Arab wear black, but I heard that there is a mistake in foreign bloggers because they are wearing turban. However I do think that it's part of their *muamalah* because in Western countries, it is not easy to accept Islam with veiling so that they can socialize with other society. She shares her opinion,

*In my point of view, there are fundamental things to be debated and there are only on surface things to be debated. In Surah Al A'raf ayah 26, Allah said that "O children of Adam, We have bestowed upon you clothing to conceal your private parts and as adornment. But the clothing of righteousness - that is best. That is from the signs of Allah that perhaps they*



*will remember”, so in that ayah<sup>69</sup> it is said that the functions of clothes are first to cover awra and second as a jewellery so there is a nature. For example, I wear satin flowery scarf, I love it and I think it is beautiful so that it can be a jewellery, it doesn't have to be gold, ring but this clothes can also be a jewellery, if you like what you wear you will be confident, that's naturally happened and third “clothes as taqwa<sup>70</sup>”, we are given a choice by Allah, there are clothes whose function is to cover awra, and as accesories and so we debate about it. This debate is not on fundamental thing so it's better if we debate on what is the best clothes for us? It is taqwa, it is doing thing that is based on what Allah commands, Amar ma'ruf nahi munkar<sup>71</sup>, have we got rid of the poverty in this world, have we got rid of the colonialism, have we helped Palestine and where are we in this world with starving children? It's better if we think about that than debating about wearing turban is not allowed, this and that is not allowed, this is not a fundamental thing because each of us has a different background, our intention is also different, so it's better if we debate on the most important thing that is taqwa, and what is taqwa? Giving poor people food, not doing things like killing, corruption, have we thought about that? There are many corruptors who are caught then they wear long hijab so we don't have to see on the surface thing.*

As a marketplace to every *hijab* product, HijUp does not want to be considered in one position because it wants to provide all products that can be used for every Muslim women in every stage, Hasya answers that,

*HijUp is very much avoiding the dichotomy of hijaber [this also become the term for fashionable hijabi] vs syar'i, as long as this is for Muslim clothes, covering the awra, and the intention is to get close to Allah, HijUp accomodates that. I think in Indonesia is more modern like Hughes [Indonesian presenter], she can be said as wearing hijab but she insisted on wearing turban, at least she has been triggered to close her awra. HijUp provides all the types of it whether be it syar'i or hijaber and we also give a lot of hijab video tutorial to sporty style, etc. The core is that HijUp believes*

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<sup>69</sup> Ayah : Qur'an's verse

<sup>70</sup> Taqwa : It is an Islamic term for being conscious & cognizant of Allah, of truth, of the rational reality, "piety, fear of God".

<sup>71</sup> Amar ma'ruf nahi munkar : To promote the good and to avoid the bad.

*on a process, we respect all of them. It doesn't mean that turbaner<sup>72</sup> is not as religious as others.*

I conclude that the marketing force does indeed exist but the ways people are doing this Muslim fashion business are still somehow based on Islamic principle. They do not push people to wear a perfect way of wearing *hijab* but they respect the process. It depends on the people's comfort way of wearing *hijab* and based on local culture and situation in each country. As Indonesia is a Muslim majority country, it is much easier accepted if women are wearing *hijab* or even *niqab*.

## **2.5. THE OBSERVATION OF INSTAGRAM**

### **2.5.1. The Analysis of Designer's Instagram**

Since designers are becoming the ones who create fashion, I would like to make an analysis to the designers first. This analysis is to understand how designers bring a lot of differences to the face of fashion because *hijab* now is very popular among women in Indonesia. Apart from that, the choice of the colors that are used by *hijabi* depends on of whom designers they like. In a summary, people really determine who to follow who not based on their personalities. Thus, I would like to analyze the range of the colors that a trend has made and also from the style. Those colors are colorful or bright colors, pastel or soft colors and monochrome colors. I will divide those categories on which the designers specialize in.

These designers have taken roles for modest fashion movement by facilitating a different style inspiration for young women.

#### a. Analysis by Colors

##### *Colorful Colors*

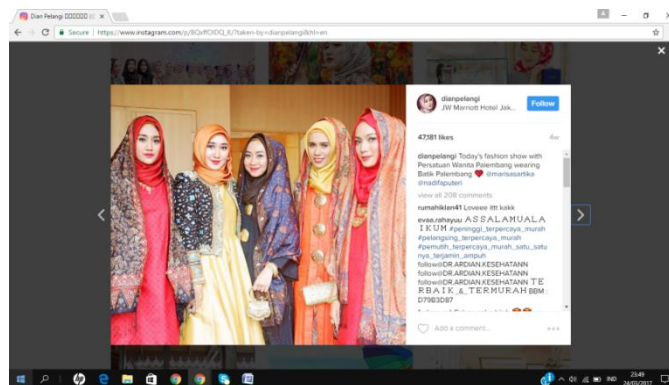
##### 1. Dian Pelangi

Dian has been known as Queen of Rainbow because she always uses many kinds of colors in her style. She is one of the modest fashion movement pioneer as she was in Hijabers Community and one of the

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<sup>72</sup> Turbaner : People who wear turban.

Muslim fashion designers who had a chance to show in Jakarta Fashion Week. In her first year of her coming out, she has brought a trend of color blocking which soon spread to young women.



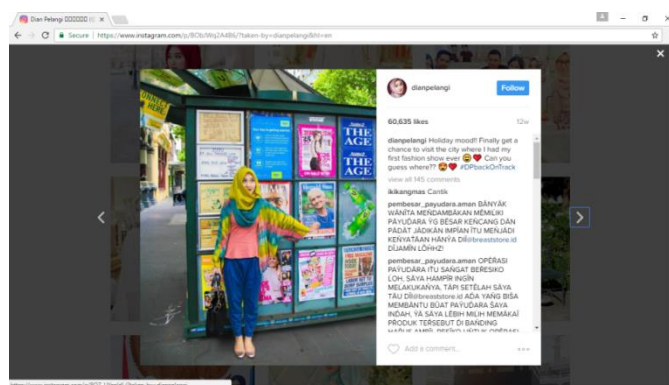
Picture 69. Dian Pelangi's Photos

[Accessed on 02/02/2017]



Picture 70. Dian Pelangi's Photos

[Accessed on 02/02/2017]



Picture 71. Dian Pelangi's Photos

[Accessed on 02/02/2017]

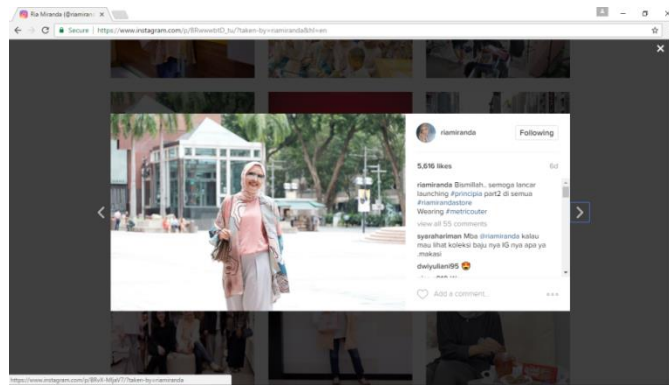
**Table 12. Dian Pelangi's Semiotics Analysis**

Signifier/Object	Signified (S)
Dian Pelangi is actually a name of a brand also the popular name of the designer itself, that offers an ethnic-based modest clothes.	As Pelangi means rainbow, it reflects how this brand uses colourful coloring in its product. Dian as the designer translates the meaning of the rainbow in her design. She always uses more than one color in her outfit. Using several colors means that she has cheerful, ambitious, free and complicated to describe. As her brand targets for middle up class, she always wears handbags or shoes that can attract women in the same social status, it is seen in her handbags in the photos above.
Hashtags used by people related to her	#dianpelangi for 807.808 posts, #dianpelangibutik 30.384 posts, #dianpelangihijab for 27.629 posts, #dianpelangifashion for 23.262 posts, #dianpelangionline for 28 .190 posts, #hijabdianpelangi for 16.074 posts.

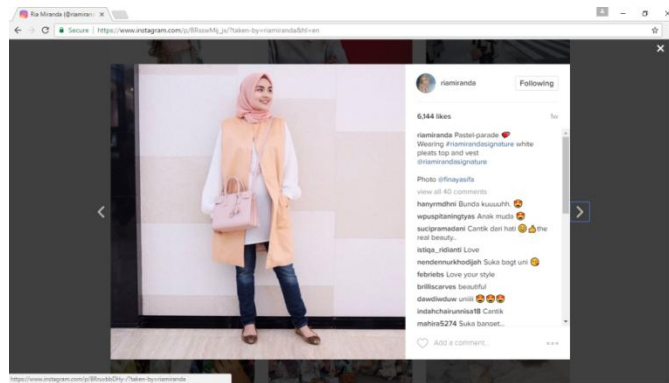
### *Pastel Colors*

#### 1. Ria Miranda

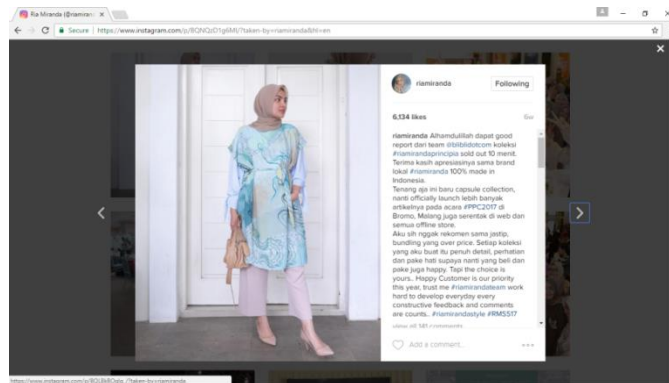
Different from Dian Pelangi, Ria Miranda is famous for her pastel colors. She always uses soft colors and never wore black at all. She is very popular among middle-ages women and has a very solid and loyal customer community. She was also one of the Hijabers Community founders and one of the first Muslim fashion designers that showcased in Jakarta Fashion Week.



Picture 72. Ria Miranda’s Photos  
[Accessed on 02/02/2017]



Picture 73. Ria Miranda’s Photos  
[Accessed on 02/02/2017]



Picture 74. Ria Miranda’s Photos  
[Accessed on 02/02/2017]

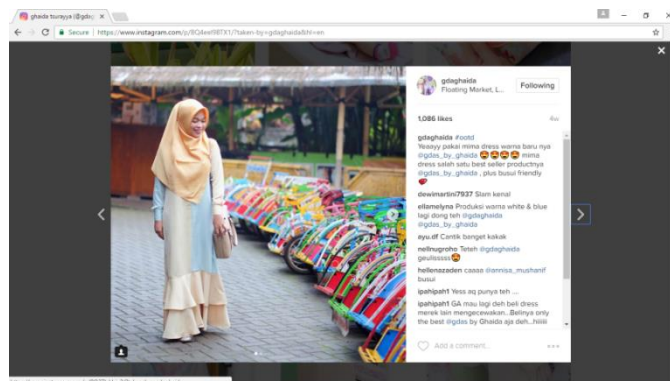
**Table 13. Ria Miranda’s Semiotics Analysis**

Signifier/Object	Signified (S)
Ria Miranda’s color choices of pastel colors such as baby pink, peach, mint, baby blue and cream can symbolizes	Ria Miranda can be described as kind-hearted, soft and calm person. It is also seen in the comments of her customers

her true characteristics.	on her Instagram. In these photos above, she always wears her products that will be launched in the next month, meaning that she has promoted it long before it will be launched so that her customers will be interested to buy. As the icon of her brand, the clothes that she has worn almost became a best seller and sold out in a minute so it is important for her to wear the new collection to be previewed.
Hashtags used by people related to her	#riamiranda for 161.729 posts, #riamirandastyle for 134.183 posts, #riamirandasale for 100.194 posts, #riamirandadaily for 12.350 posts, #riamirandascarf for 15.480 posts, #rmlc for 9.997 posts.

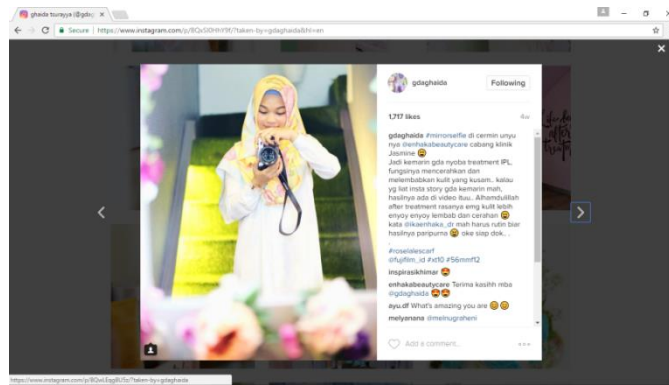
## 2. Ghaida Tsurayya

Ghaida Tsurayya also focuses on pastel colors in her design. Her other strong character is playful, cheerful, young and *syar'i*. She always wears her *hijab* covering the chest and breast, unlike the others.

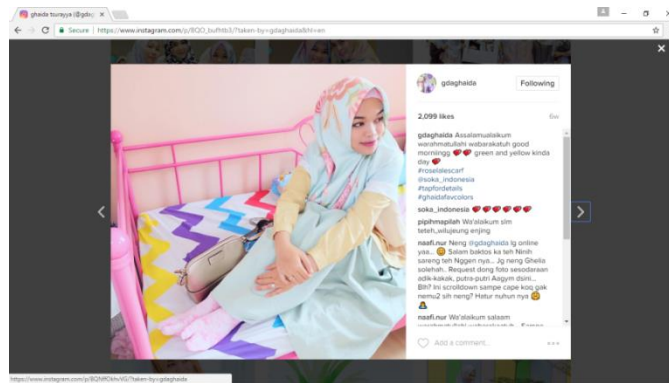


Picture 75. Ghaida Tsurayya's Photos

[Accessed on 02/02/2017]



Picture 76. Ghaida Tsurayya’s Photos  
 [Accessed on 02/02/2017]



Picture 77. Ghaida Tsurayya’s Photos  
 [Accessed on 02/02/2017]

**Table 14. Ghaida Tsurayya’s Semiotics Analysis**

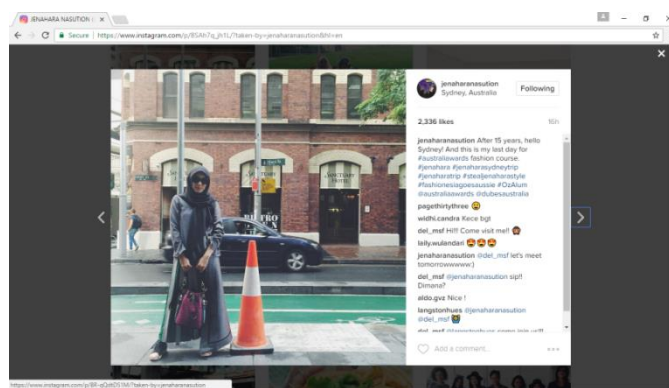
Signifier/Object	Signified (S)
<p>Ghaida Tsurayya is a lovable and funny person. Even though, she did not study fashion design but she liked drawing and was very creative. It can be seen in her scarf that she herself illustrated the drawing of it.</p>	<p>As a pink and other pastel colors lover, she reflects herself in her outfit as a feminine person. She rarely wears pants and prefers to wear dress and skirts. Her Instagram photos are also for business so she takes care of what she posts there. In the photos above, she always mentions what she wears are her products, it means that she promotes her products. She shows up her pattern scarves to be combined with her plain dress products.</p>

Hashtags used by people related to her	#gdasfamilybaitijannati for 1.041 posts, #ghaidesignaturescarf for 313 posts, #ghaidahappytravel for 481 posts.
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### *Monochrome Colors*

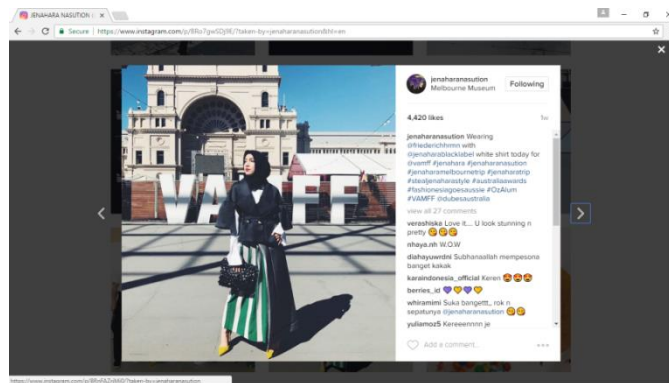
#### 1. Jenahara Nasution

Jenahara is best known for her dark and monochrome colors choices such as black, grey, navy blue and also white. Jenahara is the first president of Hijabers Community and the daughter of Ida Royani, a pioneer in Muslim fashion in Indonesia.



Picture 78. Jenahara Nasution's Photos

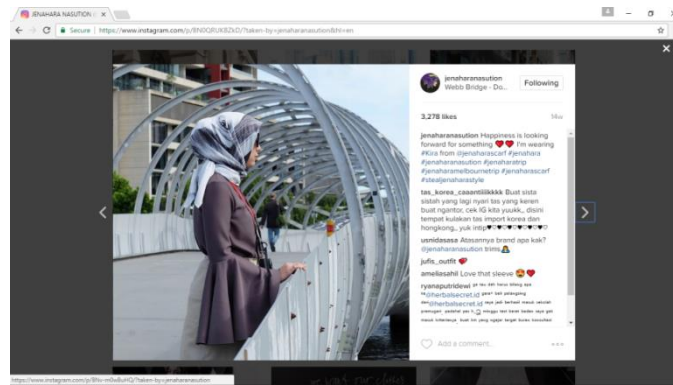
[Accessed on 02/02/2017]



Picture 79. Jenahara Nasution's Photos

[Accessed on 02/02/2017]





Picture 80. Jenahara Nasution's Photos

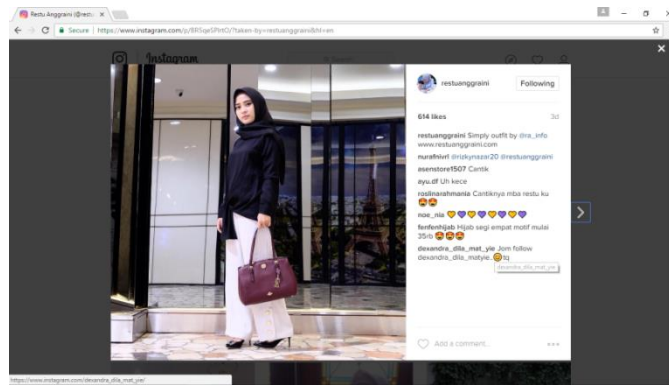
[Accessed on 02/02/2017]

**Table 15. Jenahara Nasution's Semiotics Analysis**

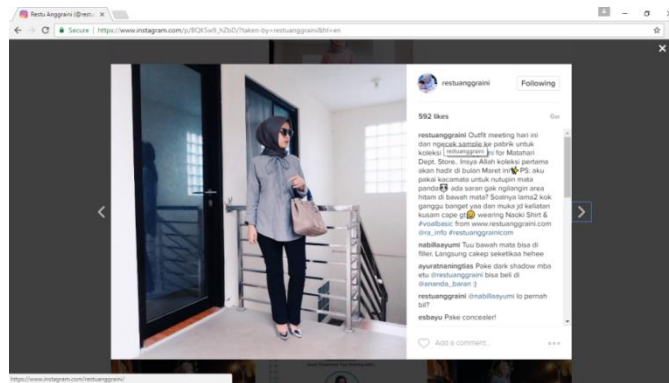
Signifier/Object	Signified (S)
Her personality reflects in her outfit. She always focuses on daily ready-to-wear to provide women who are active and want to wear something simple.	She has a unique style, boyish and unpredictable. She can wear sneakers in one day and high heels on the other day. She can wear all dark colors but she also sometimes choose to put bright colors such as yellow and green in her outfit. Her Instagram photos also serves as a promotion tool for her newly-launched scarves that she always wears.
Hashtags used by people related to her	#jenahara for 28.858 posts, #jenaharastyle for 1.240 posts, #stealjenaharastyle for 939 posts, #jenaharasale for 544 posts, #jenaharanasution for 515 posts.

## 2. Restu Anggraini

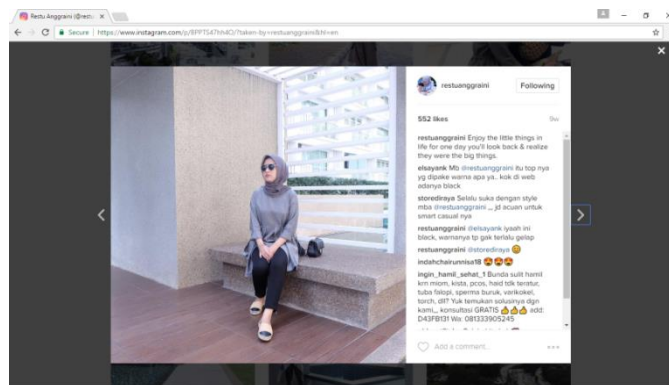
She is also famous for monochrome colors with simple and clean-cut design. Restu Anggraini is a good designer that has showcase her collection in Japan, UK and Australia.



Picture 81. Restu Anggraini’s Photos  
[Accessed on 02/02/2017]



Picture 82. Restu Anggraini’s Photo  
[Accessed on 02/02/2017]



Picture 83. Restu Anggraini’s Photos  
[Accessed on 02/02/2017]

**Table 16. Restu Anggraini’s Semiotics Analysis**

Signifier/Object	Signified (S)
Restu Anggraini produces 2 labels, Restu Anggraini (RA) and ETU. One for simple ready-to-wear and one for	Her photos reflects as simple as her design. Wearing only blouse to come to a meeting and relaxing herself from the

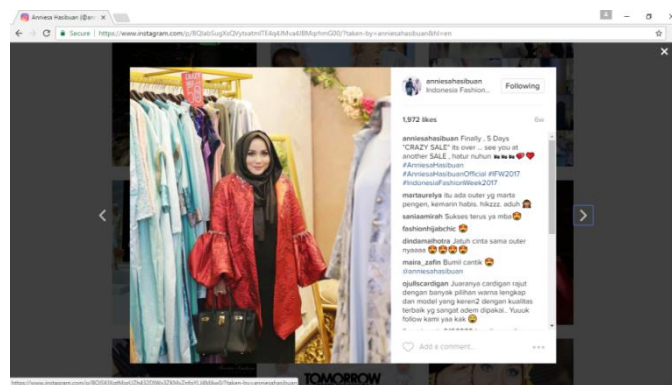
office attire.	activities. Her simple design comes with a twist of unforeseen details.
Hashtags used by people related to her	#restuanggraini for 3.554 posts, #restuanggrainisale for 358 posts, #etuofficial for 260 posts.

b. Analysis by Style

*Classy*

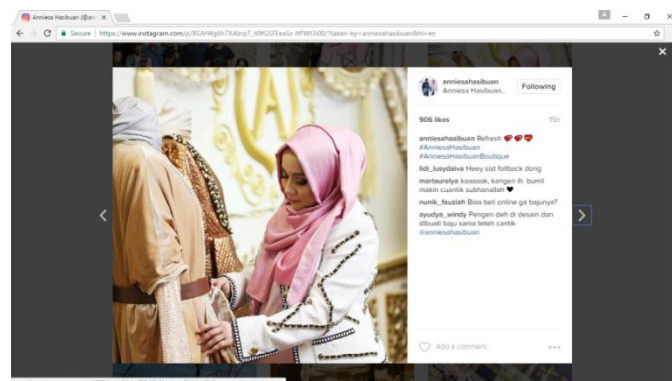
1. Anniesa Hasibuan

Anniesa Hasibuan made a history of the first Muslim fashion designer to have showcased in New York Fashion Week 2016. Even though, her brand has just been a year built, her achievement is very good.



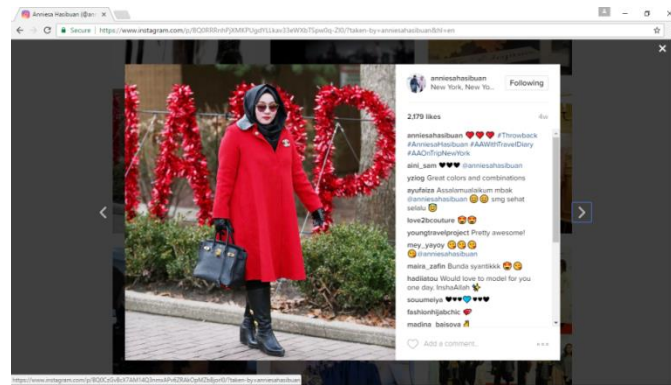
Picture 84. Anniesa Hasibuan's Photos

[Accessed on 02/02/2017]



Picture 85. Anniesa Hasibuan's Photos

[Accessed on 02/02/2017]



Picture 86. Anniesa Hasibuan's Photos

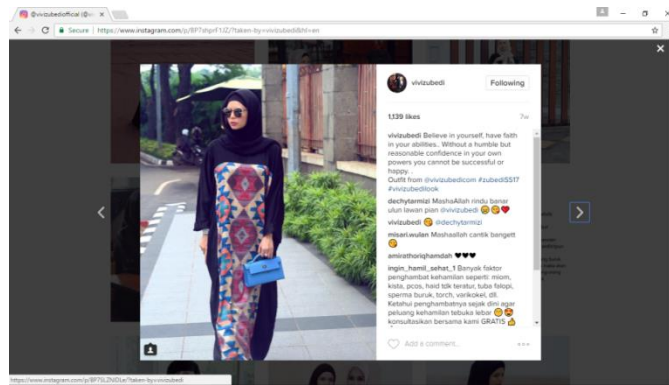
[Accessed on 02/02/2017]

**Table 17. Anniesa Hasibuan's Semiotics Analysis**

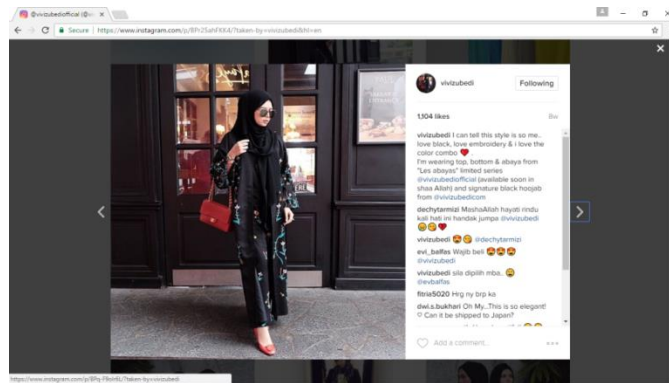
Signifier/Object	Signified (S)
Anniesa Hasibuan loves to wear any kind of colors but her style is a classy style. She loves wearing blazer, jacket and layering her outfit in one or two colors either pastel or bold.	As a wife of an entrepreneur, her style reflects that she has been very successful in her business, holding a very expensive handbags. She also targets middle up class women but more in international market. From the photos above, she showed that she still promotes her products that showcases in a fashion week bazaar, on the other photos she seems being very detail for her products and loves to wear branded items.
Hashtags used by people related to her	#anniesahasibuan for 8.663 posts, #anniesahasibuanofficial for 3.653 posts, #anniesahasibuancouture for 1.362 posts, #anniesahasibuandaily for 1.228 posts.

## 2. Vivi Zubedi

Vivi Zubedi is popularizing the stylish *abaya* in Indonesia. She always wears her design and promote it in her Instagram. She has showcased her collection in London and New York.



Picture 87. Vivi Zubedi’s Photos  
 [Accessed on 02/02/2017]



Picture 88. Vivi Zubedi’s Photos  
 [Accessed on 02/02/2017]



Picture 89. Vivi Zubedi’s Photos  
 [Accessed on 02/02/2017]

**Table 18. Vivi Zubedi’s Semiotics Analysis**

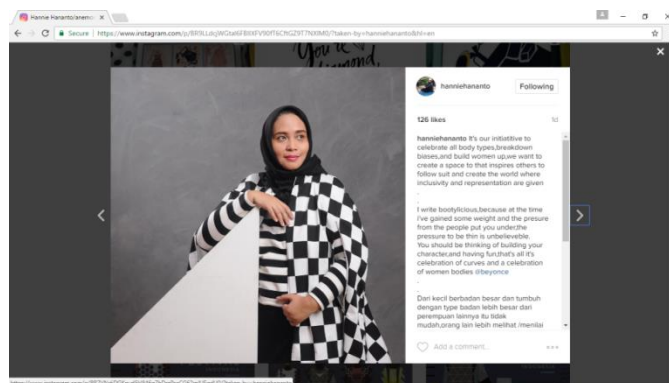
Signifier/Object	Signified (S)
Vivi Zubedi’s character is ethnic, combining Indonesian ethnic pattern, sometimes Arabic, Turkish and	Vivi Zubedi is also always associated with black, she almost has black in her design but with an ethnic touch. From

Mexican.	the photos above, Vivi always shows off her design and make an #OOTD of it. Her Instagram photos are not far from promoting her products, she always makes an #OOTD photos. She also loves to wear branded products because she said she sells an expensive product so as people to believe what she creates is something as worthy as she wears.
Hashtags used by people related to her	#vivizubedi for 7.526 posts, #vivizubediabaya for 360 posts, #vivizubedicom for 339 posts, #vivizubedistyle for 296 posts, #vivizubedilook for 296 posts.

### *Unique*

#### 1. Hannie Hananto

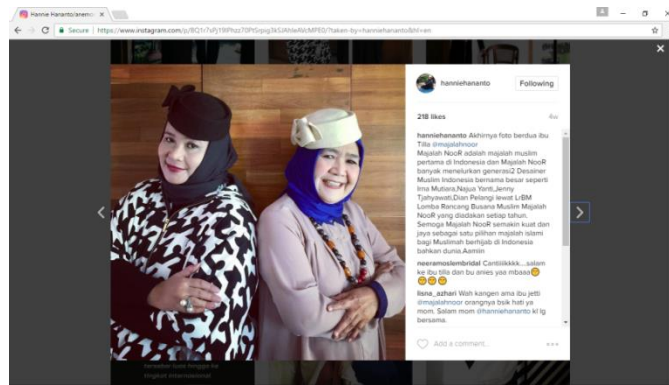
Even though, Hannie Hananto is not young anymore but her style soul is still very young. She simply loves wearing hats for her fashion show. She is one of the founders of Hijabers Community Mom and one of the seniors in Muslim fashion with a brand DNA lovely, cheerful and monochrome.



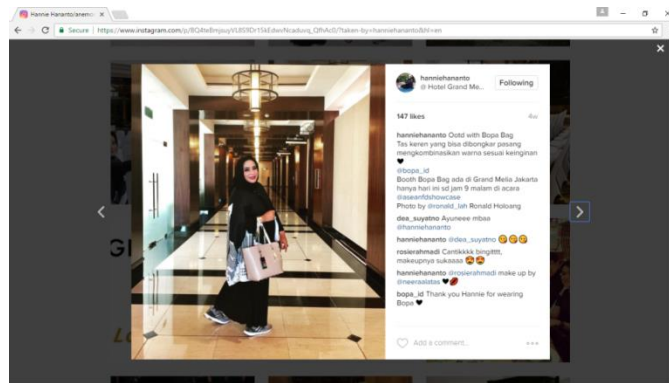
Picture 90. Hannie Hananto's Photos

[Accessed on 02/02/2017]





Picture 91. Hannie Hananto’s Photos  
 [Accessed on 02/02/2017]



Picture 92. Hannie Hananto’s Photos  
 [Accessed on 02/02/2017]

**Table 19. Hannie Hananto’s Semiotics Analysis**

Signifier/Object	Signified (S)
Hannie Hananto is popularizing the black and white and edgy style. She has a very unique design.	Her photos reflects the youthful and energetic design. She looks that she is always enthusiastic.
Hashtags used by people related to her	#hanniehananto for 386 posts, #anemonebyhanniehananto for 840 posts, #hanniehanantoillustration for 136 posts,

2. Zaskia Sungkar

Zaskia Sungkar is a daughter of actor and actress, she was a singer and presenter before being a fashion designer. In her first fashion show, she chose pastel colors but now she has found her true character that is





more formal occasion and KIA by Zaskia Sungkar for simple, active and daily wear.	figure, her style always becomes an inspiration and being a trend for others so she always considers to make an #OOTD outfit. From the photos above, she promotes her products to be become a trend.
Hashtags used by people related to her	#zaskiasungkar for 145.978 posts, #zaskiasungkarhijab for 6.669 posts, #zaskiasungkarstyle for 6.314 posts, #zaskiasungkarcollections for 6.306 posts, #zaskiasungkarjakarta for 3.755 posts, #zaskiasungkarloyalcustomer for 1.015 posts, #wearingkia for 58 posts.

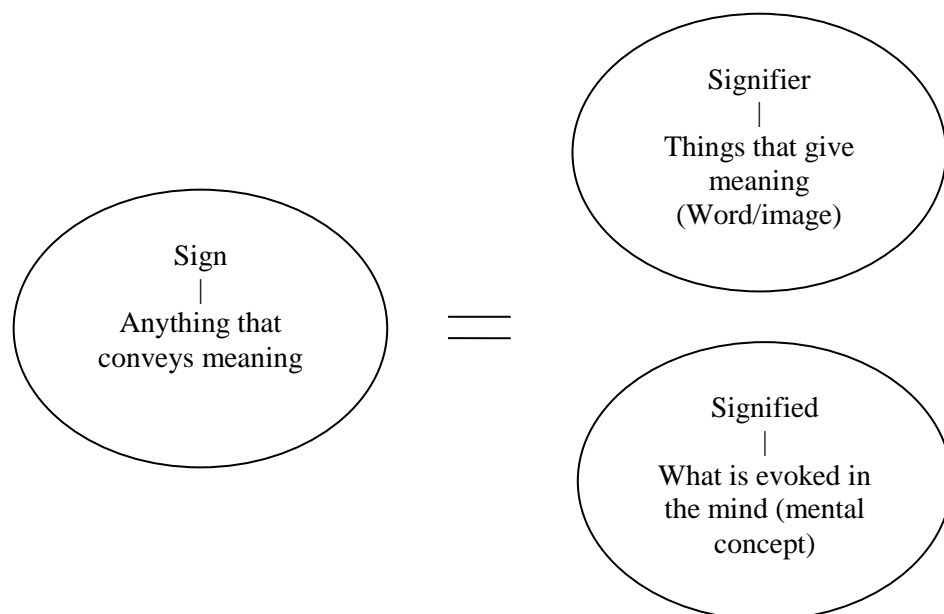
Designers are basically using their own products. Their brands' characters depend on the style they choose in linked with their true personalities. In Instagram, they always use their products in relation to promote them, to inspire others to follow the trends and even to buy them. Trend is said to be successful if it is imitated by the market. Designers I have mentioned above are categorized as trend setters because they can create trend. Dian Pelangi is famous for its colourful and tie dye clothes, Ria Miranda and Ghaida Tsurayya is for pastel colors, vivi zubedi is after for women who want *abaya*, others such as Jenahara Nasution, Restu Anggraini are popularizing the monochrome colors for basic and ready to wear outfit while Hanna Hananto and Zaskia Sungkar are also into monochrome colors but with more unique way of style. The designers are responsible for popularizing style-fashion-dress.

### 2.5.2. The Analysis of Hashtag on Instagram

The contribution of hashtag is to easily found by people who search for it. Sometimes hashtag can make a trend and will be used by so many people who want to share something in common. The hashtag is firstly boosted by Twitter. The hashtag is a string of characters preceded by the hash (#) character. In many cases hashtags can be viewed as topical markers, an indication to the context of

the tweet or as the core idea expressed in the tweet, therefore hashtags are adopted by other users that contribute similar content or express a related idea (Tsur & Rappoport, 2012).

The popularization of *hijabers* also make people benefit of the use of the hashtag related to them. Eventhough the designers did not use hahstag at the first time using Instagram, the hashtags such as #hijabindonesia, #hijabootdindo are being used by people who want to be famous or online shops who sell their products. I am using the Semiotic theory from Ferdinand de Saussure to explain more about the using of these hashtags. The use of signifier and signifier are based on Saussure theory to define the sign to define signifier - things used for giving meaning, and signified – what comes to to the mind of people (Berger, 2011b). As I describe in the graphic below:

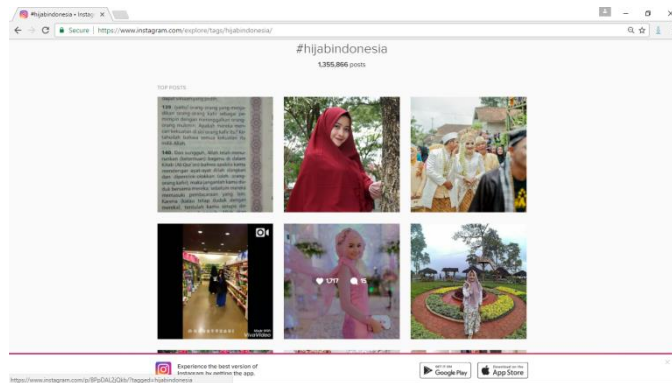


**Graphic 5. Ferdinand Saussure's Theory of Signified and Signifier**

I use the image in Instagram as a symbol of *sign*. While things that can give meaning, in this case is a hashtag because it consists of word as *signifier*. Hashtag is used by people to communicate what message they want to convey from their image. Women who wear hijab are usually using #hijabindonesia or #hijabootdindo to define that they are a part of Indonesian hijabers who are stylish

and fashionable. While people are using the hashtag that are popularize by the designer to outline that they can afford buying their products. From the picture and the hashtag, I conclude about what is the meaning behind their pictures and the using of that hashtag as *signified*. I tried to define my interpretation about them.

The analysis of hashtags used by people are described below:



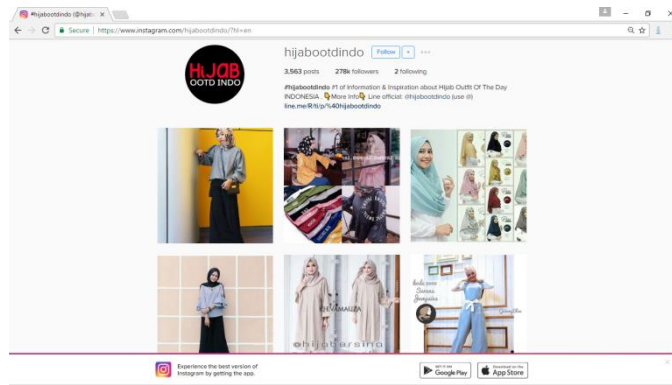
Picture 96. #hijabindonesia

[Accessed on 10/10/2017]

The hashtag of #hijabindonesia has been used for 1.355.866 posts in Instagram. People want to show that they are a *hijabi* from Indonesia that show a style of their *hijab* whether more *syari'i* (longer *hijab*) or modern way of style.

**Table 21. Semiotics Analysis of #hijabindonesia**

Signifier/Object	Signified (S)
<p>#hijabindonesia</p> <p>Since <i>hijab</i> is becoming a trend, people use it to make them easier to be searched and has a potential to become famous.</p>	<p>Religious and stylish.</p> <p>People who are wearing <i>hijab</i> are once considered to be religious but now it has become a common culture, on the other side people still care about Islamic rule by posting about reading Quran but however other people still want to be stylish in <i>hijab</i>.</p>



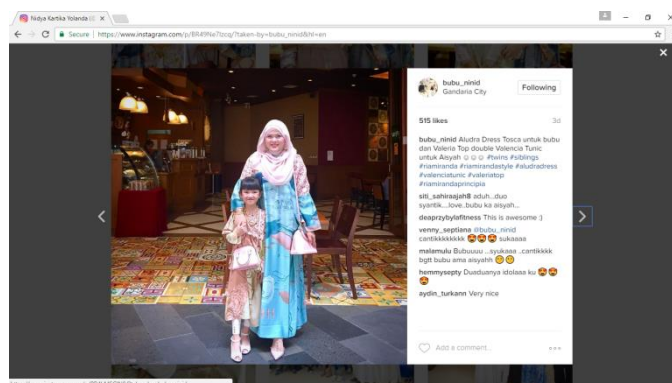
Picture 97. #hijabootdindo

[Accessed on 10/10/2017]

The hashtag of #hijabootdindo is initiated by the Instagram account @hijabootdindo. It has 278.000 followers. This account serves as information and inspiration about *Hijab* Outfit of The Day.

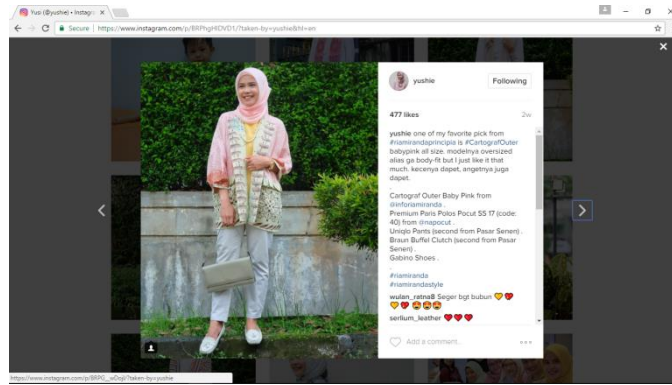
**Table 22. Semiotics Analysis of #hijabootdindo**

Signifier/Object	Signified (S)
#hijabootdindo	Modern and love fashion.
This is also a name of an Instagram who posted a source of style guide for <i>hijabi</i> .	In this case, it wants to emphasize that women do not have to wear black colors, they can wear pastel colors and also colorful colors on their <i>hijab</i> .

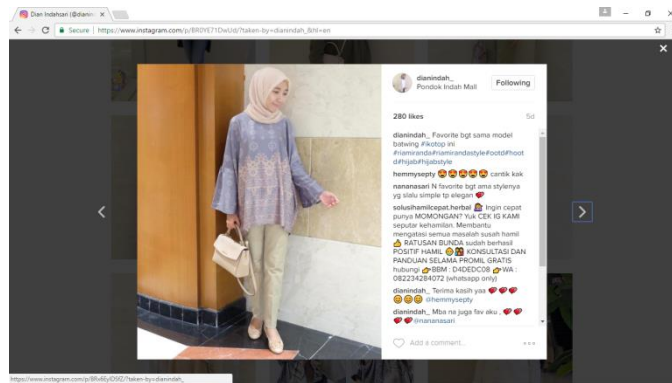


Picture 98. #riamirandastyle

[Accessed on 10/10/2017]



Picture 99. #riamirandastyle  
 [Accessed on 10/10/2017]



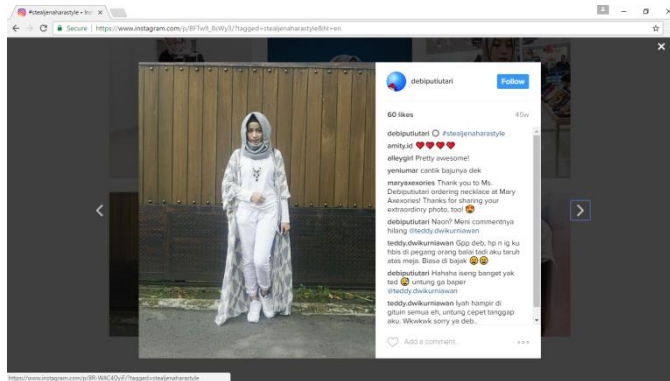
Picture 100. #riamirandastyle  
 [Accessed on 10/10/2017]

The hashtag of #riamirandastyle is used in 102.202. It is first used by the designer itself, Ria Miranda, but then also used by her customers who also want to show their outfit. Ria Miranda’s product is not cheap so it can be said that usually the people who wear it are mostly from middle up classes so it is to show their status identity class.

**Table 23. Semiotics Analysis of #riamirandastyle**

Signifier/Object	Signified (S)
<p>#riamirandastyle</p> <p>Women are wearing this hashtag because they love the designer so much and want to be part of Ria Miranda Loyal Customers.</p>	<p>Fashionable and rich.</p> <p>It can be said that people who used this hashtag want to be always fashionable, up-to-date with designer’s product. Since Ria Miranda launches her product every month so they can</p>

always change their style. However, because the product is quite coststyle so only certain people who can afford buying this.



Picture 101. #stealjenaharastyle  
[Accessed on 10/10/2017]



Picture 102. #stealjenaharastyle  
[Accessed on 10/10/2017]

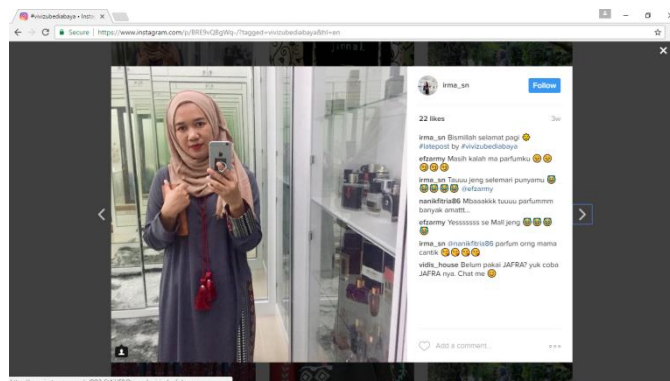


Picture 103. #stealjenaharastyle  
[Accessed on 10/10/2017]

#Stealjenaharastyle is popularized by Jenahara Nasution, a Muslim fashion designer who specializes in black colors, boyish look and simple cut. This hashtag is also used by her customers and contributed to 864 posts.

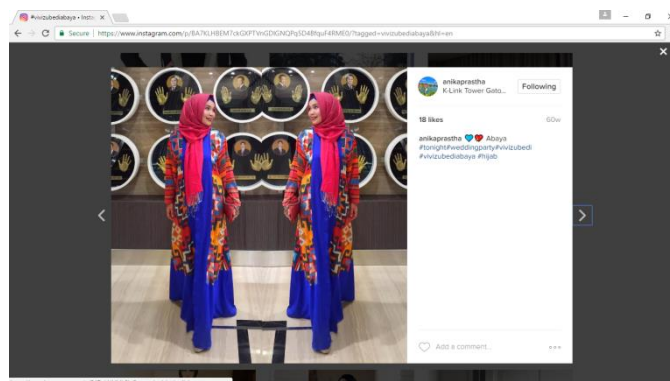
**Table 24. Semiotics Analysis of #stealjenaharastyle**

Signifier/Object	Signified (S)
#stealjenaharastyle  The designer herself and the customers who wear her design are using this.	Loves black color, boyish and simple.  Since Jenahara is famous for its monochrome colors so the women who love black, grey and white are using this hashtag. It can be said that they love simple outfit that can be used everyday.



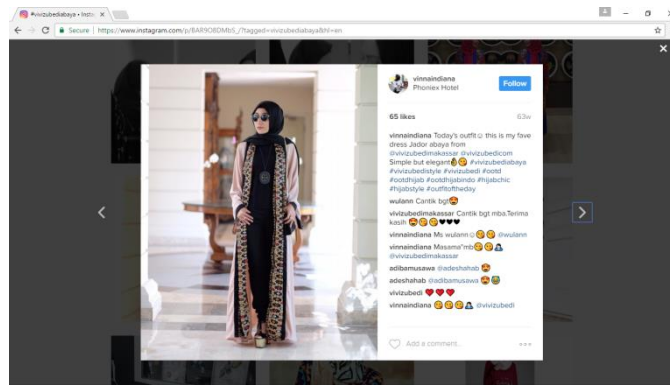
Picture 104. #vivizubediabaya

[Accessed on 10/10/2017]



Picture 105. #vivizubediabaya

[Accessed on 10/10/2017]



Picture 106. #vivizubediabaya

[Accessed on 10/10/2017]

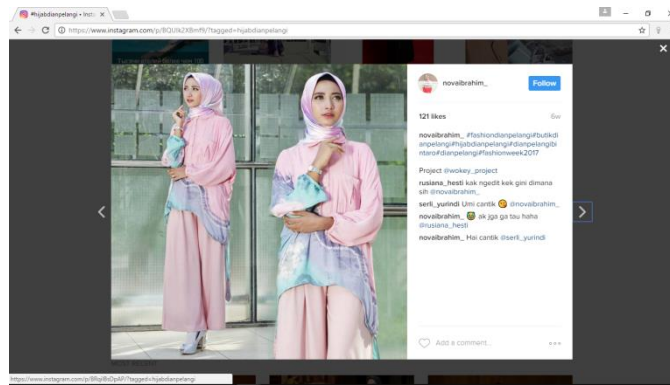
Vivi zubedi is a Muslim fashion designer that specializes in *abaya*. She is an Arabian descendant from Yemen and Iraq that is why she wants to popularize *abaya*. Her brand identity is dark colors, long and loose *abaya* or dress. Her brand's price range is also expensive.

**Table 25. Semiotics Analysis of #vivizubediabaya**

Signifier/Object	Signified (S)
<p>#vivizubediabaya</p> <p>The popularization of <i>abaya</i> in Indonesia was brought by her and people who do not use her products sometimes also used this hashtag.</p>	<p>People who are looking for comfortable, long and loose outfit and also rich.</p> <p>Vivi now has divided her products into two, one for the more premium class which is very expensive and one for the daily outfit which is quite affordable. Since its popular for the <i>abaya</i> which is like loose-cut and long robe so it means that people who wear it like to wear a comfortable clothes, they do not want to wear something tight that can attract men too.</p>







Picture 109. #hijabdianpelangi

[Accessed on 10/10/2017]

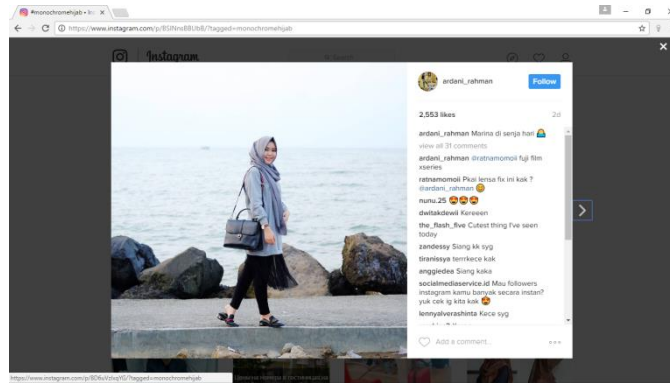


Picture 110. #hijabdianpelangi

[Accessed on 10/10/2017]

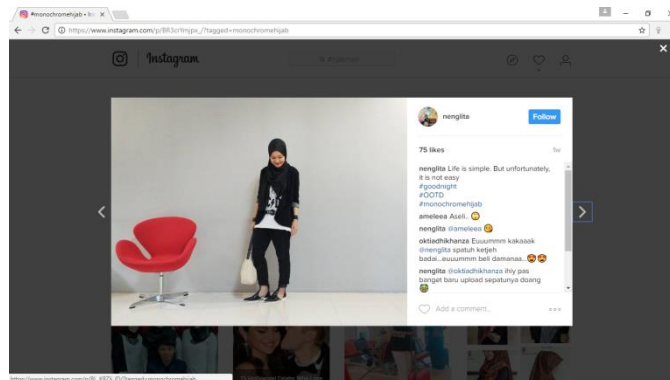
**Table 27. Semiotics Analysis of #hijabdianpelangi**

Signifier/Object	Signified (S)
<p>#hijabdianpelangi</p> <p>This hashtag is used not only by people who wear Dian Pelangi's products but also people who sell her products or any other types of products that sometimes are not related to her.</p>	<p>Lively, outspoken, and cheerful.</p> <p>People who loves bold and colourful colors or they simply follow the trend that is brought by Dian Pelangi. However women who loves bright colors tend to catch people's attention so they may be lively, outspoken and cheerful women.</p>



Picture 111. #monochromehijab

[Accessed on 10/10/2017]

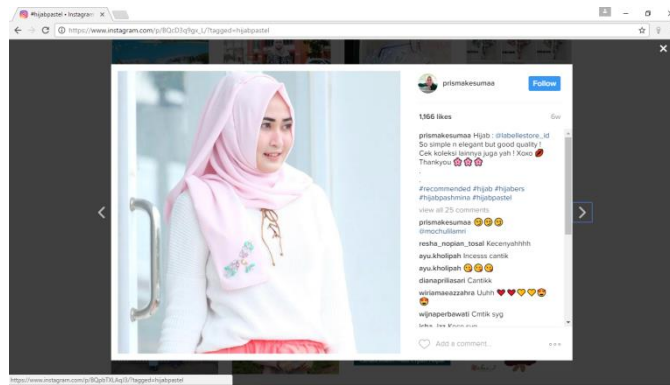


Picture 112. #monochromehijab

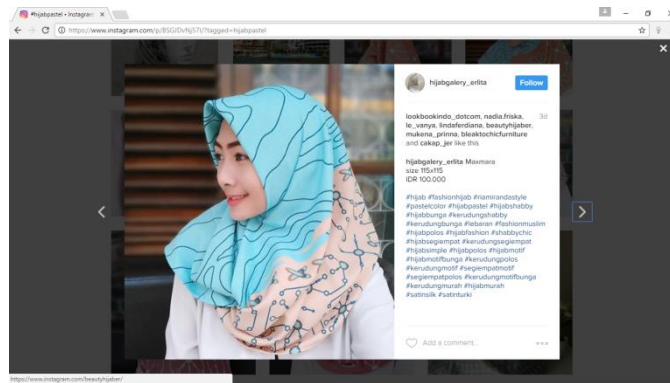
[Accessed on 10/10/2017]

**Table 28. Semiotics Analysis of #monochromehijab**

Signifier/Object	Signified (S)
#monochromehijab	Women empowerment and strength.
As people are bored with colourful and pastel colors, they move to monochrome colors.	Monochrome colors such as black and grey are a symbol of bravery, power, fear, mystery, strength, aggression, rebellion.



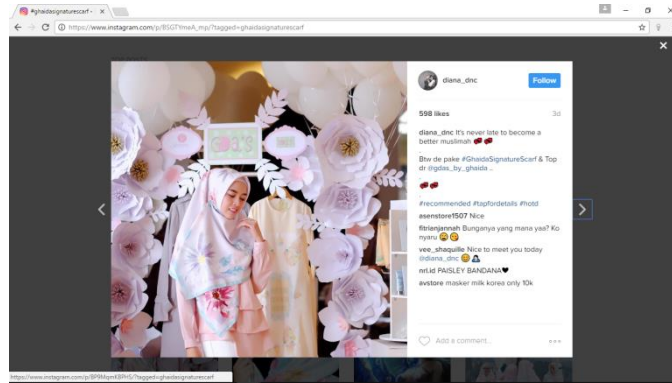
Picture 113. #hijabpastel  
 [Accessed on 10/10/2017]



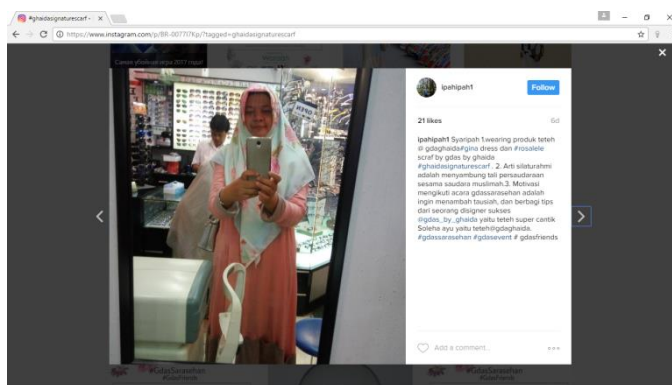
Picture 114. #hijabpastel  
 [Accessed on 10/10/2017]

**Table 29. Semiotics Analysis of #hijabpastel**

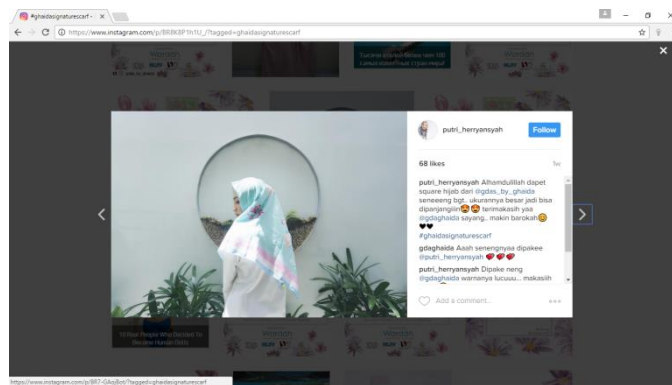
Signifier/Object	Signified (S)
<p>#hijabpastel</p> <p>Hijab pastel is used for people who look after a similar products of Ria Miranda who is famous for its pastel colors.</p>	<p>In the first picture, she wears pink that tells her love of soft colors. It may be inferred that she is a girly, calm, sweet, nice and based on her style on her image. In the second picture, it is a picture of an online shops that sell an imitation product of Ria Miranda, she used #hijabpastel hashtag to be easily searched for people who loves sort of items. From this picture and its hashtag, it symbolizes that Ria Miranda has succeeded to create a trend.</p>



Picture 115. #ghaidesignaturescarf  
 [Accessed on 10/10/2017]



Picture 116. #ghaidesignaturescarf  
 [Accessed on 10/10/2017]



Picture 117. #ghaidesignaturescarf  
 [Accessed on 10/10/2017]

**Table 30. Semiotics Analysis of #ghaidesignaturescarf**

Signifier/Object	Signified (S)
#ghaidesignaturescarf This hashtag is used by Ghaida	It can be said that pink and flowers are women’s favorite things. People who

Tsurayya and people who wears her scarf.	wear #ghaidasiganturescarf cannot hinder the beauty of those two. They are happily showing that they wear such a beautiful scarf.
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From the analysis that I have conducted through signified and signifier, the trend that is a designer has made, is oftenly followed by other young *hijabi* women. The motivation can be, first, they also want to be stylish, second, they want to imitate their fashion icons. However, the choice are depending on their preferences of style whether to adopt bold colors, soft colors, monochrome colors or classic and unique styles.

## **2.6. FUTURE POTENTIAL AND CHALLENGE FOR INDONESIAN MODEST FASHION**

Based on the 'State of the Global Islamic Economy Report 2015-2016', the world's Muslim fashion market was valued at USD \$230 billion in 2014 and is estimated to be worth USD \$327 billion before 2020, implying that Muslim fashion is among the fastest growing industries worldwide (Thomson Reuter and Dinar Standard, 2015).

“The Indonesian government wants to make Indonesia into Asia’s center for Muslim fashion by 2018 and the world’s The World’s Center for Muslim Fashion by 2020” (Indonesia Investments, 2016). Indonesian government is confident to achieve this target because as the biggest Muslim population in the world with more than 210 million Muslims (nearly 90 percent of the total population), implying the market is huge.

Indonesia has a big potential in Muslim market because the majority of the populations is Muslim and moreover for the Muslim fashion industry which has been established from several years ago. Rahmat Ramadhan says in the interview,

*Indonesian market is 12 million USD but there is a statement in Dinar Standard research, this is just a potential that is taken from the amount of Indonesian citizens multiplied to clothing consumption per capita.*

However this is a not a real data if we have to talk about the market in Indonesia, because some of Muslim women do not wear *hijab* and they do not always spend their money on shopping, he furtherly illustrates,

*So it's only an assumption so it is considered that all Muslim people in Indonesia if they spend IDR 500.000 multiplied to the amount of Muslim people so it is very raw data. If we want to talk about the real market of Muslim clothing we have to multiply to the penetration of percentage of Muslim clothing to Indonesian Muslim people because there are also Muslim people but they don't wear hijab but in that report, it said only the universal potential because we have 250 billion people in here, 87% are Muslim. And that 87% is multiplied to clothing expense per capita. So the amount of citizen is multiplied to clothing expense for example per year people can spend IDR 1.000.000. that is just an assumption but from that 87%, how many people who wear hijab? So that 12 million USD is just an assumption but if we talk about how many Muslim market in Indonesia, we can say that is still open, depends on the way we market the products. That's why we always market our brand to make people recognize as an innovative and scientific product because the biggest market is among the youth.*

Agi Kadar also sees the potential of Indonesian Muslim market because it has 85% of the majority of Muslim population,

*If we see that we have 250 million population and the majority is Muslim it must be very good and very potential. Now foreign people are also getting attention to us, if I make an exhibition abroad there are so many foreign people who come to me because they want to sell product in Indonesia so it means that Indonesia has a very potential market and Indonesia people love to shop and consumptive. If I go abroad like Turkey, Paris and Vietnam the seller in the store must be able to speak Indonesian language so who doesn't see that Indonesia has a potential market.*

Mega Iskanti also gives her opinion,

*It is very big we can see now since hijabers. Maybe because we were difficult to find hijabi clothes and all of sudden it was booming and we can buy what*

*we need very easily and once we thought that we couldn't be fashionable if we wore hijab but now we can. I think it has been a big market before but we didn't have an influencer yet how to wear a fashionable hijab and we have it all so the market can be seen slightly.*

Diajeng Lestari who also has the dream to make Indonesia as The World Center of Muslim Fashion by establishing HijUp.com says that Indonesia has many specialities,

*I see that every country has its own speciality and I see that Indonesia has so many specialities such as tourism, culinary, natural resources such as gold, stannary, etc, and its forest, etc. Apart from that, Indonesia also has human resources because we have a big population 260 million people and the majority is Muslim, it means that Indonesia with that big population and the majority of Muslim, there must be a great potential related to retail that has characteristic for Muslim market. Besides that, Indonesia is democratic compare to other Muslim countries such as Saudi Arabia, UAE, Malaysia, Indonesia is more democratic so that our society tend to be creative and it can blend to various cultures. I see that this is the excellence of Indonesia, its people's creativity, Indonesian can mix and match various of style, many colors. This kind of thing can't be found in other countries even in Brunei [Darussalam], when the people came here they were amazed that we could combine this and that with this color and that color so I see that Indonesians are very creative and they can absorb from othe cultures even Turkish style, Saudis style, Malaysian style can be absorbed in Indonesia and become an Indonesian style, it is very variative.*

I was curious about who, when and how the dream of being world's center of Muslim fashion was initiated. Vivi Zubedi has taken the answer,

*I think it is from Ministry of Economics. As I know Muslim fashion has a very high demand and I ever attended a seminar that held by governmental department and it said that someday Indonesia Muslim fashion will be the center in the World.*

Hannie Hananto also says that it was the government who is ambitious to make it a reality,

*That is actually government, government is looking for a way because Indonesia now is considered to take initiative in making Muslim clothes in a*



*new packaging. If we see coherently from the history, Indonesia is the pioneer and then government takes an initiative to make Indonesia as center of Muslim fashion. Ministry of Finance supports from the directorate, Bu<sup>73</sup> Saidah really supports but now she left out. That was the problem everytime it changes the staff, the policy are also changing. Bekraf also supports but its jobdesk is still on mapping. At that time from Minsitry of Industry and Ministry of Finance and ITPC from the Attaché of Trade.*

Mrs. Betty gives the reason why Indonesia has targeted its national branding as Muslim Fashion Center,

*Regarding our population, we are the biggest Muslim majority country in the world. So why don't we become the center too? We also don't want make it on fashion only but also lifestyle.*

Indonesia has prepared for its 2020 program. Mrs. Betty says that,

*It needs process, we have target but we have to prepare this and that. For now, designer also has to prepare. For example for the material they have to be able to provide big amount of it, regarding of workforce, regarding of export how they can compete with other foreign brand and also regarding of marketing they also must have a good strategy, it must be in-line.*

Mr. Triawan Munaf as the Chairman of Bekraf enthusiastically says that,

*This 2015, we want to execute Indonesia to be center of Muslim fashion in the world. And it has proof that other countries such as Malaysia, we have to say that our design is better than them moreover Arabic countries, they are very conservative, only black, white and grey. When they were introduced our Muslim fashion which is very interesting, they are amazed and it can open their eyes if Muslim fashion is cool and it can be used daily.*

Diajeng Lestari who is from the private sector says that the government and the people in the industry have to cooperate to achieve the dream,

*When we started on 2011 we have had that vision and mission, we want that Indonesia to be center of Muslim fashion because the population is big and Indonesia can absorb many styles from other countries and its people are also creative and more open so at the first time we had that vision that we can be the center of Muslim fashion. The government has seen that from*

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<sup>73</sup> Bu : Indonesian language for Mrs.

*2010 or 2008 but the government also has to cooperate with private sectors so it means the government is actually our partner.*

Hannie Hananto also says that the private sector cannot go alone without a government support,

*Every person has this dream but to what extent we are from private sector can make this come true, it needs a lot of money from the branding etc. If government supports at least for domestic fashion show, it will be.*

Regarding the modest fashion development in Indonesia which is obviously seen in the past few years, Pandu Rosadi quotes that,

*It is still developing. I think this is only still 30%. I think that government has been doing something in this, it is seen that we had World Islamic Economic Forum in here, we can see from that because fashion is a little part of Islamic economic but for modest fashion itself, it is very developing nowadays. We can see that last year's Jakarta Fashion Week [JFW - the most prestigious fashion event in Indonesia and the biggest in southeast Asia] was dominated by 60% of modest fashion brand. And it can also be seen from the sponsor, from The Body Shop to Wardah (the first halal cosmetics in Indonesia).*

The development of *hijab* industry is also growing bigger. Mega Iskanti who paid attention to its growing development gives an opinion about her hometown, Bandung<sup>74</sup>,

*Speaking of which we can see that now there are a lot of online and offline hijab store in Bandung because when I first time wearing hijab in 2012 it was very difficult to find clothes for hijab, I only knew several online shops who sold hijab and from that I became a loyal customer but right now we can see that all the people, all the events everywhere are organizing a hijabi event and even a prestigious fashion show allows hijab designer to showcase on it and I think the development of hijab fashion is very amazing in the past 4 years.*

Ghaida Tsurayya says that as Indonesia has consumptive people it is easier to influence people to shop,

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<sup>74</sup> Bandung is the capital of West Java province, known as *Paris van Java* or fashionable city.

*It is very big and I think that Indonesian is easily to be influenced by their idols, and consumptive. We have various segment, low, middle and high but I just try to be in the middle because I live in two worlds so it is different with other designers. For example like Dian Pelangi, her segment is high class but for me for every class [teenager, mother and also religious women].*

Ayu Dyah Andari who is focusing on Muslim bridal with European style gown says about the development of *hijab* fashion,

*It was very amazing. When at first time I wanted to wear hijab, my mom even was angry and afraid that I couldn't get a couple easily. Long time ago, people were afraid of getting not beautiful when wearing hijab, they were afraid of not getting work but now wearing hijab is cool.*

However, if the people in the industry cannot maintain it, people will feel bored because there are a lot of events who are selling *hijab* fashion. Mega Iskanti answers,

*In my opinion, it will be changing. Maybe last year it can be said as the most crowded time of hijab fashion, if we make bazaar now they are becoming bored of it because they are too much events in every month in the same time. I think it will be shifting because this year is full of hijabi event from bazaar and fashion show, and there are a lot of public figure who are also wearing hijab and I saw that there was an event it should be local label (non hijab) but the booth were mostly hijab. We can find hijab everywhere but it is very rare that we can find local and unique product in a bazaar and I think I became bored of this kind of event. Sometimes I am looking something different because hijab online shops often have the same models so people get bored of it.*

Pandu Rosadi also gives his opinion about organizing a *hijab* fashion,

*It is still good, for online it is very good but for exhibition, bazaar, etc it is turning down because our market is divided, there are too many events which is not having a certain target market so as a customer, we've been very smart to come to an event, perhaps next month there will be another better event or they also pay attention to which designers are opening a booth in that event, and so on. And I think the EO crew has to curate the brand more tight because it is impossible for us to sell clothes that are IDR*

*300.000-500.000 while our competitors are having IDR 100.000 so we will loose.*

Although *hijab* fashion is mostly targeted to *hijabi*, however women who are not wearing *hijab* sometimes also buy. Hasya from HijUp.com says,

*It is very good so far. There are a lot of my friends who are not wearing hijab also buy cardigan, shoes, or other from HijUp.*

Jenahara Nasution says every brand has its own market albeit the high price, there must be someone who can afford to buy it,

*It is very good and promising because wearing hijab is a part of Indonesian people so somehow Moslem women eventually will wear hijab but that is general. But specifically, you can find every class in Indonesia from very poor even to very rich people so it depends on us which market we want to target. If you want to target low market, you can sell it in Tanah Abang<sup>75</sup> but you have you to sell in big numbers and it doesn't see the quality, people still want to be fashionable with affordable price. If people want to buy something in middle range price, that may be Jenahara's market, Ria Miranda's market or Dian Pelangi's market, that is our market, middle. Young women known their style, they want branded product with less effort and more affordable so we have to suit our price. If people want to wear international high class brand product, it also has market.*

*Hijab* fashion has been a popular culture. Popular culture is a created culture and designers can create a trend for their customers. Customers often imitate what designers wear. The product that is worn by designer can be easily sold out in minutes. Customers see the figure in the designer, it is sometimes created by personal branding. One of the designers who got a good engagement with her customers is Ria Miranda. She often holds Private Preview Collection and Trunk Show by inviting her customers to see her designs before selling it to the public. She never positioned herself as the designer but friends meaning she made friends with all of her loyal customers who became a community named RMLC, Ria Miranda Loyal Customer. Pandu Rosadi, her husband who served as Business Development, said in the interview that actually Ria did not like to show up but their team has decided to make her personal branding.

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<sup>75</sup> Tanah Abang : Indonesian district where sellers cheap products.

What Ria Miranda has done leads to consumer culture. What she wears instantly becomes a trend and people want to wear it too. Others are influenced because their friends in the RMLC community wear it so they think that it is also good on them. Ria Miranda's product will be sold out in only minutes after it is launched. Her customers are very loyal, they even compete to have her new products. I saw with my own eyes in Private Preview Collection event in Yogyakarta, Indonesia that they run for getting new products. They did not even think which color and which model they got but the most important thing they had the products faster than other people. All the products that were brought directly from Jakarta were all sold out. One of the customers felt very grateful that she could get one of the products. Consumer thinking, about "who I am in my appearance style" is often more difficult to put into words than is "who I am not" or "who I don't want to look like" (Freitas et al 1997 cited in Kaiser 2012).



Picture 118. Ria Miranda's Private Preview Collection

[Taken on 03/08/2016]

Apart of designer's own event, there are also many others event organizer who support in triggering the Muslim fashion trend and others then followed to make such events to take advantage of it. Agi Kadar who is an expert in this delivers his thought,

*In general, an exhibition whether for culinary, hijab or everything is a good platform to show their existence and be known by public. For example in Malaysia, MIHAS<sup>76</sup> it was before held by private company but then it was bought by the government. Why government buys this? Because Malaysia*

<sup>76</sup> MIHAS : Malaysian event in Halal products.

wants to be center of Halal products and because they see that MIHAS is an event that can show if they are a leading sector in food sector so then they are serious to make a good packaging to MIHAS. So if Indonesia wants to make fashion as world-leading and it has an international event held in Indonesia I think it will become a tool for this.

Agi Kadar furtherly says that,

*For an exhibition, we must unify between participant's and and type of exhibition whether this is a retail exhibition, B2B with targeted buyer, if it is being synchronized so that the participants will be satisfied. If they want to join retail exhibition because they want to sell the products and the products are sold so they will think that this is a good exhibition because sometimes people want to follow all the exhibition without knowing the segment of exhibition so it must be suit. Because for the opportunity there must be but we must synchronize with the targeted market.*

Diajeng Lestari shares her opinion about Indonesia if it can become the center of Muslim fashion so it can create a trend,

*Being a Qibla<sup>77</sup> it means that Indonesia can set the trend, what Indonesian Muslim people wear can be seen by people from other countries and Indonesia also can be innovative regarding of fabric, design, brand. For example in the international world now, the issue of Burkini is still a trending topic, it is forbidden because Western thinks that it is extreme, so Indonesian can make not-an-extreme Burkini that can be worn nicely, we can create colorful turban so that it is not frightening so that it is and good interesting to see us, so that is our hope. And also regarding of fabric and design, there are many people who wear hijab but feel like sultry, because they use several layers of hijab, perhaps Indonesian can be expected to make something in terms of material because we are wearing hijab and living in a tropical country so that it is expected to create a breathable fabric that is sustainable.*

However, Indonesia also has to produce its own fabric and material so that it can compete in international level, Diajeng Lestari emphasizes that,

*Now we got a material mostly from China which contains chemical material such as polyester perhaps Indonesia can toward to a sustainable material and use environment-friendly material. For example, now we are still*

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<sup>77</sup> Qibla : the direction that should be faced literally on Muslim prayer but in here it could be mean as a center.

*researching about pineapple fiber so that we can use that for our fabric. Moreover Indonesia has very rich geography, that is only in terms of material. For example if we can create a material that can absorb sweat and scent odor or aromatherapy, it would be very good, how can make it long last odor. I think better innovation is very important.*

Indonesian *hijab* market has been shaped and concentrated. In one of the districts in Jakarta, there is a mall which dedicate itself for modest fashion boutique. There are a lot of designers who make a concept store (one store with several designers products inside).



Picture 119. Indonesian mall flooded by modest fashion products

[Taken on 13/08/2016]

However, the Muslim fashion industry is progressively confronting critics for its seeming overcommercialization of a religious mandate. There needs to be a concerted branding effort by industry players to redefine “modest/Muslim/Islamic fashion”. Inherent in this effort is the need to embrace a more extensive point of view in incorporating Islamic values all through the entire modest fashion value chain — from raw materials to retail (Thomson Reuter and Dinar Standard, 2015).

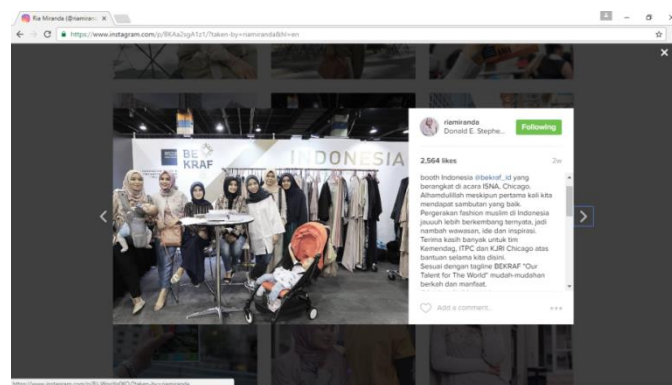
Mr. Triawan Munaf, Head of Badan Ekonomi Kreatif (Bekraf) is very sure that Indonesia will achieve its target because the government will support every designers who want to compete in an international event.

*“We want to grow this Muslim fashion beyond Muslim market. It means that Muslim fashion can be accepted as world-class fashion so it is not because based on Sharia or based on religion but people from other religion such as Christianity and Buddhist can also pay attention to it because it is*

*interesting and cool so they want to wear it not based on any religion”.*

(Based on the interview with Mr. Triawan Munaf on 29/08/2016)

It has supported some designers associated with Hijabers Mom Community such as Hannie Hananto and Irna Mutiara to attend Istanbul Modest Fashion Week on May 2016. In September 2016 it also sent some of designers such as Ria Miranda, Restu Anggraini and Rimma Bawazier to hold an exhibition in Chicago, USA to introduce Indonesian modest fashion product and to get to know the American market.



Picture 120. Indonesian Designers in Chicago supported by Bekraf

[Accessed on 09/09/2016]

There are also a lot of achievements of Indonesian Modest fashion designers. Earlier in 2016, HijUp, a modest fashion e-commerce, brought 5 designers to have a showcase during London Fashion Week. They are Jenahara, Zaskia Sungkar, Restu Anggraini and Dian Pelangi. HijUp also made International Meet Up and Trunk Show by Vivi Zubedi to introduce Indonesian designers to British public. Restu Anggraini and Jenahara were also invited to become the representative of Muslim fashion designer in Fimela Fest event which was mostly showing conventional fashion.





Picture 121. Restu Anggraini's design on Fimela Fest

[Taken on 19/08/2016]

One that has to mention is Annisa Hasibuan, an Indonesian new designer, but her accomplishment in fashion industry is very outstanding. She had first fashion show debut in London then in New York and after that she just joined Jakarta Fashion Week and Indonesia Fashion Week. Recently, she also joined Istanbul Modest Fashion Week (May 2016) and Cannes Red Carpet (June 2016) which made her known as International Muslim Fashion Designer. She, who started her career as a designer in 2015, has just made a history in New York Fashion Week. She is the first Muslim fashion designer showing her design in NYFW in full *hijab*. This achievement is a win for modest fashion movement. She did not only make it for Indonesia but for global modest fashion movement. Her accomplishment has got international media coverage such as Harper's Bazaar, Teen Vogue, Elle, The Upcoming UK, The Daily Mail and The Huffington Post.



Picture 122. Annisa Hasibuan at NYFW: The Shows

[Accessed on 30/09/2016]

Anniesa Hasibuan shares her story about her participation in New York Fashion Week 2016,

*Because it is a business target, I want this ready-to-wear collection can be accepted by the buyer from the USA and it can also be accepted by the NYC people or fashion lover there, because the collection that I will bring is not always for hijabi, it's just modest but it will look simple, luxurious and affordable.*

She also concerns about the model that will showcase her designs,

*The model that we choose is multiethnic, the goal of modest fashion is to promote a multiethnic and there will be from various countries so that it can show a different perspective from various nations how if they wear hijab.*

Zaskia Sungkar, who was starting her career as an actress, singer and presenter who now chooses to become a fashion designer, has ever performed in Couture New York Fashion Week and Oxford Fashion Week, said that Indonesia not only had good designers but also good material and low-cost production. Although Indonesia had a competitor such as Turkey and UAE, she believed that it will achieve its target being The World's Center for Muslim Fashion. Zaskia Sungkar optimistically says that,

*I am sure. Speaking of Instagram, Indonesian designer got more followers than other Muslim designers from abroad so it can be said that we are a barometer for them. I am confident about it but if we see from Instagram, it is like that so it can be a positive value between our designers friend. Because we are good at social media so we must hold our hands together for example we make an interesting content or we participate in an event in Indonesia and we can upload it on Instagram. If I see my followers it is not only from Indonesia but also Malaysia and then I got more followers also from the USA, the UK so I think what we have been fighting for lately was succesful so that they want to see Indonesian Muslim fashion.*

Some people whom I have interviewed also said about their optimistic towards Indonesian promising future of becoming The World's Center for Muslim Fashion.

Pandu Rosadi says in the interview,

*Hmm. . I am optimistic about that because of the market, the doer [designers], we also have so many e-commerces. 2020 is only 4 years next so if our government focus on that, in this case BEKRAF, and we are in this together we can make this because right now each of the designers are still doing only on their parts, there is no guide where we want to go together.*

Mega Iskanti is sure of the possibility to reach the target,

*It can be possible, we have A to Z culture, we can mix everything. If we see our neighboring countries [Malaysia], they are Muslim but the style is not really as good as us. I think because we have so many cultures so every person has each taste for example Uni [Minang<sup>78</sup> calling for older sister] Ria is having her own style, pastel. Jehan [Jenahara] is also different [she is famous for black and edgy style] and Dian is another style [Dian is colorful] and I think we have so many choices and our market is huge. And I think that there are also a lot of other Muslim countries but they don't try to experiment with what they have and I think in us, we want to experiment regarding of colors and material. I think it is possible because right know I think that people have seen Indonesian modest fashion is good.*

Ghaida Tsurayya emphasizes,

*Sure because Indonesia is different. If we go abroad we can see the difference for example Malaysia they also are making hijab once they were our customers but then now they are producing themselves and they produce it in Bandung but they are smart and have much money. Even they bought it here they change the label to become their label but not all like that. Malaysian people like blink blink [like sequin dress]. They often come to Indonesia especially come to Bandung. They are smart and the government also supports it so Indonesia do not let it loose. In terms of business, Malaysian is good but the design is not. So if Indonesia wants to make it happen we have to work together from the business people and also its creative people. And we have reached that target it is the time for us to introduce that Islam is beautiful.*

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<sup>78</sup> Minang : One of Indonesian ethnic and race

Hasya is also sure that it will be achieved,

*We are very sure, Inşallah. Actually be it successful or not it depends on Allah, Allah does not obligate us to be successful but obligates us to try but we are optimistic. Government has supported our creative industry, people are more aware with qualified product so we are optimistic to achieve this.*

On the other hand, Hannie Hananto is not sure about what will happen with Indonesian dream,

*I am not really sure Indonesia can become center of Muslim fashion and Indonesia can be famous around the world because there is no consistency and regulation from the government.*

Jenahara Nasution has shares her thought about Indonesian people who are relatively changing very fast,

*It is an interesting story. I always think that Indonesia can be center of Muslim fashion in the world. Indonesia has many potential to be big especially in terms of Muslim fashion. Firstly because we are a country with the biggest majority Muslim in the world, automatically when we make a product and our people are proud of it, just like Korean, they are very proud of their own products. However, Indonesian people are not loyal, if there is a better choice they will choose another. And if we can see Korea, why they become big, because they trust and loyal to their products. They have uniqueness, idealism that are protected. And now we are talking about Indonesia, it is the biggest Muslim majority, we have material, we have the producers, we have the creators, we have all the talents but I think Indonesians can't be proud of its products and want to tell the world that I am proud to wear local product. They prefer to say that I am wearing Chanel product than "made in Indonesia" product. So if we want to become internationally recognized, we should bring up our sense of pride of our product. It is very difficult to change this paradigm.*

Whether it is the peak of Muslim trend, some people agree about that but some say that it will reach more in the future. Rahmat Ramadhan says in the interview,

*It can't be said as the peak because we don't have the real data, if we can reach 10 million USD it is close to the target but we don't have such research like that right now. There are many opportunities.*

Pandu Rosadi feels that it has not been to the peak, as he mentions,

*Not yet. This is on progress to reach the peak. There are many stepping stone and milestone that bring us to the market that can appreciate our creation especially foreign market. It must be differentiate Muslim fashion business a la Tanah Abang [cheap market in Jakarta] and Muslim fashion designer's fashion. Designer who can set the trend and also make a Muslim fashion as one step level ahead. In Tanah Abang, they only sell clothes which can be million. We still got 30% of opportunity, there are still a lot of potential designers who can create this environment.*

Mega Iskanti describes it in the interview,

*I think last year but now I think it's the season of monochrome color. Now because there are a lot of events, bazaar can be found everywhere, Jakarta, Bandung and I think people are getting bored. 2015 can be said as the most crowded and everywhere is very crowded.*

Ghaida Tsurayya explains that it has not reached the peak,

*Not yet but we will have bigger challenge especially in Bandung because its people are creative. Honestly, if I sell in Bandung it is not really good but for Jakarta or other province it is better, because they [Bandung people] are creative, now they buy our product but then they can also re-produce our product, so it depends on the region. The best purchase is outside Java island because there are not a lot of boutiques there and they always want to wear what their idols wear and they never thought of copying it. And for Jakarta, because they mostly are working so the market is also different. For Bandung and Jogja they have creative people so it is more difficult. In Bandung, once they were customers but now they are a producer. Especially for senior high-end designer, the branding must be good because now young generation are very smart using social media.*

Agi Kadar says the business of Muslim fashion will keep continuing because Indonesia has the demand of it,

*For certain, we have the market and selling potential. With so many new brands so it can be seen that there are potential market.*

Hannie Hananto says in the interview,

*Yesterday [last year] was the peak. The analogy is the pyramid last year [2015] is the peak, 2016 is in here and the hope is being increased not going down but because all those problems, it would be scary.*

Rimma Bawazier also speaks in the interview,

*Not yet. Good designers will always survive at the right time. Now there are a lot of online shop who also sell clothes but they put designers's photos so they won't survive.*

Indonesia has a complete package to become The World's Center of Muslim Fashion. From ready-to-wear clothes to formal clothes, it has the designers who focus on it. However, there are some designers who said that there is a lack of government support. Vivi Zubedi tells the truth,

*Actually Indonesian product can be exported everywhere but the government hasn't supported us. For example we open a fashion gallery in NY they don't want to take part in it and who support us are private companies so that we dont have government supports. With the acceptance of our products outside globally it needs a very long process we need lawyer and everything but we are not backed up by the government and they are surprised that we can make it with private sector support not by our consulate abroad. We dont have legal force from Indonesian government.*

Hannie Hananto also says in the interview,

*However, to be the center it must have been all set and ready, not only from domestic sector but also from the branding itself, we have to introduce it to the world, how come we can be a center if nobody knows.*

Jenahara Nasution also has the same opinion with Hannie Hananto,

*I think there are still so many things to be done but the movement has been felt now.*

Apart from the commercialized fashion industry, Indonesia also needs people on fashion education to make Muslim fashion industry becomes sustainable sector. Irna Mutiara who is a senior Muslim fashion designer focusing on wedding gown founded an Institute called Islamic Fashion Institute. Irna Mutiara made Irna La Perle because she saw that *hijab*-wearing women have to wear Muslim dress in

their wedding. She also has a dream for Indonesia being The World's Center for Muslim Fashion that is why she initiates to build Islamic Fashion Institute (IFI) to build a generation of Muslim Fashion Designers who can create Muslim Fashion based on Sharia Law. She mentions it on the interview,

*Yes, the ones that have basic principle of Muslim fashion because it has a principle not like a conventional fashion.*

IFI becomes the first Islamic Fashion school in Indonesia and is located in Bandung, the fashion city of Indonesia. IFI was built in 2016 to share her knowledge about Muslim fashion. Muslim fashion is a part of culture that has been worn and becomes a habit in Indonesia especially in Muslim community. It also influences the economy growth. Education is important for making this culture becomes sustainable growth so that it does not stop to shape new generation of Muslim fashion designer.



Picture 123. A Seminar at Islamic Fashion Institute

[Taken on 09/08/2016]

Irna Mutiara explains more in detail about her concern in education,

*I concerned on education so that Muslim fashion will not stop here, it will be sustainable. When I established HMC, and I also helped government to educate people in other province I think that I have done something for others, it's not for making my company big but I just want to share something, how little knowledge that I have, one of it is about culture because I think Muslim fashion is a culture, it is worn and applicated so that it becomes a custom [habitus] especially for Muslim society in Indonesia. This influences neighborhood, not only socially but also economically. So that it is like a triangle, a culture then becomes an industry either is big or middle then it should be supported with education. Education is for making that culture continous, it doesn't stop in senior designer or big entrepreneur*

*so that I am thinking it has to be continued like a estaphet run and we should crytalize it in education or literature so that it becomes a basic principle for people to make business. Making design is not about copying so there is no root so everything must have a foundation and that foundation can be established through education.*

In conjunction with the target of Indonesia, it has to collaborate between the government, people from the industry and from educational sector, Irna Mutiara furtherly discusses,

*As long as it is supported with education because in education there is a research. It is not only about the way we design but is also based on rule, technique, strategy for selling, business, etc and to do something we also have a knowledge in it. While for people like me, I started this business from zero and I just practised by myself so I just did trial and error but if we have knowledge, for example a knowledge of marketing or promotion so that it will develop faster because other countries are also doing that. If they want to make fashion, they come here and then they search for data, or survey then that data is processed so that it can be used for marketing strategy or for production and also for designer so that they can design based on forecast. They can design not only following others but based on their knowledge, it is more meaningful, efficient and right on target.*

As stated by Bartlett et al (2013) in *Fashion Media Past and Present*, fashion takes on a role as means of communication as in Marshall McLuhan's theorization of medium. In this case, Indonesian government takes modest fashion as a medium to leverage creative economy of Indonesia and takes it as means to make Indonesia as The World's Center for Muslim Fashion.

Hannie Hananto whose has an eclectic style in monochromatic color tone and often seen combining *hijab* with fashionable hat. She says in the interview,

*Indonesia can achieve this target but we have so many homeworks such as making a Muslim fashion designer association, making events regulations because there are too many events in every months and the big problem is our customers have also become producers now by imitating what designers have created (18/08/2016).*



That is why innovation is very important, this is one of the key that designer has to do. Restu Anggraini, who is known for clean-cut, modern and simple design, concerns to always have an innovation. She always improves her design with different kind of material such as ultra-suede, bamboo, and crinkle cloth. She also combines her design with scientific approach such as putting *fibonacci* numbers as her design inspiration. This designer has shown her design in Mercedes-Benz Tokyo Fashion Week and Virgin Australia Melbourne Fashion Week.

Amalina Aman, Australian first Muslim designer says in the interview, Indonesia is fast growing market for modest fashion. By 2017, it will be one of the most fashion district in the world.

*It is already happening. Every season, there is always something different, there are a lot of designers there that are creative.*

No such successful things are without challenges, it must be a very challenging task either for Indonesian government or private sector to work together to realize the dream. Ghaida Tsurayya says in the interview that the challenge is if people are neglecting *hijab*,

*What I am afraid of is if hijab is only a trend because it can be seen now that bad people are also wearing hijab but I think that is for testing them. For business, the competition will be more strict and now its not only Muslim people who sell hijab but China is also producing with cheaper price and also Dolce Gabbana are also making Abaya so we are bombarded from here and there. What I hope is that our government supports from the knowledge and money too because there are a lot of smart people but they don't have Money. In terms of hijab for the next step is not only for a trend but we have to learn more about its essential.*

Hannie Hananto says that there are a lot of events so it needs a regulation from the government so that one event cannot intersect with one another,

*Indeed and who has the power to make a regulation? Government. They don't make this policy, they think it is not their affair, it is their own business. If we don't have clear regulations, but that is not always government's participation but association is also taking part in this such as IFC [Indonesia Fashion Chambers], we have to set the regulation such as designers must have their own characteristics and they will develop more. If*

*we see foreign product, which one is Chanel clothes and which one is Dolce & Gabbana and even if it is similar, there still must be difference.*

Hasya from HijUp.com says in the interview,

*I can say that Indonesian, in Asia, has been in front but because this is still a momentum, there will more people [country] who want to overtake such as Uniqlo has collaborated with Hana Tajima, whereas it is not a Muslim brand and I think Muslim fashion has to be leaded by us which is by Muslim itself and in Muslim country, not by a foreign capitalist.*

Zaskia Sungkar says that Indonesia has several competitors to become a center of Muslim fashion,

*Yes, Turkey is our first competitor. I have been there and they have a very good production so we must be better than them.*

Turkey also happens to be a major clothes-producing country for retailers in both the West and the Islamic world. Dubai, a port city that serves not only the United Arab Emirates but the entire Persian Gulf region, has hosted a worldwide Islamic fashion trade show in 2006 (Akou, 2007).

In predicting about Indonesian future's possibility of Muslim fashion development, Ayu Dyah Andari declares that,

*It will be keep developing because our Muslim society is big and now not everyone is wearing hijab. They will be more and more designer too.*

Vivi Zubedi keeps insisting that it really needs government support to be developed more and more,

*Yes, we have so many workers, Indonesia is very rich as long as the government wants to support.*

Hannie Hananto also has the same conclusion,

*Government supports it but they should be more intense, not because it is stil on trend they focus on it just now then tomorrow they will leave it. We need consistency.*

Hasya has another feeling about it,

*I am not sure yet but I am afraid that this is only euphoria, people were surprised that we can wear hijab with fashionable style. Ideally, Muslim fashion can be equal to other fashion and even the terminology of modest fashion and Muslim fashion disappear and integrated with fashion itself. Like Batik, when it was first time confirmed as UNESCO World Heritage, people were getting attention to it, people wanted to wear it in every occasion and even designers put Batik on their creation regarding that it is a traditional cloth and Batik has been equal to fashion, people are not shy wearing Batik nowadays. And that is what I hope with Muslim fashion, to be equal to other [conventional] fashion, to be needs in our life.*

I was also discussing about the role of Bekraf as the new agency in Indonesia who has mission to leverage the Indonesian Muslim fashion. Rimma Bawazier who got the support from Bekraf in Chicago event explains her experience,

*It is our first time attending this exhibition and BEKRAF is also still new [BEKRAF continues the jobdesk of Minister of Tourism and Creative Economy, President Jokowi initiate to make a new agency for Creative Economy because he thinks it is a potential sector]. We have to review what is good and what is not, because it is our very first experience we don't know anything yet and after coming back from Chicago, we will know how Bekraf and ITPC's [Islamic Trade of Chicago] work.*

She also gives an assumption that the development of Muslim fashion can take further if it is supported by the government,

*Government absolutely. Because government is the one who can support us to show local products to the world. Yes they started to see hijab, from BEKRAF, and APPMI [Indonesian Association of Young Entrepreneur of Fashion], it is supported by Minister of Industry.*

Mrs. Betty gives one of the Bekraf's job desk in choosing a designer to compete in International level,

*We are in BEKRAF we have curator, so they are chosen by the curator if we want to participate in an event abroad which one is good for it. For example for this event [Chicago event] they will choose which designer is good for it and sometimes if they are good but they are not ready for "go*

*public' or they are still not ready with their production so we must curate them too.*

Asking Hasya about Indonesia can become the World's center of Muslim fashion, she gives an example of what HijUp has done in making Indonesian Muslim fashion being global,

*Our first strategy is to prepare to be accepted in a global market, try to provide a universal thing that cover is not only used by hijabi. Abroad, sometimes people who are not wearing hijab and even non Muslim are also looking for a modest clothes and they want to wear shirt, scarf for wearing around their neck so we have prepared our product being a global taste and we also have prepared our promotion material to be global from dual language website and everything is on dual language and we also have prepared a conversion of any currency in our website, free worldwide shipping and our photographer and videographer always look for inspiration from non Muslim reference, like we always look up to Zara which makes a video fashion not only about fashion but there is also a storytelling in it. We have prepared to package all the things we need from our mindset, references, taste is not only for Indonesia but also for global and it is proved that our order is not only in Indonesia but also from Europe, America, and even Africa, they have paid attention to us so when there is an offer to make a photoshoot abroad or to participate in an international event, HijUp always joins and moreover now Bekraf has fully supported this creative economy. We also joined World Islamic Economic Forum, that is one of our effort to being global.*

Regarding of Muslim fashion in Indonesia that is still booming, I think that there is also a role of designer to make a trend, Pandu Rosadi as a husband of Ria Miranda who is known as an influencer says in the interview,

*It is government's program to make Indonesia as the market leader of Muslim fashion in 2020 to become the center, we just take our part as designer. We don't really focus on that path because local market has not been reached thoroughly, and who knows about our local market is ourselves, moreover about international market. But if we want to internationalize it, it's a good thing for branding, for the sake of name [brand], it will be good but we just want to focus on the local market but our milestone is also that we can be recognized as a good brand in 2020. That*

*means that we also want to help the government because if Indonesia wants to be the center of Muslim fashion there must be designers, events, fashion ethics, movement and I think we are taking parts in that so much.*

For Ghaida Tsurayya, being a designer has to be commitment so that she can create something new and different so that the customers will always recognize her design,

*For making something new I have committed to myself not to copy because of what? We will feel sad if we are copied by others and I have felt that but if we are inspired it is okay but I always try to make it different and put my characteristic on it such as pastel feminine girly and modest. But there are a lot of pastel designers? You must find the difference and customer will know that it is Ghaida because of my characteristic in terms of color. And how to make something new is that we have to see newer trends but it must suit our personality if we don't like so leave it.*

I asked to Vivi Zubedi who takes the responsibility to make this dream come true,

*All of us who are in this industry and the ones who want to market their product globally. For Vivi Zubedi if there is a request to join something as long as it has clear vision and mission we will, because our market has been global. Our shipping is to Turkey, Dubai and Arab Saudi which is a center of abaya and we ever shipped to Germany and Australia and why Vivi Zubedi is chosen to join to London because of the indicator is one of HijUp product that the rate for worldwide shipping especially to London is Vivi Zubedi. Other brands are only until Australia. And if we ever think of that Vivi Zubedi hasn't joined Vivi Zubedi yet but from the purchase we reach global market.*

One of the designer's roles is making a trend and Hannie Hananto explains how a trend is being made,

*When I first time made black and white, no one made it on 2012 and others were making gold colors, and actually that was the variety. From that on, my clothes were booming and everyone was all making it and I also make it for The Executive [Indonesian office wear] then it was more booming and people are copying it. That is the sign of trend, being copied. It means that it is accepted by the market.*

Hannie Hananto continues saying that,

*Trend cannot be planned. Trend comes all of sudden, people like it or not is all of sudden but there is a world association who sets the trend such as Spring/Summer and Autumn/Winter but in Indonesia we only take Summer and Winter and from those two, one of it we process it in Ramadhan. But it is not necessarily be applied, in Ramadhan we want clothes more flowy, or white clothes, more feminine or more into kaftan.*

Rimma Bawazier sets her strategy about making a trend,

*As a designer, I have a formula, from 100% products that we made, we have to be idealist with our own design only 10%, regarding of my business, 20% is following the trend but still with our own style, and 70% is that everyone can wear. It means like basic shirt that everyone can wear so 70% I make of it.*

Even though there are a lot of designers but there are also different characteristics.

Mrs. Betty underlines it,

*I think there a lot of designers right now. Each designers have their own characteristic.*

Anniesa Hasibuan says in the press conference of New York Fashion Week 2016 that,

*Each designer has its own characteristic, I don't want my collection is only about what kind of material, I want to be global and people can see that Indonesia has a rich choice of fabric, and we also have different culture, race, etc, and it's not only Saroong, but also Tenun Ikat and Lurik.*

Ayu Dyah Andari states that she did fashion because of her passion so that she could do it with love,

*If I create something, I just create it with love. Don't create something because you want it to be a trend, don't follow the trend, don't follow someone, because I just have that idea I make it and the most important thing is you have to be original, having quality so there must be someone who can appreciate that it is good and they want to buy it. If the trend is this color, don't make it the same color, I will never be able to do that.*

Vivi Zubedi who broke the trend of making an *abaya* in Indonesia also implies that,

*Originality and creativity. For example, if that abaya is original, people will say "I want to wear abaya like Vivi" so that is a trend. How they can create trend is if it is accepted by the market. When I made typo MMJ<sup>79</sup> dress, people are imitating it and even foreign brand are also making it too.*

Hasya from HijUp.com affirms that there was also a role from e-commerce entrepreneurs such as HijUp.com,

*The role is big enough, it is a symbiotic mutualism with all Muslim women so they are more helped by us because there is a one-stop-shopping platform where they can find fashion items that they want and we also provide what is the newest trend, a lookbook, a video tutorial and in our social media such as Instagram, Facebook, and Twitter we give interesting contents. We feel happy because Muslim women are enthusiastic to cover the awra, those who once were not wearing hijab then they are steady to wear hijab. There are some people who do not want to wear hijab because they don't have money, in the meaning of, they have to revolute their appearance or their wardrobe, and we give the solution that they still can use it by only adding inner clothes on their clothes, we also provide vest, legging, etc to complete their looks. So HijUp is not only for selling but there is a dawa value in it.*

Other company that has to be mentioned in taking part of Muslim fashion development is a first Halal cosmetic brand named Wardah. Elsa Maharani, Public Relations from Wardah points out that,

*We always support designers such as fashion show, we have brand ambassadors from designer such as Dian Pelangi, Ria Miranda, Zaskia Sungkar and Barli Asmara. We even made a book about Fashion Friendship that was created by Ria Miranda and Jenahara and also we sponsor Dian Pelangi's book, Brain, Beauty and Belief, we also have a very close relationship with Dian, every of her fashion local or international we always support her regarding of the make up and we published a photographer's book from the USA, Langston Hues about Modest Fashion Street Style. We have sponsored JFW, we have 3 years contract which before it was The Body Shop, from that we can create our designer's show in one slot. We*

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<sup>79</sup> MMJ is a basic dress created by Vivi Zubedi which has a printed text as Makkah Madinah Janna (paradise)

*collaborated with them to make a product. And now we also support Anniesa Hasibuan in New York Fashion Week.*

The global expansion of the fashion industries is supported by the acceleration of fashion production processes, including image production, through the rise of new media and communication technologies, and the faster circulation of fashionable goods through the so-called “democratization” of fashion consumption at the cost of cheap and outsourced production labor (Jenss, 2016).

In the digital space, Instagram and now YouTube are progressively exceeding other online channels to become Muslim modest fashion inspiration sources. It also has Indonesia Fashion Forward (IFF) program which is a collaborative project between Jakarta Fashion Week, The Ministry of Tourism and Creative Economy Indonesia, The British Council, and Center for Fashion Enterprise (CFE) London. This program aims to build the capability for designers to compete in regional and global level (Thomson Reuter and Dinar Standard, 2015). Internet and Social Media are the prominent factors leading the change of Islamic fashion from an ethnic clothing to a global mainstream fashion.

I want to highlight again that Indonesia has all the elements to become The World’s Center for Muslim Fashion. Inna Mutiara emphasizes that,

*It can be as long as we have our clear vision and mission and it must be integrated with one another. We also must observe which events should be supported, those events must have an impact and planned goal but if they are only for the EO’s benefit, what for? But if the EO is targeted to support Indonesia as the world’s center for Muslim fashion so we can support. Like me in IFI, I have to guard our vision and mission so that it still keep on track and people can get a good knowledge that is based on Sharia law regarding of the design, worship, and they also can combine our local content to their designs. Because we are also a practitioner so we know which clothes will be sold and not we also give knowledge to them what kind of clothes that can be sold for example we have to combine it with the local content so that people know about this local culture. We should hone our skill and share it to our students in IFI so that our vision and mission are achieved, or each designers have a clear vision and foundation to design something.*



Ghaida Tsurayya also says towards the Indonesian dream,

*It is very good. Irna Mutiara has said about that from several years ago/ it's good but we have to be ready for that in terms of our basic knowledge of Islamic rule if want to make it Muslim fashion and also basic knowledge of fashion.*

Rimma Bawazier mentions that she was very sure about the target,

*I am sure because we can see now in JFW and IFW they are dominated by hijab fashion.*

There must be an indicator if the program has been successfully achieved or not and we must also study about that. Vivi Zubedi estimates that,

*From how it is accepted by the people from the demand itself if it is high or not. If the demand from customer is high we as the producer is accepted so it is succesful but if the demand is stagnant so it can be said that the goal hasnt been achieved.*

Rimma Bawazier expresses her idea,

*There must be a survey, if we make a big event there must be buyer from other countries so it can also be seen the development of the hijab fashion itself. And sorry to say, for example, like in Malaysia it is indetical to only "Baju Kurung"<sup>80</sup>, and in Middle East, it's always abaya or black. And if people see Indonesia, there are many varieties*

Mrs. Betty responds to my question that it will be seen from the export report,

*Export increase, more workforce.. for example before only 3.000 then become 5.000 because there are many demands for making clothes or any other things that can support us to be the center of Muslim fashion.*

Mr. Triawan Munaf closingly discloses that,

*We must make a survey, if there are more people coming to Indonesia to shop, and if there are more Indonesian designers who have foreign buyer and shopper so beside it was consumed by Indonesian people we have to be able to catch the foreign market because don't be wrong eventhough we have seen that so many people are wearing hijab it is still a little comparing to the potential so if there are more people using it not because of religion*

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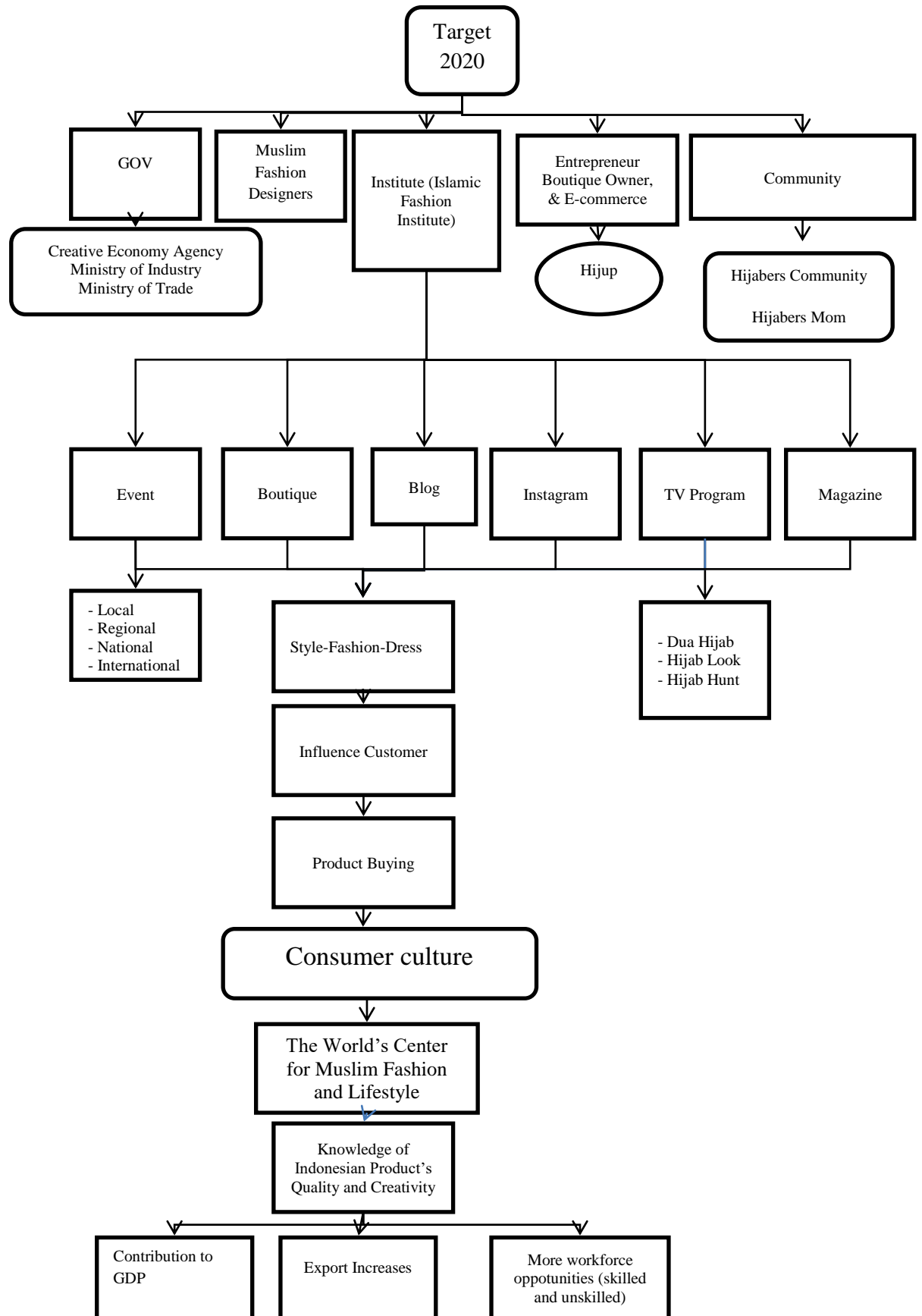
<sup>80</sup> Baju Kurung : Traditional Malaysian dress.

*but because of how dashing it is so that people can be proud of wearing Muslim fashion. Fashion is only trendy, it means that it only happens on that moment and 6 months later it won't be fashionable anymore but Muslim fashion because there is a part of Sharia law so it can be continuously worn by people thus it is not only a fashion trend but also a daily need of religion and the potential is amazing.*

The target of 2020 can be successful as long as the government includes Creative Economy Agency, Ministry of Industry and Ministry of Trade together with Muslim fashion designers, institution, entrepreneurs including boutique and e-commerce owner and community to do action in the modest fashion industry. Government can serve at policy level while designers can make action to support the possibility of reaching the target, institution can teach a new generation so that this industry can be sustainable and also as guide in the modest fashion industry that is based on *Sharia* law especially for Islamic Fashion Institute, entrepreneurs can support keeping the modest fashion environment alive.

From the second line, it means that they can make their products to compete in the events at local, regional, national or international level or by making boutiques to serve the customers. Apart from that, they also need media to promote their products by implicating a good marketing strategy whether through blog, Instagram or magazine. The contribution of TV programs is also important to spread the trend. These elements are hopefully enabling to spread the style-fashion-dress culture so that customers can be influence to buy the products and thus it will create consumer culture. The mass consumption from local and moreover global market can push Indonesia to be the “World’s Center for Muslim Fashion and Lifestyle”. This program can be regarded as successful if people have knowledge about Indonesian product’s quality and creativity locally and globally. Furtherly it hopes that the articulation of domestic and global consumption can contribute to higher GDP and lead to the increasing of exported products so that it can increase workforce opportunities whether skilled or unskilled. From this diagram expectantly can best explain how Indonesia can get the target and what the result it wants to achieve as I already write above. Of all the interviews that I have been made, I want to give a thorough description through a diagram below.

**Graphic 6. Diagram of Elements for Indonesian Target (Based on discussion with Bekraf)**



## CONCLUSION

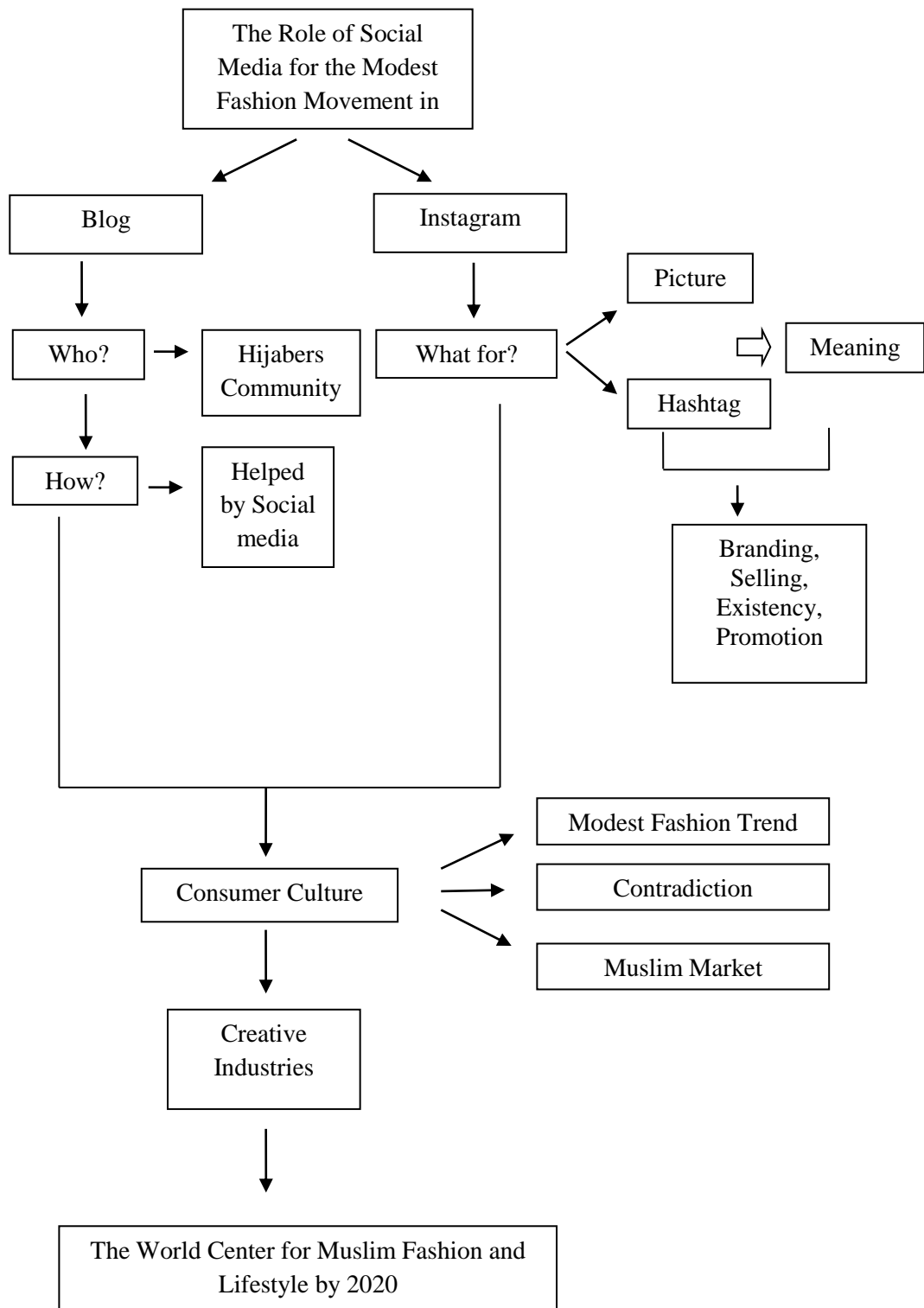
The highlight of this research was begun by giving the outline including research question, literature review and theoretical framework. I examined how modest fashion movement has been started in Indonesia as my first question. The pioneer of Muslim fashion is Ida Royanie who started her clothing line in 1970s which was considered to break the rule at that time. Long after that, in 1990s, the second generation was coming but the effect was not really huge. The “movement” of modest fashion in Indonesia itself was started by 30 young *hijabi* women who then attracted others to wear *hijab*.

This is called a movement because suddenly everything has been changing toward the modest fashion style. These young women were successful to encourage other young Muslim women to wear *hijab*. *Hijab*, albeit a religion obligation, was considered out of style, old, oppressed and silly. However, these young women can prove that wearing *hijab* can be styled as fashionable as the ones who do not wear it.

This movement has got much helps from social media because these young women were using social media such as blog and also other platforms like Blackberry Messenger, Facebook and Twitter. Blog has been served as a platform for expressing a hobby, sharing story, and being a visual diary. It also can be a tool for business including for branding and selling a product. The development of modest fashion was not even predicted but some of the people have realized that Indonesia has a big potential market as the majority population is Muslim.

The second question is how they utilize social media so that modest fashion becomes more famous. Actually, the movement was then extended to Instagram as the latest social media that has been favored among Indonesian people. As Instagram’s users in Indonesia becomes growing so they are getting attention from the public. Modest fashion designers’s Instagrams have been sources of style inspiration and are followed by other *hijabis*. The informants also described how first they engaged on Instagram. At first, they used it only for a visual diary about their daily activities, for taking selfie, and also sharing their daily outfits.

**Graphic 7. Research Conclusion Based on Research Question**



From the graphic 7 above, it concluded that the role of social media for modest fashion movement is first blog was used by Hijabers Community to invite young women to come to their gatherings. The movement was helped by blog. Second, the movement is then going to Instagram. Instagram is used for promoting, selling, branding, sharing story, strengthening the existency in domestic and international market. Instagram is also used to communicate with customers and absorb their comments and critics to develop better products. This is proved that there is a shifting value of Instagram. The online services that are provided by designers including the purchases on Instagram, website, or other e-commerce tools are nearly higher than the purchase in offline stores such as in their own flag boutique or department stores. From Instagram, people can post their pictures with hashtags which can reflect the meaning they want to convey.

From the popularization of the social media using, the consumer culture is created. It builds the modest fashion trend even though there is also a contradiction between fashion and faith. The contradiction indeed existed because some say that faith cannot be linked to fashion but however some say it is better to be in the right path than not, meaning it is better to wear *hijab* for young women than not. However, this booming of modest trend also opens the market that can be taken advantage to build a Muslim brand. From this the phenomenon of Muslim fashion, the government build a policy in the creative industries to make Indonesia as the World Center for Muslim Fashion by 2020.

As also stated by Dina Tokio (Telegraph, 2016), UK-based famous blogger, said that social media has a huge impact on the modesty movement. All the Indonesian designers, bloggers and Instagrammers that I have interviewed also agree that social media such as blog and Instagram takes role in making a modest fashion movement in Indonesia. Social media also helps them to promote their brand by posting their style-fashion-dress concept on social media which then influence the customers to buy the products. Most of them say that they will keep following new development of social media to keep up with new trend and continuing the movement via social media. Since it is the era of digital, the engagement in digital is very important and they are aware of such thing to always keep social.

This study also gives understanding about modest fashion culture in social media by providing an overview about what happened in some countries such as Turkey, UAE, USA, and UK as modest fashion becomes a global trend. In general, modest fashion has taken a global movement due to the adoption of modest fashion collection by famous brands in European countries. Since the focus of this study about Indonesia, it highlights about the history of *hijab* in Indonesia and how this modest fashion industry has been growing up as well as the emergence of social media figures of modest fashion in Indonesia.

It also analyzed the meaning of *hijab* and how it is interpreted and developed in Indonesia, from the needs of obeying the religion conduct to become a Muslim lifestyle. The modest fashion environment has been incoincidentally created in Indonesia as seen by the vibrant change of the media environment from television, magazine and especially social media that give so many preferences for Muslim style outfit. I examines thoroughly about the development of technology that creates social media, the articulation of consumer culture due to the growing market of modest fashion and the involvement of creative industries to build a new power in Indonesian economy sector.

From the analysis of designer's Instagram, it was also proved that people want to follow the trend that is made by the designers and put the hashtags used by designers so that they can be easily found. Semiotics analysis was used to define the meaning of an image because what the designers wear are also communicating a meaning. It means for promoting their product while it also shows which market they are targeted.

Designers' products are mostly targeted for upper and middle class people, several informants said that they have to wear branded products including handbags, brooch, glasses, shoes and accessories in order to be trusted by targeted customers. Instagram has been a new strategy for promotion since it is the most effective and powerful tool nowadays. Some of the participants are really taking care of what they will post on Instagram including how good the photo's quality, the caption or the quotes, the schedule they upload the photo, and the model they use to represent their products.

This potential got paid attention by the government to make Muslim fashion as its national branding (Lewis, 2015) and Indonesian government set its goal to become the Center of Muslim fashion albeit there is also a contradiction between Islamic value and marketing force. Some said that it is a commercialization of *hijab* but some say that it is good as long as it is still based on *Sharia* law. Some express their fears if this phenomena is only happening in short time as Indonesian people are dynamic and get easily bored yet some people express that the need of *hijab* is about fulfilling the religion's obligation so there must be more and more people realize to cover their *awras*.

Indonesia can be The World's Center for Muslim Fashion as long as all the elements are working together to achieve this. These elements have taken each of their own roles in developing fashion industry. It is not only government and designer task but also all the people in the fashion industry system. The government should increase and give the gate for Indonesian Muslim fashion products to the global market. One of informants said that, instead of supporting in infamous international events, it is better if government support Indonesian Muslim fashion designer to compete in prestigious international events such as in New York Fashion Week, London Fashion Week, Milan Fashion Week or Paris Fashion Week to introduce Indonesian Muslim fashion in a global scale.

Most people are sure that Indonesia can achieve its target because Indonesia has all it needs to become The World's Center for Muslim Fashion but there are also some obstacles that Indonesia is facing. However, there are also some that do not think Indonesia will succeed in this program. The task of Indonesian government is very hard. Indonesia has to compete with other countries who are also projected as Center of Modest Fashion. Indonesia needs not only branding itself but also preparing to be biggest supplier in clothing production to be exported around the Muslim countries and even beyond. Turkey has been a huge supplier in neighboring countries and even Turkish products can be found easily in Indonesia while Indonesian products are not. Other obstacle is that famous conventional fashion brand such as Uniqlo, Mango, H&M, Tommy Hilfiger, DKNY and Dolce & Gabbana have produced Muslim-friendly attire to Muslim market which make it harder for Indonesian product to compete in the international market. However,



the government has committed that it will take all the risks to bring forward the Muslim fashion globally.

If Indonesia has reached this target by 2020, I would like to suggest for further research to analyze this positive and the negative side of this program for Indonesian society. The analysis should be covered if this success has brought Indonesian products to be global exporter, increase the GDP of Indonesian economy and creating more workforces. It should also be better if the research can have the opinion from foreign Muslim fashion enthusiasts if they are aware of what had happened in Indonesia. Another thing to know is that from this *hijabers*' movement, Indonesia is also experiencing more extreme way of wearing *hijab* such as the face veil. Fashion shows are showing more *syar'i style* of Muslim fashion with longer headscarf and even Jakarta Fashion Week has allowed the *niqabi*<sup>81</sup> to showcase her collection in a face veil. It would be an interest research if this contradiction of a stylish *hijabers* to stylish *syar'i*<sup>82</sup> and *niqabis* be compared. The commercialization of *hijab* also has to be taken to another part of debate and discussion, it would be very interesting to make a new research question if this commercialization is the right path to invite young women to wear *hijab* or is it abusing the religion rule? Hopefully, this research will give a broad comprehension of the role of social media that are used by young people in creating a trend of modest fashion.

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<sup>81</sup> *Niqabi* : This is the term for a woman who wear face veil.

<sup>82</sup> *Syari* : Women who wear longer version and more strict *hijab*.

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## APPENDIX 1

### Consent Material

#### Informed Consent on the Research, Titled as

#### THE ROLE OF INSTAGRAM AS THE MODEST FASHION MOVEMENT IN INDONESIA

By :

SITI DEWI AISYAH, HACETTEPE UNIVERSITY, ANKARA TURKEY

#### Instructions:

*Please read the following statements carefully and mark your preference where indicate. Signing below indicates your agreement with all statements and your voluntary participant in the project. Please ask the researcher if you have any questions regarding this consent form.*

I am aware that this interview is conducted by an independent postgraduate researcher with the goal of producing a descriptive case study about the role of instagram as the modest fashion movement in Indonesia.

I am aware that the information I provide is for research purpose only.

I am aware that I have the right to full anonymity upon request, and that upon request the researcher will omit all identifying information from both notes and drafts.

I am aware that I have the right to refuse to answer any question and to terminate my participation at any time, and that the researcher will answer any questions I have about the study.

I am aware of and take full responsibility for any risk, psychological, legal, or social, associated with participation in this study.

I am aware that I will not receive monetary compensation for participation in this study, but a copy of the final study will be made available upon request.

I [do / do not] give the researcher permission to use my name and position in the final study.

I [do / do not] give the researcher permission to use my company affiliation in the final study.

I [do / do not] give the researcher permission to use data collected in this interview in a later study.

I [do / do not] give the researcher permission to use my Instagram or Blog photos in the final study.

Date  
Signature

Participant's



Anniesa Hasibuan  
Participant's Printed

Researcher's Signature  
Name

**This is the consent form that the staff here gave us and I believe it is the most ethically appropriate form here.**

**Thank you for participating!**

*Questions, comments, complaints, and requests for the final written study can be directed to:*

Researcher : Siti Dewi Aisyah, 0090 539 466 82 90 Email: sitidewiaisyah@gmail.com

Advisor: Prof. Dr. Mutlu Binark, Department Head of Information Technologies 0090 312 297 62 30 / 120

Email: binark@hacettepe.edu.tr

**Informed Consent on the Research, Titled as**  
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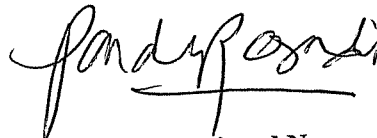
I [do / do not] give the researcher permission to use my Instagram or Blog photos in the final study.

Date 6 August 2016



Researcher's Signature

Participant's Signature



Participant's Printed Name

Pandu Rosadi  
(Business Development Rio Mirande)

**This is the consent form that the staff here gave us and I believe it is the most ethically appropriate form here.**

**Thank you for participating!**

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I [do / do not] give the researcher permission to use my Instagram or Blog photos in the final study.

Date 8 August 2016



Researcher's Signature

Participant's Signature



Participant's Printed Name

Mego Iskanti  
(Instagrammer)

**This is the consent form that the staff here gave us and I believe it is the most ethically appropriate form here.**

**Thank you for participating!**

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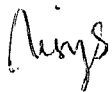
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I [do / do not] give the researcher permission to use my Instagram or Blog photos in the final study.

Date 9 August 2016



Researcher's Signature

Participant's Signature



Participant's Printed Name

Agi Kadın (EO)

**This is the consent form that the staff here gave us and I believe it is the most ethically appropriate form here.**

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Date 9 August 2016



**Researcher's Signature**

**Participant's Signature**



**Participant's Printed Name**

Irna Mutiana (Designer)

**This is the consent form that the staff here gave us and I believe it is the most ethically appropriate form here.**

**Thank you for participating!**

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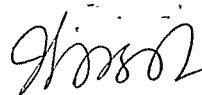
I [do / do not] give the researcher permission to use my Instagram or Blog photos in the final study.

Date 10 August 2016



Researcher's Signature

Participant's Signature



Participant's Printed Name

Ghaida Tsurayya  
(Designer & Instagrammer)

**This is the consent form that the staff here gave us and I believe it is the most ethically appropriate form here.**

**Thank you for participating!**

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I [do / do not] give the researcher permission to use my Instagram or Blog photos in the final study.

Date 13 August 2016



**Researcher's Signature**

**Participant's Signature**



**Participant's Printed Name**

Ayu Rosh Andeni (Designer)

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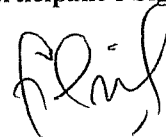
I [do / do not] give the researcher permission to use my Instagram or Blog photos in the final study.

Date 14 August 2016



Researcher's Signature

Participant's Signature



Participant's Printed Name

VIVI ZUZEDI  
(DESIGNER)

**This is the consent form that the staff here gave us and I believe it is the most ethically appropriate form here.**

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Advisor: Prof. Dr. Mutlu Binark, Department Head of Information Technologies 0090 312 297 62 30 / 120  
Email: binark@hacettepe.edu.tr

**Informed Consent on the Research, Titled as**

THE ROLE OF INSTAGRAM AS THE MODEST FASHION MOVEMENT IN INDONESIA

**By :**

SITI DEWI AISYAH, HACETTEPE UNIVERSITY, ANKARA TURKEY

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I [do / do not] give the researcher permission to use data collected in this interview in a later study.

I [do / do not] give the researcher permission to use my Instagram or Blog photos in the final study.

Date 18 August 2016

*(Signature)*

Researcher's Signature

Participant's Signature

*(Signature)*

Participant's Printed Name  
(Designer)

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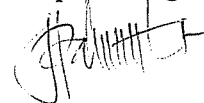
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Date 19 August 2016



**Researcher's Signature**

**Participant's Signature**



RAHMAT RAMADAN (ETU)  
**Participant's Printed Name**  
(Business Development ETU)

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Date 22 August 2016



Researcher's Signature

Participant's Signature



Rimma Raffiq Bawazien  
Participant's Printed Name  
(Designer & Instagrammer)

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Date 23 August 2016

Researcher's Signature

Participant's Signature

Participant's Printed Name

BTCPX ANTR  
(Marketing of Beierap)

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Date 25 August 2016



Researcher's Signature

Participant's Signature



Participant's Printed Name  
(Copywriter Hijri Aisyah)

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Date 25 August 2016



Researcher's Signature

Participant's Signature



DIATENG LESTARI  
Participant's Printed Name  
(CEO Hijup.com)

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Date 25 August 2016



**Researcher's Signature**

**Participant's Signature**



Hanna Farid  
**Participant's Printed Name**  
(CCO Hijup.com)

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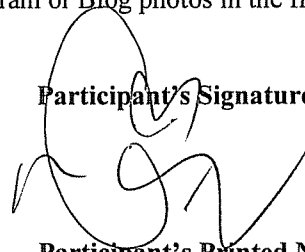
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Date 29 August 2016



Researcher's Signature

Participant's Signature



Participant's Printed Name

Ayida Sukar

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Participant's Signature



Participant's Printed Name

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Date 29 August 2016



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**Participant's Signature**



**ELSA MAHARANI**  
**Participant's Printed Name**

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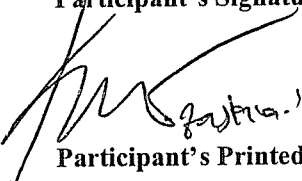
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**Participant's Signature**

**Researcher's Signature**



**Participant's Printed Name**

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Date 29 August 2016



Researcher's Signature

Participant's Signature



Participant's Printed Name

TRIAWAN MUNAF

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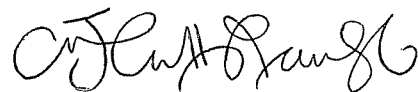
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Date 15 September 2016



**Researcher's Signature**

**Participant's Signature**



**Participant's Printed Name**

NANIDA JENAHARA

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## APPENDIX 2

### Interview Questions

Indonesia has targeted as Center of Modest Fashion in the world by 2020 as its national branding. This is the guide to interview some people in the industry including Indonesia Creative Economy Agency, designers, bloggers, instagrammers and consumer?

#### For Indonesia Creative Economy

1. What is creative economy?
2. Why modest fashion?
3. From when this program has been launched?
4. What has been (have you) done to make Indonesian 2020 dream come true?
5. Is there any collaboration with other agency to achieve this target?
6. What support do you give for the people in the fashion industry?
7. What kind of event has been created to boost Indonesian economic through modest fashion?
8. How many percentage of modest fashion market in Indonesia and its development from year to year?
9. Ask the usage of social media to promote modest fashion and designers
10. Do you think Instagram is the most effective media for the development of modest fashion movement? And how?

#### For Indonesian Muslim Designer, Blogger, Instagrammers and Boutique Owner?

1. Do you think what have you done lead to Indonesian Muslim market boost?
2. Do you know the history of *hijab* in Indonesia?
3. Why did you decide to be blogger and instagrammers (and boutique owner)?
4. What do you think of yourself as digital influencer? How can you influence people? Tell me journey..
5. As a designer, what have you done to make modest fashion as a trend?
6. Have you predicted before that modest fashion will be boom?
7. Which social media have you used?
8. Do you think social media such as blog and Instagram is a powerful tool to make modest fashion as famous as just like nowadays?
9. Do you think Instagram is the most effective media for the development of modest fashion movement?
10. How do you use Instagram as your promotion tool?
11. Is it very effective to have a sale in Instagram? Or do you also have boutique? Which one is the most effective for your purchase?
12. What do you think of Muslim market in Indonesia?
13. Are you sure that Indonesia will be a Center for modest fashion in 2020?
14. How do you see Indonesian Muslim market and modest fashion in the future? Will it be still on its peak like now or will be there more new designers who will create new trend? What is your prediction?
15. As a designer, do you think that customer will be bored of your creation? And how can you always create something new for you customer?

This is only outline for the research questions, questions will be expanded based on the interviewee's answers but the questions will be always around the topic mentioned above.

## APPENDIX 3

### Interview Script

#### **Amalina Amman -Australian Designer, 14 May 2016, at Istanbul Modest Fashion Week**

1. What do you think of modest fashion in Australia?  
At the moment it's a booming market but it's a lil bit slow because the majority of Muslim people are not a lot in there but modest fashion it's already happening in Sydney because I am from Sydney it is happening at the moment in Australia.
2. When was it started in Australia?  
When? I think it was about 10 years ago.
3. How it was started? Maybe is it like from blog or instagram?  
I think mainly it's because of social media, blog, YouTube, Instagram but I am not sure if it was big as it is now but mainly it's through social media.
4. Do you think Instagram have an impact in modest fashion movement?  
Ah yeah of course, Instagram, YouTube, social media is a big prominent impact in modest fashion.
5. Who is prominent Instagram personality in Australia, apart from you?  
There is not as many, we have an impact from foreign designers, bloggers stuff like that. There isn't really big mainstream blogger over there because it is not as big in Asia like in Indonesia for example, or you know like in America, you know that stuff that many over there.
6. So you got many influence from Indonesia?  
Yeah, there are big influences. Indonesia is very fast growing market for modest fashion. I think by 2017 it's gonna be global modest fashion district in the world.
7. Yes, Indonesia has targeted to be world's center of muslim fashion. Do you think it is possible?  
Yeah it is, it is already happening.
8. Why?  
Indonesia is trendsetter. Every season there is always something different, there are a lot of designers that are creative.
9. Have you ever been to Indonesia?  
I've been I've done around 10 fashion shows in Indonesia.

#### **Fatema Alawadhi – Kuwaiti Instagrammer, 14 May 2015, at Istanbul Modest Fashion Week**

1. What do you think of modest fashion in the world?  
I like modest fashion. It's my first time here in Istanbul and I really like it.
2. Do you think there is an impact from Instagram on modest fashion movement?  
I don't want to name but Ascia, Dalalid are very influential in Instagram in Kuwait.
3. When do you start being influencer in Instagram?  
Around half a year.
4. How do you become influential in Instagram?

I like fashion, I like fashion program, I like to see fashion designer's work. This is how I began.

5. Did you begin with hashtag or something?  
No.

**Rahmat Ramadan – Business Developer of designer Restu Anggraini & ETU, 3 August 2016, at World Islamic Economic Forum, Jakarta**

1. Tell me about modest fashion..  
Now we mention it as modest fashion so that it becomes neutral when we are going abroad so that we are more safe compare to if we use Muslim fashion. Once we knew Itang Yunasz and Irna Mutiara but it has been more booming because of Hijabers Community which is in 2009. Restu Anggraini, my wife, was also one of the founders along with Dian Pelangi and Ria Miranda. So if we talk about young Muslim fashion designer we are friends and know all of them. It is begun when they met one another because of blogging about fashion and they decided to make Hijabers Community. This *hijabi* blogger were getting attention because in 2009 it's the era of blogger. They met and discussed and then made a fashion show or pop up. Restu established her brand in 2011. All of this was begun by Hijabers Community.
2. After blog, is Instagram effective for the promotion?  
Sure, but we must talk about the demography about our market. Our market is youth and Indonesian, 50% below 25 years old and they are all into Instagram and other social media. It was in 2009 from Facebook but now we don't use Facebook anymore and shifting to Instagram so it is very effective and very simple.
3. Regarding of Indonesia becomes the world's center for Muslim fashion, what has ETU done domestically and internationally?  
Actually, if we talk about The World's Muslim Fashion, we are optimistic because first we have our many workforces. If we talk about tailoring, we have a very cheap production in here. We can look for IDR 30.000 in Jakarta and in Central Java we can even look for cheaper tailor, compare to Europe and the USA. We have available workforces and material even sometimes we get from China but we have all the supporting factors to make Indonesia become Center of Muslim Fashion. And in our company (ETU), until now we have 3 brands, ETU for international market, more high-end and better quality and Restu Anggraini for domestic market. If we talk what ETU has done, firstly I am glad if we talk about the data, market research so that we can know certain country's demography, what's on trend in that country and even we have to count the logistic. For example, if we want to import to London, we must know that London usually imports from Vietnam and Turkey and also China. So if we want to make something in London, we have all the data, for example if Vietnam gives price 30\$ so we must set our price lower than that. Apart from that, ETU has been awarded by Australia Award and we also have fashion abroad such as Japan, Melbourne and London. We are also trusted by BEKRAF to get involved in roadmap, so we often have meetings with BEKRAF to make a strategy together to target the market for a certain country for example we will go to Chicago on this September as a part of our contribution for Indonesia fashion.

4. Which event in Chicago?  
It is called ISNA, just like *Nahdlatul Ulama* (Islamic clerics organization in Indonesia), Islamic Society of North America. So we hope that Islamic society in America will attend this event. However, this Islamic society is more conservative, they wear *abaya*, kaftan or black dress so they are more traditional than us. We will also have an exhibition in Dubai.
5. So, does ETU make a trend and people follow this trend?  
All the industry is like that. At the first time of Hijabers Community, people liked more colourful outfit such as tie-dye because of Dian Pelangi. However we can't claim that we are the first but if you see our first design was clean, minimalist for officewear but now we can see that people also do the same thing that's why for marketing we make branding in ETU because we have researched and conducted a survey, people's top of mind if they hear ETU's brand was innovative, young and modern. So if we talk about marketing, there is a star and co-cast so ETU is as a star and we brand it for international market and RA is for selling in Indonesian market and we got money from it because ETU's brand production is limited and very artisan.
6. I saw that ETU combines fashion and science such as in JFW you make the golden ratio, is there any research for that?  
Golden ration has already existed long time ago and why we did this because we know that a young woman like you must attract to something related to high-tech and something related to science. So the way we market our product ten years ago is different from our market today. If I say "I have a cool material, from polyester" Can you directly check to internet what is polyester? So right now customer are smarter, they are more up-to-date. So if we market *hijab* as something obligatory based on Qur'an, it will not capture the youth because now 50% is below 25 years old and the rest of it is older who can absolutely say haram to something. If we make business and want to earn money from that we have to be able to reach all the people and our marketing strategy is youth, modern and science.
7. What about Muslim market in Indonesia?  
You must have read Dinar Standard and Thomson Reuter's research, right? They say that Indonesian market is 12 million USD but there is a statement in that research, this is just a potential that is taken from the amount of Indonesian citizens multiplied to clothing consumption per capita. So it's only an assumption so it is considered that all Muslim people in Indonesia if they spend IDR 500.000 multiplied to the amount of Muslim people so it is very raw data. If we want to talk about the real market of Muslim clothing we have to multiply to the penetration of percentage of Muslim clothing to Indonesian Muslim people because there are also Muslim people but they don't wear *hijab* but in that report, it said only the universal potential because we have 250 billion people in here, 87% are Muslim. And that 87% is multiplied to clothing expense per capita. So the amount of citizen is multiplied to clothing expense for example per year people can spend IDR 1.000.000. That is just an assumption but from that 87%, how many people who wear *hijab*? So that 12 million USD is just an assumption but if we talk about how many Muslim market in Indonesia, we can say that is still open, depends on the way we market the products. That's why we always market

our brand to make people recognize as an innovative and scientific product because the biggest market is among the youth.

8. Are you optimistic about Indonesia can become the world's center for Muslim fashion? Now we have so many fashion events in Indonesia but I think people can be bored of it because there are so many events happened at the same time?

That is what the difference between designer and clothes seller, now people who can make clothes, they admit themselves as designers and they put the label on it so it really depends on the marketing strategy. If we talk about marketing, if start up a business we call it as a "blue ocean", if we talk about a theory, people call it as a first mover advantage but if so many people have get into that market, they will be saturated automatically, who can survive is who have a good marketing strategy and a fast innovation. So it is not a new anymore if we sell Muslim clothes, every people are in this industry now but who can survive is who is different and who wants to be innovative. That is the key point in ETU, ETU is always innovative. We also collaborate with big multinational company such as Ultrasuede from Japan and Marubeni, they have experienced in worldwide supply chain such as Marubeni support Uniqlo worldwide, they sell 500 million USD for Uniqlo only per year. So we have prepared if this industry survives, two decade, three decade, we must have supply chain. Even though we only had a little collaboration but as long as we are on the right track there will be more customers and we also gain brand awareness.

9. Do you think of this is the peak of Muslim fashion movement and what about in the future?

It can't be said as the peak because we don't have the real data, if we can reach 10 million USD it is close to the target but we don't have such research like that right now. There are many opportunities.

10. So you are also supported by BEKRAF to joint event abroad?

Yes.

11. For the marketing, do you still use the blog or only Instagram?

We don't use blog anymore but we shift to Instagram, we have boutique but.. now if we talk about e-commerce it depends on the location, isolated or non-isolated. People who live in isolated area and the area is impossible to have physical store so they depend on online store. And in Jakarta, its bad traffic makes us isolated, we open a boutique in Kemang 200m, it's big but apparently 70% our purchase is online, they just make a phone call to our boutique staff and want to be delivered by *Go-jek* (a motorcycle transportation in Indonesia), so why spend so much money for something that people do not need anymore. It's different if we open a store in another cities such as Makassar or Yogyakarta that is not having a heavy traffic so they prefer to go to mall, Indonesian people like to go to mall because we can everything we need there but in Kemang it is not easy to find family food there. We have learned the way people behave and until now so far as Jakarta is not getting better regarding of the traffic, we don't have to open a store except in a mall.

12. Do you have any plan?

Of course but it's very difficult and we are on waiting list.

13. What about in FX (it is center of modest fashion mall)?

Yes, we have our concept store there with other designers.

14. What about in IFG (Indonesia Fashion Gallery in New York)?

Well, this is very tricky actually. Opening a store, having a retail business is not as easy as you think, it's not about opening a store in Dubai, bla bla.. it's all about the logistics and local people's preferences. We want to sell ETU in the USA while H&M, Zara and Uniqlo give cheaper price, which one do you prefer? Buying a brand that you don't know or known brand? Zaskia Sungkar's dress is IDR 2.500.000 while you can also get Zara or Victoria Beckham with the same price, I bet people will choose Victoria Beckham instead.

15. But they have another characteristic such as ethnic dress or typically Indonesian culture thingy on its clothes..

Not really simple, not every American likes ethnic. They like ready-to-wear and simple, they just like wearing a blouse or shirt so different market so is different marketing sophistication. We always try to match the local preferences. Like what we did in Melbourne, we know that Melbournian like dark color so we showcased black, and we also have research before that the biggest store there is H&M and its price is very cheap, is it possible that Australian will buy our product, while they don't know about us with more expensive price? Maybe yes if they think it's unique but if we only sell pants or jacket I think they will prefer Zara or H&M, it's not about uniqueness or something

16. Do you think that modest fashion movement is triggered by the social media, instagram and etc?

Yup, there are many... behind this kind of clothing, there is a motivation of *syiar / dawa* to cover up the *awra*, promoting to wear *hijab* but apparently there is also a commercialization to that. That's what we are afraid of it, there are people who "sell their religion" cheaply so it is kind of dilematic. If we want to sell *hijab* for younger generation, there are also people who say that "*hijab* is not like that". It's just between a conservative (older generation) and young generation. We must cover our shoulder and everything but the younger generation does not always want to do the same thing. It's just step by step, for the first *hijab* user is like this, we have range of variety product for younger to older generation (for conservative), it just depends on the market but we have to be careful about that.

17. Yes I think there are a lot of people who said about "selling a religion" is easier to get money but the most important now we did the right thing first, we do the good and by the time goes by, they will process to be a better *hijabi*, is that right?

Yes, I do agree with that. But there must be a polemic but we have to admit that there must be 2 poles in Islam, modern and conservative, there must be always people like that. There are also people in our age but with a conservative style but there are also people who are older than us but the style is very stylish like a young Moslem. But for now, we just try to do our best, we pay our staff based on Hadits and we don't use *riba*, if the customers use credit card we don't cut 3% of it just like other tenants do. We allow that we are cut by the bank so that our customers don't pay for it.



18. So while doing your business, you are also doing this based on Islamic law?  
Of course, it's a must. We have to leverage the Muslim value, *Halal* value. While people only think of money, we don't. The terms for selling a brand, there must be a product, if not it is *Haram*. Especially on online commerce, if the customers are not satisfied, we guarantee their money back. So from doing the business, treating people, about *riba* etc adhere to the Islamic value, we are not only selling *hijab*, that is the most important thing. So we talk about ethical fashion, it must be us who have that kind of ethics, how to treat people, it is also based on Hadits but we don't push people to wear a conservative style of clothes, such as it must be cover the breast and shoulder, but how can young generation like our product, become top-of-mind, touch their heart is through fashion, innovation and science. It's not the era of preaching them with Qur'an.
19. How about the budget for promotion in social media?  
We are just go organic, we never have budget. It's just natural. We made strategy, we had data and make it go organic. For example, we don't have to spend money for Melbourne because we got an award. We always have sponsor such as Wardah, etc and they are always happy.
20. I know @ra\_info at the first time because of Ayu Aryuli (Indonesian Instagrammers), is there any budget or you paid for her?  
No, we are friends, if we are good to people, people will do good back to us. All the designers are friends.

**Pandu Rosadi, Ria Miranda's husband, manager and business development, at Ria Miranda Private Preview Collection, 3 August 2016, Yogyakarta**

1. Tell me the journey of Ria Miranda..  
So Ria Miranda firstly is indeed interested to fashion from high school but in 2009 she only dares to make her own label, 2010 she met me and we were together make a stronger branding for her, logo, concept, it was all being developed in 2010, in 2012 I joined full time in management so all the planning is all upon me so Ria Miranda since 2012 only focused in design.
2. At first, Ria Miranda is a blogger, why did she decide to be a blogger?  
Blogger is just a tool for selling, she sold her products through blog and then there is Hijabers Community who shaped the market and made Muslim market even more developed until now.
3. Why can she become famous in blog, by hashtag or..  
No, we didn't use hashtag. At that time, there were not a lot of people into blogging, when there was 1 or 2 people who created it so it became famous, she was one of the first user in blog.
4. So while on Instagram is just shifting from blog, right? At the first time in Instagram, did she use hashtag or something?  
Talking of followers, Ria's follower was developed slowly because at first she has positioned herself not as celebrity designer, not as a well-known designer, her face or her image, she just wanted her products to be known. At first time, she was not really into making a photograph in Instagram but now management decided to make a personal branding for her.
5. For the followers, does she have followers from abroad?

Yes, she has. Usually Malaysia, Europe and also Australia. When we were in Melbourne, we also had “meet & greet” with our followers.

6. Do you also promote her brand abroad?  
We are now on the process. Last year, we started from Malaysia, Singapore, this year we go to Australia.
7. Regarding of Muslim fashion in Indonesia, we now know that it is still booming, do you think that what Ria Miranda and team has done has lead to this trend?  
It is government’s program to make Indonesia as the market leader of Muslim fashion in 2020 to become the center, we just take our part as designer. We don’t really focus on that path because local market has not been reached thoroughly, and who knows about our local market is ourselves moreover about international market. But if we want to internationalize it, it’s a good thing for branding, for the sake of name (brand), it will be good but we just want to focus on the local market but our milestone is also that we can be recognized as a good brand in 2020. That means that we also want to help the government because if Indonesia wants to be the center of Muslim fashion there must be designers, events, fashion ethics, movement and I think we are taking parts in that so much.
8. Are you sure that we can achieve that target?  
Hmm. . I am optimistic about that because of the market, the doer (designers), we also have so many e-commerces. 2020 is only 4 years next so if our government focus on that, in this case BEKRAF, and we are in this together we can make this because right now each of the designers are still doing only on their parts, there is no guide where we want to go together.
9. In that 2020, the target is for foreigner to buy Indonesian products, right? For RM herself, do you target foreign customer?  
For us, we don’t have any budget for promotion to foreign countries, we are still hoping from the government or from other sponsors who can help us to do that.
10. Regarding of digital influencer, how can Ria influence people in Instagram?  
Hmm... we don’t target it to influence people, it is too shallow but what she did in Instagram is purely to capture her daily life as natural as possible. What we develop in Instagram is positive things so that people can be influenced by that kind of way naturally.
11. What has Ria Miranda done to make modest fashion as a trend? and I also see this is because of a community, did she collaborate with other designers to make it as big as it is today?  
We have annual show every year. We will be having this on this December. This trunk show is a forecast for what Ria Miranda’s fashion trend would be like. That is exactly the way we set up a trend.
12. Have you predicted that this modest fashion will be as big as now?  
We ever predicted that because the market is big and it just needs a stymulus. There are many supporting factors to make it big.
13. But, once there were not as many people as today who were wearing *hijab*, is it just kind of way to make people wearing *hijab* by wearing a cute headscarf and fashionable *hijab*?  
That is about spiritual journey of every person which each is different. Perhaps, someone sees that a public figure has worn *hijab* and then she are

influenced to wear *hijab* but what we do here is that we want to give color in our muslim fashion world and it can be various thing. We don't make a syar'i clothes but we also don't break the rules, based on our opinion that is why we call it modest fashion. If we say this is muslim clothes, some people will say it is not Islamic, perhaps they think the one that Islamic is who wears veiling and etc.. I think fashion is general, fashion is the way people want to be seen, her personality. If you like black, maybe you like metal, if you like pink you are so girly. It's just a matter of statement but what we do is like that.

14. For social media, is it powerful tool for promotion?  
Yes indeed. We don't advertise in magazine again right now. We make this kind of activation (private preview collection), we just our friends who are mostly also digital influencers to promote.
15. I see that Ria is still blogging until now while I see that other bloggers who name themselves as blogger are not really actively into blogging anymore..  
Blogging is for giving information in a form of writing, photos, and we still develop a vlog right now
16. For the purchase, which one is the better? Online or offline?  
Online 40% and offline 60%
17. But Instagram is very effective now..  
Yes, how to engage with customer, where we can absorb critics and advise from our customers.
18. I see other designer's Instagram is for selling but Ria's is not really seen selling her product..  
Yes, Instagram is only for her visual diary, we are doing soft selling in Instagram. There are also a lot of other brands who want to collaborate with her in this Ramadhan. We want to link our social media platform into one such as Instagram, blog and vlog.
19. What do you think of Muslim market in Indonesia?  
It is still developing. I think this is only still 30%. I think that government is doing something in this, it is seen that we had World Islamic Economic Forum in here, we can see from that because fashion is a little part of Islamic economic but for modest fashion itself, it is very developing nowadays. We can see that last year's Jakarta Fashion Week (JFW - the most prestigious fashion event in Indonesia and the biggest in southeast Asia) was dominated by 60% of modest fashion brand. And it can also be seen from the sponsor, from The Body Shop to Wardah (the first halal cosmetics in Indonesia).
20. I think Ria was one of the first hijab designers in JFW, how many slot for *hijab* designers at that time?  
It was only Ria and Dian Pelangi, once there was a curation to join JFW, they have to see our sketches, their team will also give advices for improvement but now if you have money, you can buy your slot.
21. How do you see Indonesian market in the future? Do you think this is the peak of this modest fashion trend?  
Not yet. This is on progress to reach the peak. There are many stepping stone and milestone that bring us to the market that can appreciate our creation especially foreign market. It must be differentiate muslim fashion business ala Tanah Abang (cheap market in Jakarta) and muslim fashion designer's fashion. Designer who can set the trend and also make a muslim fashion as one step level ahead. In Tanah Abang, they only sell clothes which can be

million. We still got 30% of opportunity, there are still a lot of potential designers who can create this environment.

22. Since this brand is established in 2009, you have more and more customers and they seem never bored of this brand, what is formula of that?

Our formula is we don't sell clothes, what we sell is inspiration, stories, values of each of our collection. So every person who wears RM's clothes, she also follows her journey. For example, our Seashore's collection, I went to Raja Ampat (Indonesia's best diving spot) and when she went to Lombok (one of beautiful island in Indonesia) and she was inspired to make a product that is about sea and then I told her about my diving experience, what is the meaning of diving, etc so people also follows her journey.

23. In which cities are this private preview collection usually held?

We usually hold this in the cities that we have store branches, the branch that has a good sales and they have a strong community (RMLC – Ria Miranda Loyal Customer).

24. Is it created RMLC?

They created themselves, they have whatsapp group and they met offline and they created themselves this RMLC

25. How can they become very loyal?

We all get involved in it, Ria also wants to get in, she wants to have conversation with them, she replies their messages, she makes gathering, having lunch and dinner (Ria is in whatsapp group). Ria never thinks that they are her customers but her inspirational person that can give her advice, what is not good in her product so that she can develop even better and it is easy way to them to talk to Ria with no burden as of only designer-customer.

26. She has an assistant designer?

Yes, but her assistant is only for looking for foreign trend and all the theme is created by RM herself.

27. Who made this kind of illustration (RM is famous her printed design)?

We have our design team but it all depends on Ria's wish, for example she wants sea thingy so we make Seashore, and she chooses which one is the best

28. I see that RM also made pleated clothes and while in Turkey also has the same trend, how can it be the same trend?

Fashion is repetition. If it is the same because there is fashion forecaster which material will be trend and we also follow that.

29. If someone wants to be a new designer with so many established and famous designers just like today, is it difficult?

Not at all. We have so many sources, many workforces, cheap material, we can build a company easily, now we also have Instagram but the most important thing is that we have to be different. If you sell something the same, you will loose.

30. Do you have budgetting for promotion in social media?

Yes, every year we will calculate that. For digital influencer, sometimes we don't give a fee for them because we are friends so we only give our product but if they want a fee so we pay for it.

**Mega Iskanti, Instagrammer and *hijabi* model, 8 August 2016, in Bandung**

1. I see that you were getting famous after the program of DP (Dian Pelangi is the most famous Muslim fashion designer and digital influencer) Goes to New York, how was it first time you potentially become a digital influencer? Before I followed that program, I was a freelance model. Before Lumina model management was established, I have become a model. Accidentally, I joined that program and I won so I thought that people were more aware to me and after that program I accompanied Dian to go to several places and I got to know to several *hijabers* in Jakarta and I think from that it boost my Instagram, regarding of followers and until today.
2. So joining that program is very influential for you, right?  
Yes, most of *hijabers* in Jakarta who doesn't know Dian Pelangi and from that on I got so many followers. Before going to NYC with her I only had thousands of followers and after coming back from NYC, I gained 20K. I had only 7.000-8.000 and after two weeks with her I got more.
3. When you had 7K follower, it was also quite big amount, what did you do to get that amount of follower, do you use hashtag?  
I don't really know maybe because I used hashtag and that time in Bandung *hijabi* model was very rare and I appeared as *hijabi* model and I thought because of it, people followed me. And at that time, Dian has been following me, but we just follow and she didn't know me either.
4. Is there any special hashtag that you use for example #hijabfashion, #OOTD or so on?  
No but sometimes I used #OOTD
5. So maybe you are on the "explore" on Instagram feed..  
Yes, maybe because I was on modelling and I put a good feed on my Instagram and perhaps people think that "my feeds are good" so that they follow
6. What do you think of *hijab* fashion development in Bandung?  
Speaking of which we can see that now there are a lot of online and offline *hijab* store in Bandung because when I first time wearing *hijab* in 2012 it was very difficult to find clothes for *hijab*, I only knew several online shops who sold *hijab* and from that I became a loyal customer but right now we can see that all the people, all the events everywhere are holding a *hijabi* event and even a prestigious fashion show allows *hijab* designer to showcase on it and I think the development of *hijab* fashion is very amazing in the past 4 years.
7. Did you join Hijabers Community (HC)?  
No..
8. Who is the chairwoman in Bandung chapter?  
I don't know either but I think HC has already existed in 2010 but there were not a lot of *hijabers* who had a clothing label but after 2012 it was beginning to be established.
9. Did you blog?  
No. Instagram is the first social media platform that I use.
10. Why did you use Instagram? Is it because you use iPhone (iPhone is the first phone who can download Instagram)?  
Yes because I use iPhone and everyone seems like having Instagram, I just follow the trend. When it was Twitter, I had Twitter.

11. Did you predict that you will become famous?  
No, it was just for fun at first and it was just for friends and it turn out that I can earn money from that. I also didn't really know how to use it at first but I think right now it is the most influential for promotion material etc.
12. After you join the program, do you think that you have to be better, I have to be able to influence people, and with so many followers so that you can become a digital influencer?  
Without many followers, we still have to be a better person, right? But I think right now I have to filter what I want to share on Instagram because now people are more aware of what we are doing because I have many followers so I think they are getting attention to the details of what I post for example if my feet are seen they will complain so I think I have to be careful to what I am gonna post.
13. Do you have haters?  
I think there are. We can expect people to always like us but I don't think really care about that as long as we don't disturb our life so leave it.
14. I see that you collaborate with many brands to endorse them, are you selective to choose which brand you want to work with?  
Yes. I am very selective. It is not because of something because this is my Instagram and I want my feed is "so me" and not for selling perhaps people follow me because I have my own style and if I accept every brand that is not suitable with me so I just only promote that brand but I want to keep sharing my own style on Instagram so I am very selective to every product.
15. What is your style?  
Actually casual, simple and not-too-complicated.
16. But do you succeed to influence people (to buy the product you promote)?  
I am more aware to their followers. For example, when I posted about "kebaya" (Indonesian traditional clothes) that I wore on the graduation day, and the followers goes up to 400 followers (to the shop she promoted) and there were a lot of people who asked about the price list and as you can see the way I style the kebaya and the headscarf was so simple and so maybe perhaps people thought that it could be very simple on that graduation day but still look stunning. So I am more aware with the followers and with the brand, I think the shop can get more brand awareness, I don't know about the purchase but the store whom I ever been endorse they do it more and more so I think I am influential enough.
17. Have you predicted that modest fashion will be booming just like today?  
No, I never imagined that I can be a *hijaber* model because when I wanted to wear *hijab* was not because of trend I get used to wearing *hijab* since I was in elementary school so I think what else I want to cover, so then I cover up. My mom also doesn't allow me to wear short skirt and shirt and right now it is very happening and I have worn *hijab* before this movement. And it was unpredictable that I can reach to this point right now and I think because of I am wearing *hijab*.
18. Do you think that Instagram is a powerful tool for modest fashion to become famous such today?  
Yes, it is very influencing. We can see now even Dolce & Gabbana launched its first *abaya*. Such a big brand dares to launch an *abaya*, it means that they

see the Muslim market is so big and I think they must see that social media can be seen all around the world.

19. So Instagram is very effective for promoting something, right.

Yes, indeed. For example, we see there are many Indonesian designers who are invited to come to Istanbul Modest Fashion Week so I think it's because Indonesian designers have many followers and they also can look at their Instagram.

20. What do you think of Muslim market in Indonesia?

It is very big we can see now since *hijabers*. Maybe because we were difficult to find *hijabi* clothes and all of sudden it was booming and we can buy what we need very easy and once we thought that we couldn't be fashionable if we wore *hijab* but now we can. I think it has been a big market once but we didn't have an influencer yet how to wear a fashionable *hijab* and we have it all so the market can be seen slightly.

21. Do you have a role model for example designer?

For style, I don't have any because I really have my own style. For the designer, I like Dian but our style is different because we have our own character. For styling itself, it is based on my character.

22. When the designers emerged, have you worn the *hijab*?

When HC came up, I haven't worn *hijab* but when I went to school I wore *hijab* so I know a little bit know about them.

23. Do you consume designer's product?

No, because I was still in high school and I didn't have enough money to buy their stuffs. At first, they set very high price and I think I was still a little and it didn't suit me. I just like the colors but I didn't wear it.

24. Indonesia has targeted to become the world's center for Muslim fashion, do you think it is possible?

It can be possible, we have A to Z culture, we can mix everything. If we see our neighboring countries (Malaysia), they are Moslem but the style is not really as good as us. I think because we have so many cultures so every person has each taste for example *Uni* (Minang calling for older sister) Ria is having her own style, pastel. Jehan (Jenahara) is also different (she is famous for black and edgy style) and Dian is another style (Dian is colorful) and I think we have so many choices and our market is huge. And I think that there are also a lot of other Muslim countries but they don't try to experiment with what they have and I think in us, we want to experiment regarding of colors and material. I think it is possible because right now I think that people have seen Indonesian modest fashion is good.

25. I see that in Turkey is also emerging, they are starting to wear *hijab* like us (with more complicated ways), they are starting to make a *hijab* tutorial while it was 2 years ago in Indonesia and it was shifting Indonesia wears a simple way just like Turkish and Turkish has just started to develop another style and I heard that it was also projected as center of Muslim fashion, especially Istanbul. What do you think of it?

Yes, I think it appears because of Istanbul Modest Fashion Week but I see that it was not full *hijab*, the neck and hair were still seen so maybe they see us because we always all cover up in each fashion show.

26. What do you think of Muslim market in the future? Will it be turning down or up?

In my opinion, it will be changing. Maybe last year it can be said as the most crowded time of *hijab* fashion, if we make bazaar now they are becoming bored of it because they are too much events in every month and at the same time. I think it will be shifting because this year is full of *hijabi* event from bazaar and fashion show, and there are a lot of public figure who are also wearing *hijab* and I saw that there was an event it should be local label (non *hijab*) but the booth were mostly *hijab*. We can find *hijab* everywhere but it is very rare that we can find local and unique product in a bazaar and I think I became bored of this kind of event. Sometimes I am looking something different because *hijab* online shops often have the same models so people get bored of it.

27. Do you think it is the peak?

I think last year but now I think it's the season of monochrome color. Now because there are a lot of events, bazaar can be found everywhere, Jakarta, Bandung and I think people are getting bored. 2015 can be said as the most crowded and everywhere is very crowded.

28. Do you think there must be a new designer who can make an innovation?

I don't think so but if there is a new designer, it's good but if not we just need a new innovation from old designers.

29. Now you have snapchat.

Yes but only for friends.

30. You are famous because of social media.. Will you follow the development of every new social media?

I don't know yet, social media can come and go such as Friendster, Facebook, etc can disappear. I still play Facebook, the videos shared in FB are good and now we are shifting to Instagram. And for a model like me, there must be a newer generation who will replace me so I think I enjoy the moment and let's see what next will happen because it's not my priority. People are getting attention to YouTube now and I am planning to make a vlog too but it will about my travelling journey but I am still thinking of the concept because it's not easy making a YouTube only say hi to the viewer, I am planning to make a travel essential for vlog. I follow foreign vlogger and it was very inspirational but Indonesian vloggers are only showing their daily lives.

31. What do you see Instagram is that a blessed or what?

Social media has positive and negative impact, people are more aware to me and I can earn money but somehow it also has negative effects such as they can comment and complain of what we are doing, potential being hated, what we think is ordinary but maybe for them is a mistake, it can also be a place for gossiping. For example, I am not using *syar'i* (more conservative style) and people talk about it.

32. How do you feel being famous?

I think it's because of only on Instagram I don't feel so wow in the real life. But it is very helpful for me for example if I am still going to somewhere I want a recommendation and I post it on Instagram and people will answer. There is also a time when people want to take a photo with me, just kind of thing like that. I fell like it's just a virtual world.



**Irna Mutiara, a conservative muslim fashion designer founder Islamic Fashion Institute & Hijabers Mom Community, 9 August 2016, in Bandung**

1. How is the history of *hijab* in Indonesia?  
For the first time, is Ida Royani, Anna Rufaida is the first generation that hijab started to exist, it was about 1980s. Then it continued to boom again after there were hijabers coming out, Hijabers Community, it was existed since 2006.
2. You are the founder of Hijabers Mom Community with Hannie Hananto, Monika Jufry and Najua Yanti, why did you decide to make this? Was it to encounter Hijabers Community?  
At that time, there was Hijabers Community and I actually was in there, we gathered with Dian and Ria, they were very young and I think we should also have a community at my age to make gathering, discussing and sharing and apparently the response was very good while I posted about in FB, they wanted to join so we decided to make BBM group. In 4 days, we could get 30 people who were interested to join Hijabers Mom Community, we met in Urban Kitchen Jakarta and then it was established Hijabers Mom Community.
3. Do we have to be designer to join that community?  
Not really, the founder were indeed designers because we have known before because of fashion show and we also gathered to discuss something if we wanted to make an event or charity so that this community would have an impact to economy, social so that we were just not having only gathering, eating and then finish and we want to make a community to give benefit to others.
4. So what is the role of HMC for *hijab* development in Indonesia? Is it making a trend?  
I take it has been important enough because in coincidence the founders were designers so when they talked about fashion people will accept it.
5. Why did you establish Islamic Fashion Institute (IFI)?  
I concerned on education so that Muslim fashion will not stop here, it will be sustainable. When I established HMC, and I also helped government to educate people in other province I think that I have done something for others, it's not for making my company big but I just want to share something, how little knowledge that I have, one of it is about culture because I think Muslim fashion is a culture, it is worn and applied so that it becomes a custom (*habitus*) especially for Muslim society in Indonesia. This influences neighborhood, not only socially but also economically. So that it is like a triangle, a culture then becomes an industry either is big or middle then it should be supported with education. Education is for making that culture continuous, it doesn't stop in senior designer, big entrepreneur so that I am thinking it has to be continued like a estaphet run and we should crytalize it in education or literature so that it become a basic principle for people to make business. Making design is not about copying so there is no root so everything must have a foundation and that foundation can be established through education.
6. So the role of IFI is to develop a sustainable Muslim fashion and make a newer generation of Muslim fashion designer, right?

Yes, the ones that have basic principle of Muslim fashion because it has a principle not like a conventional fashion.

7. So who should it Muslim fashion be like?  
We have rules. It must be based on Sharia law.
8. What do you think of Muslim fashion nowadays, is it already based on Sharia law?  
Because it was developed not based on that foundation, it was developed by a trend. I think that we must make it right but if it was as a trend, a commodity or as lifestyle, so it is okay that people can do whatever they want to be like but if we want to raise Muslim fashion so that there is a value of worship because everything we do, we must have a benefit and so the rule is that to invite to do the right path. And in IFI, if they want to choose something as long as that it is based on their belief, it's okay. If they want to make a modest fashion but it's not for religion matter, it's okay but if they want make it as a religion-based so we have to understand the rule.
9. What is the difference between modest fashion and Muslim fashion.  
Modest fashion is modest, it is according to the local norms, for example in Western what is restricted as modest is different with Indonesian restriction so it is local. And the rule for Muslim fashion is universal, from wherever you are, western or eastern, it is the same.
10. But do you agree about the trend in modest fashion? Do you think that it is good?  
I think it is better than we have trend for mini skirt.. hehe.. or hot pants so it is getting better that people follow the trend to wear *hijab*.
11. Regarding of Indonesia's 2020 program to become the center of Muslim fashion, what do you think of it?  
As long as it is supported with education because in education there is a research. It is not only about the way we design but is also based on rule, technique, strategy for selling, business, etc and to do something we also have a knowledge in it. While for people like me, I started this business from zero and I just practised by myself so I just did trial and error but if we have knowledge, for example a knowledge of marketing or promotion so that it will develop faster because other countries are also doing that. If they want to make fashion, they come here and then they search for data, or survey then that data is processed so that it can be used for marketing strategy or for production and also for designer so that they can design based on forecast. They can design not only following others but based on their knowledge, it is more meaningful, efficient and right on target.
12. You have a brand Irna La Perle, is it for wedding and party? Why do you think we need it?  
Because beside ready-to-wear, there is a need for Muslim for formal dress to come to a wedding party or come to a gathering, event and I think there is a need in that and because I am doing business so I think why I don't create that.
13. At that time you started, was there any other designer who also did something like you?  
Not yet. It was in 2007
14. Do you think what have you done leading to the boost of Indonesian Muslim market, regarding of the development of *hijab*, e-commerce etc?

Perhaps that is the impact that we have done on the previous years. For instance like I established HMC and I must have communicated with not only my neighbor but also to all Muslim women in Indonesia so what I have shared may be accepted in Lombok, Pekanbaru, Aceh and all the regions because our friends are influencing one another. So the impact is like a domino, if we want to move something we must have a community so that we can influence people and what has already existed now are the influencers so now there are many people who become influencer because of their words. Thus what I have created now is to influence our friends positively. Maybe coincidentally it is a casualty that has been spread before, not only for *hijab* fashion but if we want to spread news it is viral. From that on, so I am thinking that if I give a bad example how to wear a dress and then people think that it was the right thing and then the impact is back to us so we have to be careful. So when in the second anniversary of HMC, I decided to wear long *hijab* and that's because what I have worn before was influencing to others and now after I wore long *hijab* they also wanted to wear it too at least for a certain event. So that what I have done now have to make a positive impact to others.

15. Have you ever thought that Muslim fashion will be very big now?

Not really think of that, I thought that it could be handled by both hands means that something that I wore and designed people could make it from me, but now people can copy my design and make it in other tailor and now there are a lot of people who used to be my consumer become producing too and then become my competitor. The impact can be controlled anymore.

16. How designer can make a trend?

We can make from different sides. If it is a creator, it creates something that never be created before or make an innovation that is needed by the demand, or make a plus benefit from something that never been thought before but for others they give something for making a benefit and that what was accepted by society. If they need, they will buy it and it will keep booming if they think that there is a benefit.

17. Beside you, which designer do you think also influence this movement?

There are a lot of young designers now, perhaps Dian Pelangi because she is very active in her social media, she is very influential and makes an impact but we can say that she gives whether positive or negative but let's just say that now people using her design or her product or style like her on Instagram because she is an influencer so that many company wants to co-branding with her, not only fashion that she brings but also on cosmetics, shoes or other things that she can influence.

18. Did you blog?

No, because I didn't have time.

19. So in your generation, which media did you use to be famous, perhaps magazine?

Yes, from magazine but now we don't really much depend on it anymore. Now we are on Instagram.

20. Do you think that social media such as blog and Instagram is powerful to make it modest fashion as big as today?

Yes.

21. I see that you also have many followers on Instagram, at the first time you used it, did you hashtag or something?  
I know nothing about hashtag. It's just from friend to friend who tag me
22. Do you have boutique? Do you also sell on online? Which one is better?  
I have boutique one in Bandung, one in Kemang, Jakarta. I also sell online. Now it is about 50%-50% of purchase between both of them.
23. So do you also use Instagram for promotion? And how do you use it?  
I am doing it traditionally, now I have just think of that Instagram has been influencing for market so I will focus on this online.
24. What do you think of Muslim market in Indonesia? Is it good?  
It is good..
25. Do you think that Muslim has to use Muslim wedding gown, as we know that Indonesia has a variety of different culture of marriage clothes, sometimes even if they wear *hijab* they will open their *hijab* because they want to use Javanese culture or Sundanese culture, what's your opinion?  
It is advised to use Muslim wedding gown, because they have worn *hijab* so in their wedding day they should also wear *hijab* but I think now people who are not wearing *hijab* wants to use *hijab* on their wedding day at least for matrimonial ceremony because it is more religious.
26. What do you predict in the future? It will be still like this or getting low because Indonesian people sometimes can be bored easily because there are too much events now..  
Our muslim market is divided into 4 type. They are:
- Rasionalist that has percentage of 29%, this type are the ones who search for products based on emotional and functional benefit. This is what young Muslim wears nowadays, it does not have to be very long *hijab* but they want to be fashionable.
  - Apathetic that has percentage of 27%, this type is the one who does not concern on the purpose of neither functional nor spiritual benefit. The most important is that they can buy something they can afford.
  - Universalist that has percentage of 23%, this type is the one who thinks that at least it looks religious. It does not have to be very strict but as long as it is based on *Sharia* they still want to wear it, this type is the one who are saving their money in *Sharia*-based bank too.
  - Conformist that has percentage of 21%, this type is the one who is very strict to *Sharia* Law. They do concern on what they are wearing must be based on the Islamic rules.
27. How a designer can make something new?  
That is taught in IFI, we make research, trend forecasting, market mapping like I told you such as conformist, apathist, universalist that are in middle class so if we want to make Muslim fashion business we have to make a mapping who is our targeted customer, and our customer is usually on middle class and they are divided to 4 types above. For conformist type, I want to guide them in this type because I want to make a benefit for them, it is still developing because the conformst people are shifting to this type. So if we make something, we have to pay attention to spiritual benefit because they are many conformist people so that it must have spiritual benefit. Long ago it was only emotional and functional benefit but now spiritual benefit is added.

28. There is a saying now that people are “selling their religion”, what do you think of it?

For rationalist people, perhaps they will think like that but for conformist is actually they have this need, the conformist people needs socks or hand cover to complete the rule so if there is a need we must accommodate that facility, for example when I went to Bangkok, I was much helped because there was a Halal hotel because I felt that it was my needs not because I am a victim. They make a Halal hotel not because of “selling their religion” but because there is need in it. Because conformist people want to be comfort.

29. So you also do your business based on Sharia law like you don't use credit card?

Yes, we are really towards that.

30. For trend forecasting itself, do you make on your own or get inspire from foreign designer?

There is a committee who make it, in IFI we have research on that and sometimes we also see foreign designer. If I go somewhere what I bought is fashion book because we have to compare to other fashion abroad but we add the spiritual benefit on that.

31. I know that a trend is a repetition but how do you know which trend will be repeated for example this year pleated fabric is on trend, monochrome and so on..

It was actually sparked by the designers and if there were people who liked it so it became a trend but for a designer, they don't have to follow what's on trend, they have to make something based on their mood or their neighborhood that influence them.

32. But sometimes how in every country can be the same?

Because now the world is on our hand so if one thing comes out we directly know that all at once.

33. Was Muslim fashion also influenced by conventional fashion?

Must be.. especially for those who open their fashion for international target market.

34. With all the elements that Indonesia has including designers, IFI, Bekraf's support events and so on, will this target be reached?

It can be as long as we have our clear vision and mission and it must be integrated with one another. We also must observe which events should be supported, those events must have an impact and planned goal but if they are only for the EO's benefit, what for? But if the EO is targeted to support Indonesia as the world's center for Muslim fashion so we can support. Like me in IFI, I have to guard our vision and mission so that it still keep on track and people can get a good knowledge that is based on *Sharia* law regarding of the design, worship, and they also can combine our local content to their designs. Because we are also a practitioner so we know which clothes will be sold and not we also give knowledge to them what kind of clothes that can be sold for example we have to combine it with the local content so that people know about this local culture. We should hone our skill and share it to our students in IFI so that our vision and mission are achieved of else each designers have a clear vision and foundation to design something.

35. Why 2020?  
I think it is because of our preparation especially in our supply chain because we still depend on fabric from China.
36. And I heard that Istanbul is also projected as the center of Muslim fashion, what do you think of it?  
I think they can also legitimate it because conventional fashion is also having 4 cities like Milan, Paris, New York and London.
37. Did you join international events?  
I ever introduce Muslim fashion in Paris, Morocco, Spain, Austria and in Asian countries such as in Japan, Malaysia, Thailand.
38. Did Bekraf support?  
No, I am alone or sometimes private company supports me.
39. Even if you are spending your own money but you still want to introduce Indonesia?  
Yes, but usually Ministry of Industry also supports me.

**Agi Kadar, Event Organizer (HijabFest Bandung), 9 August 2016, in Bandung**

1. Do you think that with a lot of *hijab* events that are held in Indonesia trigger the *hijab* fashion trend in Indonesia?  
In general, an exhibition whether for culinary, *hijab* or everything is a good platform to show their existence and be known by public. For example in Malaysia, MIHAS it was before held by private company but then it was bought by the government. Why government buys this? Because Malaysia wants to be center of Halal products and because they see that MIHAS is an event that can show if they are a leading sector in food sector so then they are serious to make a good packaging to MIHAS. So if Indonesia wants to make fashion as world-leading and it has an international event held in Indonesia I think it will become a tool for this.
2. Actually Indonesia has made MUFFEST but I heard it was not really crowded..  
I didn't come but I also heard that it was not as crowded as other event. But for an exhibition, we must unify between participant's and and type of exhibition whether this is a retail exhibition, B2B with targeted buyer, if it is being synchronized so that the participants will be satisfied. If they want to join retail exhibition because they want to sell the products and the products are sold so they will think that this is a good exhibition because sometimes people want to follow all the exhibition without knowing the segment of exhibition so it must be suit. Because for the opportunity there must be but we must synchronize with the targeted market.
3. When you made HijabFest with Sheena (his partner), have you predicted that Muslim fashion will be boom?  
Perhaps Sheena thought of it that was why she initiated to make it..
4. Was Sheena part of Hijabers Community Bandung?  
I think not but she joined several communities so that she knew several people.
5. So was it predicted?  
It has been predicted not only in Muslim fashion but anything related with *Halal* it has a good opportunity for example *Halal* food because people now prefer *Halal* food because it is better than non *Halal* food so people choose it.

So it has a very big opportunity, for example if I join an exhibition abroad, the amount of Muslim population are getting bigger which means the need for *Halal* product is getting higher because that requirement will also increase with the number of Muslim population.

6. When was it HijabFest held? At the first time, was it already crowded?  
It was in 2012. Perhaps at that time HijabFest can be said as the first *hijab* event in Bandung which can combine several communities become one activity because I remembered that in Bandung there were a lot of communities in every place like A B C D which had many their own activities and because at that time this HijabFest was not identical to one community so when it was held every people felt very comfort to come because it was neutral event so that it was really crowded because people want to go there despite of their communities, perhaps if only one community held its own event it would not really that crowded.
7. I heard this year is not that crowded..  
Because now there are a lot of events in short time between one events to another, in terms of shopper it is still high but it has been divided because more events exist.
8. Are there a lot of events now?  
Yes and it is not only in HijabFest who has been held since only 5 years ago, people are only selling what is on trend. If you see now in an event like InaCraft it has been very established and usually sell only local handcraft product from every provinces in Indonesia but now they are also seller who display *hijab*. Because there are more interest in clothes, *hijab* and everything so we can find them in InaCraft so the competition is quite tight because and exhibition was used to be not *hijab* event so now are also displaying *hijab*.
9. Which HijabFest was the most crowded? Last year or when?  
It must be at the first time because everything must be more crowded at the first time.
10. How is Muslim market in Indonesia?  
If we see that we have 250 million population and the majority is Muslim it must be very good and very potential. Now foreign people are also getting attention to us, if I make an exhibition abroad there are so many foreign people who come to me because they want to sell product in Indonesia so it means that Indonesia has a very potential market and Indonesia people love to shop and consumptive. If I go abroad like Turkey, Paris and Vietnam the seller in the store must be able to speak Indonesian language so who doesn't see that Indonesia has a potential market.
11. What about in Malaysia?  
We have a different taste. If we can match their preferences, the product must be sold out especially with cheaper price.
12. Who usually joins you to an exhibition?  
It has 2 different types, such as Middle-Class Unit (they only outsource the people who work with them) and Industry (which has more people who work). They also see which country where we are going for example it is easier if we go to Malaysia and Brunei.
13. Can we say that this is the peak of *hijab*?  
For certain, we have the market and selling potential. With so many new brands so it can be seen that there are potential market.

14. What is the competitor of HijabFest in Bandung?  
There are a lot events but I don't really remember.
15. What is your prediction in the future?  
For fashion in Bandung it will be more advance because Bandung people are more creative and we are close to the industry so that it is easier for Bandung people to produce something.
16. I saw in World Islamic Economic Forum that there is a Bandung booth and it says that Bandung will be the most Islamic city.. is that true?  
I designed that, in that Bandung booth there is 2 tagline "Bandung is most Islamic city", it is based on survey by Ma'arif, they make survey among 25 cities and they measure Bandung and it found many indexes for example its people happiness and the highest score is Bandung, Denpasar, and Jogja. People will surprise Denpasar is the most Islamic city because its majority is Hinduism because it is not about the majority of people's religion who live there but there are many measure how a city can be said as Islamic city and Bandung is one of the highest score. Because being Islamic is more about how we make a relationship with people and so on..
17. Are you sure Indonesia will be the world's center of Muslim fashion..  
It can be very possible but it depends on our effort. We should have the same understanding with what can be said as center of Muslim fashion, for example what can be said as so is the country who has Islamic center or universities about Muslim fashion so the indicator must be certain so that we can measure and justify it.
18. Which city can be possible?  
With all the things that Bandung has, I think it is the most possible because Bandung has many sources to make a production.

**Ghaida Tsurayya, Muslim fashion designer, founder Hijaber Community, blogger & instagrammer, 10 August 2016, in Bandung**

1. So you are one of Hijabers Community founders?  
So, initially we were fashion bloggers and we made a gathering in fasting month and we were introduced by Dian Pelangi, Ria Miranda and Jenahara and then after that we were making a BBM Group then we often met one another and we took photos together and we posted in FB, after that people often asked what community were you? Because we were all wearing *hijab* but we were stylish too and we were young, but actually we didn't have name, we were just friends because we met people in common we had something in common so we decided to make a name and we named it Hijabers Community. So we made it and launched it and the interest from people who were also using social media was good especially in every region in Indonesia and they wanted to join. Then after that we made a committee and we often made events and there were also brands who asked to collaborate to make an event , I think we were helped by social media and every personalities.
2. It was 3 people who initiated?  
They sparked an idea but the committee was made of 30 people and the president was Jenahara but Dian was not in the committee because maybe she thought that she would be very busy being a designer so she was just a partner.



3. Are those 30 people who become famous now?  
Don't know but we have our own talent but mostly we became designers.
4. So the founders were mostly designers..  
Yes mostly because we were wearing *hijab* but we were stylish but when we made that HC the goal was not for fashionable Muslim community, it was just a place to gathering, make friendship between young Muslim women who wear hijab. They worked as a teacher, banker, and doctor but most of them were also interested in fashion.
5. Was it in 2010?  
Yes 2010.
6. I ever saw in TV because this community were getting attention..  
Yes but it was also because of Facebook. Each of us has our own destinies and it was just developing.
7. Was that the era of Facebook and Twitter?  
Yes between both of them.
8. Why did you decide to be a blogger?  
When I was studying in university, I had a hobby to design and from that hobby I was looking for a place that could express my hobby because I was studying physics and it was not really related to it. Because of a hobby and then I found blog that it could be my place to express myself so every day I was taking a photo what outfit I was wearing like OOTD but it was not trend at that time then I uploaded it on blog and I made a story about it, it was just like a visual diary and I was inspired by Diana Rikasari, it was very interesting if I could also do something like that, but then I also got a lot of friends from blog.
9. Were there not really many blogs so that you were catchy?  
Honestly, I got inspired by foreign blogger but they didn't wear hijab and I didn't know why people followed me and now I see that people compete to have many followers but for me I just only wanted to have a diary that was easy to upload photo but now it is also for my job (business) or for branding. As many people said give many hashtags for your photo to make it easier to search but I never did that. For me I was like that (become famous) because only from friends, they tagged me and perhaps from that people also tagged me.
10. When was this boutique founded?  
It was in 2009. It was even before Hijabers Community
11. Oh really? So you have been a designer at that time?  
It was just for hobby while I was also studying.
12. So you learned by yourself?  
Yes. And when I met Hijabers Community I felt like it was very suitable to my market.
13. And I think most of Hijabers Community members were designers.  
Mostly those who were blown up by the media yes the designers because I think that was the way they caught the attention but actually our goal was not like that but somehow it indeed caught people's attention because it was interesting.
14. HC has an event called Hijab Day. When was that held for the first time?  
I didn't really remember because we have been regenerated the committee to the newer people, it has been with Syifa and she made this Hijab Day.

15. As a blogger, is it still effective now?  
But now it is more effective in Instagram because in Instagram it is more interactive and then it can be updated faster or revised but for me blog has been a job so somehow I must do it while once it was just a diary.
16. But are you routinely posting in blog?  
Not as much as before only when I got a job. For Instagram itself. moreover I am still pregnant now so sometimes I post and sometimes not.
17. Do you keep your feed good (on IG)?  
Yes, because now it's been for business so I have to keep it good and I also like if my feed is good.
18. So you always follow the development of social media right? Like FB, Twitter, etc..  
Yes, but I am not a social media junkie it means that I don't have to make all social media like now Snapchat is booming but I don't make it because I think I can't manage because sometimes my blog is just left behind.
19. So when everyone is using Periscope, you also don't use?  
No.
20. For the future, if is there a social media like Instagram, will you follow the development?  
It depends. In my opinion, based on social media development, I see that it doesn't long last I mean sometimes one social media only survives for several years and then people used other if there is something newer and I think the most long-last is Facebook because it is for every generation but somehow I have to follow if I want this business to continue, for selling and *dawa*.
21. Do you still play FB? And do you think of making YouTube channel?  
For my private account I have forgot my password but for my brand yes. I am planning to make a vlog but I will linked it to MQ TV (Ghaida is a daughter of the most famous Islamic clerics in Indonesia, her father founded Manajemen Qolbu (Soul Management) and also Islamic boarding school and it was all integrated and named it after MQ, it also has *haj* and *umre* tour and travel, TV, etc).
22. I see that you have become a digital influencer because you have many followers, how can you influence people?  
I don't know I have never imagined becoming like this, I never planned it to be but now you can find that people want to be a celebgram and there is a service management for making you famous in social media. I just let it flow but if you want to make it lively it must have a good content, having eye-catchy photo, we have an asset in good camera and good editing. In terms of editing, every person has its own taste. Sometimes people like to edit to be a monochrome color but I prefer to edit it with pastel tone color and I try to keep it the same and make it my characteristic. I try to be original because I think people likes originality but for my brand it is different because it is for branding, but for a personal branding, people like us to be original, authentic.
23. Do you think that social media is powerful?  
Yes most of the time yes because we are still young and we use it now. It is different if we have been old maybe we have to approach with different method. We are digital generation so it is more viral if we use social media.

24. Which social media do you think is the most important for Muslim fashion development?  
 Instagram. I think it's still Instagram even sometimes it's been annoying enough and sometimes I don't really make posts every day. I felt like I am exhausted enough with this because now there are many people who haven't been honest enough with their social media such as they buy followers, likes. I didn't really pay attention to it once but now my friends are talking about this because they got less likes than before and if we see newer celebs with less followers got more likes, we are surprised of it. But apparently their followers have range of age (teenager) that are still young whom are still often opening their IG, because teenagers are opening it more than us which is young mother. For me the most important is the content.
25. But do you feel the changing from Instagram (I mean does it change your life)?  
 Yes, most of things at this home is from promotion (endorse), they give me for free, from the carpet, pillow and my sister's wedding I got from online shop.
26. Are you happy with this?  
 Yes I felt that it was very helpful for me. Honestly, if it is compared my income between my business and being an influencer, I got more from being an influencer. Because for my business, the income has to be delivered to give salary to my staff, buying material, etc.
27. Do people pay attention to you, see you when you are in public area because you are famous now?  
 Yes sometimes and it feels weird.
28. Especially when you are a guest star of an event...  
 Yes but I try not to get involved in many events because I am tired of it. It is not really my goal sometimes people make it as a goal but I don't.
29. How do you make a promotion in Instagram?  
 I am not really expert in this but it is very helpful, for my brand it must have a content besides only for selling. For example, I make quotes, good photo or endorsement or being sponsor for an event. In terms of uploading, I have a schedule which time is perfect to upload and I want to make it more interactive between me and my customer so it is more lively.
30. From online and offline purchase, which one is better?  
 Instagram, it is 20 times more than others, most of it from Instagram.
31. For the purchase, which product is sold fast, is it the one that you wear?  
 Yes still like that but I don't my figure to be an example but now what I see is what an icon wears so people follow it, but in the future I want my brand to be more Professional even if I don't that product people still want to use it.
32. Do you make a promotion (endorsed by other celebs)?  
 No just between friends.
33. You are the same type with Ria Miranda such as pastel color, what makes you different?  
 Because I also have the same preference like her such as pastel color but I see that Ria is more mature (her product), I am more playful.
34. Have you predicted that you would become like this.  
 No because I was just a student and I was inspired by foreign blogger like Cherry Blossom and etc.

35. You and all the founders of HC, did you ever expect it?  
No we never expected before.
36. Now the movement is overwhelming..  
Yes now we also have national *hijab* day..
37. Wow when was it set?  
I don't know I just saw on IG.. I also feel wowed. Now there are also actress or public figure who are also wearing *hijab* so it makes more boom.
38. As a designer, what have you done to maket his modest fashion as a trend, for example there are lot of people are not wearing *hijab* thinks to wear *hijab* and we can also see that young girls are wearing *hijab*..  
For me, I felt like I am still learning. I felt like I am not a real designer. I just try to be *istiqomah*, and I care more with my environment, I invite [to wear *hijab*] my friends, because I think fashion is actually different from *Sharia* law and it cannot be combined so I just try to maket his fashion based on *Sharia* law but apparently now there are a lot of types of it from very *syar'i* [strict] and very cool, I just want to be in between. For me the most important thing that I cover my shoulder and stylishly mix and match because my target is for young market I have to be eye catchy so that it can influence and they also want to follow it.
39. So you are also doing business based on *Sharia* law?  
Yes, I just try to make a product that can be mixed and match from people who are new wearing *hijab* to people who are wearing long *hijab*, I have all of it. Because sometimes there are a lot of peole only make for long *hijab*, it's okay I just want to be in between.. because I also feel that wearing *hijab* is a process for each person and I also have some friends who are still in that process, and this is also for *dawa* not only for getting money.
40. There are a lot of sayings that fashion can be united with religion..  
Well actually it is indeed true, sorry it is possible but if we always think that fashion is high fashion it can't be but if we think that fashion is about pattern, fabric, tailoring. It can be. So to fulfill our rule we have to wear something comfort, we don't have to be stylish, we don't to be high fashion and always good.
41. There are people who are skeptical that it is selling religion..  
We just get back to our intention. For example if people ask have you *hijab* been *halal*, I don't say this is wrong or right but I just feel that Allah has given me knowledge and potency so that I have to be grateful with this kind of way not by attacking others to judge them. I am just happy with what I am doing.
42. So it is also your tool to do *dawa*..  
Eventhough I am also still learning but what want is that we also have more value than only selling.
43. What about Muslim market in Indonesia?  
It is very big and I think that Indonesian is easily to be influenced by their idols, and consumptive. We have various segment, low, middle and high but I just try to be in the middle because I live in two worlds so it is different with other designers. For example like Dian Pelangi, her segment is high class but for me for every class [teenager, mother and also religious women].
44. Do you collaborate with other brand?

Sometimes but I am very selective because I also have brand, I may accept shoes or socks, make up it's okay.

45. What do you predict Muslim market in the future? Is it the peak now?  
 Not yet but we will have bigger challenge especially in Bandung because its people are creative. Honestly, if I sell in Bandung it is not really good but for Jakarta or other province it is better because they are creative, now they buy our product but then they can also re-produce our product, so it depends on the region. The best purchase is outside Java island because there are not a lot of boutiques there and they always want to wear what their idols wear and they never thought of copying it. And for Jakarta, because they mostly are working so the market is also different. For Bandung and Jogja they have creative people so it is more difficult. In Bandung, once they were customers but now they are a producer. Especially for senior high-end designer, the branding must be good because now young generation are very smart using social media such as Vanilla Hijab (a local *hijab* brand), its sells are very good.
46. Will people be bored of this *hijab*?  
 What I am afraid of is if *hijab* is only a trend because it can be seen now that bad people are also wearing *hijab* but I think that is for testing them. For business, the competition will be more strict and now its not only Muslim people who sell *hijab* but China is also producing with cheaper price and also Dolce Gabbana are also making *abaya* so we are bombarded from here and there. What I hope is that our government supports from the knowledge and Money too because there are a lot of smart people but they dont have money. In terms of *hijab* for the next step is not only for a trend but we have to learn more about its essential.
47. As a designer how to make you different and how to make customers are not bored with your work what have you done to make something new?  
 For making something new I have comit to myself not to copy because of what? We will feel sad if we are copied by others and I have felt that but if we are inspired it is okay but I always try to make it different and put my characterist on it such as pastel feminine girly and modest. But there are a lot of pastel designer? You must find the difference and customer will know that it is Ghaida because of my characteristic in terms of color. And how to make something new is that we have to see newer trend but it must suit our personality if we dont like so leave it.
48. You usually focus on plain colors?  
 I do pattern clothes too but because now I am making printed design scarf so I made plain clothes. But what I have made 5 years ago can still be worn until today so I think it is classy. For example now the trend is Midi Tunic but I didnt make it and it will change again and again and fashion is repetition.
49. In terms of Indonesia becoming center of Muslim fashion what do you think?  
 It is very good. Irna Mutiara has said about that from several years ago/ it's good but we have to be ready for that in terms of our basic knowledge of Islamic rule if want to make it Muslim fashion and also basic knowledge of fashion.
50. Are you sure it will be achieved?  
 Sure because Indonesia is different. If we go abroad we can see the difference for example Malaysia they also are making *hijab* once they were our

customers but then now they are producing themselves and they produce it in Bandung but they are smart and have much money. Even they bought it here they change the label to become their label but not all like that. Malaysian people like blink blink like sequin dress. They often come to Indonesia especially come to Bandung. They are smart and the government also supports it so Indonesia do not want to loose. In terms of business Malaysian is good but the design is not. So if Indonesia wants to make it happen we have to work together from the business people and also its creative people. And we have reached that target it is the time for us to introduce that Islam is beautiful.

51. Is it true that Bandung the most Islamic city in Indonesia and will the center of Muslim fashion? (Bandung is known as the fashion capital in Indonesia)  
I know nothing but indeed Bandung people are very creative and we are trendsetter. Jakarta people are also looking at us in terms of trend. For city people they like to wear branded product but Bandung people loves to wear local product but it is still very good on them.
52. Are there a lot of *hijab* boutique in here?  
Yes there are a lot and it is mushroomin everywhere.
53. I saw in one of Bandung there are a lot of *hijab* store...  
Yes but sometimes the owner is Chinese.. so that is why what I have to learn now is that we must have another value because if we only sell clothes everyone can do that.
54. Do you only sell in here?  
Once I sold it in Moshaiet HijUp Muse but now I only sell by myself because my prouduction capacity is not enough. If my production is big maybe I will but I am thinking of only online.
55. What do you mean by online is it only on Instagram?  
I have website but there is no transaction in it because Indonesian people prefer to be serviced and they dont really like shopping in webstore so whatsapp is more reliable.

**Ayu Dyah Andari, Muslim couture & bridal designer, owner of The Lady Boutique in FX mall, 13 August 2016, in Jakarta**

1. Who make muslim fashion become a trend?  
I think Hijabers Community, but they were actually not designers at that time. Only Dian (Pelangi) who had brand because it was inherited by her parents, Ria Miranda and Jenahara were not having a brand. Ghaida Tsurayya started to sell something but others such as Restu Anggraini they didn't have any. After HC, they became famous and strong and have many followers so then they decided to make their own brand.
2. Do you join Hijabers Community?  
No. I don't have time. I have 3 children so I have to take care of them. I have to handle the production, make a design so basically I don't have spare time.
3. How was the story until you can become a designer?  
I like designing but once I was not *hijab* designer because I was not wearing *hijab*. I design couture and sexy dress. As long as I was wearing *hijab*, I felt very weird when I saw people with my design was very sexy because couture clothes was identical with see-through (transparent) material. I realized that now I am wearing *hijab* I think I have to design for hijabi too.

4. So at first, you really focused on couture?  
Yes, my strength in there.
5. Did you study in Esmod or fashion school?  
No, I studied Industrial Engineering. But I really like drawing since I was in primary school. If people asked “what do you want to be”, I will say I want to be a designer but long time ago our parents didn’t think that being a designer is a prospective, they wanted us to become Engineer or Doctor, just same old story and so I became an Engineer.
6. Did you blog?  
No
7. How can you become famous?  
I made a dress for Siti Juwariyah (she is quite a famous blogger) for *hijabi*, I think it is because the power word-of-mouth, people like my clothes and then they uploaded it and I joined Indonesia Fashion Week competition at the first time and they uploaded it on the blog. And after I made dress for Siti and she also uploaded it.
8. When you used Instagram at the first time, were you instantly famous?  
No, it was slowly but sure. Because I am making clothes so I posted about clothes maybe from that people see my account and then tag their friends and they tag again someone else, just organic.
9. Did you use hashtag?  
Yes but long time ago and I didn’t use it as often
10. What did you usually use?  
#weddinggown, #hijabweddingdress
11. What do you think of Muslim fashion development?  
It was very amazing. When at first time I wanted to wear *hijab*, my mom even was angry and afraid that I couldn’t get a couple easily. Long time ago, people were afraid of getting not beautiful when wearing *hijab*, they were afraid of not getting work but now wearing *hijab* is cool.
12. How a designer make clothes that become a trend?  
If I create something, I just create it with love. Don’t create something because you want it to be a trend, don’t follow the trend, don’t follow someone, because I just have that idea I make it and the most important thing is you have to be original, having quality so there must be someone who can appreciate that it is good and they want to buy it. If the trend is this color, don’t make it the same color, I will never be able to do that.
13. Have you predicted that it will become this boom?  
No, it is very unpredictable and very amazing. I did it organically, it grew naturally, when you have been strong it’s just your time. I don’t have to buy followers, or doing this and that to become famous, I just take it slow.
14. What made you like this?  
Hardwork, consistency and there are teams behind me
15. And for *hijab* as big as today it in Indonesia, who made it?  
Hijabers Community. They made wearing *hijab* seems so cool so that the youth who once think twice to wear *hijab* now they don’t because now it doesn’t make you feel bad and being burden to get a job, etc because of Hijabers Community and we got that good impact.
16. But now fashion show event is dominated by *hijab*..  
Yes..

17. It is said that the curation was difficult..  
Now, they even made *hijab* area, Muslim area.
18. Is that because the development is very good..  
Yes.
19. Which one is better? Online or offline purchase in Instagram?  
Yes, Instagram is very good, mostly 70%
20. Do you think that social media is very influential tool?  
Yes, indeed. It is like cutting a distance so many kilometers away, when I uploaded something people from another world also can buy it.
21. Do you also have purchase and followers from abroad?  
Yes, there is.
22. Which social media do you really use?  
Only Instagram which I really focus on to develop. Snapchat not.
23. Will you follow the development of social media?  
Ideally yes, I have social media team.
24. How is the market in Indonesia? Which one is the most?  
Banjarmasin. They are rich and have a lot of money. They sometimes buy 2 or 3 pieces of clothes without thinking twice.
25. This mall (FX) will be projected to become a center of Muslim fashion?  
I think so. The pioneer is Muse and Hijabers Community founders are also making District12. From Bandung they established OOTD, and also Hijab Dept.
26. Is it good in here?  
I think for selling yes, usually I got IDR 60 billion and that's been very good enough. I rented my boutique for several brands and I think it's quite the selling. And if we have business it's better that people can see our product physically and for other mall we have to rent 3 years in advance which is very expensive.
27. What do you think of Indonesia being the world's center of Muslim fashion?  
I think it's already happening now. I think everybody sees us now, especially Malaysia.
28. What is your prediction for the future?  
It will be keep developing because our Muslim society is big and now not everyone is wearing *hijab*. They will be more and more designer too.
29. How can you make people not bored of your creation and how to always create something?  
We must have a strong identity. I am feminine, even though I am creating a daily wear it also must be still edgy like what I wear today. Don't make the same clothes every season.
30. Did you decide to make bridal muslim dress?  
I didn't decide but my strength is in there.
31. Have you seen the potential in Muslim bridal? Before it's only Irna Mutiara and I see that you've been a priority in Muslim wedding gown. It is because you focus on that?  
Really? I don't think so.. I feel that because my maximum ability is on couture and basically I don't like wearing Kebaya (Indonesian traditional clothes with tight fit) so I think it's better if I wear dress and I think there are a lot of people who want to also wear dress than *kebaya*.



32. Do you think that Muslim women have to wear Muslim bridal on their wedding?  
They can be beautiful too on that.
33. How about the opportunity in Muslim wedding gown?  
It's very big because there are not a lot of designers on this.
34. Do you gather with other designers to make a new trend? Because sometimes designers have typically the same clothes..  
Never.. I don't want to look to other designer. I just make what I want. If we often look for inspiration from other, we can make something the same. It's better if we make on our own without looking others. I can't do that and even being a copycat it on purpose. I don't like designer which copy, they are not designer but re-designer and I have friends like that too.
35. Is there any foreign designer who inspires you?  
Dior, Chanel.
36. But why there are designers who have the same pattern (color or model)?  
Because they decided to follow.. from monochrome (black and white) color such as Rani Hatta and ETU, everybody did that.. on the other side I make pink and blue and until now people still want to buy..and everyone is making black and white..
37. Do you think it will be always black and white?  
They will bored of it, but actually is neutral color so there must be people who still want to buy it because it can be combined with everything. I may make black and white but when everybody haven't made it anymore. I can make something the same with other.
38. So you are very original..  
Yes, I don't like having the same idea with others, but if my idea is the same, I'd better not to make it.
39. From @byayudyahandari, how can you get followers?  
Just upload the photo, because people like my dress so they follow..
40. But you also have a private account..  
Yes at first it was only my private account then my brand but now it has more followers than my own because consistency of uploading the photos.
41. What will you do in the future?  
Be consistent, keep working, being original and honest with what I made, not to copy others. I just want to keep this company bigger and I want to make it an international company.
42. So do you plan to go abroad too..  
Yes, if my company and my team has been ready I will. I don't want to be in a rush. That what is called organic.

**Vivi Zubedi, Abaya fashion designer, 15 August 2016, in Jakarta**

1. What is the indicator that the program is succesful?  
From how it is accepted by the people from the demand itself if it is high or not. If the demand from customer is high we as the producer is accepted so it is succesful but if the demand is stagnant so it can be said that the goal hasnt been achieved.
2. Do you think now that it is the peak?  
I think not yet. Actually Indonesian product can be exported everywhere but the government hasnt supported us as a diamond. For example we open a

fashion gallery in NY they dont want to take part in it and who support us are private companies so the we don't have government supports. With the acceptance of our products outside globally it needs a very long process we need lawyer and everything but we are not back up by the government and they are surprised that we can make it with private sector support not by the our consulate abroad. We dont have legal force from Indonesian government.

3. What I know that from HiJup that government supports when you go to London Fashion week..

As I know it is purely from HijUp

4. But it is said that Bekraf supports designers if they want to go abroad such as Dian Pelangi and as I know Hijabers Mom Community is supported by Bekraf at Istanbul Modest Fashion Week..

Which kind of support? Because Bekraf is also new. I hope that government will open their eyes and support us.

5. Who made that program?

I think it is from Ministry of Economics I think. As I know Muslim fashion has a very high demand and I ever attend a seminar that held by governmental department and it said that someday Indonesia Muslim fashion will be the center in the World.

6. I heard that British Council also helps to fast forward this program..

But that is not a governmental department it is like an NGO. Hmmm I think when we went to London yes they helped us.

7. Which designer is very influential to make this program come true?

All of us who are in this industry and the ones who want to market their product globally. For VZ if there is a request to join something as long as it has clear vision and mission we will because our market has been global. Our shipping is to Turkey, Dubai which is a center of abaya Arab Saudi and we ever shipped to Germany and Australia and why VZ is chosen to join to London because of the indicator is one of HijUp product that the rate for worldwide shipping especially to London is VZ. Other brands are only until Australia. And if we ever think of that VZ hasnt joined VZ yet but from the purchase we reach global market.

8. But HijUp really takes role in it right?

For now yes it is a place to market product and it is going global now.

9. I heard that since 2011 HC has made Muslim fashion as a trend..

I dont really about them I am not a part of them and before them I already had a Muslim brand. I started in 2010 and it was getting better in 2011.

10. Did you open a store or only online?

Yes I opened a store.

11. Before social media how did you market your product?

Offline. I cooperated with Sogo (like Boyner) and my brand was Vivianco. That was my promotion and funny things that the ones who visited my store were usually foreigners.

12. Did you blog?

No I only knew Instagram on 2012.

13. Did you get many followers? How did you get them?

Pretty much good it was just by the time maybe because it was on explore. I also liked to take selfie. And I also liked to take OOTD but I didnt have any intention to sell it because my boutique was already running and I had also

webstore [www.vivianco.com](http://www.vivianco.com). We never knew that Instagram would be crowded and then I opened [vivizubedi.com](http://vivizubedi.com) to try to sell vivianco product and then it was accepted and the market was shaped. It was just all of a sudden.

14. I always see that there are a lot of hijabers who likes to gather. How do they first time meet and are you in there too?

I think it was first time because we joined an exhibition and it was IFF from that on we liked to meet one another and I made a regular social gathering that I named Alhamdulillah but I didnt say them as designer but producer it was spread mouth to mouth and the we opened Muse and from that we also knew each other and finally that community has just built.

15. Does it still exist?

Still. Me Rani Hatta and Novie Rock.

16. Do you have boutique?

I have but we still relocated to a newer place but now customer is also picky and social media is not only for playing a game but we now can get reseller franchise and etc from it.

17. When you first open [vivizubedicom](http://vivizubedicom) did you expect that it will be boom?

No..

18. When you first time made vivianco?

It's only for hobby I have nothing to do.

19. But I see you are really serious on making [vivizubedicom](http://vivizubedicom)s instagram with good content..

At first time not it is just for selling but then after that it became a company.

20. I see that [vivizubedicom](http://vivizubedicom) is different because usually in other online shop the designer who become a model in their products but you hired a model to do photoshoot..

That is my companys strategy so that we want to promote it as bonafide product because our product is expensive. It's range is IDR 3 million to 10 million and sometimes we offer them top re order to suit their body size. Now I have 2 products Zubedi is for retail and its cheaper and then Vivi Zubedi is for masterpieces. It is to test my ability in designing.

21. I know you fort he first time when you made a trunk Show with Zaskia Sungkar and Rania Assegaf. Is it your branding strategy?

I have already had a product and Rania too and at that time our product were not really accepted even for Zaskia Sungkar who is a public figure so we made it to introduce it to the public and after that trunk Show we gain many customers.

22. And you invited media to come..

Of course that is the power of Zaskia that is her bargaining. We are actually symbiotic mutualism. Me and Rania has already a product since 2010 and Zaskia was a newbie which is before she is known as public figure. We took Zaskias popularity as a public figure and Zaskia wanted to be admit by public that she was really serious to be designer and it could be seen from her partner the ones who had already had brands.

23. Do you think that social media is a powerful tool? Do you think that the development of modest fashion is also because of Instagram?

Yes I think so. It has been these past 2 months. It can be denied that our global sells are because of Instagram. It can be said around the world.

24. Will you follow the development of social media?  
That is why I don't want to be considered as Instagrammer. When I became very famous on it I tried to be calm down I don't want to be really known because I don't want people adore me but only my brand and I see that there is a brand whose strategy is like that. When she doesn't show up so the brand isn't sold out. We ever discussed about that and I think we can't enjoy our life if we always have to be like that. There is a product if she wears that product so that the product will be sold very fast and she also has a community because at the very first time she has branded herself like that.
25. Is it also an effective tool?  
It should be.
26. Do you promote with instagrammer?  
I think if we have a good strategy of promotion, an endorsement is the last choice we have to strengthen our brand and we have a specializtion in abaya. So if people want to look for abaya they must think of VZ like you ever said that I am still branding myself actually no maybe because there was just an offer and I think it is succesful and if I showed in TV it just for one or two time because it was an offer.
27. Why did you decide to go to London?  
Because it is an offer. When it was decided to go to London, I asked them why did you choose me because I never joined JFW and IFW was just like that, and apparently from their report the product that has worlwide shipping is my brand especially to London and it was indeed accepted in London, maşallah.
28. Why the target is London?  
Because London is the second the most who use modest fashion, the first is Paris but Paris has a different Qibla so we cannot reach that.
29. I heard that HijUp will make a warehouse in London?  
I already said to the consulate to provide the warehouse because the response in London is very good and if we also often ship them but it is the shipping price is very expensive and if we sell to our reseller is also very high but they can't solve this problem, maybe they have a lot of work to do.
30. But you bring Indonesia in front of the world but government doesn't support?  
Not yet, maybe if we succeed so that they will open their eyes.
31. So the target for the designer is London?  
London and Turkey. But actually my goal is not really being a designer so if there is any offer to go to very far country I don't really want to take it, just nothing to loose.
32. What do you think of Muslim market or about your brand?  
I feel that they are loyal, insallah they trust our product. For example I produced an abaya and the price was IDR 1.000.000, I made more than 100 pieces and in 24-hour they were sold out. I usually make 100 pieces if the price is IDR 1.000.000 but for IDR 500.000 I usually make 600 pieces. I build customer's trust and that is the importance of branding, and my brand draws attention from level A people which usually are very details but they are loyal to me and they want to spend money for me.

33. So 100% your purchase from Instagram?  
I also got from franchise, I also have offline boutique in Hijab Dept and I think Indonesian people prefer online and want to be delivered by *Go-jek* (a motorcycle chain) because of Jakarta's traffic and from customer's opinion, Vivi's products are better in their photograph.
34. How many percent?  
80%-20%.
35. What about your prediction?  
If I am serious to run my company, it can be but honestly right now I am not really maximal on it for service, branding, production, it is below the average.
36. What about other *hijab* product in general? Because now there are a lot of events that provide *hijab* products so it makes people more consumptive and spend more money and as a Moslem we should not be consumptive, what do you think of it?  
I think clothes is our primary need and even for *syar'i* people are also using new clothes.
37. As a designer, how do you always create something?  
We have always to make something new.
38. What have you done leads to Muslim fashion trend?  
Confidentially yes, haha.. because when I went to Tanah Abang my product were imitated.
39. And you specialize in *abaya*..  
That is my branding..
40. Because you are arabic descendant..  
And now I show off more about my culture. If you want to eat Italian cuisine you must eat in Italian restaurant not in Sundanese restaurant, that is the analogy. My cousin who lives in Saudi said that what's on trend in Saudi now is an *abaya* like me, they started to wear colourful *abaya* and I create an *abaya* that is suited with Indonesian climate, it is very cool and comfortable to wear in hot Indonesia. But unfortunately there are some people who are not responsible to put *abaya* name in her dress, now there is a trend of *Abaya Midi* which is not an *abaya*, it is actually tunic. I also make a dress but if I make a dress I call it a dress not *abaya* but my customers always say that it is *abaya*, like Basic Typo Dress (Vivi is famous for its typo "Makkah Madinah Jannah" or MMJ typo dress) I don't call it *abaya* but the customers feel like it is an *abaya*. Because *abaya's* sleeve has to be wide so that is why my size is always all-size. It is because my branding is *abaya* so people always think of *abaya*.
41. There are some people who are skeptical about "selling religion", what do you think of it?  
Yes I don't agree, there are a lot of people who do that. I know what is actually her like what but her branding is she is polite, she is like this like that very religious, she is like selling religion and then I realized if branding can be anything.
42. From *hijabi* movement, there are also so many TV program now, what do you think of it?  
It's good.. when I become a jury in Hijab Look, it is like an "American Idol" to search for a new designer, RCTI was surprised at the response when I said

to the contestant, “It is not *hijab*, fashion is fashion, *hijab* is *hijab*, if you want to combine it you must be based on Sharia law” and my role was antagonist, the angel role was Zaskia, and I said to RCTI when I said about religion, don’t cut it because it has to be delivered. When it was aired, the response was very high. I think it is a positive comment for Muslim fashion development.

43. Can fashion be combined with religion?  
It can be but it is limited. My abaya can be worn for praying. The design can’t be so various.
44. Can *hijabi* be fashionable?  
Not really, they can but do not too much..
45. So Hijab Look wants to take role for modest fashion development?  
It is for commercial but for the lover, it also can be a tool.
46. What will the winner become?  
They can have internship, but it depends on the role of the jury so we have to say the truth. For example, the participant makes turban and I said what did you make? Why you made turban? This is Hijab Look, is it hijab or is it turban?
47. What is your rule for being Muslim designer?  
If we want to be a real Muslim designer we have to be based on Sharia law, don’t wear clothes for *hijab* or *hijab* for clothes. For example now, there are a lot of people who create *hijab* fashion but masculine style, wearing blazer, wearing vest, sport shoes. I don’t mention anyone but this what is becoming trend. If a designer is mistaken making a trend, people will follow it and it is not good. If you are not a designer, you can wear pants but if you are Muslim designer, wear something more Islamic. That is a man’s clothes but then you make it wear a *hijab*.
48. Does a designer have to create a trend?  
If she is setting a trend so is a designer, she is succesful.
49. How to make a trend?  
Originality and creativity. For example, if that *abaya* is original, people will say “I want to wear *abaya* like Vivi” so that is a trend. How they can create trend is if it is accepted by the market. When I made typo MMJ dress, people are imititating it and even foreign brand are also making it too.
50. Did you endorse?  
No, it is purely demand from the customer.
51. When is the peak of the demand?  
2 years ago.. 2014, but the production is still not big like right now. Until now that MMJ is still on trend.
52. What is your planning in the future?  
I am planning to make Haj and Umre Collection, socks, praying clothes, sunah clothes, veil.
53. How many is your worker?  
It is about 30 people.
54. Why did you show up in TV now?  
Because there are a lot of people who said that I have to show up sometimes (personal branding) so that people know who is behind my brand but I don’t want to always show up like someone, I just want to inform that *hijab* is like this, make it still on the right path, like when I made a dress with swarovski

element I give a disclaimer on its tag that it contains a *tabarujj* which only suits to go to a party, and we also explain what is *tabarujj*, so I always put on the dress that looks glamour because sometimes we need a glamour dress to go to certain occasion, a place that only for women or for educated people that who will not think of bad things.

55. Will Indonesian product be accepted abroad?

Yes, we have so many workers, Indonesia is very rich as long as the government wants to support.

**Hannie Hananto, Muslim fashion designer, founder Hijabers Mom Community, 18 August 2016, in Jakarta**

1. Who initiated the program of 2020?

That is actually government, government is looking for a way because Indonesia now is considered to take initiative in making Muslim clothes in a new packaging. If we see coherently from the history, Indonesia is the pioneer and then government takes an initiative to make Indonesia as center of Muslim fashion. However, to be the center it must have been all set and ready, not only from domestic sector but also from the branding itself, we have to introduce it to the world, how come we can be a center if nobody knows but it is not getting better to be the center. I see that Malaysia is more creative.

2. From which department actually? Finance?

Ministry of Finance supports from the directorate Bu Saidah really supports but now she left out. That was the problem everytime it changes the staff, the policy are also changing. Bekraf also supports but its jobdesk is still on mapping.

Every person has this dream but to what extent we of whom from private sector can make this come true, it needs a lot of money from the branding etc. If government supports at least for domestic fashion show, it will be. For an event like Istanbul Modest Fashion Show, it was quite a good event, the media coverage was very good. There are a lot of event abroad but the media coverage is not good and we give information to one another if there is a good event to join to be more effective for us to make a branding.

3. Are you sure towards that dream?

I am not really optimistic whereas we have it all from the industry, the craftsmanship, from the raw material, from the worker, from the idea. We have a brilliant idea if compare to other countries that I have visited that the ideas were ordinary. If we see the development of *hijab* around the world, it is developed based on its origin. For example, Afghanistan, their Muslim clothes are the most covered, they wear *burqa* and even they closed the eyes. I don't really know about it nor do I have research on it but in my opinion, Muslim clothes that existed in the world and in every region emerged based on their human behavior, their men's behavior. Perhaps because Afghanistan is a conflicted area so it is the most covered, from Afghanistan we go to the UAE if we see from Instagram they don't wear black *abaya* anymore while before they wore black *abaya* and actually that *abaya* is just as an outerwear, Indonesian wear this kind of clothes as outerwear and innerwear we wear it everywhere but they wear *abaya* for outerwear but their innerwear is legging or tank top and that changing was started by Indonesia, including Dian

Pelangi, she is one of the pioneers. That was in 2010. In 2011, we were invited to join an event called *Musulman* in Le Bourget, Paris, there were 3000 European Muslim were enthusiast to come. One year after, we were facilitated by the government to join that but it was closed by French government because they were afraid if there was a big concentration of Muslim community in one place, they were afraid if there was something happen.

4. Which department supports?  
At that time from Minsitry of Industry and Ministry of Finance and ITPC from the AttachEof Trade.
5. Who was the first generation of Muslim fashion designer? Is it Itang Yunasz?  
No, it is Ida Royani. She is the first person who introduced Muslim clothes in Indonesia, a very covered Muslim clothes, it was not 7/8 sleeve but all covered, the neck was also covered.
6. And Dian Pelangi was the second generation?  
Perhaps she can be said as third generation, I was the second generation.
7. Oh, you and Irna Mutiara and other Hijabers Mom Community? How was it founded?  
Yes, my friends from HMC. It was founded because the aspiration from many moms which were actually still young. They came to Hijabers Community event but they (HC members) called us *Tante* (aunt) and they were offended and then they decided to make Hijabers Mom so if they came to such an event, they didn't feel old. As simple as that..
8. But the founders were 4 of you, Monik Jufry, Najua Yanti and Irna Mutiara. You who came to Istanbul Modest Fashion Week.. What about its role to modest fashion development?  
Yes, it is actually more to embrace the potency of our region because we have many members in each region, we have unregistered member as much as 16.000, we have different of profession not only in fashion but also notary, doctor, midwife and we embrace all of them. Accidentally because the founders are designers so then there were a lot of them also dived into it.
9. When you first time made your brand?  
In 2006, after I won a competition of making Muslim clothes from Noor magazine.
10. I think that was not heard enough at that time..  
Yes, and even it was not easy for us to wear *hijab*. When we were in restaurant if felt very weird because people were looking at us from head to toe.
11. Now the trend is back to basic while before it was more complicated way of wearing *hijab*..  
Yes, from its development it is becoming more simple but we don't know in the future but if we see the development of Muslim fashion industry, the competition is starting to be not 'healthy' anymore. We are bored of it because all of our customers want to be producers too so consequently all the actors aho are doing this make people bored. Every corner, if we see on this Ramadhan, made a typically the same event and the same products.



12. True, I see that there a lot of events now and I also see that if we want to be a center we should not regulate it..  
Indeed and who has the power to make a regulation? Government. They don't make this policy, they think it is not their affair, it is their own business. If we don't have clear regulations, but that is not always government's participation but association is also taking part in this such as IFC (Indonesia Fashion Chambers), we have to set the regulation such as designers must have their own characteristics and they will develop more. If we see foreign product, which one is Chanel clothes and which one is Dolce Gabbana and even if it is similar, there still must be difference.
13. So does it mean that the actors in this industry want to be the center of Muslim fashion but the government doesn't support?  
Government supports it but they should be more intense, not because it is stil on trend they focus on it just now then tomorrow they will leave it. We need consistency.
14. As a designer, how to make a trend?  
Trend cannot be planned. Trend comes all of sudden, people like it or not is all of sudden but there is a world association who sets the trend such as Spring/Summer and Autumn/Winter but in Indonesia we only take Summer and Winter and from those two, one of it we process it in Ramadhan. But it is not necessarily be applied, in Ramadhan we want clothes more flowy, or white clothes, more feminine or more into *kaftan*.
15. Does IFC only concern on modest fashion? That is a fraction of IFW?  
Not really on modest fashion. The people behind was from APPMI (Designer's association)
16. Why Moslem designer don't think of making an association of it?  
It is difficult to make such an association here, the efforts is extraordinary and we are not willing yet to make it and it must have started from professional.
17. What I see now that from IFW and JFW there are a lot of Muslim brands..  
Once JFW insulted Muslim fashion very much, I joine this from the very first time in 2008. The one who first joined JFW was me, Monika Jufry, Najua Yanti, and Jenny, it was 4 or 5 people and now it is changing most of which have fashion show in JFW are Muslim brand.
18. I ever asked the price of booth in IFW, they made a higher price for *hijab* products.  
Because they all make *hijab* products now.. even my friend who is a conventional fashion designer said that it (conventional) will dissapear and all will change to *hijab*..
19. I attend the first IFW, there were more Batik product at that time but in 2014 my friend said that "It is not Indonesia Fashion but Hijab Fashion Week" because *hijab* products are dominated even it was in one raw that all *hijab* productst were concentrated.  
Yes there are so many, all customers become producers..
20. In your era, the publication was in magazine?  
Yes, from magazine. There was social media yet. But nowadays designers are more helped from it.

21. What do you use social media for?  
For selling. There is a saying “If you want to win the global market, you have to embrace the youth in the technology”. Therefore I always try to make my clothes as youthful as possible.
22. Have you predicted that modest fashion will become booming?  
No, and even I have felt that it was being a stepchild even in the association.
23. But now it becomes the golden child?  
Yes, even conventional designer are also making Muslim clothes.
24. Do they envy with Muslim fashion designers?  
Yes, I think. They hate us and the dilemma is that we are Muslim fashion designer and we will never be able to make clothes like them but they can follow the trend for example they can make *Kebaya*, bikini, *Batik*, they can make it all. But we can't make it carelessly and now they wore Muslim clothes. And even Anne Avantie (*Kebaya* designer and she is a Christian) made *hijab*. She displayed it in Muffest but put a cross on it, maybe the staff forgot and my friend cried over it.
25. I think now it is also for marketing..  
Yes because of the market itself but now I think we learn Islam and we also have to learn its history and after learning Islam I also learnt its history, there is a book that said veiling doesn't belong only to Islam, especially for black *hijab* actually belongs to Jewish, so Jewish so the wives of Jewish *rabbi* are wearing black veil.
26. Yes I also read about that in Reina Lewis' book, she said that modest fashion is not only for Muslim but also for Jewish and Christianity because it is modest..  
Yes, it is covered..
27. But actually for Muslim fashion itself, do we have to be based on *Sharia* law?  
Muslim fashion? I don't think so. People wearing Muslim clothes are gradually in process, it doesn't indicate their level of faith, that is their belief. In Qur'an “make your veil to cover your chest”, it is not saying “make your veil to cover your body”. So what is *syar'i*, from where is it? I don't understand it.
28. Maybe it is people's perception..  
Yes exactly, Islam is divided and even Prophet Muhammad has said so, Islam is divided into several *mazhab* including *mazhab salafi*. From the *Hadits* said “if the leader has passed away, you should refer to Qur'an again”.
29. And for *niqab* actually it is for Prophet's wife..  
And that is for Prophet's wife and even in Haram Mosque, it is not allowed to wear it.. it should be furtherly discussed..
30. Now they are a lot of people said that is “Arabization”..  
Yes that is Arab, I think. Indonesian Muslim clothes are the ones who were worn by Ahmad Dahlan's wife, Fatmawati, they still wear *kebaya*.
31. And now even Arabian women are more open..  
Yes we can see in IG..
32. Back to Instagram, do you think that Instagram is the most effective tool?  
For now yes because there is not such constant thin in this world, before it was blog then Facebook and now IG. Social media can be boom because people are interested in photos and curious about their lives.

33. But blogger is also powerful?  
Yes true.. bloggers are still seen but it is not easy to manage a blog but the most important thing that they don't only have a comment about fashion but they have knowledge about fashion. And several bloggers are not really good on it. So I think they should have been provided fashion knowledge.
34. Your boutique is here (at home).. I see that you are into retail..  
Yes I am still on retail.. but I still prefer to online.
35. What about your purchase in online and in offline?  
The most is in exhibition, and then online and then boutique. People are not willing to come to a boutique, they prefer online. They call us to send the product.
36. How to use Instagram as a promotion tool?  
Because there are a lot of competitor, I always put my daily story not only people who are wearing that clothes, people will be bored of it.
37. And you often join an international event, is that for branding? And after you join it, what about the feedback?  
Yes that is for branding, the feedback is usually from IG. People know more about me, government are more aware so if I want to join an international event, I am very selective.
38. What do you think of Muslim market in Indonesia?  
It is very good but the dangerous is the level of boredom.
39. What is about the future?  
I am not really sure Indonesia can become center of Muslim fashion and Indonesia can be famous around the world because there is no consistency and regulation from the government.
40. Can it be said as the peak?  
Yesterday (last year) was the peak. The analogy is the pyramid last year (2015) is the peak, 2016 is in here and the hope is being increased not going down but because all those problems, it would be scary.
41. Do we need new designers to make a breakthrough?  
We always need a breakthrough but the trend cannot be created and it was automatically created and it is not easy to be a new designer. It is more difficult, the problem is not because senior designer is mastering the market but the problem is first customer becomes producer, this is the most problematic one, it is the most dangerous. Customers become producers, why they want to become producers? Is that because related to inflation? So there are many people want to be seller.
42. But those customers are copying designer's product?  
Yes, they don't have characteristics and so it will stuck. It is similar with Jenahara, similar to Ria Miranda.
43. What about you? How to make something new?  
When I first time made black and white, no one made it on 2012 and others were making gold colors, and actually that was the variety. From that on, my clothes were booming and everyone was all making it and I also make it for The Executive (Indonesian office wear) then it was more booming and people are copying it.
44. So what have you done has made a trend..  
That is the sign of trend, being copied. It means that it is accepted by the market.

**Rimma Bawazier, Muslim fashion designer & Hijabers Community founder, 22 August 2016, in Jakarta**

1. Can you tell me how the first time Hijabers Community has been founded..  
At first, I have known Lulu Elhasbu, Dian Pelangi and Ria Miranda and then we make a “break fasting” together and this invitation was only spread via Facebook and then Twitter and everyone could invite others too to come and we didn’t expect that there were a lot of people who came, we expect only 30-50 but it was more than 150 people so we saw that the enthusiasm was really good and from that there came an idea to create Hijabers Community and that time there was a moment of Blackberry Messenger and we created a group but maximum only 30 people so we created a committee consisted of 30 people. Each of us invited our friends and then finally we made it until 30 in that group. We made event per one month such as *hijab* class, reciting Koran, etc, so that was the story.
2. So who was actually the founder?  
The founder was 30 committee because it was advised by these 30 people from the name, logo, what kind of event we wanted to create, it was all from us.
3. We can say that HC was a pioneer of fashionable *hijab* style, is that because you are all designers?  
We didn’t become designers yet, I haven’t been a designer yet too I am just still studying, Ria Miranda also hasn’t made a brand, only Dian Pelangi who has a brand because it was inherited by her parents, from that on we have our own idea how to wear *hijab* and we bring our own style so that they got an opportunity to become a designer.
4. At that time, so did they have a lot of followers in Facebook?  
I don’t think so, like me, Lulu and Dian were basically from Muslimah magazine, we were from modelling and then we also joined Ratih Sanggarwati (Indonesian model who made modelling school) and then from that we knew hijab designer and we can get the knowledge from that maybe from that we got our followers.
5. At that moment, was there a lot of people who wore *hijab*?  
Not really. It was not like right now, in my class there were only 3 people who wore *hijab* and now you can see more *hijabers*. So we had challenge how to invite muslim woman to wear *hijab* because at that moment we also felt that wearing hijab is like an old lady, like our mother, like our grandmother because there were not a lot of youth who were wearing *hijab* so it was our big homework for us how to make this Hijabers Community were confident with their *hijab*.
6. So the goal is for inviting woman to wear *hijab*?  
Yes that is our vision and mission at that time.
7. Did you blog?  
No.
8. How did you become a designer?  
Before I met my friends in HC, I was studying fashion design in Interstudi but when I was 21 years old, I felt like I wanted to work in an office so I didn’t use my knowledge as fashion design and after I met them I felt like there was a moment to use my knowledge and then I also got married so I decided that was the right job for me.

9. So at first HC was known by Facebook?  
Yes from FB and Twitter..
10. How did it first started using Instagram?  
For HC itself, it was late using IG, the founders were the first to use but it just for showed each of our own profile.
11. How can you get followers?  
We got more followers easily from FB and Twitter, IG is our homework to post a photo and tag others and then until finally we have many followers.
12. Did you use hashtag?  
Only #hijaberscommunity.
13. Did you use #hijabfashion #ootd?  
Not really..
14. When you first used IG, did you post #OOTD or hijab tutorial?  
Hmm.. actually for tutorial yes but for #OOTD was not often because it was personal but tutorial and our gathering moment we often posted that.
15. Have you predicted that when you create HC, hijab will be a trend, or did you target it to that?  
Hmm, not really. Our goal is to create a creative style wearing *hijab* to invite young generation with “this is *hijab*, it’s not old, it’s not like your mother, young generation also can use that and there are a variety of style that you can use” and then we found that sometimes there were people who finally wore that and they were out of rule and we felt sorry because HC didn’t want to teach them to be like that, to wear too much accessories on their style, wearing big flowers and there were a lot of negative comment from people.
16. But have you predicted it would be booming like this?  
Before not, it was just for having a friendship between *hijabers* but it turned out the enthusiasm was very good and for that community there were a lot of people who wanted to wear *hijab* because they were confident to wear it.
17. I see that now you have become a digital influencer, how can you influence people?  
Actually I am not an influencer who want to accept every brand to endorse. Because for me, if that product is good and I am confident to wear it and I am comfortable so the caption will also be good. For example, if I have a contract with a skincare, if I don’t use it is a lie. So I have to choose which product I want to promote because as an influencer I don’t want to be regarded as only a promotion tool but the product is not good because it is dangerous. I consider people’s comment because perhaps they will complain to my recommendation that it’s not a good product so I am very careful.
18. As a designer, how to make a trend?  
As a designer, I have a formula, from 100% products that we made, we have to be idealist with our own design only 10%, regarding of my business, 20% is following the trend but still with our own style, and 70% is that everyone can wear. It means like basic shirt that everyone can wear so 70% I make of it.
19. Do you think that social media is powerful for this modest fashion movement?  
Yes, it is very influential because there are a lot of people who shop online and are influenced by the products that are worn by the celebgram or photo product. So social media is very helpful because now we don’t really watch

TV anymore, or cable TV like HBO we can't see local advertisement except if we watch our local soap opera so there must be an advertisement on it but for me the ads is too bullshit and people don't really trust it anymore, I think but we now watch YouTube everyday or we google blog so it is very effective.

20. You have boutique and District, so you also have online purchase, which one is better?

For online, it is directly to us but for boutique I supplied several boutique not only one so if it was counted it may be the same with online. For only 1 boutique, it is better on online but if we count several boutique it is 40% offline purchase.

21. How do you use IG for promotion tool, do you use hashtag or is there any special branding strategy?

We have to create a good photo because it is very influencing. If we only use camera phone it is not really catchy so it is very important for us. and we have to maintain our time management and also the caption.

22. So when is the prime time moment?

Yes, we care at what time likes would be very high. The best time is 7.00, 8.00, 9.00pm

23. How about Muslim market in Indonesia?

It is still good, for online it is very good but for exhibition, bazaar, etc it is turning down because our market is divided, there are too many events which is not having a certain target market so as a customer, we've been very smart to come to an event, perhaps next month there will be another better event or they also pay attention to which designers are opening a booth in that event, and so on. And I think the EO crew has to curate the brand tighter because it is impossible for us to sell clothes that are IDR 300.000-500.000 while our competitors are having IDR 100.000 so we will lose.

24. So you also choose which event you want to join? And which event you must join?

Yes, I do. Indonesia Fashion Week (IFW). Because there was no doubt for people to come.

25. For JFW (Jakarta Fashion Week)?

I haven't joined that yet until now because we must take too much effort and we must have more money to join that because it isn't guarantee our money back as soon as possible, if at IFW, we can also open a booth so we can sell directly. The enthusiasm for attending JFW is getting low now, once in 2010 it was always full house but now sometimes many rows are empty, only the invited people who come or only designer's friend and it is always like that.

26. Maybe because they are bored because it is always *hijab* again..

I think if they are having commitment to wear *hijab* fully, they will not be bored. It's just like we go to Zara we are never bored because the season is always changing. Because once they wear *hijab* they will not open it (for those who commit) but it is different for people who wear *hijab* for just a trend and then next year they will open it again.

27. How can you create something so people are not bored with your product?

I am following the trend, we have to find inspiration from others and even from abroad.

28. How is your real style?  
I am casual and elegant. For daily life, I want to wear something elegant.
29. Do you think this time is the peak of *hijab* fashion?  
Not yet. Good designers will always survive at the right time. Now there are a lot of online shop who also sell clothes but they put designers's photos so they won't survive.
30. How is your prediction?  
There is competition, indeed but we don't see it as a competition if our goal is for making Indonesia as the world's center for Muslim fashion so each designers have to strengthen their characters.
31. So you are supporting one another..  
For me and for my friends yes.. we are always together on this because we believe that we have our own destiny. We have proof that from such a concept store like District, Muse, etc..
32. Do we need a breakthrough from a designer that can make something different because now the trend is monochrome and everyone is doing it..  
We have many differences, but it depends on which style you prefer. For a new breakthrough, we have to be smart to choose a different fabric or we can print a design by our own. As long as that positive vibe is only fashion show, it's okay but what we are afraid is that we break the rules (not based on Sharia law) such as we are wearing minis skirt and legging so it is not good.
33. Is it difficult to get into a solid community like you and your designer friend for a new designer?  
Not really.. for this exhibition in Chicago there is also a newbie such Ltru, she is new. She is alone from Bandung, not from our community. I even don't know her. Everyone can be a designer not only from our Hijabers Community can.
34. But this community is very helpful, right?  
Yes, of course. We have new networking or maybe there is an information about an exhibition, I knew about this Chicago's exhibition from ETU so we gave proposal to BEKRAF and we were curated, some were accepted some were were not.
35. The role of HC is very big, isn't it?  
Yes, it is very big
36. How about BEKRAF's role, do they support designer?  
It is our first time attending this exhibition and BEKRAF is also still new (BEKRAF continues the jobdesk of Minister of Tourism and Creative Economy, President Jokowi initiate to make a new agency for Creative Economy because he thinks it is a potential sector). We have to review what is good and what is not, because it is our very first experience we don't know anything yet and after coming back from Chicago, we will know how Bekraf and ITPC (Islamic Trade of Chicago) work.
37. Are you sure Indonesia will achieve its target?  
I am sure because we can see now in JFW (Jakarta Fashion Week) and IFW (Indonesia Fashion Week) they are dominated by *hijab* fashion.
38. What is the indicator for the successful program?  
There must be a survey, if we make a big event there must be buyer from other countries so it can also be seen the development of the *hijab* fashion itself. And sorry to say, for example, like in Malaysia it is indetical to only

- “Baju Kurung”, and in Middle East, it’s always *abaya* or black. And if people see Indonesia, there are many varieties
39. What do you have to do as a designer towards that?  
I have to strengthen my character and quality.
  40. Which element do you think have to support this?  
Government absolutely. Because government is the one who can support us to show local products to the world.
  41. Do they start to pay attention to *hijab*?  
Yes they started to see *hijab*, from BEKRAF, and APPMI (Indonesian Association of Young Entrepreneur of Fashion), it is supported by Minister of Industry.
  42. Until when do you think people will use Instagram?  
For the next 2-3 years I think.
  43. So will you follow the development of social media?  
Yes I think.
  44. Will you make a vlog?  
No, I think now I only use Instagram.
  45. Do you have webstore?  
I don’t have webstore, but only website.
  46. So you use Facebook, Twitter, and Instagram? Are they still important?  
I still use them but for Twitter I only link it from Instagram.

**Ibu Betty, Marketing Divison of BEKRAF, 23 August 2016, in Jakarta<sup>3</sup>**

1. What is the indicator of the succesful program of being the world’s center for Muslim market?  
Export increase, more workforce.. for example before only 3.000 then become 5.000 because there are many demands for making clothes or any other things that can support us to be the center of Muslim fashion.
2. Do you think that Islamic Fashion Institute will help the program to make a new designer?  
Yes it will help, I think. Actually the most important think is that the goal is for Indonesia, everything for Indonesia we will support.
3. Why 2020?  
Because our preparation. It needs process, we have target but we have to prepare this and that.
4. So what to prepare to reach that?  
For now, designer also has to prepare.. for example for the material they have to be able to provide big amount of it, regarding of workforce, regarding of export how can they cmompete with other foreign brand and also regarding of marketing they also must have a good strategy, it must be in-line.
5. Which designers do you think influential?  
I think there a lot of designers right now. Each designers have their own characteristic.
6. What will you do in Australia? Is it for Muslim designer’s showcase?  
Victoria Melbourne Fashion Week, the designer is Restu Anggraini. We are in BEKRAF we have curator, so they are chosen by the curator if we want to participate in an event abroad which one is good for it. For example for this event they will choose which designer is good for it and sometimes if



they are good but they are not ready for “go public” or they are still busy with their production so we must curate them too.

7. Why choose Muslim fashion for national branding?  
Regarding our population, we are the biggest Muslim majority country in the world. So why don't we become the center too? We also don't want to make it on fashion only but also lifestyle.
8. There are a lot of designers using social media for promotion, do you think it is very influential tool for it?  
Yes absolutely.
9. Will there be many events forward 2020?  
Yes, there will be many events.

**Hasya, copywriter of HijUp.com, 25 August 2016, in Jakarta**

1. What the branding of HijUp?  
We want to present the image of Muslim women that is inspiring, down-to-earth and confident.
2. I see that now HijUp is popularizing the #EmpowerChange. Can you tell me about that?  
We started from the impact that HijUp brings without being realized. It means that Mba Ajeng founded this HijUp from the inspiration of people who wanted to buy clothes that were not easy to find, the producer didn't have an online shop so she thought to integrate it by making a concept of online mall. From that on, with the boom of Muslim fashion, there are a lot of Muslim women that are inspired to make a Muslim fashion label which from that they also employ a staff, tailor, shipper and etc. So our goal is to empower women, to make a change so through HijUp we want to make a change. The change can be tenant's lives, the workforces, the change of a paradigm of *hijabi* women that is often to be regarded as religious but apparently they can be stylish, they can work. So those changes that we want to empower.
3. So you want to combine *hijab* with fashion.. can *hijab* be combined with fashion?  
Yes.. I do believe that Allah is beautiful and loves beauty so in instructing the women to wear *hijab*, I think we should pay attention to its aesthetics too, not only for covering the *awra*. All this time, it is separated, fashion and religion are two different world while actually Koran and Hadist has provided all the guides, I mean like *hijab* should not be transparent, tight or shaping our body so we are free to explore because our Prophet has said that “for the affairs of the world (*dunya*), you know better). We have the rules so it is our guide to explore it. And its development, there is modest fashion or Muslim fashion, I think it is just a genre of fashion such as perhaps jazz there is fusion jazz and classic jazz but it is still categorized as jazz.
4. What is the difference?  
Because Indonesia is a majority Muslim country, we don't really see many women who wear open clothes such as u-can-see shirt so we only say Muslim fashion because it is for Muslim but abroad, they call it modest fashion because they don't only put forward the religion itself but also the modesty, they don't show much of the skin, not really grande, blink, perhaps.

5. Why HijUp rebrand itself as modest fashion online?  
Like I told you before, it is still developing and there are a lot of our designers who are joining international events such as Restu Anggraini who attends fashion show in Tokyo and Melbourne and such as Dian Pelangi who was regarded as the most influential person in the fashion industry, if we see Malaysia and Brunei Darussalam, Indonesia is their preferences. We can suit every class of type, more modern, more qualified, more mature.
6. When it was established in 2011, was this that crowded at that time?  
For the *hijabers*'s wave itself, it was started by HC. But HC's members have gathered since 2009 and 2010 but the establishment was on 2011, people have seen them to be something and there was also a blog *hijab-scarf*, and from that on people have just known that *hijab* can be styled like this and like that and it was cool. I saw this phenomenon as Batik (Indonesian traditional clothes), once it was identical to go to a wedding party, old people, etc and when it could be a blazer, dress, skirt so people realized that we could create more fashionable clothes with Batik and I saw that was also happening with *hijab*.
7. Who was the inspirer that *hijab* could be styled in such a way?  
I don't really know whom maybe Teh Hana knows more detail. I wore *hijab* since junior high school but I was not this fashionable. I just realized about it (making a fashionable style with *hijab*) because of Hana Tajima (blogger).
8. So in 2011, was HijUp as the one who took the role to make this modest fashion movement?  
I think so, from these Muslim women who had the same problem, challenge, etc, they found people with these things in common and then they gathered so that they could expressed their preferences, they could find their self-actualization that there were our sisters who had the same problem for example if we liked swimming but there was no a choice of Muslim swimming so HijUp was present to provide this choice. And there was no thing like that. Like Zaskia Sungkar, she established her brand because at first she made her own clothes and people were curious from where she bought the clothes so she had in mind to make her own brand. And that was what also happened with HijUp, it wanted to be a bridge between them so that they didn't have to think of its distribution, display, channelling, lookbook photoshoot and we were present to facilitate all of them.
9. I see here (in company profile) that you mission is to be global Islamic movement, what does it mean? In which way, HijUp takes role in this movement in a global level?  
That is very wide, it wants to bring *hijab* to the next level because in Indonesia is a Muslim majority country and women are not oppressed (to wear *hijab*) and what we all know that Indonesian Muslim's face is more moderate but if we see in Europe, the USA, it is still a controversy because they don't really know about it. If they hear Muslim word, what they think is Saudi Arabia or other countries that only allow women in *abaya*, *niqab*, and black, not colourful or eye-catchy so *hijab* is a symbol of woman oppression, like in Saudi Arabia, women also are not allowed to drive of which that perception is single-minded, it is not wide and from that they think that Muslim women cannot work, only follows their husband and when they get married their lives is over, they have to dedicate themselves to be a wife or

mother and etc whereas it is not always like that there is other Muslim face that is different, that is more beautiful, they are Moslem and they do their obligations to cover their *awra* but also can express themselves and do not reduce their capacity and capability as a woman. Moreover, it is added with ISIS and terrorism issue so we want to present Islam's face as moderate and perhaps in HijUp, our weapon is fashion in which we want it to be a global movement, perhaps it is not as extreme like people who are not wearing *hijab* and then wearing *hijab*. Our primary mission is to present Islam's face that is beautiful.

10. So that was why it joined London Fashion Week?

Yes, that was one of it.. we also made our lookbook in Tokyo when Restu Anggraeni was invited, that was our part to globalize *hijab*.

11. Do you think that the way we are wearing *hijab* is suited with our culture? Because I have been in Europe and people were surprised when I wore red colors and a hat and they asked if it was okay using such color which I thought that they perceived it like in Saudi Arabia, and I said that in Indonesia we are free to wear any colors, do you also think like that?

It can be, I believe that Islam is universal and the proof was Javanese culture could be infiltrated with Islamic value and it was still Islam, not reducing its essential. If we say that we can suit it with our neighborhood, it can very much be applied. Like *Mukena* (Indonesian praying robe), we don't find it in other countries and that is culture or *Peci* (Muslim men hat for praying) this also cannot be found in other countries so religion can be adapted with where we live. Because Indonesia has had its own culture and then Islam came so it was blended. It is like in Sudan or African countries, their culture are wearing Turban so they continue to wear it to cover *awra* so it can be combined religion and culture. We see that Islam was downgraded in Mekkah so we tend to see that what Arabic people wear is part of Islamic culture. If in Qur'an scripture is said about "not eye-catching color" so what we think is directly to black colors but Indonesian culture are more colourful. Except if we wear red, yellow and green in all together in our outfit, that is really eye-catching but if we wear grey, beige, turquoise, brown it is still okay. And if we see *niqab*, I think it is part of a culture, it is a form to protect women. In Saudi Arabia, I heard that the men are very easily attracted to women even if the women have had a husband, they still wanted to tease the women so I think that is why they wear *niqab* (face-covering). In Indonesia, there are also women who wear *niqab* with the reason of their beauties are only for their husbands but apparently in Indonesia the tendency of its culture of wearing *hijab* is for our husband. And actually the men in Indonesia are not like that of Arab men.

12. Now there is also *syar'i* (more strict by wearing longer *hijab*) movement, where is HijUp's position?

HijUp is very much avoiding the dichotomy of *hijaber* (this also become the term for fashionable *hijab*) vs *syar'i*, as long as this is for Muslim clothes, covering the *awra*, and the intention is to get close to Allah, HijUp accomodates that. I think in Indonesia is more modern like Hughes (Indonesian presenter), she can be said as wearing *hijab* but she insisted on wearing *hijab*, at least she has been motivated to closer her *awra*. HijUp provides all the types of it whether be it *syar'i* or *hijaber* and we also give a

lot of *hijab* video tutorial to sporty style, etc. The core is that HijUp believes on a process, we respect all of them. It doesn't mean that turbaner is not as religious as others.

13. What is HijUp's role in modest fashion development in Indonesia?

Its role is, I don't know maybe you have to look for other opinion because I am afraid it will not be objective. HijUp is the first and largest e-commerce in Indonesia and even in the world (laughing) because I think there is not any in the world (at that time) which integrated a concept of Muslim fashion into an online mall, it is more an online shop with only a brand. This role is big enough, it is a symbiotic mutualism with all Muslim women so they are more helped by us because there is a one-stop-shopping platform where they can find fashion items that they want and we also provide what is the newest trend, a lookbook, a video tutorial and in our social media such as Instagram, Facebook, and Twitter we give interesting contents. We feel happy because Muslim women are enthusiastic to cover the *awra*, those who once were not wearing *hijab* then they are steady to wear *hijab*. There are some people who do not want to wear *hijab* because they don't have money, in the meaning of, they have to revolute their appearance or their cupboard, and we give the solution that they still can use it by only adding inner clothes on their clothes, we also provide vest, legging, etc to complete their looks. So HijUp is not only for selling but there is a *dawa* value in it.

14. I heard that mba Ajeng has a dream to make Indonesia as the center of Muslim fashion, tell me about it..

That is my daily food (laughing) because I am a copywriter, I always put those words in the content everywhere. Our first strategy is to prepare to be accepted in a global market, try to provide a universal thing that cover is not only used by *hijabi*. Abroad, sometimes people who are not wearing *hijab* and even non Muslim are also looking for a modest clothes and they want to wear shirt, scarf for wearing around their neck so we have prepared our product being a global taste and we also have prepare our promotion material to be global from dual language website and everything is on dual language and we also have prepared a conversion of any currency in our website, free worldwide shipping and our photographer and videographer always look for inspiration from non Muslim reference, like we always look up to Zara which makes a video fashion not only about fashion but there is also a story-telling in it. We have prepared to package all the things we need from our mindset, references, taste is not only for Indonesia but also for global and it is proved that our order is not only in Indonesia but also from Europe, America, and even Africa, they have paid attention to us so when there is an offer to make a photoshoot abroad or to participate in an international event, HijUp always joins and moreover now Bekraf has fully supported this creative economy. We also joined World Islamic Economic Forum, that is one of our effort to being global. If we are narrow-minded, we will not join such an event because it is a formal and serious event and we dare to take it and they were a lot of people who were curious about us, what is the story behind it.

15. What is the indicator if the program is successful?

You can ask in details with Mba Ajeng. Actually, there was a researcher from Thomson Reuters who came here to know about the making of *Laiqa* magazine and HijUp because before coming here, he was attending an event

in Malaysia (Malaysia also claim to be the center of Muslim fashion) about “*hijab* worldwide expo” or something like that and he found that there were a lot of Muslim fashion booths but then he found out those Muslim fashion came from Indonesia so he decided to come to Indonesia to know more about its detail. I think this is a momentum for Indonesia. I heard from Jenahara that there was also a New York Times journalist who came to Indonesia to interview many Muslim fashion designer in Indonesia to know what has happened here. We also ever had a meeting with Unilever staff from U.K. that they wanted to see HijUp and Laiqa because there were a big demands in *hijabi* model, or other *hijabi*-targeted product so they wanted to know more what has happened in here. If we also that Molto used Ria Miranda to promote it on Ramadhan season, there is also shampoo for *hijab*, and all of it comes from Indonesia so they are curious of what is actually happening in here.. and he also said that in Asian countries that he ever visited such as the Philippines, Malaysia or Japan, there is not something that is such integrated like in Indonesia, I mean in Indonesia there is an e-commerce, magazine that is especially talking about that fashion. I can say that Indonesian, in Asia, has been in front but because this is still a momentum, there will more people (country) who want to overtake such as Uniqlo has collaborated with Hana Tajima, whereas it is not a Muslim brand and I think Muslim fashion has to be leaded by us which is by Muslim itself and in Muslim country, not by a foreign capitalist.

16. Which social media does HijUp use?  
Instagram, Facebook, YouTube, Twitter, LinkedIn, Newsletter.
17. Is Instagram the most effective tool?  
Basically because hijabers are rising because of Instagram, they like to post their outfit in IG and this is also our display, it has been proved that what we posted on IG they would link to our website and it was very high. Our followers now are 484K.
18. Does what you post become a trend, such as monochrome..  
That depends on the genre itself, fashion is actually reciprocal, in the meaning of designers introduce this is what is on trend or this what is going to be trend and market accepted it but on the other side, designers are also making that trend because of the market itself, if they see that market has been bored, “it is so out-of-date, it’s so yesterday” so they will not make it anymore but HijUp’s buyer choose the products based on trend forecaster that we have arranged every year.
19. What is about Muslim market in Indonesia?  
It is very good so far. There are a lot of my friends who are not wearing hijab also buy cardigan, shoes, or other from HijUp.
20. Do you use special hashtag..  
Yes, if we talk about our staff we use #HijUpTroops, we call our employee HijUp troops, if there is a customer who is satisfied with our service we usually use #HijUpHappyCustomer, that depends on “rubric” in Instagram, there is #HijUpTips, #HijUpAsk, we also like to interacting with our customers, and there is #HijUpPopQuiz.
21. When did HijUp use Instagram?  
From the very first time Instagram existed, July 2012. We had 11.240 followers.

22. How did you grab the followers?  
We didn't do much efforts, we don't know why. We are more aware and try to boost our content in terms of digital marketing to gain followers, Google analytics, etc from this early year. From that July and until that early year, we went organic.
23. Are you sure to achieve this target?  
We are very sure, Insallah. Actually successful or not depends on Allah, Allah does not obligate us to be successful but obligates us to try but we are optimistic. Government has supported our creative industry, people are more aware with qualified product so we are optimistic to achieve this.
24. What do you think after 2020 after it has been accomplished? What is your prediction?  
I am not sure yet but I am afraid that this is only euphoria, people were surprised that we can wear hijab with fashionable style. Ideally, Muslim fashion can be equal to other fashion and even the terminology of modest fashion and Muslim fashion disappear and integrated with fashion itself. Like Batik, when it was first time confirmed as UNESCO World Heritage, people were getting attention to it, people wanted to wear it in every occasion and even designers put Batik on their creation regarding that it is a traditional cloth and Batik has been equal to fashion, people are not shy wearing Batik nowadays. And that is what I hope with Muslim fashion, to be equal to other (conventional) fashion, to be needs in our life.
25. Are HijUp tenants only for designers?  
Not all of them but some of whom have been famous such as Dian Pelangi, Ria Miranda, Ayu Dyah Andari and we also have non modest brand such as Mel Ahyar in which she has a special design for us that is suitable for hijabi and also Maia Estianty (Indonesian famous singer), Angel Lelga (also famous singer and socialite).
26. How is the curation?  
Tenant give us the files and we ask their samples and we select if it is suitable with our trend forecast and we also see our history if this kind of product will be sold out or not, and then we take a photoshoot and sell it.
27. But is there any brand that you see it is potential and then you give it an offer to join?  
Yes, there is..
28. I see here (in company profile) that HijUp wants to support local and international designer, what does it mean?  
That means we support Indonesian designer who want to compete in an international level.
29. So you don't have an international product here?  
Not yet, there are some who want to join but we still want to explore the potency that we have.
30. There are also some countries that are projected to be center of Muslim fashion such as Turkey and UAE, what do you think of it?  
We just take it easy, in HijUp we don't focus on what has been done in Malaysia, Dubai, or other because now we want to develop our company, expand our reach to be wider, to introduce more about HijUp, improving our own self but then if it is becoming bigger and better, Indonesia will be seen too.

31. Will there be any an opportunity to make it like Paris, Milan, NYC, or London?

In Indonesia, it can be in Bandung but it has not been really “stand out”, in Indonesia, only Bali has been recognized internationally.

32. I mean like Jakarta, Istanbul or Dubai become those Big 4..

Yes, it can be but in Indonesia we prefer about in Bandung but our research data we see that Surabaya has more enthusiasm than Bandung people. That is still too far if we want to choose which city will be a center of Muslim fashion because each city has its own uniqueness.

33. Why did you choose Laudya Cynthia Bella (an Indonesian actress) and Dian Pelangi (a designer) to be HijUp Brand Ambassadors?

Because we have had a very good relationship with Dian for the very first time, even before she has not become a designer yet, from the first time she joined HC, Mba Hanna and Mba Ajeng have been friends with Dian. We see that Dian has the same spirit to promote modest fashion, we are also supportive to each other. It is not about how much we pay but it is for Muslim fashion, for Indonesia. She has also been a household name in Indonesia, when we were in London people know Indonesian Muslim fashion as Dian Pelangi (a representation of it). And for Laudya Cynthia Bella, she was new to wear hijab, we want to support her, we take her spirit, her *hijrah* story, it is not only for wearing *hijab* but it is her religious journey, she wants to open her new life, forgetting her pasts. We admire her *hijrah* spirit and we want to spread it to HijUp’s customer, dare to change, dare to *hijrah* and HijUpis there to help your transition.

34. What about Indah Nada Puspita (blogger)? What is her position?

We like to support every *hijabi*. When she launched her song, we made HijUp play to support her. We also collaborated with other famous *hijabi* figures in Instagram such as Chacha Thaib (blogger), Sarah Sofyan, Dhatu Rembulan.

35. Do blogger and celebram really influence people?

Yes, they do because they have follower (or fans) base. The conversion (to sell) was very good. It was known from the use of voucher and after they posted their outfit then the product were sold out.

**Hanna Faridl, blogger and CCO HijUp.com on 25 August 2016 in Jakarta, Indonesia.**

1. Please tell me about this movement?

From my experience, it was started from 2010. I along with Fifi Alvianto started from blog because we have a dream to make a magazine and we are from the media background, Fifi from O Channel and I work in RCTI, Fifi’s background is a graphic designer graduated from ITB and I graduated from Communications in UNPAD. Started from background, Fifi mastered the visual design and she has experienced blogging so we thought to make other blog but focus on fashion so we tried to take photograph of our daily outfit and apparently the enthusiasm was quite high at that time, we got 5.000 views per day because we use Englis so foreign people were also enthusiast to read our blog. And we were also the first blog who interview Hana Tajima, I did it alone from looking for her email and etc. From that blog, I also met Jehan (Jenahara) and we met in an event. I found a girl with *hijab* but her

style is different and I could feel her confidence so I greeted her “Hi, I am Hanna from *hijab-scarf.com*, we have a blog about Muslim fashion, do you want to be interviewed?” so basically I really come to people who wear *hijab* that I thought their style are representative. From that on I met Lulu (Lulu Elhasbu), Maria from Facebook, Dian Pelangi from Jehan so we started from nothing and we gathered them. We made a gathering for them, it was *hijab-scarf.com* first before Hijabers Community, we planned only 20 people but the fact 50 people came so the enthusiast was very high, we saw that there were many young Muslim women who were wearing *hijab* wanted to meet other women who were the same. From that we met Nalia Rifika, Lulu Elhasbu. From that moment we used Blackberry Messenger (BBM) and maximum was 20 people so we created a BBM group, Jehan, Ria, Dian and Dian invited us to come to her house. We got to know to each other, we knew that ETU from pesantren (Islamic school that has dormitory system) and it was very different when she entered fashion world, a different lifestyle, Dian from Pekalongan which then come to Jakarta felt so different because she is from small city, Ria Miranda from Padang and I am from Bandung. So we felt the same way that we were not from Jakarta, we were discriminated and we felt very strange if we went to restaurant everyone looked at us because we were wearing *hijab*, what’s wrong with us? So from that on we decided to make Hijabers Community but Fifi and I were not in the committee because we wanted to focus on our brand, Casa Elana.

2. On that 2010, were there *hijabi* bloggers?  
Only *hijab-scarf.com*, Nalia Rifika and Olanatics. Ria and Dian had blog but they weren’t very active, neither was Etu and Ghaida.
3. But I see Dian’s blog was being on feature.  
Yes, but it’s not very active because *hijab-scarf.com* posted every day, like we posted 3 times in a week because we took it very serious, we had to have good photos, we wrote a real article.
4. What about Laiqa magazine?  
And then Ajeng made a label, I made Casa Elana with Ane, my other friend, and Ajeng made HijUp.com, Casa Elana is one of the brands that being the first tenant at HijUp.com. I knew her because of Casa Elana because it was one of 50 brand who joined HijUp.com. We’ve been friends since and she often went to Malaysia and she thought that there was a mistake because there was a Malaysian magazine who often featured Indonesian *hijab* fashion and claimed it as Malaysian and she knew that was Indonesian brand, at that time it was Ria Miranda. Then she thought that if there was no media who focused on it, it could be stolen from toher countries so she contacted me, Fifi and Anne and then she offered to make a magazine because we’ve been making a *hijab-scarf.com* and we accepted that offer in 2012.
5. Why this magazine becomes online now?  
Because in 2015, it was bought by HijUp and on January 2016, we decided to develop it in one name as HijUp Magazine. We want to make it digital because it can be counted compare to magazine, physical magazine only can be counted how many people who have bought this but it cannot be seen how many people who view.
6. Before Instagram, so the blog is a tool for this movement?



I think so.. even in London they can be famous from blog then Instagram and after that to YouTube.

7. How can you attract people to see your blog and get subscriber?  
It was organics, they just found this. We got 5.000 views in 1 year was because organic, the more people were looking for it, the more it became on the first page on Google. And the choice of its name was very important because *hijab* and scarf were two words that were related to *hijab*.
8. Did you link to Twitter?  
Yes, and people retweeted it and also waited for our posts.
9. Are you still active now?  
Since Casa Elana was established, we stopped it.
10. Does Casa Elana have boutique?  
We sell it on Hijab Dept. In FX, before we were on Muse and we also sell it on HijUp.com.
11. Which one is better, online or offline?  
Online. 55%, 35%.
12. Have you predicted that Muslim fashion will be boom?  
Ever, but it is not really booming yet now, it isn't the peak because it will keep developing because there will be more people who will wear *hijab*. We can see that in London there is a Muslim governor.
13. Do you think Instagram is good for promotion?  
Instagram is good for branding, Facebook is good for sharing content. We use both. YouTube is for video tutorial.
14. I first saw HijUp's YouTube is about *hijab* tutorial, was that a trend at that moment?  
Maybe because it was simply we just found our comfort in wearing *hijab* so the question was always how to wear it? So we answered what people wanted.
15. Was that inspired by other or did they have their own style?  
They had their own style, they indeed had a creative idea.
16. What do you think of your role in this Muslim fashion movement?  
People can see that, I can't but I saw this is very developing enough from the very first time. Wardah's very first-time travel video was created with me #travelinstyle with *hijab*-scarf, I met Unilever people who wanted to advertise with *hijab*-scarf, and I had to introduce something new like Laiqa to advertising agencies so I felt like if I am influential, other people can answer it, but I saw there is a significant changing from time to time and I am experiencing it.

**Diajeng Lestari, CEO HijUp.com on 25 August 2016 in Jakarta, Indonesia.**

1. Which one is the first you or Modanisa?  
I see that there are a lot of good fashion e-commerces such as Modanisa, etc. And we want to spread that Islam is not that frightening, people who are wearing hijab are not ISIS, not terrorists as long as we have the same vision I think it's okay, maybe in Turkey Modanisa is the first.
2. How can you claim that HijUp is the first and the largest? Did you make a survey?  
Because there was no multibrand e-commerce in Indonesia at that time. (Hanna Faridl continues, Google also said that don't claim it as the first

because maybe they have heard another e-commerce), but for me everyone can claim the first and the largest but the most important is that we have a good vision and mission as well, fixing (the image) of Muslim in the world because there are a lot of people who frame that Muslim is frightening, Muslim is extreme.

3. How did you start it?

There were not a lot of venture capital, or financing from Bank. I started from zero, our room was not this big, this was our warehouse and our admin was here too, at first there was 15 tenant who joined.

4. I see that you also dream about Indonesia being the world center for Muslim fashion as well as Bekraf you are also like a good friend, what are you doing to develop this target?

I see that every country has its own speciality and I see that Indonesia has so many specialities such as tourism, culinary, natural resources such as gold, stannary, etc, and its forest, etc. Apart from that, Indonesia also has human resources because we have a big population 260 million people and the majority is Muslim, it means that Indonesia with that big population and the majority of Muslim, there must be a great potential related to retail that has characteristic for Muslim market. Besides that, Indonesia is democratic compare to other Muslim countries such as Saudi Arabia, UAE, Malaysia, Indonesia is more democratic so that our society tend to be creativity and it can blend to various cultures. I see that this the excellence of Indonesia, its people's creativity, Indonesian can mix match various of style, many colors. This kind of thing can't be found in other countries even in Brunei, when the people came here they were amazed that we could combine this and that with this color and that color so I see that Indonesians are very creative and they can absorb from other cultures even Turkish style, Saudi style, Malaysian style can be absorbed in Indonesia and become an Indonesian style, very variative.

5. When was this target initiated?

When we started on 2011 we have had that vision and mission, we want that Indonesia to be center of Muslim fashion because the population is big and Indonesia can absorb many styles from other countries and its people are also creative and more open so at the first time we had that vision that we can be the center of Muslim fashion.

6. So actually the vision and mission are coming from the people in the industry and the people know about its potential ...

But the government has seen that from 2010 or 2008 but the government has also cooperate with private sectors so it means the government is actually our partner.

7. Which government (ministry) who contributes to it?

KEIN, Department of Tourism, Department of Industry and many others are also visioning that.

8. What is the indicator of successful program?

Being a *Qibla* (center) it means that Indonesia can set the trend, what Indonesian Muslim people wear can be seen by people from other countries and Indonesia also can be innovative regarding of fabric, design, brand. For example in the international world now, the issue of Burkini is still a trending topic, it is forbidden because Western thinks that it is extreme, so Indonesian

can make not-an-extreme Burkini that can be worn nicely, we can create colorful turban so that it is not frightening so that it is and good interesting to see us, so that is our hope. And also regarding of fabric and design, there are many people who wear *hijab* but feel like sultry, because they use several layers of *hijab*, perhaps Indonesian can be expected to make something in terms of material because we are wearing *hijab* and living in a tropical country so that it is expected to create a breathable fabric that is sustainable. Now we got a material mostly from China which contains chemical material such as polyester perhaps Indonesia can toward to a sustainable material and use environment-friendly material. For example, now we are still researching about pineapple fiber so that we can use that for our fabric. Moreover Indonesia has very rich geography, that is only in terms of material. For example if we can create a material that can absorb sweat and scent odor or aromatherapy, it would be very good, how can make it long last odor. I think better innovation is very important.

9. Does HijUp only focus on digital engagement?  
From the very first time, I want to take advantage from technology. Why technology? Because it is very efficient and effective, so with little money we can do something. Once our paradigm was if we wanted to promote a product abroad, it must be more expensive if we had to go there, but if we used technology that would be much cheaper, we just uploaded on website and people could see it. Thus internet or technology is one of tools to accelerate our goal. We don't have to make a store in Dubai, the USA, perhaps it is important for branding but with technology we can accelerate that.
10. I heard that you want to open a store in London?  
Well actually fashion capital is not only London but also NY, Milan and Paris but London is more Muslim friendly in terms of its society and government.
11. Did you join other international even besides London Fashion Week?  
We ever supported ETU in Tokyo Fashion Week.
12. Why Vivi Zubedi and why did you target London?  
Vivi Zubedi specializes in *abaya* and we see that there are a lot of immigrants in London are from UAE, and from UAE they tend to wear *abaya* so we ask her to join.
13. Is it London Fashion Week?  
It's a part of London Fashion Week.
14. I see that why Muslim designers go to Western countries (non-Muslim) to showcase their collections?  
Actually we don't only want to go there but we made a lot of show in Indonesia such as JFW and IFW. Why in other countries? Because we want to spread *syiar* that Islam is peace, Islam is beautiful. Why we go to Western countries? Because they usually construct Muslim as... moreover there are a lot of bombings issue, ISIS, terrorists, etc, civil war so why we concern to go to Western countries because we want to erase that paradigm and that frightening as in the media.
15. The mission is for Islam not for targeting a market, because I think if you join Dubai Fashion Week or Istanbul Fashion Week, you can grab more market because they are Muslim..

I see that Muslim fashion is a good message for the world that Islam's face is not about terrorism, civil war, that Islam loves beauty, peace, inclusive, we are open. Moreover in Indonesia, there are a lot of Muslim who are active to work, they can be a housewife, athlete, designer and they can be everything and this kind of think cannot be found in other Muslim countries, that's what has been framed by Western media.

16. I hear that wearing hijab can't be fashionable, and fashion is not for *hijab*. What do you think of it?

In my opinion, Prophet Mohammad is our "end of time" prophet so he must be relevant to what will happen at the of the day. What I see in Islam basically is modest, covering the *awra* not to cover all the bodies, if we see other previous monolithic prophets, if we see in Taurat, Orthodox Jews and Christian also wearing headscarf (cover her hair) so it has been determined that the women are covering their *awra* so because our Prophet is the last prophet, how can make hijab be accepted in society, not only in the church or monastery. For example, Siti Khadija (Hatice), she was the first Muslim woman entrepreneur on earth, Siti Aisyah (Ayşe) was a narrator of *hadith* so it means that these women are active on their social lives, and even Aisyah was often asked to give advice by Prophet's friend because she was so smart. So I think Islam is relevant because woman still can exist, it was seen by the first muslim women on earth, Siti Khadijah, but on the other side, these Muslim woman are protected by *hijab* which is this *hijab* is kind of a protection for us. Why? Because women are very interesting, we have our *awra*, if we open our *owra*, it is "teasing" men so we have to cover in order to protect ourselves and other people especially men so that something unwanted doesn't happen so it's like a win-win solution but on the other side, as a "the end of time" *ummah* we re required to socialize, we have to be more active as long as that doesn't break the rules such as not transparent and tight, it's okay and allowed. In this case, we are based on *Sharia* law and *muamalah*, we must have an interaction with others so even though we are wearing *hijab* it doesn't stop our relationship with other Muslim and non Muslim.

17. So fashion is indeed loved by women, right?

Yes women must love fashion and it's part of our *muamalah*.

18. Is *hijab* based on local culture, for example Indonesian tend to use colourful, Arab wear black, but I heard that there is a mistake in foreign bloggers because they ar wearing turban so I think it's kind of part of their *muamalah* because in Western countries, it is not easy to accept Islam with veiling so that they can socialize with other society.. What do you think of it?

In my point of view, there are fundamental things to be debated and there are only on surface things to be debated. In *Surah Al A'raf ayah 26*, Allah said that "O children of Adam, We have bestowed upon you clothing to conceal your private parts and as adornment. But the clothing of righteousness - that is best. That is from the signs of Allah that perhaps they will remember", so in that ayah it is said that the functions of clothes are first to cover *awra* and second as an jewellery so there is a nature. For example, I wear satin flowery scarf, I love it and I think it is beautiful so that it can be a jewellery, it doesn't have to be gold, ring but this coloches can also be a jewellery, if you like what you wear you will be confident, that's naturally happened and third

“clothes as *taqwa*”, we are given a choice by Allah, there are clothes whose function is to cover *awra*, and as accessories and so we debate about it. This debate is not on fundamental thing so it's better if we debate on what is the best clothes for us? It is *taqwa*, it is doing thing that is based on what Allah commands, *Amar ma'ruf nahi munkar*, have we got rid of the poverty in this world, have we got rid of the colonialism, have we helped Palestine and where are in this world with starving children? It's better if we think about that than debating about wearing turban is not allowed, this and that is not allowed, this is not a fundamental thing because each of us has a different background, our intention is also different, so it's better if we debate on the most important thing that is *taqwa*, and what is *taqwa*? Giving poor people food, not doing things like killing, corruption, have we thought about that? There are many corruptors who caught then they wear long *hijab* so we don't have to see on the surface thing.

19. HijUp has been joining fashion show in JFW, what don't you make your own fashion show?

It would be interesting and it has been on our agenda. But now our budget is on the digital because it is more impactful.

20. What about the curation to enter HijUp for tenant?

We have our team to make a curation, we see their design's creativity, their character as a brands and whether they concern on their quality.

21. Will be there foreign product?

We want to make it but until now we haven't approved yet, we're still preparing for it. There are a lot of foreign brands who want to join.

22. Does it have to designer's brand or any other Muslim brand?

There are many, both of them but mostly designer's brand.

### **Afida Sukma, photographer and instagrammer on 29 August 2016 at New York Fashion Week Press Conference in Jakarta, Indonesia.**

1. Tell me the story about Hijabers

Hijabers Community existed since 2009, the pioneer was Dian Pelangi, Ria Miranda and Jenahara and it was developing until it was big. In 2010, I still remember that there was Muslim fashion designer who showcase on JFW and from that on Muslim fashion has already happening. Besides HC, there is also Hijabers Mom, that is for 30 years old and up, for motherhood. And the development of HC, it had a branch in every province in 2011 to 2012 it was started to have HC Jogja, HC Bandung, etc. Muslim fashion has already existed since 2010 and until now and we have a variety of designs, name of *hijab*, form of *hijab* and etc incoidentally I photographed them from the very first time so I knew a little bit about their history such as Monel, SimplyMii, Treimee, Restu Anggraini, Rani Hatta, Novie Rock. At first, they were only a community and they didn't have any label (brand), they haven't been a designer yet, that was in 2010. It was only Dian Pelangi.

2. So did they use social media for promotion?

Yes from that on Instagram has already existed but there didn't have online store yet, they just made a concept store such as Muse and District. It started to develop on 2012 and it started to be online. 2012 until 2016 online shops are happening.

**Elsa Maharani, Public Relations of Wardah Beauty Cosmetics (Wardah always sponsored designers in every fashion show), 29 August 2016 at New York Fashion Week Press Conference in Jakarta, Indonesia**

1. I see that Wardah also takes role in Muslim fashion development, why?  
Because we think that fashion cannot be separated from beauty. In every fashion show, they also need cosmetic for make up so we have a mutualism symbiosis.
2. What role have you taken?  
We always support designers such as fashion show, we have brand ambassadors from designer such as Dian Pelangi, Ria Miranda, Zaskia Sungkar and Barli Asmara. We even made a book about Fashion Friendship that was created by Ria Miranda and Jenahara and also we sponsor Dian Pelangi's book, *Brain, Beauty and Belief*, we also have a very close relationship with Dian, every of her fashion local or international we always support her regarding of the make up and we published a photographer's book from the USA, Langston Hues about *Modest Fashion Street Style*. We have sponsored JFW, we have 3 years contract which before it was The Body Shop, from that we can create our designer's show in one slot. We collaborated with them to make a product. And now we also support Anniesa Hasibuan in New York Fashion Week.

**Anniesa Hasibuan, designer on 29 August 2016 at New York Fashion Week Press Conference in Jakarta, Indonesia**

1. What is your target to join this NYFW? And how about the model, are they from Indonesia?  
Because it is a business target, I want this ready-to-wear collection can be accepted by the buyer from the USA and it can also be accepted by the NYC people or fashion lover there, because the collection that I will bring is not always for *hijabi*, it's just modest but it will look simple, luxurious and affordable. For model, we wanted to bring our Indonesian model but from the EO, they have provided qualified model but in my heart, I still really want to bring an Indonesian model and that is still on progress. The model that we choose is multiethnic, the goal of modest fashion is to promote a multiethnic and there will be from various countries so that it can show a different perspective from various nations how if they wear *hijab*.
2. In NY, you said that you want to introduce Indonesia and you bring Sarong, is there any story about that or do you have your interest on that or do you have any collaboration with our handcrafters on that? And how is your journey to NYFW, what are the difficulties? And what is about the future?  
Each designer has its own characteristic, I don't want my collection is only about what kind of material, I want to be global and people can see that Indonesia has a rich choice of fabric, and we also have different culture, race, etc, and it's not only Sarong, but also Tenun Ikat and Lurik. I also give pearl from Lombok on my design. If I can bring all the varieties that Indonesia has, I will but I can't so I just put on 1, 2 or 3 of them. My preparation is to design all the collection because the command is Ready-to-Wear while I was good at Haute Couture. Since February, we showed the organizer about our collection, what we have done and we have waited for a long time if we could be accepted. At first, we were just invited for introducing my collection

in NYFW but then we know that in NYFW if we only target for branding, it is too expensive and they asked for Ready-to-Wear collection, they ask our photos. There were some of designer who were also invited but they were not accepted. For the past 6 months, I was consistent to design a good collection and I think it was quite easy (before she was in Couture New York Fashion Week for 3 times, it means that she has a consistency to join an event in NYC for several times and she was appointed as the best designer at that event then showcased in Cannes, Paris). We were asked a lot of question about our achievement such as in Istanbul Modest Fashion Week, how is your selling, and they know that our selling in NY is good, they also ask that if we will be consistent to create Ready-to-Wear and we answered if it is good, why not because the invitation is more for buyers.

3. What is your dream in the future?

The most important is that I just want to bring Indonesia, I can show a good collection and regarding of business we get all that we have done for the past months and in the future we just want to get the result and also we can create something inspiring for others.

4. How many crew will you bring? And how much the price range of your product?

I only bring my assistant because the crew has been covered by Wardah, they bring 16 crews, we also have team in NYC. For the price, I only follow Chinese principle, little by little but the most important we always get some and refill so I will not give a very high price, I only give \$250 and the most expensive is \$800 and I hope from this price I can get a lot of buyers and they can be suitable with this price, but don't worry it can be negotiable. We also will cooperate with department store in Indonesia such as Sogo, Debenhams and we will also join JFW.

**Mr. Triawan Munaf, Head of Indonesian Agency of Creative Economy (Bekraf) on 29 August 2016 in Jakarta, Indonesia.**

1. What is the role of BEKRAF for 2020's target?

Our primary job is to accelerate the growth of the creative economy sector, there are 16 sub-sectors in which each sub-sector if we want to accelerate it means we must have ecosystem but unfortunately we are little bit left behind to accelerate this 16-sub sector and we haven't been fair enough to do each of them. There are some growth of sub-sector which are organically growing such as fashion, culinary, handcraft. They grow organically because culinary is our primary daily life, and clothes is also our daily needs and so it grows as an auto pilot so our jobdesk in Bekraf is to make an acceleration so that this growth can be controlled and fast in order to make creative economy maybe like in Korea, it can be a backbone for their national economy because we now that oil industry and natural resources will be dwindling and we will run out of that so that we don't only depend on our natural resources but our human resources such as in Korea. Korea doesn't have anything, they can succeed because of their economy creative. So our population which has 280 million of people is a very big market so we have to see this potential, we have to master our own country and consume our local product. If we consume our product we can be like China, they are good because they want to consume their product. Before we go abroad, we must have local

competition and participate in those sectors so that the consumer can pay attention to our product and they don't want to buy imported products. It can be seen now such as cotton ink's design, I think its quality is very international and people have been interested on it, it is very simple and they can wear it every day moreover if we have a religion basis, our population is the biggest in the world. UK's Muslim women population is also high, that is a good market to be developed by us but we also have to grow our Indonesian market so that we can master and grow our Muslim market in Indonesia.

2. So Muslim market is very potential, isn't it?  
Yes, we want to grow this Muslim fashion beyond Muslim market. It means that Muslim fashion can be accepted as world-class fashion so it is not because based on Sharia or based on religion but people from other religion such as Christianity and Buddhist can also pay attention to it because it is interesting and cool so they want to wear it not based on religion .
3. For the 2020' target, when was it initiated?  
This 2015, we want to execute Indonesia to be center of muslim fashion in the world. And it has proof that other countries such as Malaysia, we have to say that our design is better than them moreover Arabic countries, they are very conservative, only black, white and grey. When they were introduced our Muslim fashion which is very interesting, they are amazed and it can open their eyes if Muslim fashion is cool and it can be used daily.
4. What is the indicator that program is succesful to be center of Muslim fashion?  
We must make a survey, if there are more people coming to Indonesia to shop, and if there are more Indonesian designers who have foreing buyer and shopper so beside it was consumed by Indonesian people we have to be able the catch the foreign market because don't be wrong eventhough we have seen that so many people are wearing *hijab* it is still a little comparing to the potential so if there are more people using it not because of religion but because of how dashing it is so that people can be proud of wearing Muslim fashion. Fashion is only trendy, it means that it only happens on that moment and 6 months later it won't be fashionable anymore but Muslim fashion because there is a part of Sharia law so it can be continously worn by people thus it is not only a fashion trend but also a daily need of religion and the potential is amazing.
5. Are you sure we will achieve it?  
Sure of course. I am very sure. If fashion is based not from the obligation we have to persuade them but this automatically people want to be based on *Sharia* but they still want to be interesting so it is very a good asset, it's a captive market.
6. Will you sponsor Muslim fashion designer?  
Yes we will and to everywhere in this world, we will support because we have commited. It means low-hanging fruit, fruit that can be picked easily so if we don't support, it is very pittty because it has a very good potential.
7. Any designers?  
Yes, we have supported ETU, Dian Pelangi, HijUp.com, Jenahara, Itang Yunasz and every people who have a good progressive program.



8. Apart from Bekraf, is there any cooperation with other ministry?  
I don't know about that but we have a consolidation with Ministry of Trade and Ministry of Industry, BKPM, UMKM, Ministry and Foreign Affairs and other local/ provincial government.

**Zaskia Sungkar, instagrammer, actress and singer who turns to be a designer on 10 September 2016 at Meet & Greet with Zaskia Sungkar in Purwokerto, Central Java, Indonesia.**

1. Indonesia is targeted to become the world's center for Muslim fashion, what do you think of it, what is the challenge because I also see that Turkey and UAE are also good at this Muslim fashion and how is the role of BEKRAF?  
Yes, Turkey is our first competitor. I have been there and they are very good production so we must be better than them. Bekraf always supports us like when we go to London it was supported by them.
2. I have been interviewed several designer before and they agreed that Instagram is a having an important role for Muslim fashion movement. Do you also think so?  
Yes, I agree. Instagram is an important medium, a social media that is influential for creative economy growth, one of it is Muslim fashion. It is our big chance to benefit it when people are still using Instagram very often to always make an interesting content so that people get attention to it.
3. When you first made this business, have you ever predicted that it will be booming or is it you who influence this movement?  
Apparently, there are other friends who were fighting for it long before me, when I started 3 years ago Muslim fashion has just already started to developing, it's just newly developed and I am also very happy that I can be part of a story to fight and continue this industry locally and internationally.
4. As a designer, who can you create trend?  
The jobdesk of a designer is to follow the development and they make an important statement to make a trend. That is the hardest challenge of every designer so I don't want to be idealist. Like me, I concern on dark color but for spring-summer because my market is in Indonesia I don't want to always use all black but I combine other colors that fits to my character because for me if we only think of color so it is very narrow so that we can't reach wider market so our hardest job is to create a statement, to create trend that can loved by everyone. There is a saying if it's not imitated so we don't succeed.
5. Have you been inspired by foreign designer? Because I saw sometimes all the trend is the same..  
For the inspiration, we can look for other designer, not only from foreign. For hijab itself, we have our own identity compare to non-*hijab* fashion so I think it's okay but don't be a copycat. We can be inspired, follow the trend it's okay, but don't imitate other's creation but how to create something that people love like I told you before for example the trend is pastel color why not I make pastel color? It is not copying others but the market's demand is like that but still with our own characteristic.
6. What do you think of Instagram's effect? Is it good for promotion?  
Yes, Instagram has given a good and positive effects for local brand like us that actually is difficult for us to be heard internationally. But because of

Instagram, it can give a good facility for us so this is the chance for us to use it as good as possible before people are bored of it.

7. What is the purchase from online and offline?  
It can be said as the same. In offline, Alhamdulillah I also take advantage in offline selling but also online because now online shopping is everyone's favorite.
8. Regarding of Indonesia being the world's center for Muslim fashion, are you sure about it?  
I am sure. Speaking of Instagram, Indonesian designer got more followers than other Muslim designers from abroad so it can be said that we are a barometer for them. I am confident about it but if we see from Instagram, it is like that so it can be a positive value between our designers friend. Because we are good at social media so we must hold our hands together for example we make an interesting content or we participate in an event in Indonesia and we can upload it on Instagram. There is a proof now I have been verified by Instagram, if I see my followers it is not only from Indonesia but also Malaysia and then I got more followers also from the USA, the UK so I think what we have been fighting for lately was succesful so that they want to see Indonesian Muslim fashion.
9. How about the response in London and NYC?  
We have opened a collaborative boutique in New York. Our first targeted market is our Indonesian people who live there but slowly we want to target to local people because we are located in SoHo so they must be local people who see our boutique and they visit it and they are corious about our product, from which materia it is, mostly the visitor the ones that are using traditional fabric.
10. Why government target this? Is it because they think that we have had good designers to be "go international"?  
It's not always on the designer itself but also the potential that Indonesia has, our wealth, one of it is our traditional fabric it can be a positive point, for example this *Batik* it is very easy for me to mix and match because this *Batik* has a positive value with that difficult process in making it and its quality of fabric in Indonesia so it can be a positive value to bring our product to 'go international'. So the jobdesk of a designer is, especially for designer who use traditional fabric, we have to create our own characteristics and how to make consumer want to use local product. Because we see that Indonesian has been reluctant to wear *Batik* now so here I tried to make clothes with touch of *Batik* or *tenun* that youth will want to use it.
11. What about in the future? Because every event is always about *hijab* and *hijab*, how can make people not bored of it and keep coming to *hijab* event?  
Actually there is a moment that we can create for example right now I am Wardah's Brand Ambassador and they have a lot of positive event that is not boring and we believe that people will come to our event because we don't only discuss about fashion between *hijabers* but also we can get a good relationship among people who wear *hijab*.
12. What is the homework for that target, I ever heard why we don't make a Muslim Designer Association?  
It will be created, I hope it will be succesful. Just pray that it will be realized.

**Jenahara Nasution, blogger, vlogger, instagrammer, first president of Hijabers Community and designer on 15 September 2016 in Jakarta, Indonesia.**

1. Tell me about your brand..

Jenahara is more for ready-to-wear and provides from basics, fashion items to fulfill women's daily need but it does not really specialize to Muslim because it is only modest. For *hijab* they are still wearing it. Jenahara Black Label is more to lift up Muslim fashion to more international market, in terms of quality, design is more exclusive.

2. Can it be said that modest fashion movement happened because of Hijabers Community?

It can be said so.. the idea was from HC and when it came out it could give a hope that *hijab* was not ancient, they couldn't do anything when they have worn *hijab*, as long as it is still positive you can do anything and *hijab* didn't limit you.

3. There is a different story about the establishment of HC, tell me about it..

Movement is moved by several people, and *hijab*-scarf has inspired us to make a movement. Before this HC, several bloggers came out such as *hijab*-scarf, Hana Tajima, it all inspired us because these young women could combine fashion and religion.

4. Once it was said that the first Muslim fashion designer was your mom (her mom is Ida Royani who is considered as the pioneer in Muslim fashion)?

If you want to ask about the history in Muslim fashion you can ask her but indeed my mother is one of the pioneers in Muslim *hijab* in Indonesia. She started her business in the end of 1970s, at that time there were not a lot of people who wore *hijab* and she declared herself as Muslim fashion designer. People who wore *hijab* were village people and then my mom who once was an actress, singer and then she got married with my father and then she decided to wear *hijab* so that it made everyone surprised. She changed her profession from actress and then became Muslim fashion designer, that was a shocking moment for everyone. If you want to ask the movement at that time, you can ask more with her (I couldn't reach her because she was very busy so I couldn't interview her). But at the time she was alone, she was a survivor, she wanted to do *dawa* through *hijab* and that was such a big effort because it was not easy to change people's mind from not wanting to wear *hijab* and then becoming to wear *hijab*. It was not like right now that if we talk about religion, it can be easily found from religious books, mosques, and we also can find more Islamic clerics, people more concerned with religion and the fashion itself is very developing so there are a lot of inspirational figure to influence people to be better person.

5. Was that at *Kebaya* time?

Maybe if *kebaya* was not but if we can turn the time we could see that we still preserved our culture. You could imagine that Javanese women still wore *kebaya* which actually a see-through clothes. At that time people wore mini skirts because our fashion was inspired by America and it was very brave to declare as a Muslim fashion designer. Because the fashion at that time was still crazy.

6. So the movement now is more helped by social media?

Yes, before you asked about *hijab*-scarf and that was an influence from digital. Digital tool can make close people who are far, you can find any information.

7. So it was started by blog's influence?  
Yes..
8. And when was the shifting from blog to Instagram? Was it in 2010? And have you had many followers or because you link from blog?  
Because of social media development, people are more aware with this development. We could say the HC founders were the first people who came out so they could be the benchmark for the people who followed them. So then finally if we had another new social media so people were very curious because they want to get closer to us.
9. When was the shifting of new committee?  
I think it was in 2014..
10. At first its event was about *hijab* tutorial and reciting Koran?  
Yes, that makes people curious to us, we wanted to make something inspiring and we could share some inspiration. It was like you wanted to wear *hijab* and you had a community that wanted to support you, would you be happy?
11. At that time, when you made an event, from which platform did you share that? FB or Twitter?  
Yes from social media.
12. When did you start to blog?  
Honestly I started to blog on 2012.
13. When did you decided to blog?  
Because finally people were curious about my life and since I had fashion business which related to it. When I made a brand Jenahara, people were also curious with my life.
14. Did you use hashtag?  
Not really. I just posted what I liked and then I just knew that from hashtag we could strengthen our concept of a photo.
15. I see that you are social media junkie, such as when people are using Periscope you also use it, Snapchat, and you are also one of the first YouTuber among hijabis.. why do you follow social media?  
Really? I think because I have passion in social media and I know what I am doing now it is related to my business. I am big because of social media and this can be a tool to expose what I have in terms of fashion. I like to explore and try new thing and I like to make a movement that people never thought before.
16. How to influence people in social media?  
I think every people is different. Allah creates us unique, every person is unique, the way we dress, they way we behave so it depends on us whether we want to explore that or not. Speaking of social media, we talk about whether we are ready to share our private life or not, that is a matter of choice. If you want to be something, it is your choice so when I decided to do this, I have thought about all sides of it, we have to commit of what I am doing. So why I am doing this, this has been my commitment because I feel that I was big (famous) because of social media.
17. Why did you decide to join London Fashion Week?

Because it could be a benchmark for foreign people to see how Indonesia modest fashion looked like, and people would know my brand and that was why I wanted to join, it was not for personal brand. When people can be a top of the world, there must be an effort to reach that, and a brand cannot all of sudden become big, how it was started blooming, it was not in one night, who was Coco Chanel? She was not a rich woman and then made a brand, it was process it was not only a year, 2 years, it was not easy. So I think that if someday Jenahara will be on London Fashion Week or New York Fashion because that is the right time for me, it is not something pressured that I must but time will tell.

18. So you also have a plan to be there?

When I made my brand at the first time, I felt that I was born to make something big but that needs a process and that process will make you to be a better person, make your brand to be bigger. If there are a lot of people say that I am wonderful because I can do this and that, you know what, I still feel that I have so many flaws, it is not because I am not grateful to God but my brand is still little, it has been only 5 years so I really appreciate if there are some brand who can survive in such a long time such as my mother's brand or her friends, they have more experience than us if they follow the development of our era will become bigger than us because they have been successful in their time. Now perhaps people don't really know my mother while she was very famous in her time.

19. How do you sell your product?

I have boutique in Bandung, Jogja and Balikpapan. For Jakarta itself, I really focus on e-commerce, I join Zalora, Bibli, Matahari Mall, HijUp. And also in instagram @jenahara\_katalog which is more about the product itself and @jenahara\_update is only for updating what's on Jenahara at that time.

20. Now even Bibli marketed to *hijab*?

Yes, because I think that is the real market that we have now.

21. Do you think Instagram is effective tool..

So much. Instagram is a media for sharing story, branding, strengthening the existency. Brand is not only a product but an individual can also be branded. Instagram is very very very taking role in that.

22. Do you have purchase from Instagram or only in e-commerce? Which one is better from boutique or online?

I have purchase from Instagram too.. for the purchase between both of them, I think it is the same because Indonesian people tend to come to boutique to feel the experience.

23. What is "Hello Jenahara" about? Is that your engagement with customer? And why did you think of making it?

Yes, that my engagement with customers such as in Bandung and Jogja, I have customers there. That is also for branding, strengthening our brand existence that our brand exists. Because in Jakarta, people tend to buy not only the product itself but also they have curiosity who are the people behind the brand,. You can mention Dian Pelangi, they buy her product, I have researched about this, they buy her products because they know about this (because her products is Batik and Songket which usually have a meaning value), people buy her products because she is still happening, she is still famous so if I don't have her products I am not cool. Most people think like

that and that's power of branding. However, branding is not following the designer, if the designer doesn't exist anymore the brand will not run. We see that some brands of whose the designers have passed away, they lost the soul and now the brands were not as powerful such as Irwan Tirta and Ramli.

24. What about the Muslim market in Indonesia?

It is very good and promising because wearing *hijab* is a part of Indonesian people so somehow Moslem women eventually will wear *hijab* but that is general. But specifically, you can find every class in Indonesia from very poor even to very rich people so it depends on us which market we want to target. If you want to target low market, you can sell it in Tanah Abang but you have you to sell in big numbers and it doesn't see the quality, people still want to be fashionable with affordable price. If people want to buy something in middle range price, that may be Jenahara's market, Ria Miranda's market or Dian Pelangi's market, that is our market, middle. Young women known their style, they want branded product with less effort and more affordable so we have to suit our price. If people want to wear international high class brand product, it also has market.

25. Sometimes people say that why designer's clothes are very expensive?

Speaking of designers, there are idealism side of them, they like an artist (artisan). When they make clothes, they put all their souls and creativity in those clothes. It is the same as the painters, handcrafters or etc. They will make something unique that is different from other product. So it can be said that designers put their effort to make it with different value. People can make this kind of short (what she wears), but what make designer's product different can be from the detail, material, etc. So why designers' clothes are expensive, it's all because of that.

26. You study hard and paid for an expensive school..

It is not because of an expensive school but the creation itself is not an easy thing. Copying is easy but making a creation is not easy.

27. When you made HC, when you made a brand have you predicted that modest fashion will be boom? Or did you all intentionally invite people to wear *hijab* to buy your products?

Honestly, I have been wearing *hijab* since 13 years old and when I studied fashion, my mother very supported me to make Muslim clothes in 2016. And in 2016, who wore *hijab*? I still didn't think to make but I had a commitment if I had a brand, there had to be a mission behind it because Jenahara is my reflection of life, what I felt from 2011 until now. For example, when I finished my school in 2005, I felt something different because I have worn *hijab* since I was a kid and my mother was a public figure so I always felt that people have noticed me and I was different from our friend, especially from my friend who didn't wear *hijab* because I was the only one at that time. People in mall looked at me very weird or even my friend commented that "Why you wear *hijab*, you are still young" and I always that wearing *hijab* is something wrong so I declared to myself that one day I want to make a Muslim brand, the people will look cool, feel confident or discriminated or felt different. But then when I got a chance to make a brand to spread my mission, I never took that chance because I always felt that in 2015 there were not young people who wore *hijab* only old women who wore *hijab* and all of sudden I came out to spread my mission

and changed the paradigm so I would be thought as crazy. However I always felt that there would be someday a trend someday, but not now. If I wanted to make a brand, I could have made it on 2006 but I never did that because there was no market and who would wear my clothes? But I always believed one day there would be people who felt the same way with me and that was what I got when I made HC with my friends in 2010 and then in 2011 I saw that there were more and more young Muslim women wearing *hijab* and they needed a choice, I saw that there was a shift that they wanted to follow the trend and I just felt that that was the right moment for me to make a brand.

28. But then all the founders became famous...

Eventually, because we were perceived as the leading people who wore *hijab*.

29. So what you have done and your friends can be considered as the mover in modest fashion..

I think it can be said so and even I feel that this modest fashion movement can be found everywhere and the impact is global.

30. Was the beginning from Indonesia?

Yes, Indonesia..

31. Regarding of Indonesia become center of Muslim fashion on the world, are you sure?

It is an interesting story. I always think that Indonesia can be center of Muslim fashion in the world. Indonesia has many potential to be big especially in terms of Muslim fashion. Firstly because we are a country with the biggest majority Muslim in the world, automatically when we make a product and our people are proud of it, just like Korean, they are very proud of their own products. However, Indonesian people are not loyal, if there is a better choice they will choose another. And if we can see Korea, why they become big, because they trust and loyal to their products. They have uniqueness, idealism that are protected. And now we are talking about Indonesia, it is the biggest Muslim majority, we have material, we have the producers, we have the creators, we have all the talents but I think Indonesians can't be proud of its products and want to tell the world that I am proud to wear local product. They prefer to say that I am wearing Chanel product than "made in Indonesia" product. So if we want to become internationally recognized, we should bring up our sense of pride of our product. It is very difficult to change this paradigm.

32. Do you think this is the peak?

I think there are still so many things to be done but the movement has been felt now.

**Franka Soeria, Organizer of Istanbul Modest Fashion Week, International PR of Modanisa.com, Country Manager of Islamic Fashion Design Council, Deputy PR Indonesia Fashion Chamber, former journalist, 21 October 2016, via FB Messaging**

1. Who actually started the modest fashion movement? Is it from Indonesia or other country?

Indonesia started it because it got influence by Hana Tajima and Dina Tokio. Hijabscarf which is Hanna Faridl and Fifi Alvianto admitted that they made a blog because of Hana and Dina. Especially from Hana Tajima. So then the

people are getting excited and boom but it is very far so it not really heard outside.

2. I know from Hanna that from that blog she invited other women to gather..  
Yes and for that first meeting Hanna invited me. The first big media who wrote about them is Nova (tabloid). I saw that there were some bloggers but media has not known yet so I pushed Nova to make a special page to write about them. And the first blog whom we wrote was *hijab-scarf* and fiminin from ashfi and then every week we wrote about others such as Etu and Ria Miranda so I knew them very well. After written by Nova then people knew it so then became viral. I think that was my contribution as a journalist because once there wasn't any who wanted to write about that because they are considered as only a teenager. I also ever interviewed Hana Tajima. So it can be said that it was triggered by foreign bloggers which influenced Indonesia. It is more booming because the majority are Muslim. And once actually HC was shown in Muslim magazine but Muslim magazine had a very little market. Mainstream media never heard of it so I think Nova is opening the gate for them to bigger public and after that HC made fashion Show and recitation of Koran and I was also invited.
3. After that first meeting which excited people so then they created HC?  
Yes. Hanna and Fifi indeed collected people to gather but actually who there were a lot of other people who were also inspired by Hana Tajima but they were randomly spread. In terms of Instagram I am not so sure that the data is accurate but Western girls shared their OOTD and this also could be a guide for other hijabi where to find covered clothes. They tagged the brand as modest directory because it is difficult to find covered pieces. They usually make long sleeves but there are also long cutting and everything that is why so many modest brands are coming out. The women who don't find modest brand in the market created themselves. Indonesia did the same thing but more for fashion so it is different goal.
4. Was it because of OOTD?  
Yes but Indonesia walks alone it doesn't go along with others.
5. But why people in Indonesia have so many followers?  
Indonesia is having the most users of Internet. All the famous people in Indonesia have a lot of followers.
6. Which designer do you think is the most influential?  
For international market Anniesa Hasibuan is still on trending topic but maybe for Indonesian scope Dian Pelangi.
7. What do you think of Indonesia being the World center of Muslim fashion?  
Indonesia as an innovator of making good clothes but firstly it is too far and secondly its styling is not relatable.
8. Do you think of Dubai? Because Istanbul is not really safe now  
Yes Istanbul is not really safe now but Dubai is different case.. Dubai doesn't want to mention Islamic fashion or things related to Islamic fashion. They consider *abaya* as a cultural piece it is just an outerwear. They are Muslim country but not really Muslim. Sexy clothes are sold out there.
9. What about Turkey itself?  
Indonesia is busy with branding and Turkey is busy being supplier. It has to be balance both of it so that there will be a winner. Branding and supplier so then it can be center of Muslim fashion.





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