



LIVING MODESTY IN A GLOBAL STAGE: PERSONAL BRANDING, CULTURAL NARRATIVES, AND THE MAKING OF DIAN PELANGI'S REPUTATION IN MUSLIM FASHION INDUSTRY

¹ Hesty Ananta Yunas*, ² Yenni Samri Juliati Nasution, ³ Aqwa Naser Daulay

¹²³ UIN Sumatera Utara, Indonesia

*Corresponding Author: hestyyunas@gmail.com

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ABSTRACT

This study examines how Dian Pelangi, a leading Indonesian modest fashion designer, strategically builds her global brand in the Muslim fashion industry. Using qualitative content analysis of social media and digital publications within the STP (Segmentation, Targeting, Positioning) framework, the research finds that she targets digitally savvy Muslim women (18–40) and modern middle- to upper-class Muslims, extending her reach to the global diaspora through collaborations with international designers and institutions. She positions herself as a pioneer of Indonesian modest fashion by blending religious values, global trends, and local heritage (batik, tenun). Her reputation is strengthened by participation in events such as New York and Istanbul Modest Fashion Week and recognition in *Forbes 30 Under 30 Asia*. Digital analysis shows her New York Fashion Week content gained the highest engagement (51,600 views, 497 comments), highlighting the role of international visibility. Overall, cultural visual content, global collaborations, and inspirational narratives emerge as key to her image as an icon of Indonesian Muslim fashion.

Keywords: Personal Branding, Global Reputation, Muslim Fashion

ABSTRAK

Studi ini menelaah bagaimana Dian Pelangi, salah satu desainer busana muslim terkemuka Indonesia, membangun reputasi global melalui strategi personal branding. Dengan metode kualitatif deskriptif berbasis analisis konten media sosial dan publikasi digital dalam kerangka STP (Segmentasi, Targeting, Positioning), penelitian ini menunjukkan bahwa segmen utamanya adalah perempuan muslim berusia 18–40 tahun yang melek digital dan menghargai warisan budaya. Target pemasaran diarahkan pada kelas menengah-atas modern, sekaligus merambah diaspora muslim melalui kolaborasi lintas-negara dengan desainer maupun institusi internasional. Dalam aspek positioning, Dian Pelangi memosisikan diri sebagai pionir modest fashion Indonesia dengan mengintegrasikan nilai religius, tren global, serta elemen lokal seperti batik dan tenun. Reputasi globalnya diperkuat oleh keikutsertaan dalam ajang bergengsi, termasuk New York Fashion Week dan Istanbul Modest Fashion Week, serta penghargaan *Forbes 30 Under 30 Asia*. Analisis digital menegaskan bahwa konten terkait New York Fashion Week memperoleh interaksi tertinggi (51.600 tayangan, 497 komentar), menekankan pentingnya visibilitas internasional. Temuan ini menggarisbawahi bahwa konten visual bercorak budaya, kolaborasi lintas batas, dan narasi inspiratif menjadi fondasi citra Dian Pelangi sebagai ikon fashion muslim Indonesia di panggung global.

Kata Kunci: Personal Branding, Reputasi Global, Fashion Muslim



INTRODUCTION

In the digital era, the development of personal branding functions not only as a marker of identity but also as a strategic marketing tool capable of driving sales across various industries, including the fashion sector. According to Huzali (2023), effective personal branding is built upon persistence, resilience, competence, and passion, transforming individual abilities into a sustainable professional identity.

The Muslim fashion industry has experienced remarkable growth, reflecting increasing public awareness of the need to remain stylish while adhering to Islamic principles. This burgeoning sector has created significant opportunities for designers to showcase their work internationally. Yet, despite the global potential, not all designers have succeeded in reaching international audiences, even when offering high-quality, competitive products.

The rise of social media platforms such as Instagram, YouTube, Twitter, and TikTok has been instrumental in accelerating the growth of creative businesses, including fashion. The fashion industry itself, as defined by Collins, is “the industry that deals with the world of fashion,” encompassing all stages from design, production, and distribution to commercialization. In recent years, fashion has emerged as one of the most dynamic industries worldwide, generating annual revenues exceeding USD 180 billion. Globally, fashion contributes approximately 1.6–2% to world GDP, with the market valued at USD 1.7–2.5 trillion—figures more accurate than earlier estimates suggesting 4% of global GDP at USD 1 trillion (Fashion United, 2023). These figures underscore that success in fashion depends not solely on design quality but also on effective personal branding strategies.

The development of Muslim fashion has been particularly prominent, supported by growing demand for modest fashion,

especially in Europe and Asia. According to the *State of the Global Islamic Economy Report 2022/2023* (DinarStandard/Thomson Reuters, 2022, p. 42), global expenditure on Muslim fashion is projected to reach USD 402 billion by 2024. This projection highlights both the increasing demand and the expanding market potential for modest fashion worldwide. Within this context, strong personal branding emerges as a critical factor in enabling designers to establish reputations as unique and internationally recognized figures.

Indonesia has contributed significantly to this movement through designers who incorporate Islamic values into creative practice. One of the most notable examples is Dian Pelangi, a pioneering Muslim fashion designer who has consistently represented Indonesia on the international stage. She has showcased her collections at major events such as Melbourne Fashion Week (2019), Dubai Modest Fashion Week (2018), and London Fashion Week (2017), while also expanding her presence to the Middle East (Cairo, Jordan, Abu Dhabi) and Europe (Paris, Budapest, Prague, Germany, and the Netherlands). Vogue Arabia (2018) reported that her global trajectory exemplifies the synergy between Indonesian cultural identity and the international demand for modest fashion, aligning with the projected growth of the Muslim fashion economy.

Figure 1. Screenshot from @dianpelangi, accessed 21 February 2025 (WIB).

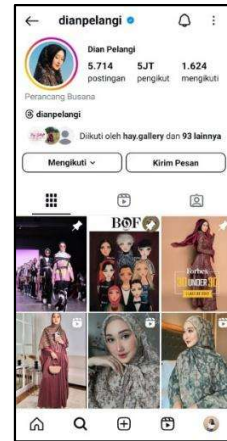


Source: Primary research data

Her strategy is most visible in the way she positions herself on social media, particularly Instagram, where her following grew from approximately 300,000 in 2015 to more than 5 million in 2025. Alongside her robust digital presence, she regularly participates in prestigious fashion events, including New York Fashion Week and London Modest Fashion Week. Her influence in the industry was further recognized when she was included in the *Forbes 30 Under 30 Asia* list in the Arts & Style category in 2018. Such achievements attest to the effectiveness of her carefully planned personal branding strategy.

Dian Pelangi has successfully built a global reputation by adopting a holistic approach to personal branding. She leverages social media, especially Instagram, to share designs and narratives that connect intimately with her audience. She incorporates Indonesian cultural heritage into contemporary designs, distinguishing her from other designers. Her collaborations with international brands and celebrities, consistent participation in global fashion shows, and authentic, approachable persona further strengthen her brand image. By integrating technology into both design and marketing, she has managed to efficiently introduce her work to international audiences, consolidating her reputation as a leading figure in the global Muslim fashion industry.

Figure 2. Screenshot from @dianpelangi, accessed 21 February 2025 (WIB).



Source: Primary research data.

The urgency of examining Dian Pelangi's personal branding strategy lies in the rapid expansion of the Muslim fashion industry, both domestically and globally. As demand grows for fashion that is both stylish and aligned with religious values, personal branding becomes increasingly pivotal in shaping reputation and success. Dian Pelangi exemplifies how strong personal branding can function as a strategic tool for global recognition. Not only does she produce innovative and fashionable designs, but she also communicates Indonesia's cultural diversity through her creations.

This research emphasizes the centrality of personal branding in influencing reputation and professional success, particularly within the globalized fashion industry. By analyzing Dian Pelangi's strategies—from social media management and collaborative partnerships to leveraging international platforms—this study highlights how personal branding operates as both a cultural and economic force. Its significance lies in providing valuable insights for other designers aspiring to enter global markets, particularly in the modest fashion sector. Furthermore, this research contributes to the theoretical discourse on personal branding by demonstrating how it can serve as a strategic instrument for introducing local products into an increasingly competitive global arena.

Based on these considerations, the researcher is motivated to conduct a study entitled: *An Analysis of Dian Pelangi's Personal Branding Strategy in Building a Global Reputation within the Muslim Fashion Industry*.

THEORETICAL FRAMEWORK

Personal Brand Identity Framework

Personal branding is a strategic process of developing an individual's image and reputation as a distinct, valuable, and consistent brand in the public sphere, adapting principles of commercial branding into a personal context. One of the most widely applied frameworks for analyzing personal brand identity is Kapferer's *Brand Identity Prism*, which comprises six dimensions: physique (external attributes such as appearance and communication style), personality (unique character traits), culture (underlying values), relationship (modes of interaction with audiences), reflection (the mirror image of the target audience), and self-image (internal perception of oneself). This prism facilitates a holistic mapping of personal identity, as illustrated by designers who successfully integrate local culture and Islamic values to construct a coherent brand.

Brand Equity

Strong personal branding generates *brand equity*, which refers to the added value derived from a positive image and unique associations. According to Aaker (1991), personal brand equity is built upon five pillars: audience loyalty, name recognition, perceived quality, brand associations (e.g., "pioneer of modest fashion"), and intangible assets such as networks and awards. Keller (1993), on the other hand, emphasizes the role of brand knowledge, encompassing both brand awareness and customer-based brand image. The transition from personal branding

to brand equity establishes credible reputation through the consistency between personal narrative and actual performance, ultimately strengthening market value (e.g., bargaining power in global collaborations) and resilience during crises. In the long term, robust personal brand equity manifests in both commercial impact and recognition as an influential figure in the respective industry.

The Muslim Fashion Industry

The Muslim fashion industry has experienced rapid expansion, driven by several key factors. First, the growing global Muslim population—both in Muslim-majority and non-Muslim countries—has fueled demand for apparel that adheres to Islamic principles. Second, rising awareness of modest dressing and the global acceptance of modest fashion have enhanced its popularity.

In Indonesia, government initiatives supporting the vision of becoming a global halal hub have further propelled the growth of the Muslim fashion sector. Innovation in design and technology has enabled designers to produce faster and more efficiently, while social media and influencers have amplified the reach of Muslim fashion through digital promotion. Similarly, the growth of e-commerce has facilitated global access to Muslim fashion products, streamlining distribution and marketing.

The global halal fashion market demonstrates significant expansion, reflecting heightened awareness of Islamic ethical dress codes. In 2023, the global halal fashion market was valued at USD 407.3 billion, and it is projected to grow at a compound annual growth rate (CAGR) of 5.0%, reaching USD 571.4 billion by 2030. Growth is primarily driven by demographic shifts, cultural awareness, and consumer

demand for apparel aligned with Islamic modesty standards.

The Asia-Pacific region remains the dominant market, accounting for nearly 50% of the global halal fashion industry in 2023. Indonesia, as the country with the world's largest Muslim population, plays a pivotal role. In 2019, Indonesia's Muslim fashion exports reached USD 9.2 billion, while domestic consumption was valued at USD 21 billion, growing at an average annual rate of 18.2%. Indonesia ranked third in the *State of the Global Islamic Economy Report 2022* modest fashion indicator, following the UAE and Turkey.

The advancement of Indonesia's Muslim fashion industry is also supported by prestigious platforms such as Jakarta Fashion Week, which has become a key stage for local designers to showcase their creations and promote Indonesian Muslim fashion on a global scale. With its vast market potential and emphasis on design innovation, Indonesia is strategically positioned to emerge as a global hub for the Muslim fashion industry.

Global Reputation

Global reputation can be defined as the collective perception of diverse international stakeholders regarding the credibility, quality, and value of an individual, organization, or nation, constructed through consistent experiences, communication, and interactions across borders. Beyond reflecting international recognition, global reputation is a strategic asset that enhances competitiveness, trust, and legitimacy in global markets. As Fombrun (1996) and Gotsi & Wilson (2001) argue, global reputation represents the international perception of an entity's quality and credibility formed through consistent global communication and visibility.

In this study, global reputation is operationalized through five indicators:

1. Institutional Recognition – Acknowledgment or awards from reputable international institutions (e.g., *Forbes 30 Under 30*, *Business of Fashion 500* listings).
2. Geographical Footprint – The breadth of international presence, measured by participation in global events (e.g., New York Fashion Week, Dubai Modest Fashion Week) and market expansion into at least three continents.
3. Strategic Collaborations – Partnerships with international brands, organizations, or figures (e.g., collaborations with European luxury brands or UN initiatives on sustainable fashion).
4. Global Media Coverage – The volume and quality of international media exposure (e.g., features in *Vogue Arabia*, *Harper's Bazaar UK*, or interviews on CNN International).
5. Industry Impact – Influence on global practices or trends (e.g., initiating modest fashion movements adopted by cross-national designers, or citations in industry reports).

RESEARCH METHODS

This study adopts a qualitative approach with an operational design to analyze Dian Pelangi's personal branding strategies in building a global reputation. The methodology was structured to produce systematic, measurable, and replicable findings through three stages: (1) structured digital data collection, (2) category-based content analysis, and (3) reliability validation.

Unit of Analysis and Scope

The unit of analysis focuses on digital content that represents Dian Pelangi's global activities, assessed through specific parameters. The study period spans from January 1, 2018, to December 31, 2024, covering the phase following her *Forbes 30*

Under 30 recognition through her expansion into Eastern Europe.

Primary data sources include:

- Instagram (@dianpelangi): posts, Reels, and Stories related to events and collaborations.
- YouTube (Dian Pelangi Official): documentation of events, interviews, and collaborative projects.
- Media coverage: outlets such as *Vogue Arabia*, *Business of Fashion*, *CNN Indonesia*, and official press releases.

Inclusion criteria were limited to content featuring participation in international events (e.g., London Fashion Week, Dubai Modest Fashion Week), cross-border collaborations (e.g., joint collections with global brands or projects with international institutions), and global-oriented publications signaled by international media coverage, awards, or institutional recognition.

Coding Scheme and Categories

Content analysis employed a coding scheme based on six thematic categories with operational indicators.

Table 1. Categories and Indicators of Dian Pelangi's Global Digital Content

Category	Example Indicators
Local Culture	Incorporation of batik/tenun in collections, narratives of local wisdom, collaborations with Indonesian SMEs.
Religiosity	Emphasis on Islamic values in design, #HijabFriendly campaigns, faith-based tolerance messaging.
International Collaboration	Partnerships with foreign brands (e.g., Uniqlo), participation in UNESCO projects.
International Events	Documentation of participation in NYFW, Paris Fashion Week; behind-the-scenes of global shows.
Global Style	Adoption of international trends (e.g., pastel colors, minimalist silhouettes) with modest fashion elements.
CTA/Commercial	E-commerce links, limited collection promotions, cross-account collaborations.
Media Sentiment	Positive/negative framing in coverage (e.g., "pioneer" vs. "controversial").

Engagement Measurement

Engagement was calculated per platform without cross-source aggregation to avoid bias.

1. Formula for Engagement Rate (ER) per Post:

$$ER = \frac{(Likes + Comments + Shares + Saves)}{Total\ Followers} \times 100\%$$

Example: An Instagram post with 10,000 likes, 500 comments, 300 shares, and 1,000,000 followers:

$$ER = \frac{(10.000 + 500 + 300)}{1.000.000} \times 100\% = 1.08\%$$

2. Data Normalization

ER was normalized to a 0–100 scale for cross-post comparison:

$$ER_{norm} = \frac{(ER_{post} - ER_{min})}{(ER_{max} - ER_{min})} \times 100$$

YouTube engagement was assessed separately using the *views-to-subscriber ratio*.

RESULTS AND DISCUSSION

The observations in this study focused on Dian Pelangi's personal branding activities and strategies. The researcher systematically examined her official social media accounts, as well as interview content published on digital platforms such as YouTube, Instagram, and online news outlets. As an initial overview, Dian Pelangi's Instagram account (@dianpelangi) recorded 6.2 million followers as of 21 February 2025 (11:00 WIB), while her official YouTube channel (*Dian Pelangi Official*) had 485,000 subscribers during the same observation period. These figures underscore her substantial digital reach, providing a strong basis for analyzing her communication strategies.

Further observations revealed that, across multiple platforms—Instagram (@dianpelangi, >5 million followers), TikTok

(@dianpelangi.original, 33,100 followers), YouTube (*Dian Pelangi Official*, 699 subscribers), Shopee (*Pelangi Asmara Official Shop*, 10,700 followers), and her official website (dpstudio.co)—Dian Pelangi consistently presents visual content and narratives that emphasize her identity as a Muslim fashion designer. (Data verified on 21 February 2025, 11:00 WIB).

Her personal branding strategy was comprehensively analyzed using the STP (Segmentation, Targeting, Positioning) model.

Table 2. Dian Pelangi's STP (Segmentation, Targeting, Positioning)

No	STP	Factor	Findings on Dian Pelangi
1	Segmentation	Substantial	Market is sufficiently large: Muslim women aged 18–40, digitally active, both local and global.
		Measurable	Follower count can be measured (IG > 5 million, TikTok > 33k), digitally trackable.
		Accessible	Easily reachable through social media and e-commerce (Shopee, website, YouTube).
		Differentiable	Distinct segmentation from other brands, highlighting Indonesian culture and sharia-based modest fashion.
2	Targeting	Market Focus	Targets hijabers, modern Muslim women, Muslim diasporas, and upper-middle-class consumers.
		Brand Image	Image constructed through global fashion shows and strategic collaborations with major brands.
		Concept	Modern modest fashion.
3	Positioning	Design	Distinctive use of batik, songket, tie-dye, bright colors, and ethnic motifs.
		Implementation	Realized through fashion collections, social media content, and international collaborations.
		International Image	Positioned as the pioneer of Indonesian modest fashion on the global stage, bringing Indonesian culture worldwide.

		Global Reputation	Recognized as a global Muslim fashion icon, showcased at Paris Fashion Week, listed in Forbes 30 Under 30 Asia 2018.
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Source: Observation of @dianpelangi Instagram account, 2018–2024. Example collections: batik tie-dye, tenun, and songket featured in posts between 2019–2022.

Positioning Map Against Competitors

Dian Pelangi positions herself as the pioneer of Indonesian modest fashion with strong differentiation through the integration of local cultural heritage—such as batik, tie-dye, and tenun—combined with vibrant colors and modern silhouettes, enabling her to break into international runways (Business of Fashion, 2019). This positioning contrasts with:

- Ria Miranda, known for pastel tones, feminine and delicate styles, appealing primarily to young Muslim women who favor romantic and simple aesthetics (Syafitri, 2021).
- Jenahara, associated with urban-minimalist designs, dominated by monochrome palettes and edgy styles, targeting professional modern Muslim women (CNN Indonesia, 2020).
- Benang Jarum, projecting an elegant and luxurious contemporary image with neutral palettes and polished designs tailored to upper-middle-class consumers (Putri & Hapsari, 2022).

This comparison underscores Dian Pelangi's differentiation as a brand that amplifies Indonesian cultural expression on a global scale.

Segmentation

Dian Pelangi strategically segments her market based on demographic, psychographic, and geographic factors. Observational data drawn from her official accounts—Instagram (@dianpelangi, >5 million followers), TikTok (@dianpelangi.original, 33,100 followers), YouTube (*Dian Pelangi Official*, 699

subscribers), and Shopee (*Pelangi Asmara Official Shop*, 10,700 followers)—demonstrates that her primary market segment comprises:

- Muslim women aged 18–40
- Educated, with at least a middle-to-upper-class background
- Digitally active and highly engaged with social media
- Interested in modest fashion
- Valuing Islamic principles and Indonesian cultural heritage

Psychographically, her content appeals to confident, modern, creative, and religious Muslim women, while geographically, she addresses both local and international audiences. Her bilingual communication (Bahasa Indonesia and English) and participation in global fashion shows—such as London, Paris, and Dubai—further confirm her cross-border orientation. She even adapts fabric and design choices to regional climates and preferences, such as lightweight textiles for Southeast Asia, darker palettes for the Middle East, and heavier fabrics for Europe.

Her segmentation is substantial, targeting a broad consumer base from Indonesia to the Muslim diaspora in the Middle East and Europe; measurable, with clearly quantifiable digital engagement metrics; accessible, given her use of digital platforms (social media, website, and e-commerce) as distribution channels; and differentiable, through her consistent emphasis on Indonesian cultural elements such as batik, tenun, and tie-dye, setting her apart from competitors who often replicate global trends without cultural infusion.

In summary, Dian Pelangi's segmentation successfully integrates religious identity and Indonesian cultural heritage with a modern lifestyle. By strategically targeting Muslim women aged 18–40 who are active on digital platforms, she strengthens

her personal branding appeal and broadens her reach into the international Muslim community.

Targeting

Building upon this segmentation, Dian Pelangi deliberately targets modern middle-to-upper-class Muslim women who seek clothing that is simultaneously syar'i, fashionable, and contemporary. This audience is not confined to Indonesia but extends to global Muslim diasporas.

Her targeting is validated by her participation in international events such as New York Fashion Week, London Modest Fashion Week, and Istanbul Modest Fashion Week, as well as collaborations with international designers like Nelly Rose and Odette Steele, and institutions such as the London College of Fashion. She also appeals to brand-conscious consumers, as evidenced by strategic collaborations with Wardah Cosmetics, Barli Asmara, Benang Jarum, and Mothercare.

Her narratives and visuals are tailored to resonate with this lifestyle-driven demographic, emphasizing modernity, global orientation, and cultural pride.

Thus, her targeting can be characterized as focused and selective, identifying consumers who are not only fashion-conscious but also brand-conscious and value-driven. By consistently engaging with international events and global partnerships, Dian extends her market beyond national boundaries. Her culturally attuned and emotionally resonant storytelling allows her to build strong connections with Muslim communities worldwide, making her targeting strategy both effective and globally competitive.

Positioning

Dian Pelangi positions herself as the pioneer of Indonesian modest fashion, harmonizing religious values, local cultural

identity, and modern design aesthetics. This is reflected in her consistent use of traditional Indonesian materials and motifs—batik, songket, and tie-dye—combined with contemporary silhouettes, vibrant colors, and fashion-forward cuts that remain syar'i.

She actively adapts her designs to geographic and cultural contexts. For instance, she employs lightweight fabrics for Southeast Asian markets, darker tones for the Middle East, and thicker textiles for colder European climates. Her responsiveness to local customs and conditions reinforces her global relevance while maintaining cultural authenticity.

Her international reputation is further consolidated through official recognition. In 2018, she was listed in Forbes 30 Under 30 Asia (Arts), highlighting her role in elevating Indonesian modest fashion onto the world stage. The same year, she was selected as one of the featured designers at the Contemporary Muslim Fashions Exhibition at the de Young Museum, Fine Arts Museums of San Francisco (22 September 2018–6 January 2019). She has also presented collections such as *Social Love* at Paris Fashion Week, which showcased Indonesian identity with global appeal.

Her content consistently emphasizes three positioning pillars: the confident Muslim woman, the representation of Indonesian cultural heritage, and global modern style. This strategy effectively establishes her as a young Indonesian designer who communicates cultural and religious narratives through elegant, contemporary fashion.

In conclusion, Dian Pelangi's positioning strategy has successfully established her as an icon of Indonesian modest fashion. She integrates religiosity, cultural authenticity, and global aesthetics in a holistic and adaptive manner—considering not only design but also geography, climate,

and cultural preferences. Her global recognition, including Forbes 30 Under 30 Asia and participation in landmark exhibitions, strengthens her credibility as a designer with both local roots and global capacity. By advancing narratives of women's empowerment, cultural preservation, and global relevance, she differentiates herself from competitors and embodies the progressive, inclusive, and competitive face of modern Muslim fashion.

Digital Content Analysis of Dian Pelangi

Following the STP (Segmentation, Targeting, and Positioning) analysis of Dian Pelangi's personal branding strategy, the next step involved a more granular exploration of her content through content analysis. This method was employed to interpret the underlying meanings embedded in her digital outputs—texts, images, and videos—so as to uncover the communication strategies and values articulated in the construction of her personal brand. Specifically, the analysis focused on content uploaded to Dian Pelangi's official Instagram account (@dianpelangi) and her YouTube channel, with the aim of identifying posts that actively shaped her global reputation.

Particular attention was directed to posts documenting her participation in international fashion events, such as New York Fashion Week, London Modest Fashion Week, and Istanbul Modest Fashion Week, as well as her collaborations with international designers like Nelly Rose and Odette Steele, and institutions such as the London College of Fashion. Empirical evidence of these activities is presented in *Figure 3*.

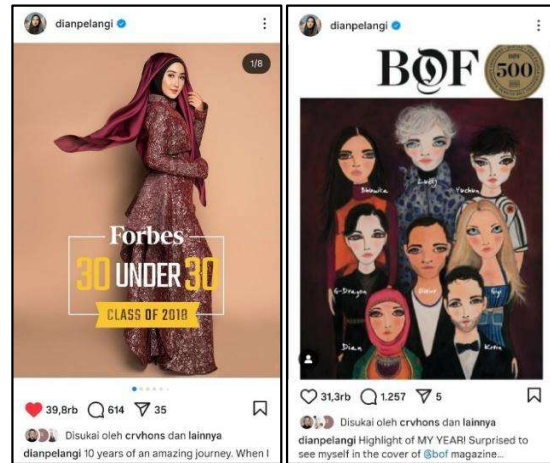
Figure 3. Screenshot from @dianpelangi's Instagram account and FF Channel on YouTube, accessed 21 February 2025 (WIB)



Source: Primary research data

Dian Pelangi's global reputation has been consolidated not only through her consistent presence at international fashion shows but also through official recognition. Notably, in 2018, she was selected for the Forbes 30 Under 30 Asia list in the *Arts* category, a distinction that acknowledged her role in bringing Indonesian modest fashion to the global stage. Moreover, she was recognized as one of the 500 most influential figures in the global fashion industry, alongside luminaries such as Francois-Henri Pinault, Phoebe Philo, Suzy Menkes, Steven Kolb, Karl Lagerfeld, and Kendall Jenner. In the same trajectory, she was also among the featured designers in the Contemporary Muslim Fashions Exhibition held at the de Young Museum, Fine Arts Museums of San Francisco (22 September 2015–6 January 2019). Documentation of these milestones is provided in *Figure 4*.

Figure 4. Screenshot from @dianpelangi's Instagram account, accessed 21 February 2025 (WIB)



Source: Primary research data

Through this approach, the study seeks to understand how visual messages, communication styles, and cultural values embedded in Dian Pelangi's digital content succeed in capturing international audiences' attention and, in turn, contribute to her global recognition. The analysis underscores how aesthetic elements, religious values, and Indonesian cultural identity are strategically packaged to strengthen her positioning as a world-class modest fashion designer.

Normalized Engagement Analysis

Dian Pelangi's participation in New York Fashion Week (NYFW) recorded the highest level of digital interaction, underscoring significant global audience attention toward the representation of Indonesian modest fashion on the international stage. The NYFW-related post garnered 51,600 views and 497 comments, reflecting strong visibility and resonance (Instagram @dianpelangi, 8 February 2020; *Vogue Arabia*, 2020). It should be noted that these figures represent a snapshot at the time of data collection and are subject to change due to algorithmic dynamics and subsequent audience interactions.

Across four Instagram posts and one YouTube video, content related to Dian Pelangi's global recognition was systematically analyzed. Her inclusion in Forbes 30 Under 30 Asia achieved high

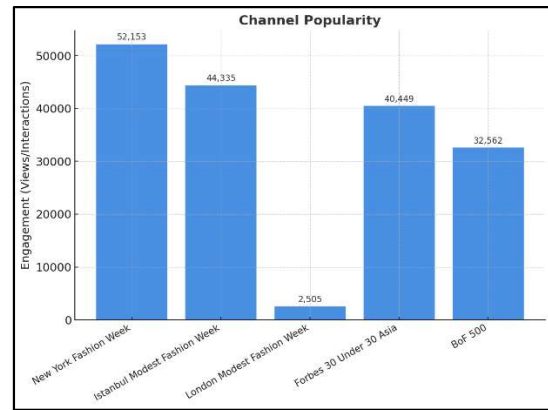
engagement with 39,800 views and 614 comments, further legitimizing her personal branding reputation internationally. Similarly, her feature in the BoF 500 (Business of Fashion) was accompanied by 31,300 views and 1,257 comments, reflecting acknowledgment from the global fashion community. On YouTube, documentation of London Modest Fashion Week reached 2,500 views, with relatively limited comments, though it still illustrated her consistent visibility and global coverage. Her participation in the “Contemporary Muslim Fashions” exhibition at the de Young Museum, San Francisco (22 September 2018 – 6 January 2019) further reinforced her contribution to shaping international discourse on modest fashion.

Table 3. Engagement Rate (ER) per Post Across Platforms

No.	Channel	Views	Comments	Shares
1	New York Fashion Week (Instagram)	51,600	497	56
2	Istanbul Modest Fashion Week (Instagram)	44,000	334	1
3	London Modest Fashion Week (YouTube)	2,500	5	0
4	Forbes 30 Under 30 Asia (Instagram)	39,800	614	35
5	BoF 500 (Instagram)	31,300	1,257	5

Note: $ER = (Likes + Comments + Shares) \div Followers \times 100$; data collected during 2018–2024; content types include both photos and videos.

Figure 5. Dian Pelangi’s Global Reputation Content



Source: Primary research data

From the processed data, it is evident that Dian Pelangi’s personal branding is most prominently manifested through her participation in New York Fashion Week. This engagement serves as tangible evidence of international recognition of her work and presence in the global Muslim fashion industry. Such achievements highlight the success of her branding strategy, built on consistent content, strong visual identity, and the promotion of Indonesian cultural heritage in every showcased collection.

CONCLUSION

Drawing on the STP framework and content analysis, this study concludes that Dian Pelangi has successfully employed a personal branding strategy that established a strong global reputation within the Muslim fashion industry. Her segmentation strategy was oriented toward digitally active Muslim women aged 18–40, a demographic that values both modern lifestyles and cultural heritage. Targeting was further refined to focus on middle-to-upper-class modern Muslim women, including global diasporas, which she reached through strategic collaborations with prominent brands, international institutions, and participation in high-profile fashion events. Through these efforts, Dian Pelangi consistently positioned herself as the pioneer of Indonesian modest fashion, skillfully integrating elements of

religiosity, local culture, and global trends into her designs.

The content analysis highlighted her participation in New York Fashion Week as the most compelling evidence of international recognition, demonstrating her ability to convey Islamic values and Indonesian cultural identity through contemporary fashion. This achievement, reinforced by consistent STP strategies and authentic, emotionally resonant digital content, solidified her status as an internationally recognized icon of Indonesian Muslim fashion.

Nonetheless, the study recognizes several limitations. The analysis was constrained to the period of 2018–2024, leaving potential developments outside this timeframe unexplored. In addition, reliance on social media data introduces the possibility of platform-driven biases, and the absence of cross-source triangulation suggests the need for further verification to ensure more comprehensive and robust interpretations.

RECOMMENDATIONS

In light of the findings, this study proposes several directions for future research aimed at broadening perspectives, refining methodological approaches, and deepening the understanding of personal branding strategies in Indonesia's modest fashion industry within the global arena. A comparative analysis across multiple Indonesian designers would provide valuable insights into how differentiation in branding strategies shapes market positioning. Likewise, the application of Social Network Analysis (SNA) could illuminate the structure of international collaborations and clarify how designers position themselves within the broader global ecosystem.

Future inquiries may also benefit from adopting quantitative approaches to more

precisely measure the direct impact of personal branding on sales performance and market penetration, thereby complementing qualitative insights with empirical validation. In addition, cross-cultural comparative studies with international designers would enrich both theoretical and practical understandings by highlighting similarities and divergences in branding practices across cultural contexts. Finally, examining the role of policy frameworks and community support would shed light on how government initiatives and local networks contribute to strengthening the global visibility of Indonesian designers. Collectively, these avenues would not only advance scholarly discourse but also provide actionable guidance for practitioners navigating the increasingly competitive landscape of global modest fashion.

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