



Identifying and Analyzing the Identity Indicators of Active Brands in the Field of Islamic Arts

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abstract

Context and purpose: Brand identity is one of the important elements of the marketers' toolbox in order to capture the minds of the target audience and remain in the mind and consciousness of the market. Brands active in the field of Islamic art, by using Islamic teachings in creating brand identity in a world with a growing population of Muslim consumers, can realize their ideal and mission in the field of excellence with the greatest effectiveness; Therefore, the current research was conducted with the aim of analyzing the nature and identity structure of active brands in the field of Islamic arts.

Method: The present mixed qualitative/quantitative research based on the interpretive paradigm with scientometrics of related research indexed in scientific databases in a qualitative step with a comprehensive review of the research literature to identify indicators and sub-indices of brand identity in art and in a quantitative step of Through the Delphi technique, it has provided a suitable ruler and scale in the field of identity of brands active in Islamic art.

Findings: Scientometric analysis and in-depth review of scientific documents led to the identification of basic and organizing themes that are in the form of comprehensive themes of brand identity in the form of works of art, artist, symbol and art business, according to the consensus and approval of experts in this field. has arrived

Conclusion: Creating a brand identity for brands active in the field of Islamic arts, whether in the form of a Muslim artist, an Islamic work of art, a symbol and an Islamic art business, requires a comprehensive view that includes mental and visual imagery, ideals and visions, and



religious values. In addition to strengthening the material and spiritual capital, it is possible to present Islamic art in the world markets to audiences from all over the world in the best way and in the dynamic conditions of competition between brands, occupy the first steps of the audience's mental ladder.

Keywords: Islamic art, brand identity, scientometrics, content analysis, Delphi

Introduction

The most obvious ideal of man is to find excellence and perfection and to reach a place that the world view of man defines as the peak and ultimate life for him. and that various ways are considered to reach it. Art is one of the fields that humans have used throughout history to express their ideals and also to reach those ideals (Taghizadeh, 2009, 33). The religious principles of Islam, centered on monotheism, along with Islamic teachings, including beliefs, ethics, and rulings, actually determine the overall framework of Islamic art. The worldview based on worldly and hereafter life or sensible and tangible worlds also defines the intellectual space and artistic work. In fact, Islamic art is a responsible, goal-oriented, idealistic, universal, inclusive, effective and useful art, and it emphasizes the deep relationship between religion and art, and artists and owners of art brands active in religious fields emphasize the content of Islamic belief in creation. And they strive to present works of art. In this way, artists also get help from interdisciplinary sciences so that they can present the results of their efforts to the target audience with the most impact; The knowledge of branding and especially the design of brand identity with the aim of attracting audiences to works of art facilitates remaining in the minds of target audiences; In fact, the brand is a contract with the target audience in relation to the level of quality or value that is provided with the product or service and is considered a significant help to the audience in making a confident decision to choose, buy and use (Pareek & Harrison). , 2020). The role of brands in creating value, reducing risk and increasing business life is undeniable; Brands provide an important and valuable advantage to customers and businesses. Whenever and wherever customers are trying to choose and decide between several options, brands that have a special value in the minds of customers can play an important role in this process and overcome other competitors. Today, the importance of the concept of brand in the purchase of customers is so much that some experts refer to it as a complete product and believe that many times customers buy brands instead of buying a product. Therefore, knowing the factors affecting the process of brand selection and evaluation has become doubly important and it becomes necessary to carry out scientific research in this field (Zwakala & Steenkamp, 2023).

Brand identity is a coherent set of branding elements that create a unique personality for the brand. The most important and obvious features of the brand are shown in the brand identity and determine the individuality, ideals and goals, values and identification marks of the brand; Therefore, creating an identity for a brand is a difficult task and requires time and careful planning (Va & Kumarb, 2023). Brand identification in Islamic art, due to the significant importance of Islamic arts in Iranian culture, is one of the important topics of cultural experts



and experts in the field and universities, because one of the ways to develop Islamic arts is to identify Islamic works of art through quality brands. It is universal and popular for Muslim and non-Muslim target audiences; On the other hand, with the development of the global Muslim population, attention has increased to Islamic works of art all over the world, and many countries, including Iran, have tended to preserve and protect, grow and excel Islamic art products and Muslim artists in order to grow and develop their heritage from this path. help the religious, cultural and values of their country. Considering that a brand is a symbol that businesses or business owners consider with the purpose of creating value for themselves and their products and is considered an intangible but very important part of business assets, conducting research that can identify brands It is an undeniable necessity to develop active in Islamic arts; Based on this, the current research seeks to answer the main question, what is the appropriate model of the identity of active brands in the field of Islamic arts?

Theoretical foundations

Art is one of the most obvious manifestations of the mysterious world of creation, which has always cast a shadow on human life and encourages people to reach its meaning and create amazing works; The history of works of art goes back to the beginning of creation and the time when God created man and said to himself: "Fatbarak Allah Ahsan al-Khalaqin" (Anaqeh et al., 1393, 144). The word "art" is used in many languages, including Persian, in at least four conventional meanings, which include virtue, technique, function, and art; Virtue in the field of ethics is its general meaning and it is goodness and goodness as opposed to ugliness and evil, art means the best way to do anything, function is something that every object is made to cover the action and The meaning of art is that which, according to the most popular opinion, is related to beauty and aesthetic quality, and it includes types such as poetry, music, painting, and the like (Karami, 1396, 182).

Islamic art, as a sacred art, has a religious content and is an abstract art with the role of various geometric, plant and animal elements; In fact, Islamic art is the art of monotheism, and from the point of view of Islam, the essential nature of art and its constituent elements have a spiritual truth; This spirituality can be clearly understood in the Islamic art that has been created by Islamic civilization since the advent of Islam until the end of time, and which arose from Islamic beliefs. The principles and standards of Islamic art can be found in the truths of the Islamic religion, fundamental truths that are organized by a spectrum of words, including monotheism, goodness and beauty, symbolism, sanctity, indifference to the world (worldly poverty), non-imagination, rationalism and conduct. Rouhani together with each other gave meaning to it and it is in the center of these words divine monotheism. Knowing the principles and standards of Islamic art requires understanding the relationship between this art and religion; A religion based on unity and monotheism (Bamari et al., 1401, 62). Islamic art is "abstract art" that actually has the same color and role everywhere in the world and brings attention from multiplicity to unity, which is the meaning of monotheism. The realm of Islamic art is neither selective nor ideal because it provides an expanse from the world before birth to



the resurrection to illuminate the way of salvation and find artistic themes; In the Holy Qur'an, which is the first source of ijtihad jurisprudence and the basis of knowledge, as well as in the Sunnah, which is the second source of knowledge, art and beauty are given attention, and Islamic scholars, each according to the conditions of their time, examine their evidence in this regard. (Hasanpour et al., 1401, 87). Special attention to Islamic art in different ages and eras comes from the fact that a deep and comprehensive understanding of Islamic art in an era when contemporary man is caught in confusion and involved in identity crisis, can be a solution to go out and recover the meaning of his spiritual life. be Islamic art, if it is understood based on the principles of ruling and relying on the tradition of the Qa'imah, and if it can become a possibility to answer the spiritual needs of contemporary man with regard to ethical concepts and a truth-seeking approach, it will open clear horizons in facing the world full of confusions and provide changeability and be the best defender against cultural invasions and moral corruptions (Hoshiar, 1402).

In the conditions of complex competition between brands and businesses that have fueled the formation of a crisis of choice for people by adding to the variety of products and their features, it has become more difficult to achieve growth and excellence and adhere to cultural and religious values, especially in society. Today's consumer oriented people are constantly faced with numerous offers from different brands that seek to capture their wallets and become the chosen brand; The primary solution of each person in the conditions of information bombardment and advertising overload is to ignore brands and refer to previously selected options, and this causes more competition for brands; Therefore, in the difficult conditions of competition for customers' attention and wallets, brands have turned to forming a unique and lasting identity that can provide them with a special and strong position in the mind of the market and the minds of target customers (Feng et al., 2023). , 445); Brand identification acts as a valid guarantee for the product or service and allows brands to introduce and offer products that provide added value. Identity for a brand represents the essence of practical and emotional benefits that customers can expect from the experience of a brand's products/services, and accordingly refer to a brand when they are confused by a multitude of choices between different brands. which has created a lasting identity in their minds by expressing the benefits and added values (Farzin et al., 2022, 328). It is important to mention two points: firstly, the use of Islamic art in brand identity is one of the new scientific approaches applied in brand literature and consumer behavior, especially brands active in Islamic markets; Second, brands active in Islamic art can better penetrate and remain in the minds of target audiences through brand identification in a scientific way and in accordance with modern business knowledge.

Examples such as arches, domes, moqrans, tiling and mirror work, as well as Islamic twists are the main characteristics of Islamic architecture, and Zanjan Soltanieh Dome, Nasir al-Molk Mosque, Khajo Bridge, Eram Garden in Shiraz, and Takht Suleiman tiles are considered to be luxurious examples of Islamic architecture. which, as Iran's cultural heritage, attract the attention of target audiences from all over the world every year; The Ardabil carpet is another example of Islamic art in the field of Islamic carpet weaving. Calligraphy and graphics in



Islamic art and the art of Nashq calligraphy are also other examples of Islamic art that are either tied to famous people as a personal brand, or are considered to be a well-known brand in the world, and do not need a strong and scientific brand identity.

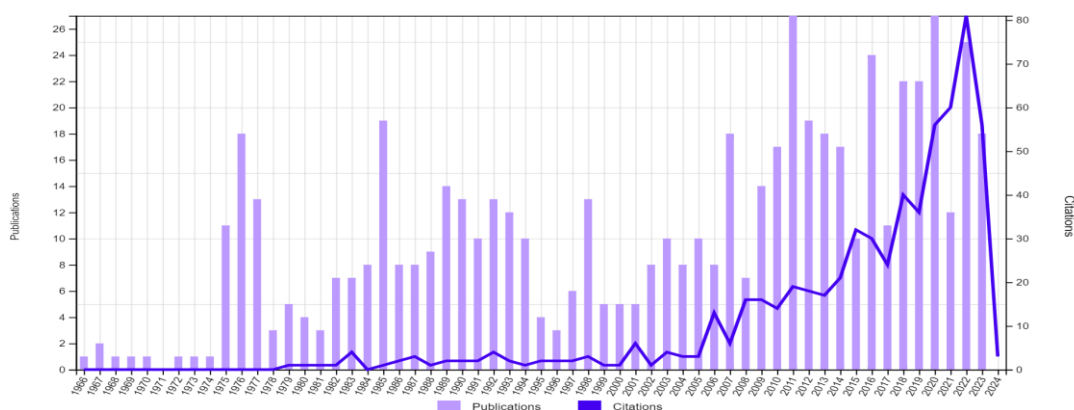
Considering that art, as a practical manifestation of the desire for beauty in the field of human life, has close ties with religion, ethics and most other fields of human life, and considering the increasing scope of the influence of art in the individual and social life of humans in today's world And especially the influence of Islamic and religious beliefs and values in all aspects of Iranian life, including consumer behavior and the choice of products and services, as well as the activeness of Islamic arts in the country in the form of personal brands and famous people, as well as active brands in various fields such as calligraphy, Painting, Islamic poetry, music, carpet weaving and textiles, pottery and tile work, as well as the performing arts, the need for fundamental and applied research, especially with a local and religious perspective, in the field of people's choices in the field of consumption and between different brands is felt more and more; A brand identity that can attract the attention of target customers and provide a unique advantage for brands in hyper-competitive conditions is one of the most important elements in the toolbox of marketers, and paying attention to artistic elements, especially Islamic art, can be the way to gain a sustainable competitive advantage for to smooth out the active brands in these complex competitive conditions; The issue that the current research focuses on is the identity of active brands in the field of Islamic arts. Thematic innovation and the substantive difference of this study in order to reach a specific model of brand identification in the field of Islamic art is to first examine information about Islamic arts that helps the growth of this art field; Also, paying attention to the global statistics of the growth of the Muslim population and the need to pay attention to the scientific development of brands that provide Muslim and non-Muslim audiences through the creation of works of art that are the foundation of human excellence, shows the innovation of the research on the selected statistical population. Due to the fact that the desire for Islamic art has always existed, brands active in this field in the country should be reviewed in various fields, especially product design, advertising, and also the quality of the products offered in the market, in order to establish an acceptable position in the minds of the people. The target market will gradually go through the stages of identity building. On the other hand, despite the many efforts that have been made in different studies in relation to brand identity and also in the field of Islamic arts, there has been less research on the identity of active brands in Islamic arts in a coherent way and in the form of a scientific research. In this study, special attention is paid to the subject of identity and national culture and Islamic values, and the results of this study provide the possibility of developing brands active in Islamic arts by providing a practical model.

Research background

In this research, a review of the background and related previous researches in the field of Islamic art and brand identity using the scientometric technique, or in other words, drawing the structure of science based on scientific texts, clustering and illustration of topics in this field



has been done; Scientometric analyzes support and support quantitative interpretations of social developments and dynamics, which are considered necessary for the advancement of science; Since the conceptual development of any scientific topic requires the use of various and new methods to identify research gaps, this tool is used for scientific mapping (Jafariyan et al., 2021); For this purpose, in the first stage, by entering the Web of Science citation database, Islamic art terms were searched in the subject section in the period from 1945 to 2024, and a number of 785 documents were obtained; Then, screening was done in two stages: in the first stage, only the documents that were published in English were selected and the rest were removed (152 articles), in the second stage, in the subject area, unrelated items and topics with less relevance were removed and there were 597 articles. were included in the final analysis. The review of 597 articles published by different authors shows that according to the Web of Science database, the H-index, which is a measure for ranking a researcher, a scientific journal, and a group of scientists, and shows the two variables of scientific productivity and impact. gives (Azhdari et al., 2019, 65), the value of 10 has been reported, which indicates the scientific validity of the research conducted in the field of study. In order to further examine the background of the research, the analysis of the research conducted based on the year of publication of the articles is shown in the figure below; As reflected in figure number one, the results of the analysis of the articles in the Web of Science database show that during the years 1966 to 2024, the trend of research and the growth of scientific productions in the field of Islamic art had an upward trend, and the number of articles in this field in 2011 and 2021 has 27 more articles than other years, but the number of citations has reached its peak in 25 articles published in 2022; In other words, the analysis of the published research under review shows that the second decade of the current century has attracted the most attention of researchers to the subjects of Islamic art, and the trend of citing published articles has also had a significant upward trend.

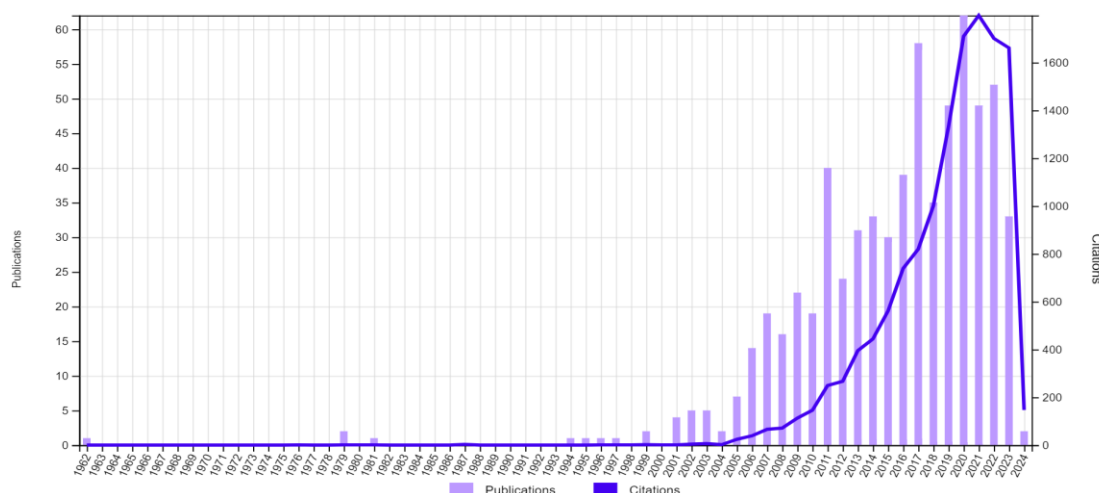


Time frame and number of citations to each article per year

Figure 1) The frequency of articles published in the field of Islamic art in each year and the amount of citations



A similar search path was also followed for the term brand identity and in the same time period, searching for the mentioned term in the title field resulted in 814 documents, and in the screening phase in terms of English, 48 articles were removed and then by selecting the documents published in the subject area 660 documents were included in the final analysis; The H index of these documents was 60 and it shows the great luck of researchers to cite these documents; The analysis of the number of articles in each year and their citation rate in the graph below shows that the year 2020 with the number of 62 articles with a citation rate of 1,710 times was the spring of brand identity research, and then the year 2021 or 49 documents and 1,797 citations was the year There is a lot of publication of scientific researches in the field of brand identity.



Time frame and number of citations to each article per year

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

The result of searching both the terms Islamic art and brand identity in the subject field and in the same time period resulted in the number of 4 documents as described in the table below.

The area under investigation	The title of the magazine	year of publication	The authors	Title of the article
Investigating the different nature of brands and paying attention to self-expressive brands in the	Islamic marketing	۲۰۲۰	Mirkhah and Kerami	Investigating the effect of religious commitment on the purchase of self-



purchasing decision process of Muslim consumers committed to religious and national values				expressive brand products
Investigating heterogeneous global-local dialectical relations through a case study of a monument in the United Arab Emirates and emphasizing the increase in the impact of place marketing through the power of art to create new symbols and attractions.	New Zealand Academy of Applied Research	٢٠١٨	Andrew	Spatial identity in an age of disruption: spatial management through the case study of the Emirates Memorial
Investigating the growing market of "pure" Islamic music and the creative use of secular symbols and modern Muslim consumer values in order to encourage participation in religious activities and cultural participation and attention to brands that provide lifestyle products for Muslims.	International Journal of Sociological Topics	٢٠١٤	Hchchaibi	Harmful music and Islamic media marketing
Investigating the transition processes of the unique architecture of a school and a fire station, which, with the aim of strengthening the interaction between the development of a global	Museum magazine	٢٠٢١	Park	Exploring the typology of new museum architecture in Doha: from heritage building to contemporary art museum



brand and the cultural norms of society, have become two art museums and have helped to enrich local art and preserve the memory and identity of citizens.				
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As it can be seen from table one, the four mentioned articles have indirectly related to different topics in the field of marketing and art and religious and religious beliefs, especially Islam. cover the brand identity was not found in the Web of Science database, and considering the existing research gap and the importance of creating and developing a unique and effective identity for active brands in the field of Islamic arts, conducting an applied research that the path of artists, entrepreneurs and activists It is an undeniable necessity to facilitate the artistic industries in obtaining sustainable competitive advantages through the creation of brand identity.

Figure number three, which is the output of Vos Viewer software and the analysis done on bibliographic pairs among countries in the field of Islamic art, shows that America is the most active country in terms of research done in this field, followed by England and Iran. the second and third are located; These countries have larger circles in the picture and this shows the greater influence of these countries as well as their wider participation in the form of a bibliographic couple in the production and publication of scientific articles in this field. In this diagram, each color represents a cluster and based on the analysis of 597 selected articles in this research, the number of 14 countries that have bibliographic pairs in at least five scientific documents are placed in 8 clusters with different colors and Iran and the Netherlands are located in the common cluster; Considering that the thickness of communication lines between social entities in the network is caused by wider and closer research connections in the field under investigation (Savabieh et al., 2022); The thickness of the lines between the countries of America and Qatar, as well as the thickness of the lines between France and Ireland is high, and the lines between the country of Saudi Arabia, which is placed in a bibliographic pair cluster with Germany, Scotland, Israel, the Netherlands, and Switzerland, is low with other countries; In figure number four, which shows the time dimension in the analysis of bibliographic pairs, Malaysia, France and Switzerland are the countries that have cooperated more in recent years, specifically in the last three years, both in terms of the number of articles and in terms of bibliographic pairs. However, the active country with the largest circle, the United States, along with Sweden and Canada, have had the most joint research activities in the last twenty years, around 2005, and have had less research participation in recent years. Increasing international research cooperation in the field of Islamic art between Iranian



researchers and researchers from more active countries, both in terms of publication time and bibliographic pairs, and in terms of the number of publications, can lead to the expansion of the circle related to Iran and the thickening of scientific communication lines in and increase the credibility of scientific research, lead to an increase in references and citations to the works of Iranian researchers and lay the foundation for strengthening Iran's position at the international level in the field of Islamic art.

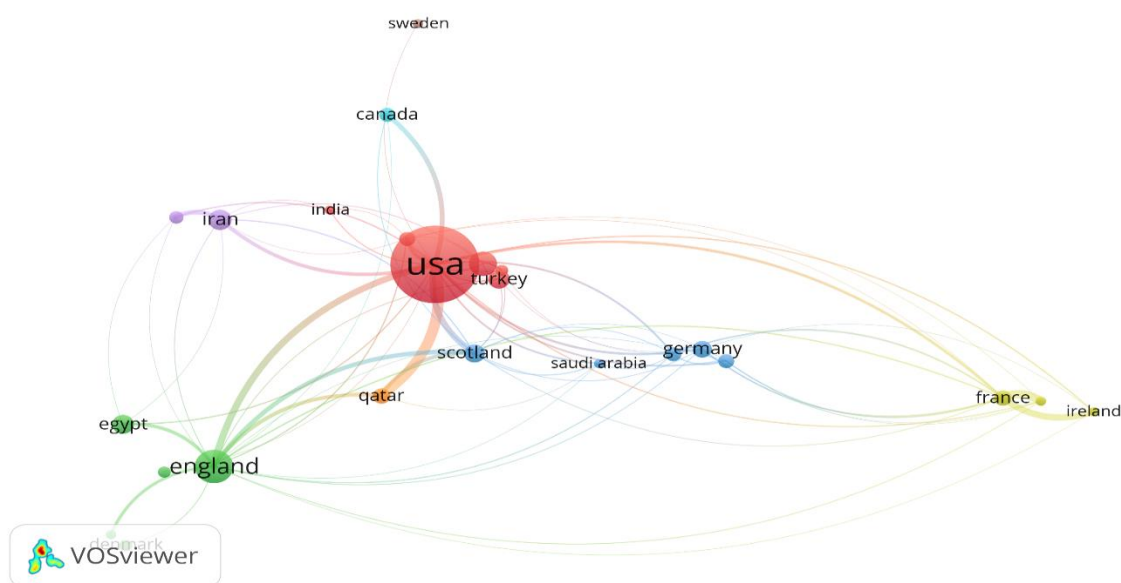


Figure 3) clustering of bibliographic pairs of countries publishing articles in the field of Islamic art

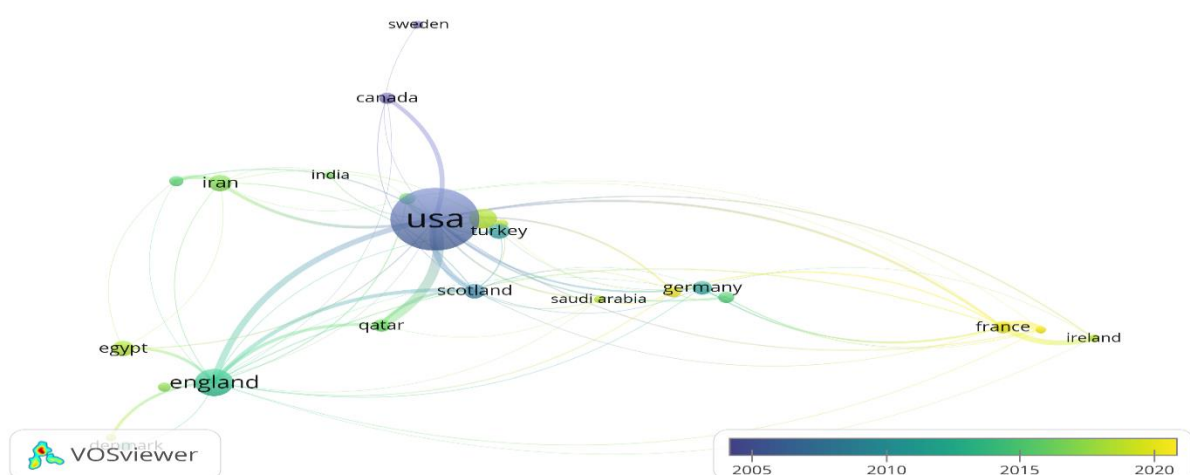


Figure 4) Time clustering of bibliographic pairs of countries publishing articles in the field of Islamic art



The co-occurrence of key words in the field of Islamic art based on the shape of the number four in five clusters with distinct colors is also significant, and the presence of the words art, Islam, politics and visual art in one cluster and the key words of iconoclasm, Islamic art, abstraction and museum in Another cluster and the key words of historiography, architecture and Islamic architecture in another cluster show that researchers active in the field of Islamic arts have not contributed significantly in researching different branches of Islamic arts in a common and integrated manner. have had a scattered research focus on separate branches of Islamic art.

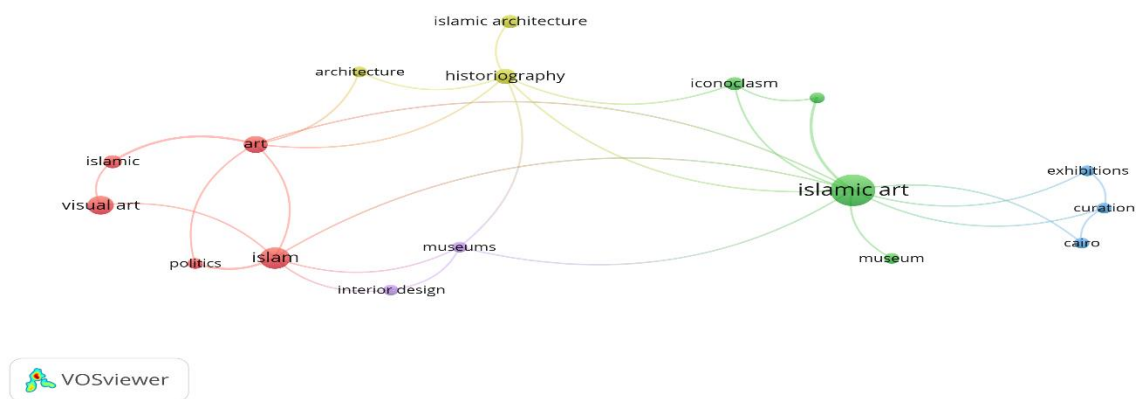


Figure 4) Co-occurrence clustering of key words in published articles in the field of Islamic art

In figure number five, which is the output of Voice Viewer software and the analysis performed on bibliographic pairs among countries in the field of brand identity, it shows that America and England are the most active countries, followed by China, Australia, Canada and the Netherlands. And thicker lines between America and France, as well as England and China, indicate greater cooperation between the authors of these two countries in the field of bibliographic pairs, and thinner lines between Norway and Canada, as well as between Ireland and Saudi Arabia or between Saudi Arabia and Vietnam indicate limited It has the cooperation of these countries. In figure number six, which shows the dimension of time in the clustering of bibliographic pairs of countries in the field of brand identity, Saudi Arabia, Norway and Iran, which has a small circle behind China, are seen more in recent years, and active countries such as England and America In the years before 2015, the couple had a good bibliography and now they have less activity in this field; The cooperation of Iranian researchers in the field of brand identity with researchers from more active countries with larger circles or the formation of a bibliographic pair between countries with thicker lines of communication and more active countries at the present time can lay the foundation for the development of brand identity



knowledge at the international level with a full role. provide the color of Iran and contribute significantly to the growth of citations to domestic researchers' articles.

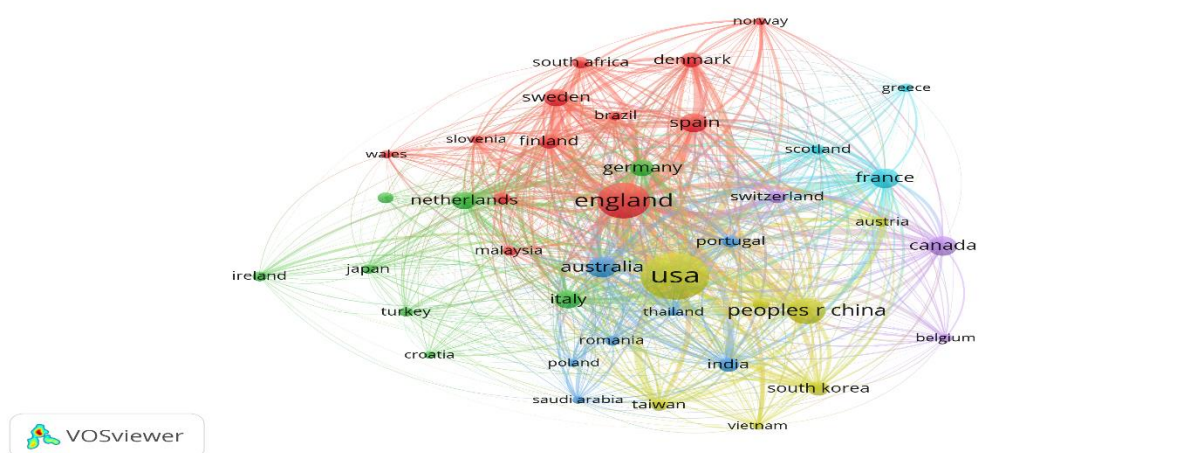


Figure 5) Clustering of bibliographic pairs of countries publishing articles on brand identity

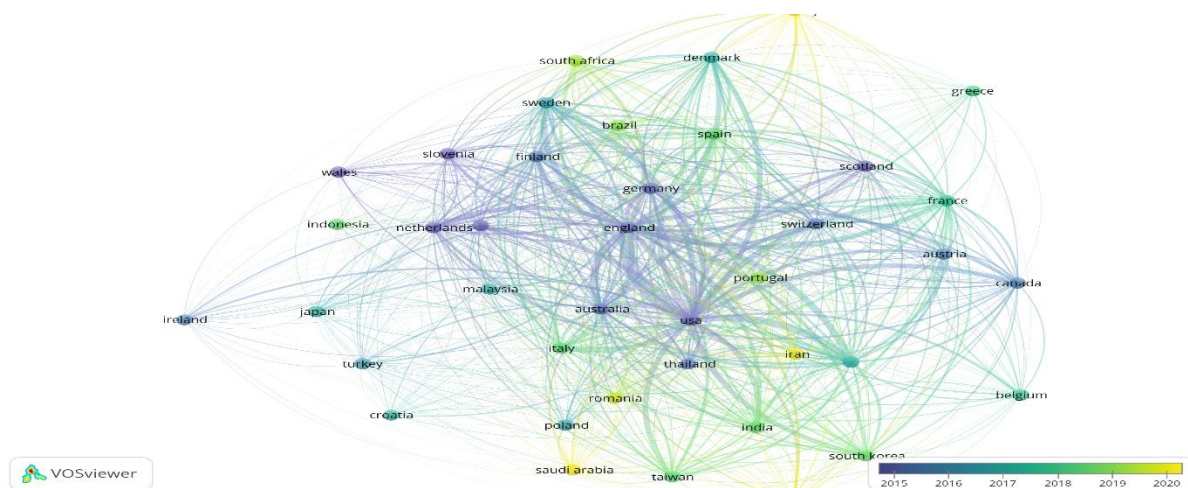


Figure 6) Time clustering of bibliographic pairs of countries publishing articles on brand identity

Considering the obvious research gap in the field of identity of active brands in the field of Islamic arts, it is expected that the results of this research can be the path to realization for the activists of the field of Islamic arts, either as artists and personal brands, or as suppliers of artistic products or services and brands. The objectives related to attracting the attention of the target audience, permanence in the minds of the target audience, as well as to facilitate the acquisition of competitive advantage in the dynamic conditions of today's markets, and the



presented model is a useful practical guide for the identification of brands active in Islamic arts.

Research methodology

The purpose of this research is to identify the indicators and components of brand identity in Islamic art. This research is based on the interpretative paradigm, and in terms of exploratory orientation and in terms of the goal, it is a developmental research that was conducted with an inductive approach and in a single-section manner; This qualitative/quantitative research has collected data through document analysis and library studies in the first step and questionnaire and field study in the second step.

In this research, in order to identify the components and indicators of brand identity in the field of Islamic art, first by using the theme analysis method, the basic, organizing and comprehensive themes in the field of art brand identity were identified through an in-depth review of scientific documents. The statistical population of this research consists of articles and research published in domestic and foreign scientific databases, which include books and articles related to the field of brand identity in the field of art; By using the purposeful sampling method, some of these sources were removed due to their lack of direct connection with the purpose of the research, lack of publication in English or lack of access to the full text of the article, and finally 83 sources were considered as research samples and were carefully studied. they took Validation of the research method in the qualitative part, from the agreement within the subject and the approval of two expert coders, and the text of the resulting codes and the propositions extracted from them were sent to two experts from the industry and the university and their suggestions in coding and analysis of semantic relations and applied communication network. became. The reliability of the research was confirmed according to Cohen's kappa coefficient and Holsti's method. The second step of the research is through the distribution of a Delphi questionnaire with confirmed face and content validity, among 28 experts who are a combination of 9 university faculty members who have a doctorate degree and have records of publishing books or articles in the field of Islamic arts and teaching related courses. 19 artists and owners of works of art in the field of Islamic arts with a master's degree or higher and have a history of commercial activity in the art industry for more than ten years, using a purposeful sampling method, leading to the refinement of brand identity indicators and components with proper connection with became Islamic arts. The study was conducted using the Delphi method during two rounds of distribution. In the first round, the participants evaluated the items in terms of their importance (on a 3-point Likert spectrum including unimportant, low importance and important) and the degree of relevance (on a 3-point scale of unrelated, somewhat relevant and relevant). In the second round, the items that had obtained a minimum score of 2.5 in terms of importance and relevance in the first round were distributed in the form of a final questionnaire, and the experts commented on the items with two options: I agree and disagree; At this stage, obtaining an agreement above 75% is the basis for accepting the item and it was finalized as the final indicators and components of brand identity in the field of Islamic arts.



Research findings

To identify the components of the brand identity, the theme analysis method was used, for this purpose, basic, organizing, and inclusive themes were determined by using the Atrid-Sterling (2001) method, which is one of the conventional methods of coding in theme analysis. Based on this method, in order to find the basic themes, after careful study of the selected sources and repeated readings, open codes were first extracted, the open codes extracted from the articles were revised based on the relationship with the field of art, and some unrelated codes were removed, and 60 basic themes were found. With the objectives of the research, it was identified and then, based on the degree of connection or overlap, similar concepts and themes were placed together in coherent groups and 13 organizing themes were obtained. In order to form comprehensive themes, theoretical foundations in the field of brand identity were studied and investigated with a focus on its application in Islamic art, so that the appropriate theme covering the basic and organizing themes in the form of inclusive themes was considered; In table two, the organization of extracted themes can be seen.

Table 2) How to code and extract indicators and components of brand identity in Islamic arts

Sources and citations	Basic themes	Organizer themes	Overarching themes
Hong & Hwang, 2013; Pusa & Uusitalo, 2014; Phillips et al.,2014; Preece & Kerrigan, 2015; Kim et al.,2018	(under brand identity indicators in art)	(Indicators of brand identity in art)	(Components of brand identity in art)
Burton, 2011; Phillips et al.,2014; Lopez & Leenders, 2019; Ferreiro-Rosende et al.,2023	target market	The scope and focus of the field of activity	Islamic brand identity in the form of artwork
Vilpponen, 2009; Pusa & Uusitalo, 2014; Danker, 2014; Paolino & Berthoin Antal, 2020; Ferreiro-Rosende et al.,2023	Variety of activities		
Schroeder, 2005; Pusa & Uusitalo, 2014; Preece & Kerrigan, 2015; Ferreiro-Rosende et al.,2023; Ranfagni et al.,2023	The way of social presence (participating in exhibitions and galleries)		
Fillis, 2002; Phillips et al.,2014; Marito et al.,2019; Wang, 2021	presentation method (introduction of collection,	quality	



	portfolio and line)		Islamic brand identity in the form of a Muslim artist
Pusa & Uusitalo, 2014;Marito et al.,2019; Ferreiro-Rosende et al.,2023	creativity		
Phillips et al.,2014; Liu et al.,2017; Nguyen, 2020	distinction		
Phillips et al.,2014; Vangkilde, 2017; Fiocchi & Esfahani, 2024	stability		
Liu et al.,2018; Pearson, 2023	Uniqueness	Services	
Camarero et al.,2012; Joy et al.,2014; Ferreiro-Rosende et al.,2023	speed		
Bhattacharya et al.,1995; Antal & Strauß, 2014	access		
Swanson & Davis, 2006; Kim et al.,2015	Notification		
Alihodzic, 2013; Silsilah, 2014; Azad, 2020	Being accountable	Value proposition	
Sandıkci & Rice, 2011; Alghamdi, 2020	worship		
Fahimi Far, 2008	Islamic teachings		
Wilson & Grant, 2013; Idris et al., 2019; Buschgens et al., 2019; Alghamdi, 2020	Prayer		
Eum, 2009; Alihodzic, 2013; Silsilah, 2014	Islamic consumption	character	
Schroeder, 2005; Bonenberg, 2014; Pluntz & Pras, 2020	Human characteristics of the brand		
Ferreiro-Rosende et al., 2023	Brand Points		
Vilpponen, 2009; Marito et al., 2019; Ferreiro-Rosende et al., 2023	Brand communication	mental image	
Phillips et al., 2014; Ferreiro-Rosende et al., 2023	Brand awareness		



Schroeder, 2005; Pusa & Uusitalo, 2014; Paolino & Berthoin Antal, 2020	Promised value		
Bhattacharya et al., 1995; Karjalainen & Snelders, 2010	Social credibility		
Phyllis, 2003; Preece & Kerrigan, 2015; Hernando & Campo, 2017	Brand association		
Phillips et al., 2014; Pusa & Uusitalo, 2014; Ferreiro-Rosende et al., 2023	Brand recognition		
Schroeder, 2005; Phillips et al., 2014; Ferreiro-Rosende et al., 2023	Brand reputation		
Phyllis, 2003; Kottasz et al., 2007; Stallabrass, 2014	Brand heritage	Expertise	
Phillips et al., 2014; Sammour et al., 2020; Bargenda, 2023	scientific knowledge		
Pusa & Uusitalo, 2014; Phillips et al., 2014; Ferreiro-Rosende et al., 2023	Practical knowledge		
Preece & Kerrigan, 2015; Kirby-Ginns, 2024	work experience		
Hagtvedt, 2022; Ferreiro-Rosende et al., 2023	skill	Ideal and vision	
Pusa & Uusitalo, 2014; Rantala, 2021; Wang, 2021	Islamic ethics		
Herlina et al., 2019; Suruji, 2019	Basics and principles of Islam		
Moghadampour and Balkhari, 1401	Islamic behavior		
Alihodzic, 2013; Silsilah, 2014	Islamic values	Visual imaging	Islamic brand identity in the form of
Sadeghpour, Firozabad, 1396	Logo		
Idris et al., 2019; Mirkhah & Karami, 2020	Color combination		
Sadeghpour Firozabad, 1396; Fahimi Far, 2008	style		



Alihodzic, 2013; Silsilah, 2014; Georgy, 2019; Azad, 2020	Typography		Islamic symbols
Khazaei, 2005; Fahimi Far, 2008	Graphics and images		
Hardy, 2011; Pusa & Uusitalo, 2014; Phillips et al., 2014; Monteiro Cocco, 2019	tone and voice		
Eliasi et al., 1397	Fig		
Labrecque et al., 2013; Phillips et al., 2014	Slogan	brand name	
Pusa & Uusitalo, 2014; Phillips et al., 2014; Monteiro Cocco, 2019; Ferreiro-Rosende et al., 2023	being meaningful		
Puškarović et al., 2014; Lelis et al., 2022	Ease of pronunciation		
Tajik and Masoudi, 1402	Ease of recall		
King, 2006; Phillips et al., 2014	Extensibility	Business feature	
Tajik and Masoudi, 1402	Legal protection		
Carnevale et al., 2017, Wang et al., 2021	management structure (ownership)		
Danker, 2014; Ferreiro-Rosende et al., 2023	Organizational structure		
Schroeder, 2005; Chung & Kirby, 2009	Business size		
Pusa & Uusitalo, 2014; Monteiro Cocco, 2019;	Ability and financial support		
Wong, 2013; Pathak et al., 2020	Activity history		
Budelmann et al., 2010; ; Ferreiro-Rosende et al., 2023	Human capital		



Zhou, 2022	Building and physical space	Material scope of business	
Tang, 2012; Witzburg, 2017; Pasa, 2020	Tools and devices		
Phillips et al., 2014; Preece & Kerrigan, 2015	Technology		
Phyllis, 2002; Monteiro Cocco, 2019; Ferreiro-Rosende et al., 2023	Islamic social etiquette		
Phillips et al., 2014; Monteiro Cocco, 2019; Ferreiro-Rosende et al., 2023	Islamic social policy		
Phyllis, 2002; Pusa & Uusitalo, 2014; Wang, 2021	Islamic economy		

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

Table 3) The average score of necessity and relevance of indicators and identity components of Islamic art brands

The second round of Delphi		The first round of Delphi		Basic themes (under brand identity indicators in art)	Organizer themes (Indicators of brand identity in art)	Overarching themes (Components) of brand identity in (art)
disagree	agree	Average relevance score	Average importance score			
2%	98%	2/55	2/75		The scope and focus of the field of activity	Islamic brand identity in the form of artwork
.	100%	2/75	2/65	target market		
.	100%	2/75	2/75	Variety of activities		
.	100%	2/65	2/75	The way of social presence (participating		



				in exhibitions and galleries)		
۵٪	۹۵٪	۲/۷۵	۲/۶۵	presentation method (introduction of collection, portfolio and line)	quality	
.	۱۰۰٪	۲/۷۵	۲/۶۵	creativity		
.	۱۰۰٪	۲/۵۵	۲/۷۵	distinction		
-		۱/۵	۱/۵	stability		
-		۱/۷۵	۱/۵	Uniqueness		
۲٪	۹۸٪	۲/۵۵	۲/۵۵	speed	Services	
.	۱۰۰٪	۲/۷۵	۲/۶۵	access		
-		۱/۷۵	۱/۵	Notification		
۹۸٪		۲/۵۵	۲/۵۵	Being accountable	Value proposition	
۱۰۰٪		۲/۷۵	۲/۵۵	Devotional values of Islam		
۹۷٪		۲/۷۵	۲/۶۵	Promoting Islamic education		
۱۰۰٪		۲/۷۵	۲/۵۵	Prayer and worship		
.	۱۰۰٪	۲/۷۵	۲/۵۵	Islamic consumption		



۵۵٪	۴۵٪	۲/۵۵	۲/۷۵	Human characteristics of the brand	character	Islamic brand identity in the form of a Muslim artist
.	۱۰۰٪	۲/۷۵	۲/۵۵	Brand Points		
۲٪	۹۸٪	۲/۷۵	۲/۶۵	Brand communication	mental image	
.	۱۰۰٪	۲/۶۵	۲/۷۵	Brand awareness		
-		۱/۷۵	۱/۵	Promised value		
۳٪	۹۷٪	۲/۵۵	۲/۶۵	Social credibility		
-		۱/۷۵	۱/۵	Brand association		
.	۱۰۰٪	۲/۵۵	۲/۷۵	Brand recognition		
.	۱۰۰٪	۲/۵۵	۲/۷۵	Brand reputation		
.	۱۰۰٪	۲/۶۵	۲/۵۵	Brand heritage		
.	۱۰۰٪	۲/۶۵	۲/۷۵	scientific knowledge		
.	۱۰۰٪	۲/۶۵	۲/۵۵	Practical knowledge		
.	۱۰۰٪	۲/۷۵	۲/۶۵	work experience		
۲٪	۹۸٪	۲/۵۵	۲/۵۵	skill	Ideal and vision	
.	۱۰۰٪	۲/۶۵	۲/۷۵	Islamic ethics		



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۳٪	۹۷٪	۲/۷۵	۲/۶۵	Basics and principles of Islam		
.	۱۰۰٪	۲/۷۵	۲/۵۵	Islamic behavior		
.	۱۰۰٪	۲/۶۵	۲/۵۵	Islamic values	Visual imaging	Islamic brand identity in the form of Islamic symbols
.	۱۰۰٪	۲/۷۵	۲/۶۵	Logo		
.	۱۰۰٪	۲/۵۵	۲/۷۵	Color combination		
.	۱۰۰٪	۲/۶۵	۲/۵۵	style		
۳٪	۹۷٪	۲/۶۵	۲/۷۵	Typography		
۵٪	۹۵٪	۲/۶۵	۲/۷۵	Graphics and images		
.	۱۰۰٪	۲/۶۵	۲/۶۵	tone and voice		
.	۱۰۰٪	۲/۵۵	۲/۶۵	Fig		
.	۱۰۰٪	۲/۷۵	۲/۷۵	Slogan		
-		۱/۷۵	۱/۵	being meaningful	brand name	
-		۱/۷۵	۱/۵	Ease of pronunciation		
۵٪	۹۵٪	۲/۷۵	۲/۶۵	Ease of recall		
.	۱۰۰٪	۲/۷۵	۲/۶۵	Extensibility		
.	۱۰۰٪	۲/۶۵	۲/۵۵	Legal protection		Islamic brand identity in



-		١/٧٥	١/٥	management structure (ownership)	Business feature	the form of Islamic art business
٣%	٩٧%	٢/٧٥	٢/٤٥	Organizational structure		
.	١٠٠ %	٢/٤٥	٢/٧٥	Business size		
.	١٠٠ %	٢/٧٥	٢/٤٥	Ability and financial support		
.	١٠٠ %	٢/٥٥	٢/٧٥	Activity history		
٣%	٩٧%	٢/٧٥	٢/٤٥	Human capital	Material scope of business	
-		١/٧٥	١/٥	Building and physical space		
٥%	٩٥%	٢/٧٥	٢/٤٥	Tools and devices		
.	١٠٠ %	٢/٥٥	٢/٧٥	Technology		
.	١٠٠ %	٢/٧٥	٢/٥٥	Islamic social etiquette		
٣%	٩٧%	٢/٧٥	٢/٤٥	Islamic social policy		
.	١٠٠ %	٢/٤٥	٢/٧٥	Islamic economy		

According to the opinion of the participating experts, the sub-indexes of uniqueness, speed, responsiveness, social credibility, brand recognition, ease of pronunciation, ease of recall, organizational structure, and tools and devices were not important and relevant to the topic in the round. The first one was removed and the rest of the sub-indices were given to the experts to check the level of agreement in the form of another questionnaire in the second round, and only the sub-index of brand points was not approved by the experts and the identity of Islamic arts brands in the form of four comprehensive themes of brand identity in the form



of The work of art, brand identity in the form of a Muslim artist, brand identity in the form of an Islamic symbol, and brand identity in the form of an Islamic art business were confirmed with thirteen organizing themes (index) and 77 basic themes (sub-index).

Conclusions and suggestions

In today's competitive era, businesses must focus on key and growing capabilities and potentials in order to gain a sustainable competitive advantage and improve their position in the market in the minds of their customers and in the industry among their competitors; Creating a brand identity in a scientific and effective way as a powerful tool to create a sustainable competitive advantage and business growth, both individually and in the form of a personal brand and organizationally, is one of these capabilities. A well-known artist, an art business, and a lasting work of art, deal directly with the soul and spirit of the target audience, and by influencing the minds and perceptions of their customers and target audiences, they can create a lasting relationship in order to achieve the ultimate goals of art. establish with them; The important tool of staying in the mind of the brand and creating an effective identity is one of the important elements of branding, the promotion of which can have a significant impact on the development and growth of any work of art or its creator as a successful brand; This is more important in the field of Islamic arts because of the mission of Islam as a religion that elevates humanity. Unfortunately, Islamic art, Muslim artists, Islamic symbols and symbols, and Islamic art businesses have not yet devoted enough attention and capital to building and strengthening their brand identity, and the concept of brand identity in the field of Islamic arts still has a place among artists. , artistic businesses, managers and policy makers of this field, as well as researchers, have not found. While the effective management of the brand through the creation and strengthening of the identity can make the brands more responsive both in the form of individuals and in the form of business to the changing needs of the target audience and integrated communication with other business partners, creating material and spiritual benefits. in the long term; This issue becomes more important in the field of Islamic arts because of the place of Islam in the life of mankind and also because of the mission of this religion in human excellence and the alignment of art with this mission. and the presentation of works of art, as well as the existence of turbulence in the market demand in art industries, it is more difficult to predict the future, and commercial activity in the field of art with an emphasis on religious teachings and in the form of Islamic art has become a complex issue; Based on this and considering the national and international research gap in this field, the researchers in the present study focused on investigating the nature and indicators of brand identity in Islamic arts and came up with a comprehensive set of indicators and sub-indices of brand identity in the field of Islamic art. they found In the field of brand identity, several researches have been conducted under the field of commercial knowledge, and Islamic art has not been left behind by researchers, but the lack of a scientific and practical guide to understand the nature of brand identity in the field of art, especially Islamic art, has hindered the researchers of this research. It was intended to provide a comprehensive outline and scale in this field by comprehensively reviewing the research literature and extracting qualitative data



through the review of documents and the analysis of the views of selected experts in the field of Islamic arts; In the course of this research, the concepts emerged as a result of the examination of scientific articles and then from the comparison and detailed examination of the concepts, the categories emerged and led the minds of the researchers to the general categories and various propositions in the field of brand identity in the field of Islamic arts; The results of examining experts' opinions revealed that in order to create a brand identity in the form of a work of art, special attention should be paid to the scope and field of activity, the quality of the work, the services and also the unique value offered, so that the Islamic work of art can be compared With other works of art, relying on the religious values of Islam, promoting Islamic teachings, prayer and worship, as well as Islamic consumption, attract the target audience and remain in their minds; By investing in the expertise and personality of an individual brand, the Muslim artist can create a superior mental image of himself for the target audience and improve his position in his mental ladder, and by relying on Islamic ethics, the foundations and principles of the Islamic religion, Islamic behavior and values. Islamic artists express their ideals and vision and become the basis for strengthening their identity in the form of an Islamic artist and as a result develop their personal brand; Islamic symbols and Islamic artistic businesses can create an identity that is most acceptable in the consumer market and has the least risk after hit by the target audience or copied by other competitors and as a result of easier access have material and spiritual consequences. Brand identity as one of the important links of Islamic art brand management depends on management focused on policies in the development of Islamic arts and especially the accessibility of this type of artworks, in other words, along with optimal policies in infrastructure development. supply and physical display, attention to the development of online infrastructure to Internet-based lifestyle is particularly important in today's world, and this is important by strengthening the research and development infrastructure, creating an integrated communication system, participating in national and international exhibitions, publishing and informing on platforms with global accessibility, and Creating a comprehensive information bank of the target audience can provide the necessary knowledge for the successful development of Islamic arts. Thinking about rational policy making in the field of information infrastructure and benefiting from new media tools and art public relations is considered a useful solution in the direction of creating the identity of active brands in the field of Islamic arts, which facilitates the creation of value for the artist and art business. It improves the quality of life of the target audience by benefiting from Islamic teachings and solving social problems. The identification of Islamic art brands requires attention to the criteria and buying habits of people and targeted advertising according to their media habits, the symmetry of information that is often forgotten in the fashion industry, while it has a significant impact on the perceptual confidence among the audience. Target and other business partners should not be overlooked; Utilizing the capabilities of the internet and integrated persuasive communication through social networks, along with developing advertising campaigns based on the accepted cultural norms of the society, can also increase the investment due to the intensity of competition, the speed of change in technology and the special nature of commercial activity in the field. Art has attracted those who do not



want to invest in this field to develop and instead brought sustainable competitive advantages to works of art, artists and art businesses active in the field of Islamic arts. E-commerce and the diversification of communication and information systems have transformed the nature of business in all industries, including art industries, and threaten the brands that implement development strategies without paying attention to these developments with the risk of failure, therefore, paying attention to successive changes In terms of social capital, cultural values, lifestyle, family life norms and fundamental changes in technology and location can make the future of brand identity development in this industry clearer.

It should be noted that the results of the present exploratory research cannot be compared and matched with the results of past researches because, as stated in the literature and background section of the research, experimental researches that have a direct thematic and conceptual connection with the present research were not found, and the present research is the first It is a research that explored the scientific documents in the field of brand identity in the field of Islamic arts and based on the opinions of experts through the Delphi technique, it provided a practical ruler and scale for the identification of active brands in the field of Islamic arts.

In line with the development of knowledge in this field, it is suggested to interested researchers to conduct experimental research to compare successful and unsuccessful brands active in the field of Islamic arts, both in the form of artwork and artist, and to improve the insight of the managers of this industry; Conducting researches that pay attention to the path of value creation through strengthening the brand identity based on Islamic ideals and investigate the effectiveness of the brand identity indicators proposed in this research can also benefit artists from the indicators and sub-indices. Make brand identity easier. It is suggested to the future researchers, considering the fundamental changes in technology, by examining the types of new technologies and their significant effects on the art industry, especially Islamic art, to focus on analyzing the effects of hypocritical technologies on brands and their target audiences. ; The research that follows the example of successful brands in the field of creating and strengthening identity can also be significant, as well as the analysis of the gap in the views of different groups, including managers and owners of Islamic art businesses, as well as Muslim artists in the field of brand identity indicators, to future researchers. It is suggested.

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