Visual Identity of Islamic Preachers on Social Media

Zamzami Almakki [1]

[1] Visual Communication Design Department, Universitas Multimedia Nusantara, Scientia Boulevard Gading, Curug Sangereng, Serpong, Kab. Tangerang, Banten 15810, Indonesia
zamzami.almakki@umn.ac.id

Abstract. The rise of logo design and its application to preaching content on social media is an ongoing event and almost unheard of before. Generally, those who have logos as the embodiment of self-branding are politicians, creative people and actors in the entertainment world. Some preachers/ulama already have a logo and some don't. Some preachers who already have a logo simultaneously display it on their profile picture and place it clearly in each of their content. This study seeks to explain the widespread application of logos to self-brands of preachers as their persistence in building positive perceptions in the minds of the public or personal branding. The method used is qualitative by observing the object, namely the preacher's social media account which is then studied and linked to science that is closely related to explaining it. It is hoped that this research will produce arguments that support the application of visual identity to preachers on social media so that it becomes a belief booster for scholars who have done it and motivation for those who have not.

Keywords: Personal brand, Personal branding, Islamic preachers.

1   Introduction

The delivery of religious messages (dakwah) has expanded with the existence of the internet, especially with the existence of social media. It is easier to find messages passing through religion than before, from what was originally only obtained by having to attend places of worship or recitation, listening to religious radio or watching religious programs on television, reading religious books and presenting preachers on one occasion. Online dakwah pulpits on social media are widely open to anyone, in contrast to other dakwah pulpits such as on television and radio which have strict selection determined by institutions or companies. Social media, with the openness of opportunities it provides, gave birth to several names of preachers who are widely known in cyberspace. The results of research from the Alvara Research Center [1], found that there were 20 names categorized as popular Islamic scholars who were best known by respondents as many as 3,597 respondents across generations but dominated by Millennials (47.4%) and Gen X (31.8. %), namely: Ustaz Abdul Somad, Ustaz Maulana, Ustaz Solmed, KH. Abdullah Gymnastiar / Aa Gym, Ustaz Yusuf Mansur, KH. Ma'ruf Amin, Mamah Dedeh, KH. Quraish Shihab, Habib Rizieq Shihab, Oki Setiana Dewi, Ustaz Adi Hidayat, KH. Din Syamsuddin, Miftah Maulana Habiburrahman / Gus

Miftah, Ustaz Khalid Basalamah, KH. Bahauddin Nur Salim / Gus Baha, KH. Mustofa Bisri / Gus Mus, Felix Siauw, KH. Said Aqil Siradj, Habib Syech Bin Abdul Qadir Assegaf, and Hanan Attaki.

Not all of the popular Islamic scholars above appear on television, but almost all of the 20 popular scholars have social media accounts, except for Habib Rizieq Shihab. The use of four different dominant social media is carried out by almost all preachers, only a few who do not do it, namely Ustaz Maulana, Ustaz Solmed, Mamah Dedeh, KH. Din Syamsuddin, Miftah Maulana Habiburrahman / Gus Miftah, KH. Bahauddin Nur Salim / Gus Baha and KH. Said Aqil Siradj who only uses 2 social media, namely Instagram, Facebook and or Twitter. Based on the crowd of people recorded in the number of followers / subscribers, it can be sorted as follows, namely Instagram creates more crowds of people, followed by Facebook, Twitter and Youtube. Finally, it is known that the longest period of social media use or the age of the oldest account is KH. Said Aqil Siradj Twitter account which was created in April 2010 and Aa Gym in June 2010. Meanwhile, 2012 became the year the Islamic scholar appeared on Instagram, starting sequentially with Oki Setiana Dewi in May 2012, Aa Gym in July 2012, and Felix Siauw in December 2012.

In general, the 20 popular Islamic sholars treat themselves specifically on their respective social media accounts so that they can be distinguished from preachers' social media accounts and also users of other social media accounts. There are also those who strive to differentiate themselves in more specific ways, informing themselves and their profession to represent themselves by designing a visual identity. This special treatment can be said to be included in the realm of personal branding. Personal branding is an individual effort to build a good reputation or name [2]. If personal branding is a process or activity which is a verb, the noun is a person brand which requires management of brand elements, such as nicknames, logos or symbols, to appearance. A set of brand elements can create a brand identity, in this case a person's brand [3]. In a different theory, personal brand is divided into two elements, namely: hard elements and soft elements. What is meant by hard elements are names, logos, slogans and media / channels used for the distribution of personal brands. The soft elements of a personal brand are behavior, style of speech, style of dress, appearance, point of view, environment, attributes, self-awareness, and includes enemies / opponents [4]. Furthermore, it was found that among the 20 popular Islamic scholars mentioned above had a logo to brand themselves. There are 7 popular Islamic scholars who display not photos but logos that represent themselves, namely: Ustaz Abdul Somad, KH. Quraish Shihab, Oki Setiana Dewi, Ustaz Adi Hidayat, Ustaz Khalidh Basalamah, KH. Mustofa Bisri and KH. Said Aqil Siradj.

Whether we realize it or not, this kind of practice was not common in the world of Islamic scholars or preachers, but it was very common for politicians, creative people and actors in the entertainment world. Even though there are preachers who do, because these preachers are also involved in entertainment, such as Ustaz Jefri Albuchori or who can be called Uje. The great era of KH. Zainuddin MZ, who has earned the nickname as the Islamci preacher of a million people who has issued a lot of dakwah recordings in the form of tapes, has not yet marked himself with a logo for himself, but only his name which keeps changing on the cover of the tape. Apart from the 7 Islamic

scholars mentioned above, there are several names of other popular preachers who also have logos for themselves, namely: Syekh Ali Jaber, Ustaz Firanda, Ustaz Syafiq Riza Basalamah, Ustaz Subhan Bawazier. Therefore, it is important for visual communication design as a scientific discipline that has authority in examining cultural phenomena of this kind, namely responding to the challenges of changing times by utilizing the advantages of DKV as a means of visual communication, especially in self-identification through visualization.

2   Literature

2.1   Personal branding and personal branding

In [5], a person brand is a positive perception that is embedded and maintained in the minds of other people, while personal branding is the process of forming perceptions in the minds of the public regarding aspects of personality, abilities, values possessed by a person giving rise to positive perceptions which can then be used as marketing tool. The benefits of personal branding include building differentiation, building positioning, strengthening other people's perceptions about you, becoming a bridge for the birth of trust so that your presence is the answer to the problems they face.

In [3], the main differences between person brands and product or service brands are:

1. Self-brands tend to be more abstract and intangible, but abound in imagery
2. Self-brand tends to be more difficult to compare because the field of competition is very broad
3. Self-brands tend to be more difficult to control and maintain consistency as a result of the many dimensions, interactions and experiences with many people at any time, causing complexity in their management
4. A person tends to display a different persona in certain situations such as work or leisure situations, which situation can have an impact on the dimensions of that person's self-brand
5. Repositioning self-brands tends to be complicated because people tend to love to categorize other people in unexpected categories but it is not impossible to do.

There are several basic principles in managing self-brands that can be carried out as follows:

1. A self-brand must have brand elements, including making a nickname, even though there is no logo or symbol for the brand itself, the person's appearance can create a brand identity.
2. Self-brand is built from consistent words and actions.
3. Self-brands can borrow brand equity from outside themselves, such as the area where they live or where they come from, the school or campus where they study, and all their favorite things.
4. Credibility is the main key of self-branding

5. Take advantage of various media that can build social networks and community development
6. Self-brand must always be fresh, according to needs, develop properly and focus on the primacy of human nature in general
7. Consider the optimal positioning by referring to the points of similarity and points of difference
8. Brand architecture is simpler, not through sub-brands but brand extensions as well as adding capabilities in other fields that are different from those previously known
9. Self-brand must be able to fulfill the brand promise every time
10. A self-brand should support itself and leave an impression.

2.2   Brands and brand identities

In [3], there is a fundamental difference between the meaning of brand in industry and in associations, namely tools and processes. As a tool, it is associated with the notion of a brand according to the American Marketing Association which means a name, term, sign, symbol, design or a combination of these that aims to characterize the product/service being sold and differentiate it from others in a competition. As a process associated with the experience of practitioners in the industry, namely creating an awareness, reputation, excellence in the market.

According to [2], brand identity is real and appealing to the five senses. We can see it, touch it, hold it, hear it and watch it move. Brand identity triggers (results in) recognition, reinforces differences, makes ideas and meaning accessible. Furthermore, in [2], it is said that the notion of brand identity is a business tool asset in order to build awareness, increase recognition, communicate the uniqueness of a quality, and express competitive differences.

3   Method

This study seeks to explain the application of logos as part of the visual identity of popular scholars on social media through the scientific approach of Visual Communication Design, with the following research questions: what is the urgency for preachers to apply visual identity to themselves on social media? In order to answer the research question, the data collection technique used was by reviewing the literature and looking at the research object, namely 20 social media accounts of the Islamic popular scholars.

4   Discussion

Personal branding for Islamic preachers can be said to be something that is commonplace. With a broad understanding of personal branding, it's easy for us to say that 20 popular Islamic scholars or preachers do it. Personal branding studies on Islamic

preachers also focus on appearance, topics and styles of preaching that are relevant and the use of various media. As happened with Ustaz Hanan Attaki, his personal branding is considered to have an advantage in appearance that is very suitable for his target, namely by wearing beanie hat, shirts and other attributes, and making good use of social media [6], while Ustaz Alfian Tanjung and Ustaz Muhammad Ziyad who have similarities in the process of the same dakwah journey starting from adolescence, different competence and knowledge so that the topic of dakwah is also different, the style of dakwah that can be distinguished is firm and gentle so that both are relevant to everyday life [7]. However, it is different with the logo as an element of self-branding, not all of them have it. There are only 7 popular Islamic scholars who have a logo to identify themselves, namely Ustaz Abdul Somad, KH. Quraish Shihab, Oki Setiana Dewi, Ustaz Adi Hidayat, Ustaz Khalidh Basalamah, KH. Mustofa Bisri and KH. Said Aqil Siradj.

In general, the logo is displayed on the profile picture and in almost every content uploaded by the 7 popular Islamic scholars. The logo is displayed both statically and in motion, either at the beginning as an opening or as one with the content. Oki Setiana Dewi, Ustaz Adi Hidayat, Ustaz Khalidh Basalamah and KH. Mustofa Bisri, on his special dakwah account, never misses embedding his logo in his profile picture and any image or video content. Meanwhile KH. Quraish Shihab always includes his logo animation in the opening of his video content, while KH. Said Aqil Siradj shows it in his profile picture but also like Ustaz Abdul Somad who doesn't display the logo too often in his content. This indicates something fundamental that the logo has an important role in representing itself and any uploaded content that does not always present itself.

The variety of content presented by the 7 popular Islamic scholars, is not just photo documentation footage or video lectures featuring him, but more than that, Oki Setiana Dewi and KH. Mustofa Bisri displays quotes through visualizations like posters as well as Ustaz Khalidh Basalamah videos that illustrate his voice with additional text that translates them. Social media such as Instagram allow for creations based on images and audio-visuals, so that even the composition of writing that contains more images is welcome as long as it is uploaded using an image format. Likewise with audio-visual, even though the picture is static while the writing alternates according to the sound, as long as it is uploaded using a video format, it is still welcome. Of course, this gives flexibility in being creative and developing forms of preaching that have existed before. As was the case with Felix Siauw and his team in preaching, social media is considered to provide flexibility in preaching for Felix Siauw who can package dakwah messages more creatively through designing writing, pictures and videos with the aim of beauty, ease of reading, fun and heart touching [8]. In the era of mass media such as radio, cassette and television which popularized preachers such as Buya Hamka, KH. Zainuddin MZ, Aa Gym and Ustadz Jefri Al-Buchori, visual and audio-visual dakwah creations like today are not happening. Considering the basic things related to television, namely television is an industry that puts forward something that is liked by many people, so the creativity that emerges is dakwah programs combined with entertainment so that new preachers emerge who collaborate with comedians, musicians and actors/actors [9].

A variety of content created by Islamic scholars who include their logos is part of good self-brand management. That is, what is uploaded by the Islamic preacher's social

media account that includes his logo is his and his creations can be accounted for. The absence of a logo on content can lead to undesirable results, such as editing and re-uploading especially for economic purposes. As happened with Oki Setiana Dewi, there are 4 other accounts apart from her personal and preaching accounts, namely: @okisetianadewikajian, @ustadzah.okisetianadewi, @ustazah_okisetianadewi, @ustazah_okisetianadewii. Apart from his official account for preaching which displays the logo, the account which includes his name displays the same photo of himself as his personal account which is distinguished from the preaching account. All accounts that include their names, some re-upload the content of their official dakwah accounts, some combine it with other content from which the origin is unknown and what is more detrimental is when accounts that include their names open services for paid promotion. Indeed, the explanation in the Instagram account profile info can already be distinguished between the original, the fanbase and so on, but with the presence of the OSD logo on the Oki Setiana Dewi dakwah account it can be more trusted (credible) and the OSD logo on each content becomes a protection that will continue to be carried even though the content reposted and downloaded by many people.

Examining the logo designs of 7 popular Islamic scholars, the logos designed can be categorized into two categories, namely: letterform marks and pictorial marks. A letterform mark is a type of brand mark that displays a letter design derived from the abbreviation or initials of an entity's name that can be distinguished from a wordmark in the form of complete writing. Pictorial marks are a type of brand mark that displays a literal description of the entity name that can be distinguished from abstract/symbolic marks which are vague, not closely related and display other depictions. The preacher's logo included in the letterform mark is Ustaz Abdul Somad to become UAS, Oki Setiana Dewi to become OSD, Ustaz Adi Hidayat to become AH and Ustaz Khalid Basalamah to become KHB. The preacher's logo included in the pictorial mark is KH. Quraish Shihab combined with the abbreviation Muhammad Quraish Shihab to become MQS, KH. Mustofa Bisri with the nickname Gus Mus and KH. Said Aqil Siradj with the nickname Kang Said.

Fig. 1. Visual identity in the form of logos of 7 popular Islamic preachers

Letterform marks or logo designs based on the initials of the first name, which shortens the whole long name, are more dominant. There are four popular Islamic scholars who use it, namely: Ustaz Abdul Somad to become UAS, Oki Setiana Dewi to become OSD, Ustaz Adi Hidayat to become AH and Ustaz Khalid Basalamah to become KHB. Technically, devising an identity from a long name is not easy, especially when faced with the reality of applying identity in various media, down to the smallest and narrowest space, thus sacrificing readability. In addition, the basic thing is that even long names tend to be difficult to remember. The appearance of all popular ulama logos in the form of letterform marks can be said to be seriously designed and not just written or typed.

Efforts to build a high distinction to characterize itself are carried out by modifying letters, resembling their shape with something and adding special elements. The modifications to the letters are carried out as a whole, so that they no longer appear to be similar to certain letters and it is difficult to distinguish which ones were self-made or modified, as was done by KHB by narrowing the spacing between letters and the thickness of the anatomy of the archipelago script in AH. The UAS letterform mark implicitly resembles a mosque dome and the OSD letterform mark resembles a cube shape like the Kaaba which is the qibla of Muslims. The addition of special elements is displayed by OSD and KHB through the top of the dome with a one-star crescent moon and decorative elements of floral carvings on UAS.

Letterform marks or logo designs based on the initials of the first name, which shortens the whole long name, are more dominant. There are four popular scholars who use it, namely: Ustaz Abdul Somad to become UAS, Oki Setiana Dewi to become OSD, Ustaz Adi Hidayat to become AH and Ustaz Khalid Basalamah to become KHB. Technically, devising an identity from a long name is not easy, especially when faced with the reality of applying identity in various media, down to the smallest and narrowest space, thus sacrificing readability. In addition, the basic thing is that even long names tend to be difficult to remember. The appearance of all popular ulama logos in the form of letterform marks can be said to be seriously designed and not just written or typed. Efforts to build a high distinction to characterize itself are carried out by modifying letters, resembling their shape with something and adding special elements. The modifications to the letters are carried out as a whole, so that they no longer appear to be similar to certain letters and it is difficult to distinguish which ones were self-made or modified, as was done by KHB by narrowing the spacing between letters and the thickness of the anatomy of the archipelago script in AH. The UAS letterform mark implicitly resembles a mosque dome and the OSD letterform mark resembles a cube shape like the Kaaba which is the qibla of Muslims. The addition of special elements is displayed by OSD and KHB through the top of the dome with a one-star crescent moon and decorative elements of floral carvings on UAS.

Fig. 2. The visual identity of popular Islamic preachers in the letterform mark category

Pictorial mark or logo design with a literal picture or as it is, was done by KH. Quraish Shihab, KH. Mustofa Bisri and KH. Said Aqil. All three have similarities in the form of body proportions that take the head to the shoulders or buste, the direction facing left and both wear caps. In terms of the form of the depiction, it is divided into two types, namely those that experience a simplified form to become sillhoutes in KH. Quraish Shihab and KH. Mustofa Bisri as well as realistic depiction with a high level of color contrast on light to dark skin tones. A more dramatic depiction of sillhoute is

provided by KH. Mustofa Bisri with a background in the form of an imperfect circle whose edges are like brush strokes, while KH. Quraish Shihab displays the perfection of a neat sillhoute shape.

Fig. 3. The visual identity of popular Islamic preachers in the pictorial mark category

Of all the logos displayed, both from letterform marks and pictorial marks, all of them can be distinguished from one another. There is no one logo with another that is the same at a glance, each one characterizes itself, both from the image, the letters to the color so that it is easy to identify and distinguish one from the other. This means that every logo created by the logo designers of the 7 popular Islamic preachers strives to be creative in translating the characteristics of each Islamic preachers through the visualization of images, letters and colors so as to build a thick difference from what you want to see and impress in the minds of the public. However, the distinctive shape of the dome to the top of the dome with a crescent moon with a single star has several times been used in the logo of the popular Islamic preachers. The shape of the dome to the top of the dome with a crescent with one star tends to be commonly used, not only for Islamic scholars, preachers, but also for logos of mosque administrators to mosque dome contractors. This would make the Islamic scholar or preacher logos as is the case with coffee shop logos which generally feature a cup, coffee beans and steam. Many coffee shops in Jakarta use cups in their logos, and the basic thing in using cups as a coffee shop brand mark is the existence of a common cup, while a logo requires something special [10]. Likewise with color, it is very likely that the colors that are often used by Islamic scholars or other preachers are green, blue, black and golden yellow, as used by 7 popular Islamic scholars who have logos. The colors green, blue, black and golden yellow are the colors commonly used by entities related to Islam in Indonesia, ranging from ministries, religious organizations, educational institutions, houses of worship, religious assembly to hajj and umrah bureaus.

There may be concerns when displaying a logo instead of a photo in the profile picture. It has become commonplace that there is an assumption that photos are clearer and more convincing than pictures, especially for human identity. However, it is different in brands, more specifically person brand. Precisely there are many varieties and forms in presenting his brand that can be distinguished in reality as a human being like in general. With regard to identification, there is no problem between the Islamic scholars who displays the photo and the one that extends the logo on the profile picture. It can be proven that scholars who display their logo on their profile picture can still be recognized and even rank in the top five in the number of followers. Here are the comparisons:

Table 1. comparison of social media accounts of popular scholars based on their followers

INSTAGRAM

RANK	ACCOUNT	FOLLOWERS	SINCE	LOGO	PHOTO
1	Hanan_attaki ✓	9.302.868	October 2015		•
2	Aagym ✓	7.200.000	July 2012		•
3	Ustazabdulsomad_official ✓	6.682.915	June 2019	•	
4	Felixsiauw ✓	5.166.454	December 2012		•
5	Adihidayatofficial ✓	3.700.000	October 2016	•	

FACEBOOK

RANK	ACCOUNT	FOLLOWERS	SINCE	LOGO	PHOTO
1	KH. Abdullah Gymnastiar ✓	7.200.000	November 23, 2011		•
2	Yusuf Mansur (Official)	6.800.000	Sept. 30, 2011		•
3	Ustaz Adi Hidayat	434.000	November 18, 2017	•	
4	Ustaz Khalid Z.A Basalamah	270.000	August 13, 2018	•	
5	Muhammad Quraish Shihab ✓	255.000	January 13, 2009	•	

YOUTUBE

RANK	ACCOUNT	FOLLOWERS	SINCE	LOGO	PHOTO
1	Adi Hidayat Official	3.070.000	February 28, 2019	•	
2	Oki Setiana Dewi ✓	2.770.000	May 2, 2012		•
3	Khalid Basalamah Official ✓	2.360.000	February 7, 2013	•	
4	Hanan Attaki ✓	2.350.000	May 11, 2017		•
5	Felixsiauw ✓	1.320.000	January 3, 2010		•

TWITTER

RANK	ACCOUNT	FOLLOWERS	SINCE	LOGO	PHOTO
1	Aagym ✓	3.600.000	June 2010		•
2	felixsiauw	3.404.785	May 2010		•
3	saidaqilsiroj✓	425.758	April 2010	•	
4	Quraishsihab	168.056	May 2014	•	
5	KH. Ma'ruf Amin ✓	123.300	November 2018		•

TIKTOK

RANK	ACCOUNT	FOLLOWERS	SINCE	LOGO
1	Okisetianadewi_official	1.600.000		•
2	Aagym.official	170.700		•
3	Syaikh.Assegaf	111.800		•
4	ustazkhalidbasalamah	398	•	

From the data above, it can be emphasized that the use of a logo can be juxtaposed with the use of a photo in an introduction to an Islamic scholar on his social media account. The community and their followers can accept the courage of the Islamic scholar who display the logo and still regard them as Islamic scholar, who should be followed and used as role models. Until finally, the application of a logo becomes a worry-free choice between photos for self-branding. This can also be said as the fulfillment of efforts to form oneself in earnest. Being a preacher is the same as being a good communicator who is required to have a high level of trust (credibility) and this does not grow by itself [11]. The key is consistency in applying the logo that you already have. Consistency means simultaneously and consistently, meaning that the logo that is created is then applied to all social media profile pictures used in preaching and is always used in a long period of time. As was the case with his preaching account Oki Setiana Dewi, Ustaz Adi Hidayat, Ustaz Khalidh Basalamah and KH. Mustofa Bisri, all of his dakwah social media accounts display the same logo simultaneously and always display the logo in his profile picture. The simultaneity and continuity that is

carried out makes uniformity and makes it easier to remember, because the application of the same logo simultaneously on various social media accounts that are owned can also have an impact on good recognition and form memories in the minds of followers easily [12].

Furthermore, from logo ownership and its application to profile pictures and social media content uploaded by 7 popular Islamic scholars, the development of its application can be carried out in several media. As was done by Ustaz Khalid Basalamah who often displayed the KHB letterform mark logo repeatedly on the backdrop of his recitation, Oki Setiana Dewi who often wore a brooch with the OSD inscription which was the letterform mark of her logo on her hijab and Ustadz Abdul Somad with the UAS letterform logo on media that was less again unexpected, namely helmets and motorbikes, caps, and vests. You can imagine, all the eyes of the congregation will definitely be on Ustaz Khalid Basalamah when he is lecturing, the backdrop behind him cannot be seen often and so is the brooch worn by Oki Setiana Dewi and the cap, motorcycle, helmet and vest worn by Ustadz Abdul Somad, who often drives with the automotive community between his series of preaching. All of this can be understood as carefulness in understanding the point of contact with followers and choosing the right media so that the logo they own and represent themselves is recognized and remembered more quickly.

5   Conclusion

From the 7 popular Islamic scholars who have logos applied to their social media, it can be stated that what they are doing is a more serious stage of establishing a self-brand as part of personal branding and seriousness in forming oneself as a preacher. Owning a logo and its application on social media is something that is recommended and important for Islamic scholars and preachers, from the existence of social media used in preaching, its ability to represent oneself and the benefits it provides. The conclusion is as follows:

1. Almost all popular scholars have social media accounts and all of them can be said to be doing personal branding. Ownership of a logo is an embodiment of identity for a personal brand that is more specific than appearance, abbreviated names and nicknames.
2. Social media provides flexibility in creating through visuals and audio-visual which is not found in the era of dakwah which utilizes mass media technology such as radio and television which is an industry that promotes something that is liked by many people. Thus, Islamic scholars who preach on social media can develop their dakwah by producing broader content, more than photo documentation and video footage of their dakwah, but can also make visualizations of quotes, videos that illustrate their voice with additional text that translates it and more variety.
3. The absence of a logo on content can lead to unwanted things, such as editing and re-uploading especially for economic purposes. Almost all of the 7 Islamic scholars who have logos experience the same thing, namely there are accounts

that use their names and re-upload, edit and combine the content they create. However, having a logo on each content can prevent this from happening.

4. The logo can be accepted as a substitute for a photo that serves as a self-representation of some popular Islamic scholars in their profile pictures and any uploaded content that does not always present themselves. The types of logos used as visual identities for the self-branding of 7 popular Islamic scholars are divided into two categories, letter form marks and pictorial marks. There is no need to worry about the application of the logo to the profile picture by 7 popular Islamic scholars, because whatever type of logo is used, the public can recognize it, accept it as a Islamic scholars and continue to follow it so that several Islamic scholars displaying the logo can be paired with the Islamic scholars displaying the photo and occupying it. the top five based on the number of followers on social media accounts.

5. Ownership of the logo by the 7 popular Islamic scholars can be expanded in its application, not only in the profile picture and content, both static and moving, both at the beginning and listed in the content, but can also be applied to the backdrop of the recitation and some media that can be worn such as caps, helmets, vest and brooch.

References

1. A. Hasanuddin, L. Purwandi, T. Halim, H. Nugroho, A. W. Ekoputri, Potret Umat Beragama. 2021. [Online]. Available: https://alvara-strategic.com/potret-umat-beragama-2021. Accessed: June 16, 2022.
2. A. Wheeler, Designing Brand Identity, 5th ed. New Jersey: John Wiley & Sons Inc, 2018.
3. K.L. Keller, Strategic Brand Management – Building, Measuring and Managing Brand Equity. England: Pearson Education Limited. 2013.
4. M. Grzesiak, Personal Brand Creation in The Digital Age – Theory, Researh and Practice. Switzerland: Springer International Publishing AG. 2018.
5. D. Haroen, Personal Branding. Jakarta: PT. Gramedia Pustaka Utama. 2014.
6. T. Nurjaman and R. Herlina, Personal Branding Ustad Hanan Attaki di Media Sosial. Jurnal Profesional FIS UNIVED, Vol. 8, No. 1, pp. 22-29, Jun. 2021.
7. H. Nurjuman. R. Y. S. Priana, M. D. Fajri, Y. T. Anshori, Personal Branding Da'i Muhammadiyah: Studi Komparatif Pada Ustaz Alfian Tanjung Dan Ustaz Muhammad Ziyad. Deviratif: Jurnal Manajemen, Vol. 16, No. 1, pp. 184-193, Apr. 2022.
8. H. W. Weng. The Art of Dakwah: Social Media, Visual Persuasion and The Islamist Propagation of Felix Siauw, Indonesia and the Malay World, Vol. 46, No. 134, pp. 61-79, 2018, doi: 10.1080/13639811.2018.1416757.
9. I. Halimatusa'diyah, Religious Celebrity: The Metamorphosis of Islamic Preachers in Indonesia. Jurnal Indo-Islamika, Vol. 2, No. 1, 2012, pp. 1-16.
10. Z. Almakki, Analisa Penanda Cangkir pada Brandmarks Coffeeshop di Jakarta. Ultimart: Jurnal Komunikasi Visual, Vol. X No. 1, pp. 56-74, Jun. 2016.
11. S. M. Amin, Ilmu Dakwah. Jakarta: Amzah. 2009.
12. I. Petruca. Personal Branding Through Social Media. International Journal of Communication Research, Vol. 6, No. 4, pp. 389-392, Oct/Des. 2016. [online]. Available: https://ijcr.eu/articole/345_10%20Irina%20PETRUCA.pdf