RELIGION, MEDIA
AND MARKETING
IN A COMPLEX SOCIETY

Foreword by:

Rungnapar Pitpreecha
Parichart Sthapitanonda
Muria Endah Sokowati

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Chulalongkorn
University

Universitas Muhammadiyah
Yogyakarta

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Collaborative Friendship

The Department of Public Relations, Faculty of Communication Arts, Chulalongkorn University and the Department of Communications, Universitas Muhammadiyah Yogyakarta (UMY) both recognize the importance of conducting research and bringing the knowledge gained into the classroom to advance education. Therefore, in 2012, the two departments organized a joint workshop for students of both institutions to share their knowledge and experience as well as develop closer relations.

At the same time, ASEAN member countries began preparing in earnest for the establishment of the ASEAN Economic Community (AEC) at the end of 2015, which has as one of its policies the encouragement of academics, researchers and universities throughout the region to cooperate in research and educational projects that can contribute to the development of the AEC and its members. Thus, it seemed very natural that we would take our collaboration to the next step and jointly publish this textbook entitled, *"Religion, Media and Marketing in a Complex Society"*, which includes studies conducted by faculty and students at both institutions.

A colleague in the Department of Communications, UMY first proposed this area of study as Indonesia has the world's largest Muslim population and he saw how the religion was becoming exploited as a marketable identity. A new market was thus evolving with products designed and labeled as Islamic. This phenomenon is also emerging in Thailand, a country where more than 90% are Buddhist. It can be seen in various mass media, in advertising and film, where religious content is used to approach target audiences. This trend, thus, opens up new challenges to academics in both countries to learn how religion is being promoted as a commodity in marketing.

After nearly two years, we have been able to compile research conducted on this subject into this textbook, *"Religion, Media and Marketing in a Complex Society"*, which is being published in Indonesian and English. We, the Department of Public

Relations, Faculty of Communication Arts, Chulalongkorn University and the Department of Communications, Universitas Muhammadiyah Yogyakarta (UMY), wish to thank all those who have contributed to this project, particularly the researchers, reviewers and editors. We also hope that this collaborative relationship will continue to grow and flourish in the years ahead.

Rungnapar Pitpreecha
Associate Professor,
Head of Public Relations Department,
Faculty of Communications Arts, Chulalongkorn University

Forward

From a communication perspective, "Relationship" is major key to everything.

Relationship and the World of Commodities

Today, people have a much greater opportunity to connect with one another in all sorts of ways. One of the major links for publics is "commodities". They act as "diplomats" who try to show people they have "something in common" that is necessary to their lives. We all have sought, owned and used commodities produced around the world, and as we incorporate them into our daily lives, we become a part of the world's "commoditization".

On another level, commodities serve as a representative of the publics who own them. How people chose to use these publics' commodities serve as a reflection for the products they consume and enjoy. Therefore, a commodity is much more than just an item, as each acts to connect and reconnect people who consume the same product and form a common cultural lifestyle.

Thus, the core values of a commodity go far beyond a physical description. They actually reflect the relationship shared by the producer and consumer, which the owner hopes will continue for the long term.

If we take a broad look at commodities, we can recognize that the ones people choose to consume act as "representatives" of the select culture these consumers elected to belong to. This relationship between the producers and their consumers will be recognized through, for example, the lifestyle, fashion, food, cosmetics, high-tech gadgets or automobiles they have in common. This is also true for cultural products like show biz, film, television and music.

Reflections on Relationship of the Past

When we look back in time, we can see how relationships have evolved up to the present. They are reflected in people's physical appearance, their facial structure, complexion, and hair color. They are interpreted through archeological sites and their artifacts, skeletal remains, stone and metal utensils, paintings and artworks produced by our ancestors. These act today as "representatives"

of the peoples of the past, telling us who they were, their stories, activities and relationships. Some of these objects are explained in terms of spiritual beliefs and religion, and they can help trace relationships through cultural routes and movements.

Thailand and Indonesia: Reflections on Relationship of a Deep-rooted Bond

Thailand and Indonesia have a relationship that dates back centuries…. from generation to generation.

The Thai term for all guests today is *Kaek*. In the past, this term referred to foreign visitors from Java, Sumatra, the Malayan islands and peninsula, India and Persia. *Kaek* did not just differentiate these people from other travelers, but it reflected a special relationship shared by them and Thais in terms of intimacy, trust, respect and favors.

Stories: Reflections of an Evolving Relationship

Stories from the past can reflect how a relationship has grown to be what it is today. A story well known in Thailand is about the Java prince and princess known in Thai as *"I-Nao"*. It is said a visiting Indonesian lady first told the story to a Siamese princess during the reign of Ayutthaya. The story was then told and retold until King Rama II wrote the legend down, and it was performed as a play. Others have also written about these lovers in historical novels. This story has taught Thais about Indonesia and has had a profound influence on the favorable impression Thais have long had toward Indonesia and its people.

Records: Sharing Relationship from the Past to the Present

There are many documents in Thai that tell about what is now known as Indonesia. One of the oldest is the discovery of "Java Man," - the remains of a Pithecanthropus hominid found in Java, Indonesia. Dating back to the Ice Age, "Java Man" has been partly recognized as a forefather of the Asian races. From these earliest records, this find and reflections have been talked about in Thai in students' textbooks and e-documents, like websites and blogs. These media, today, are serving as tools, channels for Thais to learn more and more about Indonesian history and culture without any limitation of time and space.

Thai history has also recorded the growing relationship between Thailand and Indonesia over time. Thais know about King Chulalongkorn (Rama V), King Phra-

chatipok (Rama VII) and, our current monarch, H.M. King Bhumibol Adulyadej (Rama IX), visiting Indonesia. King Chulalongkorn actually visited Java on three occasions and returned with ideas on how to develop Thailand. Members of his entourage brought back the water lily, Eichornia crassipes, and planted this in Thai waters. Today, they are used to make handicraft recognized as local Thai products.

Applying Religious Belief to Strengthen our Relationship

Borobudur, the UNESCO world heritage site located in Yogyakarta, Indonesia, attracts many Thai Buddhist pilgrims, who have learned about it through a variety of media, news stories, documentaries, photographs and books. As our current and previous monarchs visited Borobudur, it became much better known by the populace.

As products of religious belief, Borobudur and other Buddhist sites in Indonesia have attracted Thai Buddhists' attention. There are many cases in which Thais have raised funds and donated these to local Indonesian authorities to maintain these holy places. They thus serve as further evidence of the long and amiable relationship between Thailand and Indonesia.

Way Ahead: When Research Brings our Relationship Closer

As academics and researchers, we can contribute to this relationship as well, with this book, Commodifying Religion in Consumers Culture, representing another bridge as it presents key ideas and concepts of Thais and Indonesians in their studies of communication.

This book also reflects the fruits of a relationship that started many years ago when young faculty members from our two countries met in Australia. Next followed exchanges of students and faculty members, workshops in Bangkok and Yogyakarta as well as cultural trips. And now comes another milestone in our relationship with the publication of the Bahasa-Indonesia and English versions of this book to make it available to as many readers as we can.

The contents reflect our perspectives on "religions" in the modern age, where people, particularly of this region, continue to exchange knowledge, formulate trade and become more aware of the influences of the ASEAN Community. This book also reflects one more step in expanding our knowledge of communication

in a Thai and Indonesian context that we want to share to create better understanding not just in Thailand and Indonesia, but the ASEAN region and beyond.

I hope it is acting as a next step in strengthening our long-term relationship between Indonesia, Thailand, and the other ASEAN countries.

Parichart Sthapitanonda, PhD
Professor, Faculty of Communication Arts,
Chulalongkorn University

Intersection Religion, Media and Markets: An Introduction

Religion, Media and Market - in this case remain the domain industry and different entities, even opposite. Religion is the belief that connects people with their God. While the media and the industry are considered as a secular because the pursuit of materialism and worldly issues. Indeed the religion, media and market cannot be united. However, advances in technology make us often watch media such as film, television, songs, novels or radio with the substance of the messages that contain religious elements. This is what is meant by Biersdorjer (2002) as the technology finds religion (Meyer and Moors in 2006, H.1). The problem come up when the interrelation between religion and the media industry, how the meaning of religion as a form of personal expression that is transcendent?

How to understand and interpret the religion has become a reflection of many people for a long time. Lechner (2000) explains that the academics have failed to agree on a single definition of religion and make religion as a universal concept. Citing Staal (1998) and Staler (2000), he asserts that there is no single definition that can explain religion.

Similarly, when talking about Islam. Islam is often used as a term to describe many things, such as religion, culture, people, products and the like. As a result, the objects are labeled with Islam refers to a single or a general description. People tend to generalize the concept. Of course, how the description and explanation of Islam itself is based on the construction of the parties who have authority.

Edward Said (1997) describes the media and western intellectuals portray Islam as something oppressive, ancient, anti against science, restrictive, ektrimist, retarded, ignition conflict, and dangerous. The same thing is explained by Gerami (2005), that how Muslims appear linked to 9/11. As a result, Muslims portrayed as a bearded devil, armed, wearing a turban, a long robe and a member of a terrorist organization. The construction resulted in the depiction of Islam that essentialist. In fact, there is a plurality of culture, identity and interpretation of Islam

Pluralistic Islam carries on the practice of religion is also colored. Interrelationship of religion by the media and industry also provide new color in religious rituals. This is the core topic of this book. In the first part, with the theme The commodification of religion, embodies 3 article that describes the intersection of religion with the industry. Citing Bauman (1998) that anyone who did not participate in consumer culture, then it will be "rejected" and removed from the system, to encourage Muslim communities to "engage" in the world of materialistic consumption. Posts chapter 1, entitled Understanding Culture Consumption of Islam in Indonesia to explain the emergence of a middle class Muslim consumers as a potential market products "Islamic". By using the Bauman logic, Muslims in Indonesia market phenomenon can be understood an effort to make the activities of consumable products "Islamic" as sacralization consumption become part of the culture of consumption of the Muslim community. In addition, consumption activities carried out to be one of the new worship ritual known as profanisasi religion. On the basis of this understanding, then it makes sense that Islam becomes a potential commodity to be traded. Writing in chapter 2 entitled Consumer Behavior and Media Exposure of Muslims in Thailand toward Marketing Public Relations of Consumer Products and Tourism, describing how the activities of Marketing and Public Relations as part of a campaign of consumer products and tourism market by leveraging sufficient Muslims in Thailand given the large Muslim become the second largest population. Muslim market has its unique psychographic encourage awareness of the need themes of campaigns that fit their lifestyle. Relevant matters are also described in article 3 in the chapter titled label "Halal as Wardah Positioning Halal Cosmetic. This paper is a consumer research to see how the label "halal" cosmetics products Wardah affect consumer confidence in the product. These results support the so-called religious profanisasi mentioned in writing in chapter 1, worship became more solemn and quiet when using cosmetic products halal.

The intersection of religion and the media described in the second part of the theme of Religion in Media. Hoover (2002) explains both the religion and the media has undergone a transformation. On the one hand, religion has become a

commodity and a therapy. Religious practices became more personal. But on the other hand the media became a venue for the project of "the self", which incorporates elements of spiritual, transcendent and meaningful for the individual. For that instead of becoming autonomous entity, religion and the media actually converging. The two met in the same need: to be part of the experience of everyday life. As a result, we will see religion in the media in the "face" of the new one. Posts chapter 4 with the title Muslimah Ala Wardah: From postcolonial Up Pop Culture explains how Muslim women are represented in the media, in this case in an advertising campaign Wardah Cosmetics products. Posts chapter 5 with the title attribute Representation Islam In Talkshow Impressions Alternative Medicine Local Television In Yogyakarta shows how Islamic symbols such as saying "Bismillah" or "God willing", prayer-prayer, calligraphy style clothes chaplain to be used to draw attention of potential consumers. Moreover, Islam is also shown through the narrative of religious film entitled The Enlightenment as written in chapter 6, entitled Representation of Islam in Indonesia Film. The film is a biopic analyzed KHA Dahlan, the founder of Muhammadiyah, one of the largest Islamic organization in Indonesia. The film narrative describes Islam as a religion that is moderate or able to follow as well as solutions for the impact of the changing times. Phenomena article entitled "Missionary karbitan" On Television in chapter 7 dakwahtainment on television to explain the phenomenon that gives rise to ustadzs celebrities, skilled entertaining but weak in terms of the substance of Islam. The fourth article proves what Hoover called upon that religion and the media now go hand in hand so that the approach on both gave birth to the concept of mediation and mediatisasi religion, namely the media as a means to broadcast religious messages to the public, religious or executed by referring to the logics media (in, Sofyan, 2013).

The next section presents the theme of Communication Strategy Based Religion Issues featuring two posts which was a case study in Thailand. The first article in chapter 8 entitled Religious difference and public relations tools for natural disasters: A case study of the 2011 Thai big flood, explains the public relations strategy to overcome the differences between the Muslim and Buddhist communities

in overcoming the crisis caused by the floods. While writing in the next chapter with the title "Charming Yala": The Perceptions of "Yala" Youths on the Roles of the Orchestra in Communicating the Peaceful Change, a review of how an orchestra in Thailand as a means to overcome the friction that often occur in Yala , a town on the border of Thailand and Malaysia between the Muslim and Buddhist communities.

The last part of the Audience feature two posts. The first article in chapter 10 entitled The Meaning Of The Hijab For Female Adolescents In Yogyakarta explains about how audiences interpret hijab uses. The phenomenon of hijab is receiving much attention academics along with the increasing number of Muslim women who wear hijab in recent years. Hijab even become one of the fashion trends in Indonesia thus predicted that Indonesia would become a Muslim fashion mecca like Paris or Milan. This section covered by the article entitled Media Habit and Media Use of Thai Elderly what would be the closing of the writing of this book.

Muria Endah Sokowati
Communications Department,
University Muhammadiyah of Yogyakarta

Notes on Contributors

Adhianty Nurjanah is a lecturer in Communication Department, University Muhammadiyah of Yogyakarta. Recently pursuing doctoral program in Education Program Development with a concentration of Corporate Social Responsibility (CSR) at the University of 11th March Surakarta, Central Java, Indonesia. Her researches concern on Public Relations especially in Corporate Social Responsibility.

Ayu Amalia is a lecturer in Communication Department, University Muhammadiyah of Yogyakarta. Media Studies, especially study of Films and other Popular Culture forms such as music and novels are among of her interest. She is currently exploring another field of interest, graphic design as part of communications studies.

Fajar Junaedi is a lecturer and researcher in Communication Department, University Muhammadiyah of Yogyakarta and regularly being a guest lecturer at several other universities. This time listed as the central committee of Asosiasi Pendidikan Tinggi Ilmu Komunikasi (ASPIKOM)/ Association of Communication Studies for University (Aspikom) and the initiator of the Association of Higher Education Communication Studies Muhammadiyah Universities (PIK-PTM). Actively conducting research on football fans in Indonesia.

Filosa Gita Sukmono is a lecturer in Communication Department,, University Muhammadiyah of Yogyakarta, Indonesia. Currently completing a doctoral study Communication Sciences at the University of Padjadjaran Bandung. Active in a number of researches and publication of studies related to media, advertising and multicultural issues.

Firly Annisa is a lecturer in Communication Department, University Muhammadiyah of Yogyakarta. Her research focus on gender and pop culture issues in the media and muslim society. Since 2007 she joined the Rumah Sinema (Institution For Media Literacy Educations) and active in audience and media research.

Frizki Yulianti Nurnisya is a lecturer in Communication Department, University Muhammadiyah of Yogyakarta. She is enjoying doing research on public relations, media studies and pop culture such as music and film.

Muria Endah Sokowati is a lecturer in Communications Department, University Muhammadiyah of Yogyakarta. She is doctoral candidate in Gajah Mada University Yogyakarta on Media Studies. Mostly her research on media studies using critical theories.

Parichart Sthapitanonda, Ph.D. is Professor in the Faculty of Communication Arts, Chulalongkorn University, Bangkok. Her research interests include Public Relations, Health Communication, Public Diplomacy and Strategic Communication, Social Media, and Communication Research.

Phnom Kleechaya, Ph.D. is an assistant professor at Department of Public Relations, Faculty of Communication Arts, Chulalongkorn University, Thailand. He gained his PhD. from Chulalongkorn University. He conducted research on public relations education, people's media uses and media literacy, student's digital literacy and people's media dependency during natural disaster.

Piyamon Jaemwuthipreecha is MA student of the Graduate Program at Faculty of Communication Arts, Chulalongkorn University, Bangkok. Her interest focuses on new media and their social effects.

Rungnapar Pitpreecha is Associate Professor in the Faculty of Communication Arts, Chulalongkorn University, Bangkok. She is Head of Public Relations Department. She is interested in reputation management , issue and crisis management and marketing public relations. Her research interests include measuring for reputation management, consumer behavior, issue and crisis management strategies, digital public relations and reputation building.

Suciati, Dr is a lecturer at Communication Department, in University Muhammadiyah of Yogyakarta. She gained her doctoral program in University Muhammadiyah of Yogyakarta focus on religion study. Almost all of her research on religious denominations, mystical beliefs and religious sects.

Teerada Chongkolrattanaporn, Ph.D. is a lecturer at Department of Public Relations, Faculty of Communication Arts, Chulalongkorn University. She gained her PhD from Chulalongkorn University, Bangkok, Thailand as well as from a co-tutelle program with Macquarie University, Sydney, Australia in 2013 for research into framing analysis and effectiveness of global warming campaigns in Bangkok. Her research interest is on public relations campaigns and persuasive communication.

Tri Hastuti Nur R is a lecture at Communication Department, in University Muhammadiyah of Yogyakarta, she also a coordinator of Institute for Research and Development of 'Aisyiyah National Board and coordinator of "Komunikator" journal in Communication Department. She is doctoral candidate in Gajah Mada University Yogyakarta on Sociology Media. She concern of media and gender, social political marketing and behavior change communication (BCC) both as a researcher and consultant. Contributor to Media Literacy books publication.

Worawan Ongkrutraksa (Doctor of Arts), is an associate professor at Department of Public Relations, Faculty of Communication Arts, Chulalongkorn University. She is an organizational speaker for Thai government, private organizations and a visiting professor at Nihon University, Tokai University, Japan. She is an assistant to the president of Chulalongkorn University in PR and communications since 2008 to present. National Research University Project, Office of Higher Education Commission (WCU-046-CC-57), funded her current research paper in PR and disaster.

Zein Mufarrih now returned to his alma mater as a lecturer in Communication Department, University Muhammadiyah of Yogyakarta. Before devoting himself to be a lecturer, he worked as a staff writer in the media NGO Combine Resource Institution (CRI) an institution concerned in community development in the field of communication and information-based citizens. He enjoy doing studies and research on visual communication, advertising, and management creativity

Religion, Media and Marketing in a Complex Society

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Napawan Tantivejakul, Ph.D.
Assistant Professor, Department of Public Relations, Faculty of Communication Arts, Chulalongkorn University,Bangkok

Ratna Noviani
Lecturer in Communication Department, University Muhammadiyah of Yogyakarta

Rungnapar Pitpreecha
Associate Professor, Department of Public Relations, Faculty of Communication Arts, Chulalongkorn University,Bangkok

Saravudh Anantachart, Ph.D.
Vice Dean of Faculty of Communication Arts, Chulalongkorn University, Bangkok
Associate Professor, Department of Public Relations, Faculty of Communication Arts, Chulalongkorn University, Bangkok

Suthiluck Vangsantitum, Ph.D.
Assistant Professor, Department of Public Relations, Faculty of Communication Arts, Chulalongkorn University,Bangkok

Dr.Suwichit Chaidaroon
Senior Lecturer, Westminster Business School, University of Westminster,London

Tatri Taiphapoon, Ph.D.
Assistant Professor, Department of Public Relations, Faculty of Communication Arts, Chulalongkorn University,Bangkok

Theerarux Phothisuwan
Associate Professor, School of Communication Arts, Sukhothai Thammathirat Open University,

PART I

COMMODIFYING RELIGION

Understanding Islamic Consumer Culture in Indonesia

Muria Endah Sokowati

"Ten years after the collapse of Suharto's authoritarian rule, Indonesia has seen a phenomenal transformation of Islam into popular brand names for material, media and cultural products. Entrepreneurs have used Islam productively to imbue material goods with both religious and economic value. This is a seemingly odd combination, which also signals a radical change in the relationship between religion and capitalism in Indonesia." (Widodo, 2008)

In Writing of God: Piety and Consumption in Popular Islam, Amrih Widodo explains that after the collapse of New Order, products with Islamic symbols became plentiful. The trend towards Islamic consumption started with the development of the Islamic economy (Fealy, 2008, p. 17). An Islamic economy is an economic activity (bank or loan institution) based on Islamic *syari'ah*, characterised by interest free-loans, payment and distribution of *zakat* and investment compliant to Islamic law. The development of the Islamic economy encouraged local industries to use Islamic principles in their businesses, for example, in the education sector through schools with Islamic names and orientations, or in the fashion industry with the increased prevalence of innovations in hijab style.

The trend to Islamisation of culture is particularly obvious in the media industry. We see this in the popularity of Islamic literature, such as the novels of Habiburrahman El Shirazy, of religious songs, soap operas, television programs and films. The popularity of these Islamic products is exemplified in the box office hit film *Ayat-Ayat Cinta* (2007), which attracted an audience of three million in the first three weeks of screening.

This phenomenon puts into question Islam as a religion (or spiritual domain): a faith that connects people with God. As a spiritual domain, religion (as sacred) is often seen as in conflict with industry, considered profane or secular. Among conservative Muslims, the industrialized world is identified as hedonistic,

meaningless and excessively consumerist. In Indonesia, at the same time, the process of Islamization has become more complex since the fragmentation of Islamic ideology into modernists versus traditionalists, and liberals versus militants (Van Wichelen, 2007, p. 96). Many Islamic organizations with differing interpretations of Islamic texts have flourished as a consequence.

The existence of a multitude of Islamic organizations has implications for the practice of Islamic values in everyday life. Islam is an intrinsic part of the everyday lives of Muslims. In Indonesia, Islam is simply everywhere: the call to prayer is blasted through loud speakers on the rooftops of mosques five times a day; people say *assalamu'alaikum* when they answer their phones or greet each other; women are increasingly wearing the hijab; and polygamy is still practiced. The demand to restore the values and norms of Islam as a way of life is often discussed, for example by pushing to implement Islamic law in various regions in Indonesia, and the people's movement to reject pornography.

This chapter will provide insight into the phenomenon of Islamic consumerism that has been claimed to be a 'odd combination', a phenomenon that has emerged in the last ten years. Here I describe how the Muslim market developed in Indonesia, and look at the main target of that Muslim market, Muslim middle-class consumers. Furthermore, I analyze consumerism and the culture of consumption practiced by Muslim consumers in the postmodern era and the process of increased Islamization recently in Indonesia.

THE MUSLIM MARKET AS A RELIGIOUS MARKETPLACE IN INDONESIA

In the age of neoliberalism, all areas of life are commodified. Based on the free-trade perspective, anything can be sold. Indonesia, as the country with the largest Muslim population in the world (around 80% of the population are Muslim) represents a market with enormous potential.

Not surprisingly, many marketers are inspired to focus on the Muslim market as a religious marketplace. A religious marketplace as a religious economic concept points to a market that facilitates the interests of producers and consumers within a religious framework. The producers create religious products to meet consumer demands. By providing religious products to

consumers, the religious market can encourage competitive economic activity (Wortham, 2004).

As a religious marketplace, the Muslim market plays an important role in the rotation of the Indonesian economic wheel. Yuswohady (2014), a high profile marketing consultant stated:

> The Muslim market in Indonesia has its own distinction. Indonesia is a state with the largest Muslim population in the world, but it is not an Islamic state. Therefore, the Muslims in this state openly accept the exposure of the development of global culture. The acculturation of Islamic culture with the global and the local culture creates a unique and different Muslim market compared to Muslim market in other states. Furthermore, every marketer who wants to serve this market should learn to this uniqueness. If the consumers understand it incorrectly, instead of becoming a chosen brand, your brand could be unpopular.

According to this statement, which is based on the marketer's view, the Muslim market is very profitable and has a lot of opportunity for expansion and development.

Due to this promising potential, producers compete to create new Islamic products for religious consumers. Therefore, it is understandable that these products emerge dynamically, for example, Islamic banks and insurance products, halal foods, religious tourism, *syari'ah* hotels, spiritual and herbal health care, *hijab* style fashion and cosmetics, preaching services, zakat, and the many other religious services that have emerged through the new media and digital technologies.

Fealy called this phenomenon Islamic commodification (2008, p. 16). The commodification of Islam runs parallel with social, economic, technological and cultural changes in Indonesia. This transformation encourages individuals to pursue morality, spiritual wealth, and religious identity.

This phenomenon is understandable since the Muslim market is identified with a pattern of consumption based on religious reasoning. According to Minkler and Cosgler (2004), religious consumption is an effective way to express individual identity. Every religion has its own norms relating to the consumption

of certain products. For Muslims, since women must cover their *(aurat)* body, the producers create products such as the *burqah*, veil and *hijab*. If a Muslim female wants to express her adherence to religious norms, she will consume these products.

TARGETTING MUSLIM MIDDLE-CLASS CONSUMERS

The growth of religious consumer culture in Indonesia is a consequence of modernization, urbanization and globalization (Fealy, 2008, p. 27). In the beginning of the New Order regime, President Soeharto invited foreigners to invest and encouraged local industries to develop. This created employment opportunities in big cities, and drove people to move there. People with good skills and education have strategic positions and formed the basis for the emergence of the new middle-class. The flow of foreign information into Indonesia lead to new patterns of consumption among the urban middle class.

The desire to return to a religious life followed the emergence of the middle-class. Turner (2007, p. 35) states that destabilization of religious identity in middle-class society resulted from rapid and significant changes in the social, political, economic and cultural domains. The transition from the authoritarian New Order regime to the post-New Order democracy created significant changes in many aspects of life. Soeharto's replacement, B.J. Habibie, liberalized the media in 1999 and the government no longer had tight control. The new media law, no. 40/1999 revoked the Minister of Information's Regulation no. 1/1984 regarding the cancellation of Press Publishing Licenses.

New media proliferated, in particular popular journalism containing sensational news about local celebrities, which also exploited women's bodies and sensualities. The loose regulations of the print media industry created the opportunity for the magazine industry in Indonesia to buy franchises from foreign magazines, such as *Cosmopolitan, Men's Health, Cosmogirl* and *FHM*. The franchised magazines presented the culture of consumerism with entertaining images and stories on celebrities, showing their glamorous lifestyles, as well as sex, pornography, crime and scandal. The spread of new television stations and access to television also facilitated the consumption of erotic and pornographic programs.

The liberalization and industrialization of the media, however, aroused concern among the conservative middle-class. There was the perception that the new media had westernized and secularized Islamic values (Widodo, 2008). These media were thought to have encouraged the moral degradation of the younger generations, such that they were now less inclined to follow tradition or adhere to religious tenets.

Any radical or sudden change in the medias cape or the political regime stimulates moral panic. There is the notion that a decline in traditional values causes religious disorientation and a weakening in religious identity and values. The loss of religious identity encouraged middle-class society to seek new sources through which to reclaim or express their identities. According to Minkler and Cosgler (2004), consuming religious products presented the solution. This condition then resulted in the development of the religious marketplace with its consumer characteristics (as referred to by Roof, 1999) as religious seekers continued to grow (Fealy, 2008, p. 28).

Fealy (2008, p. 26) describes this phenomenon as a cycle of Islamization encouraged by the consumption of Islam as a religious commodity. It is assumed that there is a close connection between Islam as a religion and as a product. The more religious a person is, the more he/she will consume Islamic products to express his/her faith. The more Islamic products are consumed, the bigger the market for the consumption of Islamic products. So, it is logical that individual religiosity becomes the potential asset to be 'sold'.

Moeflich Hasbullah (2007) uses the term 'middle-class Muslim' to describe consumers who are the targets of Islamic products. This class is formed through a collective identity determined from their clothes, fashion, tastes and consumer choices. The middle-class Muslim during the period of rapid modernization, industrialization and digitalization is faced with the problem of how to be modern and yet still maintain their religiosity. As cited in Huntington (1996), Hasbullah states that in this situation, symbols of commitment to and faith in Islam, become the supports to followers' psychological needs. Middle class Muslims find a secure identity in Islamic products.

As Fealy (2008, p. 35) has suggested, modern middle class Muslim are characterized as pluralist in their tolerance for new ideas, of others of different faith, and also in their consumer choices. They are open to plural values although

they still hold onto Islamic principles. Middle-class Muslims are generally accommodative of the process of modernization and Islamization in Indonesia.

As pluralist consumers, middle-class Muslims combine Islamic values with modernity – they are the face of contemporary Islamic consumer culture. Suzanne Brenner's study of *Ammanah* magazine highlights the merging of Muslim purity and western sexuality (in Van Wichelen, 2007, p. 98). Brenner argues that trends in Muslim fashion incorporate Islamic and western elements as symbols of modernity. Advertisements for *Wardah* cosmetic products are examples of this. In one advertisement, it is depicted that Muslim women's identities cannot be separated from the symbols of western culture. Van Wichelen (2007, pp. 98-99) states that the ideology of consumerism that commodifies Islam and embraces western culture is an effort to enforce consumers' social and cultural identities.

Pam Nilan's study (2006) on devout Muslim youth culture concludes similarly. Nilan states that devout Muslim youth identify as modern Muslim youth. They adhere to Islamic values in everyday life and believe that western values have brought negative influences. However, they cannot detach themselves from the western symbols and modernity – they too wear jeans and use electronic gadgets. For Nilan, the culture of Muslim youth depicts religious elements and the trends of global popular culture. It is through the creation of products that combine these elements and hybrid practices, that youth perceive that they are protected from the attack on Islamic orthodox values and popular globalizing culture (2006, p. 107).

This is what Linla Abu-Lughod (in Van Wichelen, 2007, p. 101) calls an alternative modernity. The new form of modernity is represented by middle-class Muslims who choose to be modern while maintaining their Islamic practices.

ISLAMIC CONSUMER CULTURE AND THE MECHANISMS OF DISTINCTION

The emergence of the Muslim market drives consumer culture in Indonesia. Consumer culture exists along with the rise of the middle-class as an effect of the modernization and industrialization of the New Order period. Consumerism is the

purchase of goods and material in the belief that this consumption will help one to achieve one's purpose in life or bring happiness. Ownership of these products becomes a means through which to express one's identity (Stern, 2001). The orientation of the middle-class, as the *nouveau riche* in Indonesia, towards consumerism, is seen as a practice of distraction from the issues of social justice, human rights and democracy. Their ambitions are focused more on career and material attainments (Robinson, 1996, p. 85). The consumption of more and more products is a symbol of one's social status.

Muslim oriented product consumption becomes a means through which to express one's identity. The Islamic stipulation that women must cover their aurat, for example, drives fashion producers to continuously design and market new veil designs. To advertise and promote stylish Muslim fashion, producers heavily rely on the representation of various symbols, both Islamic and modern. These products are promoted as 'needs', and incorporated into a system of signs (Baudrillard, 1998). Media is the primary means of communicating signs. The manipulation of signs in the media occurs since consumers consider the signs as real. Through advertisements, for example, contemporary Muslim fashion modelled by famous models can persuade Muslim consumers to adopt the style and wear it in their daily life.

The Islamic values, which are inherent in women's Muslim fashion as the dress style designed to cover women's bodies, have become increasingly commodified. Muslim women are educated about the need to wear clothing that is appropriate in covering the body and yet is stylish. A significant implication of this education is the new hijab revolution (a phrase borrowed from Yuswohady, 2014) – in which wearing the veil has become symbolic of an Islamic lifestyle. The new forms of hijab are symbolic of prestige, style, modernity, and of course, Islamic faith and piety.

New Muslim fashion is not cheap, since it uses good quality materials and is well designed. For example, in the ready-to-wear clothing collection by designer Dian Pelangi, garments are priced from Rp. 300.000 (US$30) to Rp. 750.000 (US$75), and a veil costs from between Rp. 50.000 (US$5) to Rp. 150.000 (US$15), though these prices only are during the Ramadhan promotion sale! The standard price for items in this collection is beyond the reach of most Muslim women. Hence,

Muslim fashion is not merely a symbol of religious identity but is also a sign of wealth, status and social class (Fealy, 2008, p. 29).

It is amongst this middle class demographic that the culture of consumption among Islamic consumers is most fertile and profitable. They do not consume based on their essential needs, but on the object of signs. The culture of consumption is important to them because the ownership of these objects, as Islamic products, represents a form through which they express and define their identities, or at least the ones they wish to present to others. They therefore, not only represent themselves as devout Muslims but also as Muslims from the middle classes.

As middle-class consumers, defined by the McKinsey Global Institute as the consuming class with annual income of more than $3600 (Rp. 36.000.000) (in Yuswohady, 2013), it is not surprising that these people identify with the culture of consumption of Islamic products as an affirmation of their religiosity. Based on their shopping preferences it can be argued, as Baudrillard (1998) has suggested, that symbol and image have replaced reality, since appearance is more important than essence. The consumption of Islamic products is merely a symbol of religious identity and social class.

The signs on the object of consumption are used to show position in the social hierarchy and one's level of conformity to the norms of that system. Therefore, consumption based on these signs function to differentiate social classes. The choices of Islamic consumers in relation to fashion, culture, food, music, etc, represent ways to differentiate themselves as the part of Muslim middle class, as distinct from other social classes.

This is what Bourdieu (1984) defines as distinction – in which the effort to differentiate oneself from others is not only based on social class position but also on taste. Through taste, social class is categorized. Therefore, symbols systems develop through which one social class can be distinguished from another. For middle class Muslim consumers, representation or expression of their distinction from members of lower socioeconomic classes is through the visual cues (the signs and symbols) inherent in the consumer choices they make, many of which they wear on their bodies.

The preferences of Muslim consumers in terms of taste, therefore, are not neutral, but rather are socially constructed. Promotion and education of Islamic

products through symbols in manipulative mass media advertising facilitates the construction of distinctions. Those messages become a source of reference for the Muslim consumers through which they form their classed identities.

THE SACRALIZATION OF CONSUMPTION VS THE PROFANIZATION OF RELIGION

The emergence of the religious marketplace presents a paradox. Religion and industry reconcile, whereas technology contributes to this process. Biersdorjer (2002) refers to this as when religion finds technology (in Meyer and Moors, 2006, p. 1). The next problem is what happens when there is an interrelation between religion and industry.

Güliz Ger (2005, p. 79) interestingly state that "while religion is against consumption, there is a new religious commercialism which can only serve to escalate the criticized profane consumption." We see this new religious commercialism in the phenomenon of the culture of consumption among the Muslim middle class. This form of commercialization acts to compensate for the contradiction between the logic of religiosity and that of industry.

New religious commercialism describes the new practice of consumption among Muslim consumers. The consumption of Islamic products represents a sacralization of the consumption of material goods and products targeting Muslim consumers, which implies discretion in consumption through religious reasoning and justification of purchases in order abate feelings of guilt for engaging in meaningless secular practices by consumers.

In essence, Islam does not encourage the practice of over consumption. However, to represent as a modern person and distinguish oneself from the poorer classes, members of the Muslim middle-class obtain their symbols of modernity through consumption. In another view, Vatikiotis (in Hasbullah, 2007) states that the Muslim middle-class in Indonesia is highly motivated to return to a religious life. This has implications for how they incorporate the signs of Islam as part of their identity. Muslim consumers are careful to assert their class identity as both religious and modern. By clinging to their religious principles as the boundaries, the middle-class won't lose their way and become excessive in expressing a modern identity. Therefore, they choose to consume Islamic products.

In the end, producers and Muslim consumers justify the culture of consumption by claiming that they are "following religious *syari'ah"*. For example, as written in the official *hijabers* community blog (Hijabers Community, 2010), a blog that accommodates producers and consumers of Islamic fashion products:

*"Hijabers Community was founded on November, 27th, 2010 in Jakarta, Indonesia. Around 30 women from different backgrounds and professions gathered together to share their visions to form a community that insya Alllah will accommodate events related to the hijab and muslimah. **From Fashion to Islamic studies, from hijab style to learning Islam, anything that will make us a better muslimah insya Allah.** And it is hoped through this community, every muslimah can meet new friends, get to know each other and learn from each other." (text in bold by the author)*

Conversely, new religious commercialism brings about the profanization of religion and religious practice in consumer society. The practice of consumption becomes another religious ritual. The manipulation of religious signs in promoting Islamic products in the mass media has lead to the formulation of new rituals in religious practice. For example, a Muslim woman may feel it is appropriate to express her Islamic identity through the consumption of halal cosmetic products. Based on the texts of the *Al-Quran* and the *Hadists*, a Muslim must consume halal products as part of their devotion and obedience to *Allah's* commands, so a Muslim woman must choose products that are certified as halal. *Wardah* Cosmetics, an Islamic cosmetic manufacturer selling halal products has increased its sales fantastically in the past seven years and the company has dominated the cosmetic market in Indonesia during that time (Wisata Syariah dan Industri Halal, 2014). Yuswohady (2014) describes the success of *Wardah* as The *Wardah* Effect. This phenomenon applies not only to the cosmetic industry, but also other industries such as food, tourism and banking – the halal label assures Muslim consumers that these products can become part of their religious rituals.

The media has played a significant role in the profanization of religion as witnessed in the ways in which the media create new religious rituals. Kepp and Krönet (2008, p. 2), quoted by Hoover (2006) state that, "we can't understand religion any more beyond the media and its 'influences' on religion". Kepp and

Krönet emphasize that in the media age, our understandings of religion cannot be separated from the logic of the media.

This is called religious mediatisation, a process in which religion is adapted to suit media needs, so that in effect religious elements are minimal in order to attract and maintain viewers' attention as consumers (Sofjan, 2013, p. 41). The religious mediatisation produced what Kepp and Krönet (2008, p. 5) call religious branding, in which media commercialization represents religion in a profane space without detracting from the sacredness of the religion.

The religious content of the mass media, such as in sermons, soap operas, music, or film are part of the religious rituals of viewers. Consuming these media containing Islamic values becomes part of the practice of religious worship. For example, a Muslim will feel closer to God if he/she performs *Ramadhan* worship rituals while listening to *nasyid* music, and Islamic films or soap operas.

The producer of the religious film, *Haji Backpacker* (Falcon Pictures) commented that the film could inspire viewers to go on the Haj to Mekka as part of their worship in accordance with Islamic principles (Kesuksesan Film Religi, 2014). Religious films become a source of inspiration to worship. Since performing the rituals of daily worship is perceived as a burden by many, certain stimulants are required to make religious practice engaging and fun.

In television, the concept *dakwahtainment* has emerged which combines Islamic prosthelyzation with broadcast materials that are fun (in Sofjan, 2013, p. 59). Its goal of dakwahtainment is to make viewers understand the material delivered. A conservative *da'wah* format is unattractive, so the new media offers a new format with entertaining elements. For this reason, preachers on television are generally attractive, have a good singing voice, and are humorous and charismatic. It is undoubted that the Muslim market in the future will be inundated with new products created by producers keen to help consumers practice their religion.

CONCLUSION

The emergence of the Islamic market as a religious marketplace for middle-class Muslim consumers in Indonesia is an effect of the processes of Islamization and modernization. The culture of Islamic consumption practiced

by middle-class Muslims is an effort to distinguish their social class from that of others, and to represent oneself as aligned with "modern Islam" – as simultaneously "modern but Islamic". This seemingly contradictory mix of Islam and modernity is supported by the characteristics of the contemporary Muslim market in Indonesia, a demographic that is open and permissive to global culture (Yuswohady, 2013). Therefore, it is no surprise to see *Wardah* advertisements set in Paris or witness the explosion of the hijab trend that blends Western and Middle-Eastern styles. It is not usual now for Indonesian television viewers to see famous *Ustadz'* such as Yusuf Mansyur, endorsing an energy drink product, or watch extended episodes of soap operas such as *Tukang Bubur Naik Haji* (The Porridge Seller Who Went On the Haj). The repetition and sheer number of these new Islamic media, over time, led to their form of religious content being accepted by Muslim consumers. So, it is reasonable that Kepp and Krönet (2008, p.3) inspired by Nick Couldry (2003) in his book titled *Media Rituals,* state that "the main aspect of the media age is that media successfully are staged as the 'unquestioned centre of society' by media ritual".

The culture of Islamic consumption in Indonesia constitutes the sacralization of consumption and also the profanization of religion. Consumption becomes that which is worshipped, when consumption is perceived by the consumer to be carried out in service to or in accordance with the tenets of religion. In this way, consumers justify their consumption of Islamic products. Religious activities are no longer serious and boring, but are fun and entertaining. Religious practice is not only solely a private matter, but also becomes a common interest. This is the real practice of new religious commercialism in Indonesia.

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Muslim Consumers in Thailand and Marketing Public Relations: Decision Making Factors in Purchasing Food, Products and Tourist Services

Rungnapar Pitpreecha and Teerada Chongkolrattanaporn

Introduction

The second largest population in Thailand is Muslim: More than one million reside in different regions of the country (National Statistics Bureau, 2011). Yet, academically, from a marketing public relations perspective, only a few studies have focused on this population, and most of the existing works concentrate on food products. Few investigate the topics of consumer products and tourism. The latter two industries are expanding and generating economic growth in Thailand; yet, they do not gain much attention in research. Moreover, demands for Halal and shariah-compliant products are increasing as more customers become aware of Islamic brands (Alserhan, 2010). This awareness does not only apply to food products but any consumer products and services as well. Based on their guiding religious practices, Muslim consumers have to be specific about their consumption habits. Existing information from both academic and business sources reveal that knowledge about Islamic marketing communication remains scarce (Alserhan, 2010). Thus, it is crucial to better understand Muslims as a distinct potential market. This article aims to rectify the current gap by examining the factors that influence Muslim consumers' decision-making process in purchasing products.

Marketing public relations is an approach that explores how a business can lead customers to become so satisfied with their brands that they finally decide to purchase its products or services. The communicative tactics used to influence consumers vary from changing their attitudes to influencing their purchasing behaviors, and public relations planning and programming are employed to achieve sales goals through a combination of passive and active communication strategies. Therefore, different media choices are utilized to reach the main target audience members, which consist of existing and potential

customers. However, to target Muslim consumers, businesses need marketing strategies that are different from traditional strategies (Alserhan, 2010). The Muslim market has a unique way of choice that fits with their religious way of life. Marketing campaigns need not exclusively focus on the Islamic faith, but rather focus on the actors and activities of Muslims and non-Muslims alike as part of a natural phenomenon (Wilson & Grant, 2015). In other words, Muslim consumers should be studied from the worldly, or secular aspect, not strictly through a religious approach. They should not be treated separately from other consumer segments. Several academic works outside of Thailand have already examined how this particular group of consumers think and behave. Important marketing factors to consider for the Muslim population include promotions, location, quality, certification and cleanliness of operation (Nooh et al., 2007). Moreover, though they share a common faith, Muslims from around the world cannot be homogenized or treated similarly in marketing communication. Differences in social, economic and cultural backgrounds affect how Muslims behave in different parts of the world. In Thailand, a country where Buddhism is the major religion and Islam a minor one, Muslim consumers' decision-making process toward purchasing can vastly differ from neighboring Muslim countries such as Malaysia and Indonesia.

This study examines Muslim consumers in Thailand to find out the marketing factors and media exposure that affect their decision making process. The following have been found to be significant to their decision-making process: Halal, credibility, producers, reference groups, promotion, price, product/service quality, product/service attributes and sales location. Additionally, the independent variable is media exposure of Muslims, while the dependent variable is the decision-making process before the purchase of food products, lifestyle products and tourism services.

Existing Research on Muslim Consumers

Marketing Public Relations of Islamic Brand

Islamic religious brands, or halal brands, are created according to Islamic principles that guide what are permitted food and lifestyle products as well as

hospitality (Minkus-McKenna, 2007). In Islam, brands cannot be Shariah-compliant until they fulfill many conditions related to ingredients, logistics, impacts and intentions. Such fulfillment results in what is called 'halal', or wholesome products. Thus, it is important to examine the three major products and services that are relevant to Islamic brands.

The manufacturers and marketers use halal certification and logo to notify their target audience that their goods are Halal and shariah-compliant. Halal, then, is more than just a religious duty; it has become a business, even in non-Islamic countries (Power, 2008). Because the halal certificate ensures cleanliness and safety, manufacturers have to pass a particular checklist to earn certification that includes the origin of ingredients, the production process and logistics. The certificate provides a guarantee for the Muslim consumers when they are making their decision on what to buy and avoid.

Today marketing has evolved to better serve consumers. It goes beyond the objective of persuading consumers to buy, but now covers an attempt to please them to develop a long-term relationship. This can be achieved through an integration of marketing and public relations. Marketing public relations is similar to traditional public relations, but the former covers a wider array of objectives and media channels. It extends the main role of public relations as a link to build internal and external relationships with people. From a public relations perspective, the approach can work successfully by itself. However, the marketing communication mix that includes product, price, place and promotion cannot be neatly and profitably performed (Satawedin, 2005). Nevertheless, marketing public relations employs different tools to communicate with consumers, and it mainly focuses on sales objectives.

There are a variety of communication tools that are used for marketing public relations to serve consumers' needs to achieve the goals of a corporation. This synergized communication mix includes advertising, sales promotion, sponsorship, point-of-purchase, exhibitions, direct marketing communications, personal selling and interactive marketing (Satawedin, 2005). It is likely that when more promotional media is used, there is a better chance for a brand to attract consumers. However, there is no clear evidence to demonstrate what might be the most effective media to use among Muslim consumers. This research rectifies this by examining the eight most generally used media,

including both above and below the line channels, to identify which is most prevalent and efficacious in the Thai Muslim community.

Muslim Consumer Behavior

The challenges of marketing with Islamic communities come from the fact that Muslims have a different set of values and beliefs that guide their behaviors, which are not similar to those of Thai Buddhists. There is a certain code of conduct that Muslim consumers must follow: Muslims have to balance their consumption by focusing on sufficiency, economy and necessity. However, the Muslim segment is a great venue for expanding the market, not just for Muslim brands but for non-Muslim products and services as well.

From Hashim and Musa's (2013) research of Muslim consumers in Malaysia in which they focused particularly on cosmetic products, it was found that Halal is not the main factor that young urban female adults consider before purchasing products. Instead, the content/ingredient is the most important factor that respondents focus on, while product suitability is the second. Next, the price is considered after Halal consideration. It will be interesting, then, to see if a similar pattern can be found among Thai Muslim consumers.

Temporal (2011) has proposed several strategies for building Islamic brands. To do this, marketers need to deeply understand this particular segment. The brand must align with Islamic values but still keep its universal emotional appeal. The positioning of a company and products should be related to the target consumers' ways of life, and any adjustment made must be current with any new and ongoing trends. Thus, innovation is crucial as well as proper market segmentation. Merging can also provide another opportunity to save time and money. Furthermore, since the halal, or shariah-compliant, niche market is promising, Western marketing techniques should not be neglected. It is important to note that the Muslim community is a part of the global community; they are influenced by globalization logic. Other trends also have an impact on their lifestyle such as brand name (e.g. bags and shoes). In sum, Muslim consumers should not be considered absolutely different from other clients.

Extending the existing research by Temporal and Hashim and Musa, this article examines a broader range of considerations to reach the Muslin market,

from marketing and public relations to religious principles. A questionnaire was distributed to Muslims in 5 regions in Thailand (Bangkok, Center, North, North-East, and South) to discover their decision-making factors. The first group of factors from a marketing aspect comprise the classical 7 Ps, namely product, price, place and promotion, physical evidence, process and people. Next, the public relations factors include personal experience/judgment, brand familiarity, advertising, popular brand, credibility and award winning. Lastly, the religious factors include shariah-compliant certificate, halal certificate and products from Muslim countries. The aim is to understand the most common factors used by Thai Muslim consumers to help them make their decision before purchasing food, products and tourist services.

Muslim Consumers in Thailand

The demand for halal products is increasing because consumers are becoming more religious through knowledge and information about concern towards halal (Lada, 2010). Despite living in a Buddhist country, Muslims in Thailand are well connected, and they have built strong communities everywhere they live.

The Central Islamic Council of Thailand is a major institute that certifies halal businesses. To achieve the mission of halal science and technology development in Thailand, the Halal Science Center of Chulalongkorn University was established to raise the quality of halal industries and businesses. A system called HAL-Q was introduced in 1999 to control the whole process from production to consumption. HAL-Q stands for H-Hygiene, A-Assurance, L-Liability and Q-Quality. It is believed that the universal safety system is Toyyib, and haram, or forbidden, is considered to be as dangerous as any bio or chemical hazard. Thus, it is important to strictly manage production from beginning to end, starting with ingredient selection and continuing to production and logistics, analysis of mechanics and processes, monitoring and cleansing.

According to a study of consumer behavior in ASEAN +6 (SME, 2013), there are differences among the halal choices of Muslims in Malaysia and Indonesia; however, no finding focuses on Thai Muslims, but only Thai halal products have good images. The consumers, particularly in ASEAN communities,

prefer food and products made in Thailand with halal certification. It is interesting to examine the preferences of Thai Muslim consumers. Even though they are a minority in Thailand, it does not necessarily mean that they do not contribute to the economy. In fact, their consumption is crucial to the growth of the country's economy. Thus, it is important for marketers in Muslim and non-Muslim countries to understand their behaviors.

The Muslim marketing segment covers a variety of products and services. Food plays an important role in Islam, and Muslims tend to have large families; therefore, their expenditures on groceries are often high. They also spend money on clothes, cosmetics and cars as well as vacations. Based on these findings, it will be interesting to see what drives them to select particular products and services. Muslim travelers want luxurious hotels where guests behave and dress less provocatively, places where they can go with their families (Power & Abdullah, 2009). Apart from gender and age, the demographic profile, thus, has to include the religious strictness level.

Methodology

A quantitative approach was employed to collect data from 1,500 respondents from 5 regions in Thailand: Bangkok (325 respondents), Center (320 respondents), North (205 respondents), North-East (250 respondents) and South (400 respondents). The respondents are both male and female Muslims, aged above thirteen to ensure that they have sufficient purchasing capacity.

The questionnaire was divided into three major parts: 1) general profile, 2) decision making when purchasing different products and services, and 3) marketing media exposure. The first part collects information about age, gender, occupation and religious strictness. The second part focuses on food, lifestyle products and tourism. The final part examines marketing media exposure and the impact of media on consumers' decision-making process.

The questionnaires were initially distributed to 30 respondents to check reliability. The pilot survey showed the following Cronbach's Alpha score:

α Decision making for food = .88
α Decision making for lifestyle products = .92
α Decision making for tourism = .95

The final self-administered questionnaire was distributed face-to-face with respondents' consent.

Results

From 1,500 respondents in five regions of Thailand, 54.20% were female and 45.80% male. The highest age range was 18-22 years of age (22.20%). Based on the number of religious practices that they exercise, a majority of respondents from every region (55.50%) complete more than four. Thus, most can be considered to have a high level of strict religious observance.

Food and Beverage Products

For food, the respondents rate the following as the top five factors influencing their purchasing decision:
1. Halal certificate / Halal consent (x = 4.15)
2. Cleanliness and safety certificate ($\bar{x}$ = 4.05) $\bar{x}$
3. Reasonable price ($\bar{x}$ = 3.98)
4. Personal/experiential judgment ($\bar{x}$ = 4.05)
5. Convenient location ($\bar{x}$ = 3.88)

Table 1: Factors influencing decision-making on food product purchases of Thai Muslim Consumers

No.	Factors	Level of strictness	Level of strictness	Gender	Age
		r_1 [a]	F_1 [b]	t [c]	r_2 [a]
1	Halal certificate/halal consent	+	o	f	+
2	Cleanliness and safety	+	o	f	+
3	Reasonable price	ns	ns	ns	+
4	Personal/experiential judgment	+	o	f	+
5	Convenient location	ns	ns	ns	ns

For beverages, the respondents rate the following as the top five factors influencing their purchasing decision:

1. Cleanliness and safety certificate ($\bar{x} = 3.92$)
2. Reasonable price ($\bar{x} = 3.91$)
3. Personal/experiential judgment ($\bar{x} = 3.82$)
4. Convenient location ($\bar{x} = 3.79$)
5. Halal certificate / Halal consent ($\bar{x} = 3.78$)

Table 2: Factors influencing decision-making on beverage product purchases of Thai Muslim Consumers

No.	Factors	Level of strictness	Level of strictness	Gender	Age
		r_1 [a]	F_1 [b]	t [c]	r_2 [a]
1	Cleanliness and safety	ns	ns	f	ns
2	Reasonable price	ns	o	ns	+
3	Personal/experiential judgment	+	o	ns	+
4	Convenient location	-	ox	ns	ns
5	Halal certificate/halal consent	+	o	f	ns

All demographic profile variables, including gender, age and religious strictness, are correlated with decision making variables, namely halal certificate, cleanliness and safety certificate and personal/experiential judgment. The findings show that for food products, females, the older age group and those with a high level of strict religious observance are more concerned about the halal certificate/halal consent, cleanliness and safety certificate and personal/experiential judgment. Meanwhile for beverages, females and those with a high level of strict religious observance are more focused on halal certificate/halal consent.

It can be concluded, then, that for food and beverage selections, those with a higher level of religious observance will be more concerned about the food than those who show a lower level. Moreover, those who are older (more than 26

years old) will focus on the price more than the younger age (13-25 years old). This is true except for taste, which demonstrates the reverse relationship, meaning the higher level leads to less concern about it.

For personal and household consumer goods such as detergents, paper supplies and kitchenware, the respondents' rate the following as the top five factors influencing their purchasing decision:

1. Safety certificate ($\bar{x}$= 4.00)
2. Reasonable price ($\bar{x}$= 3.97)
3. Preferred quality ($\bar{x}$= 3.94)
4. Convenient location ($\bar{x}$ = 3.93)
5. Personal/experiential judgment ($\bar{x}$= 3.85)

Table 3: Factors influencing decision-making on personal and consumer goods purchases of Thai Muslim Consumers

No.	Factors	Level of strictness	Level of strictness	Gender	Age
		r_1 [a]	F_1 [b]	t [c]	r_2 [a]
1	Cleanliness and safety certificate	+	o	f	ns
2	Reasonable price	ns	ns	ns	+
3	Preferred quality	ns	ns	ns	+
4	Convenient location	ns	ns	ns	ns
5	Personal/experiential judgment	+	o	ns	+

Females and those with a high level of religious observance are more concerned about the safety certificate. The latter group also decides to purchase goods based on their personal/experiential judgment. However, unlike food and beverages, personal and consumer goods do not require the production process to abide by religious principles. Thus, the consumers prefer the brands to which they are loyal and most familiar. Those demographic profiles and level of religious strictness do not reveal a strong relationship within this category.

For hotel selection, the respondents rate the following as the top five factors influencing their purchasing decision:

1. Cleanliness and safety of the location ($\bar{x} = 4.14$)
2. Cleanliness and safety of food ($\bar{x} = 4.13$)
3. Convenience ($\bar{x} = 4.06$)
4. Good service ($\bar{x} = 4.01$)
5. Easy access ($\bar{x} = 3.96$)

Table 4: Factors influencing the decision-making on hotel choice of Thai Muslim Consumers

No.	Factors	Level of strictness	Level of strictness	Gender	Age
		r_1 [a]	F_1 [b]	t [c]	r_2 [a]
1	Cleanliness and safety of the location	+	o	ns	ns
2	Cleanliness and safety of food	+	o	ns	ns
3	Convenience	+	o	ns	+
4	Good service	+	o	ns	+
5	Easy access	+	o	ns	+

For selection of tourist attractions, the respondents rate the following as the top five factors influencing their trip decision:

1. Cleanliness and safety of the location ($\bar{x} = 4.03$)
2. Cleanliness and safety of food ($\bar{x} = 4.02$)
3. Convenience ($\bar{x} = 3.99$)
4. Easy access ($\bar{x} = 3.94$)
5. Reasonable price ($\bar{x} = 3.93$)

Table 5: Factors influencing decision making on tourist attractions of Thai Muslim Consumers

No.	Factors	Level of strictness	Level of strictness	Gender	Age
		r_1 [a]	F_1 [b]	t [c]	r_2 [a]
1	Cleanliness and safety of the location	ns	ns	ns	ns
2	Cleanliness and safety of food	ns	ns	ns	ns
3	Convenience	ns	o	ns	+
5	Easy access	ns	o	ns	+
4	Reasonable price	ns	ns	ns	ns

Only the high level of religious observance is correlated to the marketing factors. For the hotel choice, they are concerned about all five factors. However, for the selection of tourist attractions, they care more about the convenience to travel and visit. These two categories do not require a high level of their production process abiding with the religious principles. Thus, religious factors are not ranked in the top five.

The media exposure results demonstrate that the top three media channels that the Muslim consumers use to receive information include:

1. Mass media, including TV, newspaper and radio ($\bar{x}$ = 3.72, 3.68 and 3.62, respectively): It turns out that those in the mid level of religious strictness are more exposed to these media channels than those in the high level of religious strictness.

2. Suggestion by friend, family member or acquaintance ($\bar{x}$ = 3.46, 3.43 and 3.47, respectively): The younger age group receives information from this channel more than the older age group.

3. Online, website and social media ($\bar{x}$ = 3.19, 3.18 and 3.37): The results show that those in the low level of religious strictness group receives information from this channel more than those in the high level of religious strictness group.

From the test of correlation, it can be concluded that the most influential media that cover all three different product types are traditional media (48.50-79.00%). TV, newspaper and radio are rated the highest, while online, website and social media come second (6.60-20.60%).

Moreover, for the selection of hotel and tourist attractions, events in the department store or on the road are rated highest (9.50%) and promotional booths and product displays come second (9.30%).

Discussion

The results of the survey provide a better understanding of how Muslim consumers in Thailand make their purchasing decision and what marketing media is most prevalent and effective. Therefore, this section will focus a discussion of two major issues: Muslim consumer behavior and Islamic marketing communications. More specifically, first will be an elaboration on the findings of the marketing factors that influence Muslims' purchasing behaviors. This will be followed by a discussion on how businesses might more effectively communicate with the Muslim community using public relations tools to aid marketing effectiveness.

Muslim Consumer Behaviors

From the findings, it is shown that demographic variables such as age and gender are correlated with marketing factors. The older age group and women tend to be more concerned about halal compliance, particularly for food and beverage products. For those categories that require less strict religious observance, the consumers do not use religious factors to help them make their decision but rely more on product reputation and service quality. Moreover, the level of religious observance is correlated with several factors. It is obvious that people with a high level of strictness rely on religious factors to help them make their decision, except when it comes to products and services that are not a part of strict religious observance.

Based on the findings, it is important to strategically create marketing content to fit the type of products and services being offered to efficiently appeal to Muslim

consumers. The strategy and content of the message must differ from one category of product to another, given that this research has shown religion is not the core factor that Muslims consider to help them make all purchasing decisions. Mainly food and beverages require more religious considerations. Thus, marketers have to be careful about how they present the quality of their product by emphasizing the halal certificate and shariah-consent production process. In particular, the product must be presented with a high level of cleanliness and safety. This is what Thai Muslim consumers are concerned with, more than the country of origin. Based on halal and haram principles, what Muslims eat and drink can affect their belief. Highlighting the halal symbols will make Muslim consumers feel confident with the products and make it easier for them to make their purchase decision.

The price and place that products and services are available are also considered important for consumers, regardless of age, gender and level of strict religious observance. The older age range is more concerned about the price of goods than the younger generation. Therefore, marketers should think carefully about how to address this matter to different age groups. Even though price is not the first priority for younger consumers, it can still play a role in their on-the-spot decision-making, especially when they make price comparisons with competitors. Moreover, the places the products are sold are also important, as rated by the respondents. This suggests that marketers need to provide different venues and options for consumers to buy their products. The methods should be convenient and easy to access. This may be one reason why online shopping became a boom the past few years. Applying the trend from non-Muslim markets can be a good start. Moreover, in Thailand, because Muslims are the minority, there are specific locations where they reside. The marketers should conduct research to identify the places and determine how to provide the products and services to these locations to catch the attention of more Muslim consumers.

Islamic Marketing Public Relations

For the use of media, the respondents still rely on the mass traditional channels such as TV, newspaper and radio. Advertisement and public relations are still effective among the Muslim community. Therefore, marketers should design content and presentation to serve the needs of this segment. Personal reference is another channel that can be used to promote products and services. A tight Muslim community network can be the reason why this population relies heavily on personal reference for purchasing advice. Thus, it can be beneficial for marketers to be able to identify opinion leaders among different Muslim communities.

Moreover, online channels can provide easy, inexpensive avenues to reach different Muslim groups, especially the young generation. Islamic websites such as X are a point of reference for this community. The web board and online forum can be viable options for communicating directly to consumers. Social media such as Twitter and Facebook can also be used as channels for marketers to send their messages to consumers. Regardless, two-way communication is crucial in marketing public relations, and it can be fostered through the use of online channels, where conversations can be conveniently expressed. Finally, to promote products and services, roadshows are another good choice for marketers. Several exhibitions are organized throughout the year in Thailand. This is considered an effective direct channel to communicate with consumers, particularly for hotels and tourism services.

To conclude, Muslim consumers are considered a niche market full of potential buyers. To fulfill their needs, 7 Ps are not sufficient to convince them to buy (Wilson, 2012). Each P has to be carefully considered to comply with Islam beliefs and lifestyles. Going forward from this research, researchers can specifically examine each P to better understand what role it plays in Muslim consumers' decision-making process. Additionally, insights from the Muslim community should be continuously obtained and investigated to understand their thinking process in detail. Furthermore, comparison work is needed to understand whether there are any similarities or differences among Muslim and non-Muslim consumer preferences toward certain products and services. This will help marketers design more effective marketing messages as well as enable them to effectively select the proper media to communicate with their target audience.

Marketers have to keep in mind that Muslim consumers are resourceful segments that have specific needs for products and services that align with their religious beliefs. Yet, some of their purchasing insights are not that different from non-Muslim consumers. Hence, marketers have to balance the religious requirement with Muslims' lifestyle needs to create an effective message to communicate with the Muslim community. Depending upon the different categories of products and services, the marketers have to strategically choose the media to reach their target consumers and focus on the right factors to win them over.

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The Strategic Positioning of Wardah Cosmetics as *"Halal"*

Adhianty Nurjanah

INTRODUCTION

According to the social construction of ideal femininity, women must be beautiful and attractive. These traits are said to make women feel more confident. Since idealized beauty is not natural, the beauty and cosmetic industry produces cosmetic products for female consumption. The need for beauty creates a potential market in the cosmetic industry. Women are generally associated with cosmetics, ranging from personal care products to beauty products. Therefore, many cosmetic companies compete to create cosmetic products that satisfy consumer demand by attempting to sell the most trustworthy products.

The Regulation of the Minister of Health No. 1176 / VIII / 2010 on the Notification of Cosmetics states that the term cosmetics refers to any substance or preparation intended to be used on the outer part of the body (the epidermis, hair, nails, lips and external genital organs) or the teeth and oral mucosa, and are used especially for cleaning, perfuming, enhancing appearance, improving body odor or protecting or maintaining the body in good condition. From the definition, it is clear that cosmetics are made to clean, perfume, and change one's appearance for the better. The cosmetic products range from perfumes, lipsticks, eye shadows, and face powders, to skin care products such as facial wash and face cream.

Despite the health regulations, many cosmetics contain chemical compounds that are not adequately tested for long-term effects. Purchase of cosmetics requires thought and consideration of complex factors (a complex decision making process). The decision making process requires a high level of involvement from consumers. For example, when buying products/services consumers spend quite a lot of time, attention and effort in comparing brands and identifying sales locations (Tjiptono, 2001, p. 21). When a consumer needs a cosmetic product, the consumer does not immediately make an uninformed or hasty purchase, but rather looks for detailed information about the product. After that, consumers evaluate the product brand and

ultimately make the decision to purchase or not. This is in contrast to the process through which consumers decide on fashion products that do not have a particular risk. The purchase of clothing, for example, does not require the consumer to engage in extended consideration and careful thought (limited decision making) before making a purchase.

Consumer caution in researching before choosing a cosmetic product is a must. Moreover, whether the product is *halal* (kosher) (You sure you want to use kosher? It's not a Muslim term) or not has become very important in the selection process, particularly in relation to food products and cosmetics in Indonesia where the Muslim population is over 87%. (Sumarwan, 2011, p. 200). Another reason is that many cosmetic products on the market contain harmful substances such as mercury, hydroquinone, rhodamine B and retinoid acid that can damage the skin and are not safe for consumption. Further, cosmetic products are known to contain non-*halal* substances such as pig oil.

According to Islam, whether a product or foodstuff is *halal* and *haram* (prohibited) is very important in everyday life. *Halal* represents everything that is good and clean, suitable to be consumed by humans, according to *Shari'ah* law. *Haram* refers to anything that is considered unlawful or prohibited and not justified by Islamic *Shariah*. References to *halal* and *haram l*aw can be found in the *Quran*, surah *Al-Maidah* verse 3: "You are forbidden to (take) carrion, blood, pork". In this verse, the word consuming relates not only to putting food into the mouth, but includes the use or consumption of processed carcasses, blood, and pork for various purposes. Cosmetic products are no exception.

Products that qualify as *halal* in accordance with the Islamic *Shari'ah* specifically: (1). do not contain ingredients that contain pork and elements of pork; (2). do not contain prohibited materials such as human organs, blood, dirt and so on; (3). all materials must be derived from animals that are slaughtered according to the *halal* procedures of Islamic *Shari'ah*, in that the animal must be slaughtered with a sharp tool that can draw blood and kill the animal quickly, the animals should be stabbed in the neck to ensure dissolution of the esophagus, throat and pulse, and the slaughter must be carried out in the name of God, with the slaughterer reciting *Bismillah;* (4). all storage areas, points of sale, and processing, be conducted in a place not used for the management and transportation of pigs, and if it must be used for pigs, everything must be cleaned prior to the procedure

in accordance with *Shari'ah;* (5). all foods and beverages that do not contain *khamer*, which are foods and beverages that can disturb the mind and have an intoxicating effect are forbidden by God and the Prophet until the Day of Judgement (Burhanuddin, 2011, p. 114).

In Islam there is no prohibition against women using cosmetics or other methods of beautification as long as they are in moderation and do not lead to physical change to God's creations. In the Qur'an, changing God's creation is accepting the Devil's temptation. It is mentioned in the Qur'an, Surat an-Nissa verse 19, that the Devil will say to his followers: "We will influence them, so that they will change God's creation" (in Qaradawi, 1993). From these verses it can be understood that women may beautify their appearance through the consumption of cosmetics as long as it does not alter God's creation. Superficial cosmetic products for external use are in contrast to cosmetic surgery which changes the shape of the nose, thereby changing physical appearance, and which is said to anger God. Plastic surgery is only aimed at enhancing physical beauty and not spiritual beauty, and is wasteful because you have to spend a lot of money.

Currently a wide range of foreign and local cosmetics brands that cost from standard to fantastic prices are available on the market. Not only are there Indonesian cosmetic products, but foreign cosmetic brands also dominate the cosmetics market in Indonesia, such as Etude Cosmetics (Korea), Covergirl (USA) and Oriflame (Sweden). While the original cosmetics in Indonesia include Viva Cosmetics, Caring Colour Cosmetics, the Mustika Ratu range, and Wardah *Halal* Cosmetics.

Wardah is an Indonesian cosmetics company under PT Paragon Technology & Innovation that has 200 products certified as *halal* by the *Majelis Ulama* Indonesia (Council of Islamic Scholars / MUI). Wardah sales began in 1995 through door-to-door direct marketing and now the company has 3,000 outlets in Indonesia and many beauty consultants (Shimbun, 2011).

Wardah, which means "rose", presents an innovative cosmetic formula that is safe, lawful, and practical. According to Nurhayati, Director of Paragon Technology & Innovation, the parent company of Wardah *Halal* Cosmetics, in 2013 Wardah *Halal* Cosmetics experienced significant growth in product sales surpassing Martina Berto's products and its business growth reached 50% of

the target. In addition, consumers enjoy the products because they are *halal*, which adds to consumer satisfaction. Wardah Cosmetics were acknowledged as a prestigious brand in the Indonesian Customer Satisfaction Award (ICSA) in 2013 (Business Strategy, 2013).

Wardah cosmetics target Muslim women with middle to high socioeconomic levels who want to look beautiful, healthy, modern, and elegant yet not violate the rules of Islam. Wardah consumers are characteristically Muslim women who want to look beautiful in accordance with *shai'ah* Islam.

POSITIONING & BELIEF OF WARDAH CONSUMERS

In the attempt to gain market domination, Wardah needs an effective marketing strategy. According to Kotler (2000, p. 108), a "[m]arketing strategy is the basic approach that the business units use to achieve its objectives and consist of proceeding decisions of the target market, marketing positioning, marketing mix, and marketing expenditure levels." This means that the marketing strategy is the principal approach used by the business unit in achieving its stated objectives in which decisions about the target market, product positioning, marketing mix, as well as marketing costs are made.

In an effective marketing strategy products must be segmented. This is because only marketers who understand the concept of segmentation are able to dominate the market. Market segmentation is a process to classify consumers into homogeneous boxes (Kasali, 2001, p. 118). Market segmentation does not stand alone. Kotler pointed out that segmentation is a unity between targeting and condense relationship with STP (Segmentation, Targeting, and Positioning), the latter being a part of the value creation and delivery of products to consumers. After segmentation, targeting or deciding on a target market is the focus of marketing activities. The next important stage in the marketing process is positioning.

Positioning is not a product strategy, but a communication strategy. Positioning is related to how consumers put the product in their subconscious minds, the realm of imagination, so that prospective customers have a specific assessment of the product and identify themselves with the product. Positioning, according to Kotler, is the action taken by marketers to create the

image of the product and the things companies want to offer to the market by maintaining a clear position in the minds of target consumers (Kasali, 2001, p. 526).

A product requires good positioning due to competition in the category of similar products and between product categories. Positioning is a communication strategy for bridging the gap between the product or brand and the prospective customers that can be achieved through the physical and non-physical attributes attached to the product, for example, the text contained in the label, brand name, and the color, design and product packaging. Thus, positioning attributes are associated with the product. Attributes of selected products are to be highlighted as product positioning and must be unique and able to represent the image to be imprinted in the minds of consumers. According to Myers (1996), good positioning and effectiveness must contain two unique elements – the claim and the evidence that supports the claim. (Kasali, 2001, p. 526).

In the midst of intense competition, Wardah cosmetic products use physical attributes such as the identification of Wardah as a *"Halal"* cosmetic as its positioning. Wardah is the first cosmetic product to declare their products *halal* in Indonesia, hence the tagline "*Halal* Wardah Cosmetics". What is interesting is the positioning of Wardah products through the use of the attributes of Islam. For example, Wardah means "rose" in Arabic, and Arabic is always synonymous with Islam. In addition, to reinforce the impression that Wardah is a cosmetic product that is Islamic, Wardah uses the tagline "*Halal*" in its products. That "*Halal*" in Arabic means "permitted to be consumed" according to Islam, so further confirms that the Wardah product is an Islamic product. Wardah has added the *Halal* certification label issued by the MUI. The attributes of Islam positively affect the positioning of Wardah and level of consumer confidence in Wardah.

Consumer beliefs are based on the knowledge possessed by the consumer and their conclusions about objects, attributes and benefits. The object can be a product, people, companies and anything in which one has confidence or an attitude about. Attributes are characteristics or features that may or may not be inherent in the object. There are two types of attributes, namely (1) the intrinsic attributes of all things related to the actual nature of the product, and (2) extrinsic attributes are all derived from the external aspects such as product name,

packaging and labeling. While the benefits refer to the positive results to consumers in regard to the given attributes of the product (Mowen & Minor, 2002, p. 312).

To find out the level of consumer confidence (consumer belief) or trust in Wardah Cosmetic products, the authors interviewed two female Wardah cosmetics consumers: Hanifa Razan (21 years) who has been using Wardah cosmetic products for 1.5 years and Ulfa Ufi Azmi (24 years) who has been using them for 3 years. An overview over their comments is provided below:

> "As a Muslim, I am very concerned about the cosmetic products I use. Not only in relation to whether the cosmetics are dangerous or safe, but I must also consider the raw materials used in the manufacturing of the cosmetics, whether they were lawful or Haram, and in accordance to Shar'ia or not. Because in Islam the *halal* or haram substance, pure-impure are important and is one of the many intermediaries that connects us to the closeness of the Lord. Wardah with the slogan '*Halal* Wardah Cosmetic' stated by the MUI *Halal* label makes me feel confident, safe and comfortable to use Wardah daily" (Interview, U. U. Azmi, January 10, 2014).

> "In my opinion, Wardah is the first cosmetic product that is reliable and that understands the needs of today's Muslim cosmetic, because the MUI *halal* label indicates this product is safe for Muslim consumption. Muslims have to be careful about choosing cosmetic products, especially as we often hear of a lot of cosmetic products that use raw materials such as lard, an ingredient that musn't be consumed by Muslims. In addition, Wardah is also safe because it has been registered in the National Agency of Drugs and Food (BPOM), so it does not contain illegal chemicals and does not cause dependence. The price is afford-able for the students (young people) like me." (Interview, Hanifa Razan, January 12, 2014).

From the interviews, it seems Wardah consumers are very careful in their choice of cosmetic products. For Muslims, choosing cosmetic products is not only a choice based on the finished product, but on the materials or substances contained in it, that is, whether the substances are *halal* or haram. Cosmetic products can be said to be unlawful (if registered as *halal*) if the products are derived from materials or derivatives containing unclean animal products (such as collagen) or parts of the human body.

Indeed cosmetic products are not eaten or put into the body, but are used externally on the body, such as on the skin and face. Although used externally, it is important because cosmetic products range from perfumes, lipsticks, eye shadows, and face powders, to skin care products such ask facial wash and face cream.

Despite the health regulations, many cosmetics contain chemical compounds that are not adequately tested for long-term effects. Purchase of cosmetics requires thought and consideration of complex factors (a complex decision or Muslims to question whether the products they consume are allowed or forbidden). The sacredness in Islam is to avoid consuming and wearing something that is unclean or impure. Unclean objects, products, dirt, or substances, on the body, clothing or other objects are a barrier to worshipping God. Impurity is something that can hinder ablution and prayer (Maulana, 2012).

If a Muslim is not in a state of purity he or she cannot perform their daily prayers, because it is a legitimate requirement that prayer is not conducted in a state of uncleanliness or sacred ritual impurity. Worship and prayer are obligatory and should be done by every Muslim. Thus, when Muslim consumers use non-halal cosmetic products they will feel restless, uncomfortable, fearful and even sinful in their worship. The assumption is that if they use *haram* cosmetic products, they are unauthorized to worship or pray, which is the duty of a Muslim. The habits of Wardah consumers are strongly associated with the rituals of obligatory worship for Muslims and Wardah products therefore bring people closer to God.

Wardah products are selected by consumers because it is a trusted brand due to the consumers' beliefs as well as the extrinsic attributes and benefits of the products. Consumer confidence in choosing Wardah products is also due to other extrinsic

attributes, that is, the certification that the products are "*Halal*" by the MUI. Its role is assisted by the LPPOM MUI (Institute for Food, Drugs and Cosmetics of the Council of Islamic Scholars). The LPPOM MUI assists in formulating provisions, making recommendations and providing guidance regarding food, drugs, and cosmetics in accordance with the teachings of Islam. Thus, these agencies are authorized to issue *halal* certificates (Sasmito, 2008, p.10). With endorsement from the MUI, consumers have the knowledge that Wardah cosmetic products are safe and convenient for consumption in accordance with shar'ia. The level of trust or belief of consumers towards Wardah products is also strongly associated with the perceived benefits or consumer satisfaction. As the interviews earlier showed, consumers feel satisfaction in using the Wardah products. Wardah products are very affordable. Wardah also have different products including cosmetics such as eye shadow, face powder, and skin care products such as face wash and face cream. Wardah is always up to date and adapts their products to the changing tastes of the younger generation. The use of attractive packaging and display of modern pastel colors attracts young people. In addition, customer satisfaction is also driven by the ease of purchasing the product, as the Wardah brand is easily obtained in malls, supermarkets and smaller franchised stores such as Alfamart and Indomart.

The use of Islam through the *halal* certification is a marketing strategy that positions Wardah as highly competitive in hooking its core young, female, middle to upper class, Muslim market. The use of Islam as an attribute of the Wardah product creates the impression that it is an Islamic brand cosmetic, for example through the use of Arabic product names, and use of the *Halal* tagline. The use of Islamic attributes contained in Wardah cosmetic product marketing affects the level of Muslim consumer confidence (consumer beliefs) in the products. Wardah is able to assume its position as the number one *halal* cosmetic product brand in Indonesia, recommended for Muslim women in Indonesia who want to look beautiful but still adhere to Islamic teachings.

Conventional cosmetic brands that do not claim to be *halal*, include the Sariayu range produced by Martha Tilaar. Dr. Martha Tilaar initiated the creation Sariayu suggesting that Indonesian women can look beautiful naturally. Sariayu promotes the concept of holistic beauty, inspired by local wisdom and traditional herbs and ingredients, and processed using a blend of modern technology and

knowledge-based green science. Sariayu Cosmetics is a well-known cosmetic brand in Indonesia, however, Wardah Halal Cosmetics has dominated the market recently due to the high percentage of Muslim consumers amidst a wave of Arabization in Indonesia.

CONCLUSION

Through the positioning of Wardah *Halal* Cosmetics and the Islamic elements they contain, Wardah has been successful in affecting consumer confidence in Wardah cosmetic products. Wardah has employed a marketing strategy that has identified, targeted and hooked its huge potential target market of female Muslims with disposable cash. Wardah *Halal* Cosmetics has positioned itself as the only *halal* cosmetic company in Indonesia and is recommended for Muslim women who want to look beautiful but not breach the codes of Islam

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PART II

RELIGION IN THE MEDIA

Religion, Media and Marketing in a Complex Society

Muslimah in *the Style of Muslimah:* from Post-Colonial to Popular Culture

Firly Annisa

This study is intended to analyze how advertisements for Wardah cosmetics TVC on Indonesia television represent modern Indonesian women as a part of their Islamic values, and how important it is the cosmetics are Islamic products. In these advertisements, ideality of female beauty in appearance looks and body shape are also constructed to cover the skin and hair and the models always wear *hijabs* (headscarves). Simultaneously in contrary, western values are presented through background settings depicting cities in Europe such as Paris, France, to respresent the appearance of a modern lifestyle. This research looks at three of *Wardah* cosmetics TVC (television commercials) – those featuring the models promoting three visions using three products. The first is Dian Pelangi's version, the Dewi Sandra's version and the last is Dian Pelangi and Inneke Koesherawati's products version. All three of them are brand ambassadors of Wardah cosmetics. The advertisements clearly presented the relationship between the East (Indonesian women) and with West (beautiful Paris).

Edward Said's (1979) concept of "orientalism" is dominant in the construction of the ideal of female beauty and identity in these advertisements. This analysis examines the discourses on the female body presented and constructed through television in advertisements that sell "Islamic" products. The results indicate that modern "Islamic" femininity equates with women wearing the *hijab* and covering their hair and skin. Islamic values still refer to Arabic values, but modern style refers to Western values or European style. The advertisements reveal that the level of faith of women is determined by what they wear and the cosmetics they use in representing themselves as modern Muslims with Western values.

Keywords: Muslimah, Advertisements, Postcolonial and Popular Culture

I.   Introduction

Religion has been an important aspect of Indonesian social life for centuries. Worship of ancestral spirits and sacred objects were an intrinsic part of the rituals of daily life, in offering gratitude for gifts and in expectation of a better future. Animism and dynamism were the predominant belief systems, which underpinned attitudes and behaviors within the social context. Nowadays, rationality is considered fundamental to critical thinking and behavior; discourses of modernity are pervasive and the signs of modernization are everywhere. Despite this, religion still has a special place in Indonesian society. Although generally very open to "western" values, ethnic groups in Bali for example, still practice contemporized versions of ancient religious rituals as part of their daily lives.

Economic, socio-political and cultural factors have mediated religions. Horsfied (in Einstein 2008, p. 113) states that when religions have been mediated, media does not become a single entity, which stands by itself, but rather becomes the part of a dynamic society:

> *"Media are now understood not as individual instruments to be studied on their own but as part of the dynamics of society itself, a mediated reality comprising not just technological media of mass communication but the total processes, media should be understood not as instruments carrying a fixed message but as sites where construction, negotiation, and reconstruction of cultural meaning takes place in ongoing process of maintenance and change of cultural structures, relationships, meanings and values."*

Studies about media and religion are important in considering the ways in which the media creates religious messages in a form that can be consumed by audiences. Through advertising, for example, the production and reproduction of messages can be done secretly or directly to offer a form of religious ideal, which is deemed to have strong correspondence in determining social classes. In contemporary Indonesia 'selling Islam' is 'sexy' and in high demand across the market. Towards the end of the Old Order period (1966-98), religion become a more significant part of Suharto's political regime and attempts to control the

political situation in Indonesia. Suharto, a Javanese Muslim, expressed his *kejawen* [1] (Javanese mystical belief) identity more often than his Muslim identity. During his presidency, Islamic movements were regarded as separatists who wanted to install Islamic principles at the heart of politics, a move regarded dangerous by his regime (Nugroho and Herlina, 2013).

After the fall of the New Order, the Reformation opened up a new period of growth and development. An ideological war broke out among those social groups and classes that longed for representation and a voice. Islamic groups found a voice through their leaders, the proliferation of 'Islamic' clothing styles, and for women through the increased use of the headscarf. A lot of religiously labeled organizations popped up to assist the country's law enforcers in conducting raids (*sweepings*) during the *Ramadhan* fasting month, censoring political discussions, and sabotaging book launches and discussions related to minority sexuality (LGBT) issues.

Islamic ideology proved to be very alluring in Indonesian society. Religions are regarded to have 'holy' merits and values, which are successfully marketed in the forms of Islamic political parties, Islamic representatives in all walks of life, religious schools, and an array of religious products which have no correlation with the spiritual aspect of religion. Religion has become a hegemonic device, an intrinsic part of the capitalist machine. The mass media acts to produce, spread, and justify the dominant values it portrays and therefore reinforces, or as Horsfield states, the "media were simply instruments or channels for carrying this religiously determined message to the intended audience" (2008: p. 112).

In the Indonesian media we often see examples of representations of good and modern *muslimah*.[2] The value of virtue dominates advertisements for products for women. This can be seen in the television ads for *Wardah* cosmetics. Strategic to its brand positioning, *Wardah* was the first cosmetic brand in Indonesia with the '*halal*[3] cosmetic' tagline. A pharmacist, Nurhayati by only one name, you might add that using one name is common in Indonesia), created the *Wardah* brand in

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[1] Javanese mystical belief system that worship ancestral spirits and uses cultural rituals as the part of the practice of worshipping God.

[2] *Muslimah* refers to the collective of Muslim women.

[3] *Halal* means something (it can be food, money, things, or activities) that can be categorized as produced according to Islamic laws and standards. In Indonesia, *halal* certification is authorised by the MUI (*Majelis Ulama Indonesia* – Council of Indonesian Islamic Leaders).

1985, and in 1995 the products were patented under the umbrella of PT. Paragon Technology and Innovation (Akmal, 2013).

Recently, there has been a frenzy on *halal* products in Indonesia. This led *Wardah* to choose actresses or models who wear the *'hijab'* as their product ambassadors. The choice of artists such as Inneke Koesherawati, Lisa Namuri, Dian Pelangi, Marshanda, and Dewi Sandra has indirectly confirmed that the product is especially designed for Muslims. Realizing that their potential customers are not limited to Muslim women, *Wardah* is active in promoting its products to all Indonesian women. *Wardah* sponsors various television programs including X-Factor Indonesia 2013, Indonesian Idol 2014, and beauty pageants both with and without Islamic themes.

The *Wardah* brand has a similar market position to other Indonesian cosmetic brands such as *Sariayu* and *Mustika Ratu* that have emerged in the last decade, however, the character of *Wardah* cosmetics differs from that of their predecessors that focused on using traditional/natural ingredients. *Wardah* incorporates both *halal* cosmetic products and notions of modern Islamic style. An interesting thing is that the television commercials released in 2012 and 2013 showed the city of Paris in the background, emphasizing middle class aspirations for travel and modernity.

Through textual or discourse analysis of the *Wardah* cosmetic advertisements we can determine how *Wardah* represented the ideal *muslimah* in three of their advertising campaigns. The first of these is modeled by Dian Pelangi and Inneke Koesherawati and depicts the Eiffel Tower; the second, modeled by Dian Pelangi, depicts a Normandy Flower Garden; and the third, modeled by Dewi Sandra, shows a hot air balloon. All three ads used Paris as their background.

II.   Discussion
a.   *Hijab* in the Snow Field

Wardah Halal Cosmetics depict Europe in an effort to make the brand appear to have an international flavor. The models, Inneke Koesherawati and Dewi Sandra, have *Indo*[4] faces. With the Paris backdrop in the television

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[4] *Indo* is a common word for people of mixed parentage, ie. one Indonesian and the other Caucasian.
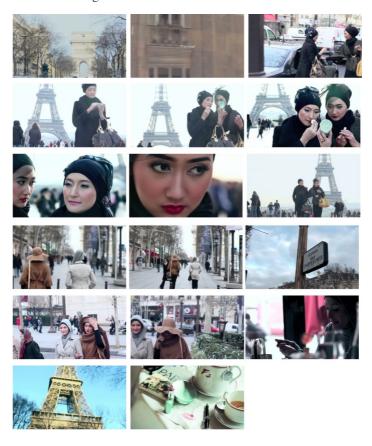
commercials *Wardah* claims to be a global cosmetic product. Furthermore, the fact that *Wardah* products are promoted as *halal* signifies an attempt to get "closer" to its Muslim customers.

The *Wardah* television advertisement with the Eiffel Tower and featuring Inneke Koesherawati and Dian Pelangi depicts the unlikely scene of a date tree in a snowfield in an attempt to affiliate *muslimah* with Europe. A dark relation between Islamic and European civilization, however, can be traced back to when the Islamic community was chased out of southern Europe. Between 1212 and 1492, Spain took over Andalusia, Cordova, and Granada. Ferdinand III took over Granada; the armies started to sweep away Islamic symbols and kill and chase the Moors, who became known as a tribe with an Islamic identity in Europe (Pasha & Darban, 2005, p.16).

In the past, Muslims in Europe were implicated in the conflict between Islam and Christianity. Nowadays the correlation between Europe and Islam is more related to liberalism. In the mind of Islamic conservatives, the Al-Quran is the absolute foundation of life in the world and how people should behave. On the other hand, the concept of liberalism for some European countries is one of moral superiority that blends rational discourse and political practice. Therefore, obviously, liberal ideas and western values will lead to a more liberal interpretation of Islamic values (Binder, 2001, p. 5). Islam in Europe is faced with rationality and openness. In this case, Islam is forced to have more social and cultural tolerance.

In the *Wardah* television commercials with the Paris backdrop, *Wardah* seems to be trying to debunk the myth that Islamic civilization is stiff and inflexible, a myth generally referring to Middle Eastern civilization that is full of dogma that imprisons women in the name of religion. In the Paris ads, *Wardah* tries to shape its image by projecting Indonesian market product in which global icons was represented by the modern fashion capital of the world, Paris, with Europe as the center of the civilized world. Civilization is related to notions of high art and fashion, beauty, knowledge and education, abundance, romance, and most importantly, wealth and privilege.

As Ania Loomba puts it (2000, p. 9), "The new global order does not depend on direct rule since this new world order allows the penetration of economics and culture (in varying degrees), but when new global system attempts in the 'third

country' it can be the form of neo-colonialism". Global neo-colonialism not only has a physical form, but otherwise neo-colonialism like a liquid form, beautiful and invisible. Cultural penetration, for example, can be seen in the ways *Wardah* ads attempt to portray Islamic values spreading in Europe, or the form of local product expansion in Europe. But when we analysis it critically, what really happens in the ads can be in the opposite way. Worshipping western values definitely explains the inferior position of the "eastern" brought by *Wardah*. It can be seen in the following scenes:

Picture 1
Wardah Cosmetics from Indonesia Goes to Paris (2012), *Wardah Cosmetics Travel in Style-Paris*. August 30 2013, http://www.youtube.com/watch?v=dItvuGBJNsQ.

In the ads featuring the Eiffel Tower there are two models wearing black outfits. Although wearing the *hijab*, the models wear corsages characteristic of European women attending formal occasions. One scene depicts the Indonesian models walking confidently among the secular people of Paris. Countries in Europe that value secularism include Turkey, Russia, and France. Muhammad Al Bahy (in Pardoyo, 1993, p.61) explains that the secularization of these three countries has become extreme: they have undergone a "Secular Revolution". The law banning people wearing *hijab* in particular places in France reveals the extremes of secularism. Secularism for Western people is in response to the modernization effect, the result of the development of industry in Europe. This is the opposite from what happens in Asia where industrialization has been strongly influenced by modernization.

The real problem of the *hijab* can be correlated to the ways in which Arabic values dominate ways of thinking amongst Muslims in Indonesia. People equate the *hijab* with politeness, goodness, and virtue. The effect is that there is a tendency in Indonesia nowadays to see women who do not wear the *hijab* as not having these qualities. The *Wardah* Eiffel Tower ads emphasizes that although the models are in Europe, they still appear polite and virtuous, and although they wear the *hijab* in Paris, they are still fashionable and use *Wardah* cosmetics.

b.   Femininity as Commodity

Paris as the background to the *Wardah* ads has a particular meaning. Paris, as the icon of European fashion, romance and beauty, is the most suitable background for *Wardah* ads. Other than offering its beauty and its myth of love and romance; it also offers fashion products, accessories, and world-renowned cosmetics and perfumes. Paris is the center for world-class fashion brands such as Hermes, Louis Vuitton, Lanvin, Chanel, and Christian Diors.

Romanticism, glamour, cosmetics, fashion, fetishism, commodification, objectification of the female form and eroticism have become the context for feminist critique, especially in western countries. The discourse on modern femininity started in the late 19th century after the Victorian Era. In the previous era, ideal femininity belonged to noble families and the bourgeois. At that time femininity was presented through glamour, fashion, bourgeois people, noble

families, and romanticism. However, after the rise of democracy in Europe, and the subsequent discourses of freedom of speech and expression, discourses on femininity began to shift to more popular and modern contexts.

In her writing entitled Romance, Glamour, and the Exotic (in Heilmann and Beetham (ed.), 2004, p. 145), Hilary Fawcett examined femininity in English society in the transition between the 19th to 20th centuries arguing that the concept of femininity in the modern era focuses more on capitalism and modernity. Furthermore, Bland (1987) in Fawcett (2004, p.145) states that women in the modern era have become more glamorous due to the influence of capitalism and modernity largely through the impact of the mass media most significantly through the way they consume and wear clothes. Women's clothes developed very rapidly, and the unique thing is that the fashion became increasingly erotic, extending the language of femininity and sexuality. In this period, fashion was connected to style and fetishism that was antithetical to the most basic function of clothing.

Working women of the Victorian era, dreamt of being queens as well as being of the bourgeois class. They were bored with being imprisoned by rules that limited their expression. In the 1900s, women did not want to wear uniforms at work but wanted to wear clothes they had either made or chose themselves, whether to please themselves or to attract the opposite sex. Other than being influenced by the Victorian Era, workingwomen were also influenced by media in the form of magazines and films that tempted them with luxurious products worn by beautiful models. Film also influenced women's imagination to be models and stars. Advertising and film inspired women at the beginning of the 20th century to buy luxurious items, to emulate their idols. It can be said that notions of femininity that existed at the beginning of the 20th century influence global culture today. We can see the archetypes of femininity in children's folk tales such as Cinderella and Snow White that characterize the ideal female as kind, softly spoken, oppressed but beautiful, and glamorous at the end of the story. These characteristics are also idealized in scenes from the following *Wardah* ads:

Picture 2

Wardah Beauty (2013), *Wardah TV Commercial: Scentsation - Dian Pelangi in Paris.* Access Date: 30 August 2013, http://www.youtube.com/watch?v=0fAzrduOarY

The discourse on femininity implicit in the *Wardah* television commercial "Normandy Garden Flower, France" starring Dian Pelangi expresses the discourse of modern femininity. Dian Pelangi represents the independent woman who is glamorous. She has an ideal face and body shape. She wears the *hijab*, and is at the same time highly fashionable. The long dress she wears is another aspect that emphasizes the feminine Muslim image of *Wardah* perfumes.

Indonesian femininity was implicit in the discourse of the Citra Body Lotion television commercials in the late 1990s that depicted the Javanese princess. This image of femininity was similar to that of the European monarch style before the

19th century, showing glamour, grooming, and inferiority. Slowly western notions of femininity have been introduced through the mass media changing the image of the Javanese princess. At the end of 1980s, many ads on Indonesian television showed models with Indo faces. The ideal femininity of the Javanese princess, with its strict rules and limitations, is easily subsumed by ideals of a more liberal western femininity.

The freedom of expression in Europe in the beginning of 20th century gave women the freedom to deconstruct their sexual identity and femininity. That condition was not dissimilar to the feminine expression of Muslim identity through the wearing of the *hijab* in Indonesia since the early 2000s after the fall of Suharto. Following decades of repression, the use of the *hijab* was seen by many Muslim women as a form of rebellion - no longer limited by prohibitions against the wearing of religious clothing, they donned the *hijab* as a form of Muslim feminine expression and identity. Those in the fashion industry have profited from the "religious expression*"[5]* of *hijabers*.[6] *Wardah* television commercials set in Paris attempt to reconstruct *muslimah* femininity in a more novel, that is, modern and Western form.

"Indo" *Muslimah:* Independent and Confident

The *Wardah* advertisements project the image of modern femininity as the foundation of the *Wardah* brand. Femininity is not only a gender issue but also correlates to modernity, consumerism and capitalism. Femininity is not only a repeated construction but is part of personal identity. It is also a reflection of Indonesian politics. In the process of adopting a feminine Muslim identity, the problem is how to be a "new" *muslimah* or how to be a beginner *muslimah*. This can be demonstrated through the example of Sandra Dewi who was once a model who did not wear the *hijab*, and who *married* three times. Her second *husband* was a non-Muslim. After her third marriage, she started to wear the *hijab*. She is portrayed in the media as finally finding peace in her life by learning more about

[5] The writer uses the term "religious expression" to express the role of acculturation of Indonesian political changes that correlate to economic expansion after seeing the huge potential of the Muslim market in Indonesia. Young designers have contributed to the growth of the *hijabers* community and the development of Islamic popular culture more broadly.
[6] *Hijabers* are people who wear *hijab*.

religion and deciding to wear the *hijab*. Dewi Sandra similarly confessed that by having a new (Muslim) look, she was chosen to endorse *Wardah* cosmetics.

Islamic identity for *muslimah* beginners is expressed through physical appearance, clothing and symbols, as shown in the *Wardah* advertisements. Through the marketed products, the assessment of one's identity and religiosity can be represented and also transformed. This can be seen in *Wardah's* "Air Balloon" advertisement featuring Dewi Sandra:

Picture 3

Fia Helmi (2013), *Wardah Goes to Paris*. Access Date: August 30, 2013, http://www.youtube.com/
watch?v=M4aWC7ad_mk.

In the ad, Dewi Sandra is strolling around France meeting local people. She sings as she mingles. Dewi is admired for both her beauty and for the ease with which she mingles with the locals while wearing the *hijab*. Becoming muslimah means that a woman must be ready to be admired because she has become a "new" person. The advertisement also emphasizes that after wearing the *hijab* Dewi Sandra expresses herself as a *muslimah* – wearing the *hijab*, and being beautiful and cheerful. The *Muslimah* identity represented by *Wardah* promises women a meaningful life, showing them how to be a new *muslimah* and how to *hijrah* (move on) to a new life.

The choice of Dewi Sandra as the model for *Wardah* advertisements strongly positions *Wardah* as part of the civilized modern world. Dewi Sandra, who has an Indo face, symbolizes the meeting point between East and West; also represented by the *hijab* and the Indo face. Through the concept of hybridity[7] (Bhaba, 1994) between Dewi Sandra's Indo face and her use of the *hijab*, or between Dewi Sandra and the western setting of Paris shows a representation of unique and hegemonic meaning. If it is seen from the concept of modernity, people can see how modernity works in an image of Dewi Sandra who has "Western" face, and the narration following the scene.

The *Wardah* "Air Balloon" advertisement emphasizes modernity and "Western" values. This can be seen from Dewi Sandra's Indo face, her apparent energy, and the fact that she freely interacts with men, and drives a car. Such scenes are not depicted in other *Wardah* advertisements. The images of Inneke and Dian Pelangi are still regarded as eastern images, so the narration of the advertisements still refer to the image of those models from eastern culture.

In "Air Balloon", Dewi Sandra is represented in the image of a Muslim woman who lives or travels in a western society without compromising her Islamic (or eastern) values. She is "an energetic woman" who dances with street musicians, and is "an independent woman" who wears casual clothes allowing her to move freely. "Freedom" is expressed as she freely interacts with men or drives a sports car. Of course, these images are uncommon in conservative eastern cultures, especially for women wearing the *hijab*.

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[7] The unification between esteemed culture of the West and the East to present new culture that can be excellent and great.

A "rational" discourse can be seen from the scene when Dewi Sandra visits a library, an art gallery, and a museum – places representative of western culture and synonymous with high levels of education, knowledge and technology, and valuing high art. Dewi Sandra is positioned as part of the glorious civilization of Europe, with its western context, modernity and spirit of rationality.

This advertisement has a deliberately different message to the "Eiffel Tower" and "Normandy Flower Garden, France" advertisements. In "Eiffel Tower", the focus is the image of Dian Pelangi and Inneke Koesherawati as representations of the easterners who are in awe of European civilization and invited to have "western beauty". This is similarly to the "Normandy Flower Garden" version showing the collaboration between the beauty of Eastern *hijab* and the luxury of Europe. However, the message in the "Air Balloon" ad with Dewi Sandra as the model is to show the image of the *hijab* in a western cultural setting.

The meaning of the *hijab* in *Wardah* advertisements assumes that to be a new *muslimah* one is open to western values, brave in interacting with different people and full of confidence. In this scenario, the *hijab* will never limit the expression of a *muslimah*, but rather "helps" her to express herself. In the end the advertisement invites people to consume the cosmetics thereby assuming a new *muslimah* identity.

The text can be analyzed further to reflect the values working in Indonesian society nowadays in that a woman who wears to *hijab* is morally superior to those who do not. While under the Old Order politics determined religious policy, now religious policy determines politics and furthermore produces popular cultural forms that are produced and reproduced by a multiplicity of media.

Media is a form of representation. The meaning of the images is presented through symbols representing virtue, truth and ideals. The message of *Wardah* advertisements shows how mass media and religious popular culture have been commoditized through the guise of feminine *muslimah* virtue for those wearing the *hijab*. Those who wear the *hijab* are the new moving-on muslimah.

III. Conclusion

The *Wardah* ads set in Paris show that *Wardah* wants to construct an image of ideal feminine Muslim identity for modern *muslimah* as embracing the western feminine context. A westernized feminine muslimah identity becomes a new identity that is formed in the context of global *muslimah*. These commercials attempt to show how the trend of Islam civilization can point at a western image that sticks on modernity. It can be seen from the way of choosing some scenes, which tend to show eastern narration represented by the stars that are admiring western culture. This condition ironically shows the inferiority by placing ideal women who have western faces rather than creating what is the identity of *muslimah*. Indonesian faces fade because they have diffused becoming one single part with western value that becomes a dominant aspect in those three ads.

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The Appropriation of Islam in Talkshows
on Alternative Healing on Television
in Yogyakarta

Fajar Junaedi
Tri Hastuti Nur R

INTRODUCTION

The phenomenon of alternative medicines and traditional healing treatments has a long history in Indonesia, which involves the use of traditional (usually herbal) medicines or magical/supernatural powers, and is conducted by shamans, psychics and *ustadz* (Islamic preachers). The development of modern life and the modern medical system in Indonesia has not diminished peoples' interest in alternative remedies and treatments. This is because the people, especially the poor, choose alternative treatments because the costs are significantly cheaper than treatment at a professional healthcare service. Incessant advertisement of alternative medicines in the media – newspapers, radio and local television – with testimonials from people who feel that the alternative treatments they used were beneficial is one of the main reasons people continue to choose these methods of healing. Alternative treatments and therapies were not originally developed with a commercial purpose, however nowadays treatments offered by shaman and *ustadz* are becoming increasingly commercialized. Many preachers are believed to have healing powers in their knowledge and practice of alternative medicine.

As Eko Prasetyo (2004) has stated, "The poor cannot afford to be ill!"[1] This statement is commonly uttered in Indonesia where the cost of healthcare is not affordable for people in the middle and lower classes. Health insurance, health programs such as Askes (Asuransi Kesehatan/Health Insurance) and Jamkesmas (Jaminan Kesehatan Masyarakat/Health Provisions for All), the

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[1] Eko Prasetyo (2004), Orang Miskin Dilarang Sakit, Resist,. This book discusses many health problems in Indonesia including that the healthcare is not affordable for the poor.

latter of which morphed into BPJS (Social Security Executive Agency) in 2014, and ideally provides increased access to discounted health services to the poor, have not yet been able to resolve the myriad health issues in Indonesia. It is in the context of unaffordable medical health services that alternative treatments are deemed the best (if not the only) choice for many. Practitioners of alternative medicines advertise predominantly through television talk shows. These talk shows orient around the charismatic personality of the *ustadz* offering his abilities to heal, packaged with all the paraphernalia of his own particular brand of Islamic religiosity and discourse.

In the early 19th century, the Islamic revivalist Ahmad Dahlan, through the Muhammadiyah Islamic institution, fostered a spirit of enlightenment through education and healthcare which embraced elements of modern western society and at the same time combated superstitious beliefs (belief in unseen things not regulated in religion), though belief in the unseen remained for many, and now superstition is re-emerging in the lifestyles of modern Muslims. The phenomenon of alternative medicines on Indonesian television boosts media revenue through the celebrity profile of the performing ustadz and has been become somewhat of a phenomenon. *Ustadz* performing mass healings in the media have risen to commercial star and celebrity status. Many of the preachers who became popular however have been reprimanded by the Indonesian Council of Ulama (MUI). Three such *ustadz* are Solmed who claimed exorbitant fees for his services, *ustadz* Hariri who was deemed violent, and *ustadz* Guntur Bumi who was sued by his patients over his excessively high fees.

One celebrity healing *ustadz* who came under the scrutiny of the MUI was "*ustadz*" Guntur Bumi, who's career soared after the screening of his television show *Pemburu Hantu* (Ghost Hunter) on Lativi (now TV One), following allegations of fraud from patients. Guntur Bumi also featured in the talk show *Padepokan Silaturahmi*, filling the slot on alternative treatments on various local television stations. The JogjaTV show on alternative treatments was aired during prime viewing time on Saturday nights between 7-8 pm. This slot is certainly not free of charge by television stations but is a paid slot through the mechanism of blocking time.

In early 2014, Guntur Bumi received widespread bad press due to his patients' claims that he was a charlatan. Patients claimed they were not getting the

relief promised by Guntur Bumi. In May that year, he was finally investigated for fraud.[2]

The broadcasting industry has become increasingly open since the reformation in 1998, an opening facilitated by Law No. 32 of 2002 on Broadcasting which favors the emergence of new *ustadz* that do not only practice preaching but also hypnotize audiences claiming alternative treatments that promise to cure disease without a fee. This is of course an absurd claim because the preachers must purchase airtime to appear on television and therefore recuperate their investment.

It seems that the relationship between the media and *ustadz* in the airing of alternative treatment television programs is one of mutual gain and economic advantage. Several television shows, both national and local, describe the phenomenon of how the commercialization of *ustadz* through alternative treatments has become a source of revenue for the media. For example, one variety show on ANTV, *Aku Bisa Sembuh* (I Can Heal), mentored by *ustadz* Sonny, demonstrated a range of alternative treatments. A TV One program features Jeng Ana, popularly known as the Queen of Herbs, and her alternative treatments for women. Other local television stations such as JakTV (Jakarta) feature *medical natura, ruqyah*[3] , *dhikr*[4] and alternative medicines with elements of *tausiyah*[5] by preachers, and are categorized as religious programs. In Central Java, Cakra TV broadcasts *Syiar dan Doa*, which is guided by an *ustadz* who provides 'telemedicine'. In Yogyakarta, JogjaTV broadcasts an alternative treatment program aired regularly which features an online interactive system through which television viewers can ask questions directly to alternative medical 'experts'.

Through such alternative medicine programs, the media constructs alternative treatment and therapies as an option in dealing with and overcoming

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[2]Guntur Bumi initially entered the world of television with the show *Pemburu Hantu* in 2004. However, Guntur Bumi seceded from the *Pemburu Hantu* team and launched the *Padepokan Silaturahmi* show, an alternative medicine talk show on local television. Guntur Bumi gained popularity after marrying the Indonesian celebrity Puput Melati.
[3]The terminology is ruqyah are used to protect people affected by the disease, such as heat because stung animals, trance, and others.
[4]Dhikr or Dhikr is an activity of Muslims to worship in the remembrance of Allah. Including by calling and praise the name of God, and remembrance is an obligation contained in the Qur'an.
[5]Taushiyah is verbal communication in front public. In other words in terms of public speaking, public speaking. Tausiyah more informal than lecturer.

illness. The treatment is carried out by an *ustadz* who presents on the talk show and engages in direct dialogue online with the audience (as his patients). The *ustadz*' expertise in treating patients is represented similarly to that of trained medical staff. Religious symbols, represented either verbally or symbolically, are used by preachers to strengthen their representation and competency in curing disease. The media have a vested interest in providing an avenue for the preachers to gain both credibility and an audience – the motive incorporates ideology, economics, media organizations and ownership (Shoemaker and Reese, 1996).

The phenomenon of the representation of Islamic attributes on Indonesian television programs has become controversial, especially in the case of *ustadz* Guntur Bumi. As mentioned earlier, despite being one of the most popular media figures in relation to traditional treatments he was arrested by police after reports of deceit from patients in mid-2014. The case proved that the alternative treatments he offered were motived by profit. Both the television station and the *ustadz* were complicit in constructing the program as having a distinctly Islamic focus and in falsely presenting a link between alternative treatments and Islamic teachings. In the following section, I discuss these representations in more detail.

SELLING ISLAM THROUGH SUPERSTITION: THE REPRESENTATION BEHIND THE ISLAMIC SIGNS AND SYMBOLS

Broadly speaking there are two common features of alternative treatment/ medicine programs. The first is that they show alternative treatments using local cultural symbols such as can be found in the clothing worn by healers. For example, one of alternative medicine programs that uses local cultural attributes is the alternative medicine program *Tri Tunggal* screened on JogjaTV, in which performers appear in Javanese clothes, like the *blangkon*[6] and the *surjan*.[7] The team and set shows props identical to Java, such as the *gamelan* (musical instruments). Javanese language and phrases are also used, such as "*Gesang pejah ndherek Gusti*" (life and death follow God) and repeated throughout.

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[6] A head cover / cap, traditionally worn by Muslims in Java (Yogyakarta / Solo).
[7] Traditional Javanese clothes for men.

The second feature is the commodification of the attributes of Islam, both verbally and symbolically. The word "*ustadz*", for example, is often used, along with 'religious' clothing such as the white *koko* and skullcap, and the *ustadz* usually present with a prayer mat slung over his shoulder – that are all synonymous with Islam. Many *penghusadas*[8] adopt Islamic terms, such as "*bismillah*" (the name of God) and "*inshallah*" (if Allah permits). The talk shows on alternative treatment on *Padepokan Silaturahmi* in particular share this feature. The program uses Islamic symbolism to present and validate (imagined) relations between Islam and alternative treatments/healing.

The JogjaTV program, on alternative treatments, Padepokan Silaturahmi, is slotted into the *Syiar dan Doa* program. The name of the segment, *Syiar dan Doa*, indicates an attempt to show that this form of treatment of physical illness and disease is not merely traditional but has a religious basis. The JogjaTV website describes the *Padepokan Silaturahmi* program as follows:

> The program emphasizes Prophetic treatments with Islamic prayers and chanting by an ustadz. For viewers at home who are ill, they can call the studio and the ustadz will help treat patients through prayer and chants. The performers of Syiar & Doa on this program come from Padepokan Silaturahmi (Ustadz Muhammad Susilo Wibowo).

JogjaTV has a program called *Husada*, a segment of an alternative treatment program. All other alternative treatment programs, either with or without this Javanese Islamic theme, are included in the program segment of Husada. The policy does not apply to the program *Padepokan Silaturahmi* which is part of the *Syiar* and *Doa* program. This naming showed protrusion of the aspects of the propagation of Islam with the use of the word "*syiar*" and "*doa/prayer*". The relation with alternative treatment has become obscured in program naming.

The *Padepokan Silaturahmi* program on television proceeds as follows. *First*, the dialogue begins with the name of the program accompanied by music and the *sholawat*[9] song. *Second*, a female host introduces the speakers in attendance

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[8] People who perform alternative healing treatment.
[9] Sholawat is a prayer and song in praise of Muhammad.

that consists of Guntur Bumi and/or his disciples. The host then introduces the alternative treatment activities of *Padepokan Silaturahmi* through a feature on their recent activity. The feature is more accurately described as an advertisement since it is almost three minutes in duration. Starting with the talking head technique, Guntur Bumi introduces the *Padepokan Silaturahmi*. To show his religiosity, Guntur Bumi presents wearing a white *koko* and a thin mat over his shoulder and a white skullcap. The close up image of Bumi Guntur as he introduces himself is taken from a low angle, a shooting technique used to signify grandeur, valor and glory.

To strengthen the Islamic attributes of Guntur Bumi, a large text in calligraphy translated to read *Ayat Kursi* and "Allah" and "Muhammad" on the right and left Ayat Kursi are used. The golden calligraphy colored red at its base is used to strengthen the claims to Islam of Guntur Bumi. In the caption, we can find the subtitle of an unusual name. While the caption of other television programs generally only contain names and roles, the captions on this program are different. The caption subtitles are larger and photos of Guntur Bumi show him with open hands, the name "Ustadz Bumi Guntur Al-Qurtubi" is represented with flowers and stylish graphics. The addition of "Al-Qurtubi" after his name is included to reinforce the impression that he has extensive knowledge of both Islam and science, as the name refers to an interpreter of the Qur'an, Muhammad Al-Qurtubi, who lived in the 12th century. On the JogjaTV program, his name does not include the additional "Al-Qurtubi" but instead goes by the name of Guntur Bumi Cilik, which implies a relation between Guntur Bumi and *wong cilik* (Java: poor people). The signifier and signified show arbitrary practice (Bignel, 1997, p. 8) in the use of terms to suit audiences and their cultural contexts.

It is also related to the convention on the language of signs, for example in the use of "Al-Qurtubi" used by Guntur Bumi. The choice of a typical Arabic name is intertwined with the systematic conventions of various signs attached to Guntur Bumi, such as the *koko*, the white cap, the cloth around his neck, the repetitive oration in Arabic and the Arabic calligraphy of the background. It is a language game, both verbally and visually, that is tied to the language identified with Islam. To add to the impression that he is a Moslem *ustadz*, Guntur Bumi sports a beard, one of the symbols of male Islamic piety worldwide.

The name Cilik applied to Guntur Bumi's name is of Javanese origin, meaning little, and was used when Guntur Bumi was part of a team of the reality show *Pemburu Hantu*. The shift to "Al-Qurtubi" assumes a distinctly Islamic identity. This was strengthened by Bumi Guntur self-introduction, in which he uses many Arabic terms and Arabic-style pronunciation. If he used the name "Cilik Guntur Bumi" at *Padepokan Silaturahmi*, the system of signs and symbols, and the discourse, would be entirely different.

Figure 1. Guntur Bumi's Introductory Segment on *Padepokan*
Silaturahmi. Notethe highly visible Islamic symbolism.

After the introduction, the scene continues with images of mass treatment activities at *Padepokan Silaturahmi*. From a stage, Guntur Bumi leads the congregation who are performing *dzikr* (define) aloud. In addition to the stage, a giant screen shows what the congregation is doing and the congregation can see themselves on the big screen. As such, ordinary people have the opportunity to appear on television. The phenomenon of celebrity has exploded with the advent of reality shows in Indonesia. As Turner (2010, p. 13) has pointed out, ordinary people desire to appear on television. The programming of *Padepokan Silaturahmi* incorporates this desire for a moment of fame, together with the desire for affordable healing treatment program to attract its audience.

Figure 2. Guntur Bumi on stage

In addition to mass healing/treatment, the *Padepokan Silaturahmi* show portrays its activities in relation to their support of the poor and of orphans. Later, it is mentioned that donations for medical expenses at (and paid to) *Padepokan Silaturahmi* will be offered as charity to the poor and orphans and some people will also be subsidized for mass alternative treatment. Guntur Bumi is the main character in the "charity" activities screened. The program represents and establishes the identity of a particular group. Identity is the "understanding" of the group represented in terms of who they are, how they are assessed, how other people see them and who could be positive or negative (Burton, 2000, p. 173). For the most part, the *Padepokan Silaturahmi* charity segment emphasized the charitable nature of the *ustadz* to the audience.

Figure 3. Free mass healing sessions carried out weekly.

The picture confirms the construction of a mass alternative healing treatment received by the public. The representation of the crowd wanting to be treated by *ustadz* Guntur Bumi is a sign that physically intrusive medical procedures are in opposition to Islamic *shariah* (law), a notion evidently accepted by the crowd. In addition to the images, the discourse of the free weekly mass treatment sessions (every Thursday at 8pm), strengthen the representation. The word 'free' is also a marker that the *ustadz* was not merely offering his services to those who can pay to be treated, but that he wanted to treat the pious who could not pay. Once the feature is complete, the host enters into dialogue with the guest speaker (Guntur Bumi). The informants repeatedly mention that with the permission of Allah all diseases can be cured at *Padepokan Silaturahmi*.

Also, it is repeatedly stated that the mass treatment is not being charged for. However, it should be noted that it is not mentioned whether that direct treatment at *Padepokan Silaturahmi* is free or not. After that, the host invites patients to phone the studio. In response to each question, speakers always mention that alternative medicine and treatment at *Padepokan Silaturahmi* is free, though they do not mention that it is a free mass treatment. In conversation with callers, speakers provide therapy using almost the same sentence pattern for each caller, reiterating that if they want a full recovery, callers should visit *Padepokan Silaturahmi*.

Padepokan Silaturahmi's charitable activities provide assistance to the poor and the needy with costs covered by the fees paid by patients who receive treatment in their *padepokan*, which is open every day. As we can see, there is contradiction in the *Padepokan Silaturahmi* program in its claim as a *Syiar dan Doa* program.

Figure 4. Distribution of groceries for a charity activity at *Padepokan Silaturahmi*

It is interesting to discuss the representation of Islamic symbols in the *Padepokan Silaturahmi* alternative medicine talk show program. Representation itself can be understood as a social process of representing; representation is a product of the social process of presenting. This term refers to the process and product of the manufacture of signs to reach significance (O'Sullivan, 1995, p. 265).

Media representations are always linked to ideology. In addition, most analysis of media products focuses on the content of the message rather than the effect of the message (Croteau and Hoynes, 2000, p. 157). Ideology is a complex term – its meaning dependent on the context in which the word is used. The term hegemony (Gramci, 1999) refers to the dominance of a particular ideology, ideologies or authority. If one considers the relationships between speakers at *Padepokan Silaturahmi* appearing on local television with 'patients' who either come into the studio or communicate by phone, there are clearly hegemonic communication practices at play. The *ustadz* who appears on a *Padepokan*

Silaturahmi talk show is in a superior position and the patient is in an inferior position. Within this power dynamic, the capacities and knowledge of the *ustadz* cannot be refuted. The *ustadz* claims to have knowledge of the causes of the suffering of the patients. To substantiate his claim to knowledge and power, the preachers use some tagging practices. *First,* they use Islamic attributes, symbols and language to strengthen the claim that their treatment is justified by religion. *Second*, to justify their claims of scientific authority on illness, disease and pain, by citing medical terminology.

The practices of alternative medicine television programs show how power mechanisms are operationalized. For Michel Foucault, power is a strategy not a possession, as in the Marxian view (Bertens, 2002, p. 323). Foucault's view of power indicates that the power is not owned but rather is practiced within a scope, in which there are many strategic positions within any relationship and these are constantly shifting. The *ustadz* who appears on television exercises the authority of normalization and regulation endorsed more broadly throughout Indonesia, particularly in relation to Islam as the dominant faith. They claim that suffering patients can be cured and return to a normal life with their treatment, and also that their methods stand up to and are accepted in the dominant discourse of Islam. They also regulate the patient by asking the patient to perform the commands they convey, without repressing or forcing the patient.

When en masse, or in a group, patients volunteer to do what they were told, as in the repetitive performance of *dzikr*. This shows that power does not always work through suppression or repression, but especially through the normalization, regulation, subordination and conformity. Power is often considered to be the domain of the ruling class (the king, government, father, male and the general will) and those in power were considered to prohibit, restrict, suppress and so on. In Foucault's view, power does not work exclusively through repression and coercion, but rather works productively and positively, because in fact, power produces reality (Bertens 2002, p. 323).

The practice of the preachers in the talk show also shows how power cannot be localized in a particular domain, but works across domains. Generally, power is associated with a particular person or institution, in particular the state apparatus. In contrast to this view, Foucault states that power operates everywhere (Foucault, 1977). Where there is composition, rules, regulations, where there

are people who have a certain relationship with each other and with the world, power is in operation. Power is operationalized through the apparatus of disciplinary power. The disciplinary process emerges through the multiplicity of minor processes, overlapping repeatedly, or through successive or mutual imitation. These converge into a blueprint of a general method. Almost every time, discipline is adopted for specific needs (Foucault, 1982, p. 395).

The *ustadz* appearing on television discipline their patients through direct contact – patients are not merely in the position of "glass screen patients."[10] The discourse employed by the *ustadz* is, "If you want to recover completely, please come to our hermitage. Insha Allah, Allah will heal you and you will be healthy like you were before." This sentence is disciplining the patient to come and undergo treatment for which there will be a fee.

Figure 5. The cost of treatment at *Padepokan Silaturahmi* ranges from 99 to 799,9 US dollars[11]

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[10] 'Glass screen patients' refers those who only access alternative treatment therapies through viewing television without visiting the *Padepokan Silaturahmi.*
[11] The assumption 1 US dollar is Rp 10,000

"USTADZ" PROFITS FROM SYSTEMIC FAILURE
WITHIN THE TELEVISION NETWORK

> *"As long as television stations still broadcast alternative medicine, it is a sign television stations are ill"* (Wahyu Sudarmawan).[12]

The programming of talk shows on alternative treatments/healing during prime time broadcasting hours has structural implications for the broadcasting system in Indonesia if analyzed through the perspective of the political economy. The political economy can be understood to be the study of social relations, especially power relations, which mutually regulate the production, distribution and consumption of resources (Mosco, 1998, p. 25). The empirical political economy can be understood as a dynamic interaction of economics and politics, a relationship which effects all the aspects of life where power relations determine the order and economic outcomes and simultaneously depend on the economic power of thought and political action (Maxwell, 2001, p .117). Again, broadcasting in the Indonesian context following the 1998 reforms provided a new wave of development in the Indonesian mass media. Under the New Order there was media centralization, where private television stations were based only in Jakarta, however, post-reform deregulation enabled the establishment of private local and regional television stations.

Initially, the local private television stations faced obstacles, particularly in finding advertising sponsors. The advertisers were slow to trust that the scope of the local television stations would meet that of the national stations. In comparison, local private television stations were filled with talk shows on alternative medicines.

Wahyu Sudarmawan mentioned that the cost of a talk show on alternative medicine at a local television station is in the range of three million rupiah [approx. three hundred US dollars] for 30 minutes (interview, May 10, 2014). A very low number of television stations can cover their operational costs. On

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[12] Wahyu Sudarmawan is the manager of the local Yogyakarta television station, RBTV. This statement was from an interview on 11 May 2014. RBTV managed to escape from dependence of the blocking time talk show alternative treatment after it entered the KompasTV network.

national television, the costs are significantly higher with the price of advertising slots reaching 6000 US dollars for a 30 second commercial during primetime. Not surprisingly, local television stations in Indonesia lag behind those at the national level. The broadcasting system could be an alternative to reduce this imbalance.

Amidst the collapse of a local television station, the promotion of alternative medicine programs and methods became the only means through which it could continue broadcasting. It is not uncommon for marketers at local television stations to use various tricks to procure advertising clients, including providing discounts to clients. For the "businessmen"/*ustadz* advocating alternative treatments, posing as both physicians and teachers with knowledge of alternative healing techniques (whether magical or supernatural), having both an audience that is desperate for affordable health solutions and the medium of television oriented around financial gain encourages them to continue to promote themselves.

The private television Jakarta businessmen who for years have benefited from centralized broadcasting looks very foolish to do the broadcasting. Whereas in Law 32/2002 on Broadcasting clearly stated in Article 6, paragraphs 1 and 3, which reads, "Broadcasting was held in the national broadcasting system", and "In the national broadcasting system are broadcasters and broadcasting fair pattern developed and integrated with the forming station and the network local station". As mentioned above, local television stations have difficulty competing with television stations in Jakarta. The tastes of the audiences throughout the nation have been formed over many years to suit the tastes of Jakarta, making it difficult for local television stations to compete. It sells to a third party program slots into the selection of the most "realistic" that can be done by a local private television station. There are, therefore, few local private television stations. Third parties who are actively buying slots views are those who claim to be an alternative treatment.

The existence of programs on traditional or alternative medicines on local television shows that the media is able to read a social phenomenon of concern – access of the poorer classes to health care. For local television, the program is able to support its media event despite difficulties in finding advertising revenue

at the local level. Therefore, in order to make the program more attractive and convincing for the audience it was created as a live, interactive event. The television station did not consider the ethics of broadcasting such an event or program; either by mixing between program and advertising; or dubious use of religious symbols to make people spend. Regulation No. 3/2007 on KPI Program Standard Article 9 paragraph (1) states that, "factual programs and themed promotion of the unseen world, paranormal, the occult, spiritual practices, the magical, the mystical, or contact with spirits can only be aired between the hours of 22:00 to 03:00 local time." In reality, however, the various alternative medicine programs that draw on the belief in the power of the super natural are largely screened during prime viewing time.

CONCLUSION

Despite advances in the medical system in Indonesia, and perhaps influenced by the systems failures and susceptibility to corruption as well as the relatively high cost of treatment and hospitalization, alternative treatments using a magical or mystical approach attract significant public interest. As we have seen, several *ustadz* have used this opportunity to popularize themselves by claiming expertise in the field of alternative medicine. Through a variety of television programs, various religious symbols are promoted to attract an audience including use of Arabic quotations and symbols and clothing worn by the *ustadz*. The goal is to further convince the audience to consume their services, a goal which mystifies health problems, deludes the public and undermines the medical system, for economic benefit both to the television stations and the *ustadz* who make the absurd claims.

Local television relies on alternative treatment shows by promoting religious symbols. The comment from Wahyu Sudarmawan earlier expresses how economic and political conditions are not favorable in terms of the self-sustainability of local television stations. So, who benefits from this situation? Local television stations and local "*ustadz*" benefit mutually, since the politico-economic conditions of local television broadcasting media in Indonesia in the last decade or so has opened a gap through which working together enable them to package the claim that healing of physical ailments can be achieved through

prayer and chanting. Together, programmers of the local private television station, desperate for advertising sponsorship, and greedy *ustadz*, seeking to enhance their own personal power through both the popular belief in Islam and the inherent superstition of many Javanese, collaborate to exploit the already disadvantaged poor through the commodification and misappropriation of Islamic symbols.

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Representation of Islam in
The Indonesian Film
'Sang Pencerah' : A Narrative Analysis

Ayu Amalia and Filosa Gita Sukmono

INTRODUCTION

The religious marketplace is a new form of religious economy in which exclusive demographic groups of religious people are the target market. While there have been a plethora of films made in Indonesia with religious, particularly Islamic themes, this chapter analyses the Indonesian film *'Sang Pencerah'* (The Illuminator). The film tells the biography of KH Ahmad Dahlan, the founder of the second largest Islamic community organization in Indonesia, Muhammadiyah[1] (1912), which initially focused primarily on the education and welfare of Muslims in Yogyakarta.

The film portrays the story of the life of Ahmad Dahlan who had the goal of renewing the image of Islam in Java, particularly among people of Yogyakarta where he lived. At the time, the Muslim leader of the Kauman[2] Great Mosque was Kyai Penghulu of the Yogyakarta palace, a position traditionally appointed by Sri Sultan Hamengku Buwono VIII, the King of Yogyakarta. The Kyai's role was to spread the teachings of Islam, through integrating knowledge derived from the Qur`an and Al-Hadith and the more mystical, Kejawen -- cultural rituals (giving offerings and alms to the unseen ruler of the Earth, believed to live around them). The long held mystical traditions, however, were in contradiction to the essence of Islamic teachings of worshiping one God, Allah SWT (Allah The Almighty, and The Most Sacred). Islamic doctrine, derived from the Qu`ran, the Holy Book of Islam given by God to the Prophet Muhammad, and the Al-Hadith

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[1] Muhammadiyah (Arabic: محمدية, followers of Muhammad. full name: Persyarikatan Muhammadiyah) is an Islamic organization in Indonesia. The organization was founded in 1912 by Ahmad Dahlan in the city of Yogyakarta as a reformist socioreligious movement, advocating *ijtihad* - individual interpretation of Qur'an and sunnah, as opposed to *taqlid* - the acceptance of the traditional interpretations propounded by the ulama. (Div. of Religion and Philosophy. St. Martin College. UK. Retrieved from http://www.philtar.ac.uk/encyclopedia/indon/muham.html on 2015/09/25.)

[2] Region in Yogyakarta, which is inhabited by Muslims, as well as a region known as the birthplace of Muhammadiyah. Since years ago, this region has been playing major role terms of Islamic religious movements.

which contains the sayings, deeds, provisions and approvals of the Prophet Muhammad, are used as the basis of the laws and regulations of Islam. The Hadith is the second source of law after the Qur'an These texts not condone the blending of mystical practices or cultural rituals with the practice of Islamic rituals and neither endorse the belief in supernatural powers.

Upon his returning from Mecca in 1888, Muhammad Darwis change his name to Ahmad Dahlan. Born into nobility, he was well educated and evolved into a critical-minded person. At that time nobles who combined their religious practices with traditional rituals and offerings led Islam in Yogyakarta. Society was divided into three categories: the nobility, the *ulama* (Islamic theologians), and the ordinary citizens, and Islamic religious practices and policy were determined by the class of *ulama* and the nobility, which thereby affected the tolerant form of Islam practiced.

In the film, the spirit of K.H. Ahmad Dahlan acts as a reminder of those who seek to purify Islam through the prevention of mystical cultural practices. As the story is told, on his return from studying the development of Islamic teachings in Mecca, the young Darwis seeks to enlighten Muslims in his hometown, who were mostly uneducated. Darwis' vision was to renew the local education system to enable equal access to education, as the most effective means through which Muslims could improve their quality of life through the combination of religious teachings and mystical cultural and spiritual practices.

Imanjaya (2014) suggests that the representations in the film are unique in relation to social issues, politics, and culture. The film has many functions and purposes, ranging from being a tool of expression, a means of channeling ideas, a creative art form, a business enterprise (selling certain themes), and also as a means of communication (film as a propaganda tool). In Indonesia, this type of theme in film was pioneered by Asrul Sani, director of *Titian Serambut Dibelah Tujuh* (1959), *Tauhid* (1964), *Para Perintis Kemerdekaan* (1977) and screenplay writer of *Al-Kauthar* (1977) and *Nada dan Dakwah* (1991).

After several years of stagnation in the Indonesian film industry, the revival of Indonesian cinema was marked by the release of *Petualangan Sherina* (2000), a children's adventure film, starring the famous singer at that time, Sherina, and was followed by the release of Ada *Apa Dengan Cinta* (2002) in which poems by Chairil Anwar regained popularity.

Indonesian cinema of the Islamic religious genre began trending in 2008 with the release of *Ayat-Ayat Cinta* ('Verses of Love') based on the novel by Habiburrahman El-Shirazy. Indonesian cinematographers and filmmakers began to target the majority Muslim population. This trend was followed by the release of the films *Perempuan Berkalung Sorban* (2009, The Veiled Woman) and *Ketika Cinta Bertasbih* (2009, *As Love Glorifies God)* This trend has continued, and increasingly Indonesian audiences are becoming aware of and appreciating the work of local filmmakers. The trend in religious films has included several films based on biographies of influential figures in Islam, such as *Sang Kyai* (2013, The Kyai) that tells the life story of KH Hasyim Ashari, founder of the Nahdalatul Ulama Islamic organization.

Along with the increasing religious awareness among Indonesians, now, we are familiar with the middle-class Muslims, which become a potential market share for sacred consumption practices, ranging from primary needs to the complementary ones.

Indonesia has a long history of dynamic religious impact on community life, marked by the influence of India and Nepal who brought Buddhism and Hinduism for the Indonesians, the arrival of the colonizers, especially Portuguese, and Spain who brought the influence of Christianity, then the arrival of Gujarati traders, who became pioneers of spreading Islam; Indonesia has a very dynamic religious background, until now.

Religion has played a significant role in the foundation and development of community in Indonesia. Indeed, citizenship in Indonesia is marked by affiliation with one of six state recognised religions – Islam, Hinduism, Buddhism, Catholicism, Protestantism, and Confucianism. According to Liliweri (2011, p. 267), religion is a universal feature of human social life. All societies have ways of thinking and patterns of behavior that are deemed so-called "religion" Implicit in the notion of religion are the many symbols, images, beliefs and values through which humans interpret their existence. Religions also contain ritual components which when intrinsic to everyday life come to highly influence the social structure and culture of a society, particularly in the case of a majority religion.

Religion can be believed and embraced to the extent that individuals form a religious identity, based on religious beliefs, norms, and practices (rituals). One's religious identity is central to one's life as a citizen, and forms one of the

many aspects of socio-cultural identity, in addition to for example ethnicity and class, and is developed within the socio-cultural milieu. The dynamics of religion and religious life are therefore inextricable from the socio-cultural context. Religion is a constant in a liquid and flexible environment. For many, religion is expected to provide definitive answers to the challenges of changing times and shifts in social dynamics within the community, and also to provide guidance on the distinction between what is recommended and what is forbidden for religious people.

Social dynamics and developments over time are shifting the determinant role of the religion. One important and rapid change has been in the economic impact of capitalization in people's lives, and the resultant impact of these shifts of religious beliefs, values and consumption patterns. With the burgeoning of the middle class in Indonesia in the last 15 years, consumption has become increasing hedonistic, moreover, the use of Islamic signifiers and symbols has projected consumption is a sacred practice, a means to conduct religious practice and to express one's religious identity, which is in fact the profaning of that which is sacred. In effect, it is the expansion of the religious market share as part of the religious economy. Bainbridge et al. (2003, p. 119) outline three axioms that describe the relevance of religious actors in the religious market share as follows:

1. Religious products are the fundamental answer to philosophical questions related to life that has been linked with supernatural powers.
2. The religious organization is an organization that produces and distributes religious products.
3. Religious marketplace is a social arena in which religious organizations are competing to gain members and resources.

THE NARRATIVE OF SANG PENCERAH

As a narrative medium, film seeks to convey values, and spiritual and moral messages in a non-patronizing way, by submitting the admissions process and the meaning of the message to the audience. Film creates a dialogical space between filmmaker and audience. A narrative is a component that contains any media and in any cultural form (Stoke 2006, p. 72). Stories are fundamental to

the oldest cultural forms: myths, ballads, and poems that are entirely driven by narrative. Similarly, contemporary media (novels, films, short stories, and fictional news) are built around narrative.

Narrative is the representation of events or series of events. Thus, a narrative text is based on multiple events. (Eriyanto, 2013, p. 1-2). Narrative analysis, therefore, is the analysis of the narrative, both narrative fiction (novels, poetry, folklore, fairy tales, films, comics, music, etc.), or facts, such as news (Eriyanto, 2013, p. 9).

Here, the analysis of the film involves the analytical method of the narrative semiotics (semantic structurale) as proposed by French structuralist Algirdas Greimas. Narrative semiotics, as stated by Titscher et al. (2000, p. 210), analyses a text as a system of signs made up of two components as follows:

1. Structure of birth is viewed as the immediate form in which the text can be recognized and readily accessed. The structure is usually examined through the analysis of the content and the traditional text.
2. The inner structure of the system refers to the basic fundamental values embedded in a text and the system of norms, values and attitudes embedded in the text. These reflect the values and norms of a specific social context.

The structure of each story, as proposed by Greimas, McDowell, and Velie (1983) is characterized as having six so-called actants that serve to direct the course of the story (Titscher et al., 2000, p. 211). These include:

1. DESTINATOR (bellwether) refers to a special power that enforces the rules and values and represents the ideology of the text.
2. Receiver takes the value of DESTINATOR. Thus, the term refers to the object where the DESTINATOR places value.
3. Subject occupies a major role in the narrative.
4. Object narrative is expressed by the subject. It represents the goals targeted by the subject.
5. Adjuvant (power support) helps the subject in achieving the object.
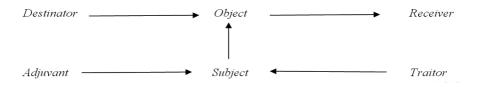6. Traitor (power resistor) represents everything that is trying to hinder the subject so as not to reach its goal.

Figure 1. Surface Structure[3]

Greimas et al. (1983) as cited by Eriyanto (2013, p. 96-97) characterize the structural relations between the characters in a story as: first, the structural relationship between the subject and object. This relationship is also known as the desire or inclination axis (the axis of desire). The object is the goal to be achieved by the subject. According to Cohan and Shires (1988, p. 181), the relationship between the subject and the object is a direct relationship that can be observed clearly in the text.

Second, the relationship between the sender (DESTINATOR) and the receiver. This relationship is referred to as the delivery axis (the axis of transmission). Senders provide value, rules, or order through which the object can be achieved. Meanwhile, the receiver is of benefit once the object is achieved by the subject. Third, the structural relationships between the supporters (adjuvant) and the inhibitory (traitor) are also known as the axis of power. Supporters do something to help the subject to achieve the object, whereas inhibitors do something to prevent the subject reaching the object (Eriyanto, 2013, p. 96-97).

Sang Pencerah recounts the life of Kyai Haji Ahmad Dahlan who lived at a time when what is now known as Indonesia was a Muslim society and yet the majority of the population held mystical beliefs. As a young man, Ahmad Dahlan studied in Saudi Arabia in order to obtain the complete values of Islam in accordance with the Qur`an. His struggle to purify the teachings of Ahmad Dahlan Islan began following his return from Saudi Arabia with the founding of the Muhammadiyah organization. In the end, the story shows that despite

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[3] Greimas, AJ, 1983. *Structural Semantics: an Attempt at a Method,* London: University of Nebraska Press, p. 78. Two other influences that determine the storyline are space and time. These effects are termed "Isotopes". Isotope space refers to the environment in which the occurrence of categorizing the story. Space in a subject's actions is called utopian. When the environment is vague and ill defined it is deemed heteropian. Isotope Time refers to the orientation of the narrative structure to the past, present, and future.

differences within the Muslim community, they were able to accept difference and live peacefully together until today. The characters represented in the film that greatly influenced Ahmad Dahlan include Kyai Penghulu, Nyai Walidah, Kyai Abu Bakar, Nyai Abu Bakar, Muhammad Sudja', Hisham, Ahmad Jazuli, Muhammad Fachrudin, and Muhammad Sangidu among others.

The main "aktantial" model of this film, its DESTINATOR, is Islamic renewal in Kauman, while its receiver is the Kauman community. The subject is KH Ahmad Dahlan, while the object is his desire to change the situation. The traitors in the film are Kyai Cholil and the administrators of the Great Mosque in Kauman, while the adjuvants are Fakhrudin, Sudja, Sangidu, Ahmad Dahlan's wife (Nyai Ahmad Dahlan) and Muhammadiyah. The isotope is (aktantial) the area of Kauman. After making eleven models of aktantial found that the main aktansial models KH Ahmad Dahlan desired change towards a new Islamic state with the Qur`an as its main reference.
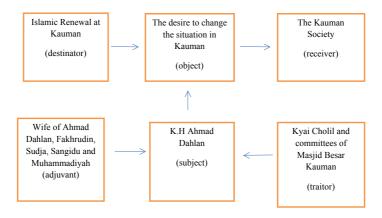
Figure 2 : Main Aktansial Model[4]

Analysis of the inner structure of a text tries to identify norms and basic values. Different narrative structures can be based on the same inner structure. The inner structure must (a) be quite complex, logically consistent and stable enough to be

4 Model devised by the author (2014). Figure represents the results of the analysis of the narrative structure (surface structure) that explains the relationship of the 6 actants in the model of the film aktansial *Sang Pencerah* (Sukmono & Amalia, 2014).

able to produce an adequate representation of the text in question; (b) fulfill the function of an intermediary and provide object functionality between text and analysis; and (c) be quite right. An appropriate model for this problem is the semiotic rectangle (Titscher et al., 2000, p. 212).

As proposed by Budiman (2005, p. 77), the above concepts are arranged in a rectangular semiotic which is the elementary structure of signification as constituted by a set of binary oppositions and is concerned with the distinction between two aspects of entities, namely conflict and denial: A as opposed to B as -A to -B.

Sang Pencerah covers such basic concepts as:

Rational	Irrational	Not Rational	Not Irrational
West	East	Not West	Not East
Good	Evil	Not Good	Not Evil
Bold	Fearful	Not Bold	Not Fearful
Modern	Traditional	Not Modern	Not Traditional
Love	Hate	Not Love	Not Hate

Table 1. The Significant Elementary Structures in *Sang Pencerah*[5]

Looking at some of the basic concepts above, the main inner structure is the concept of rational and irrational. In the film, it is clear that in fact most of the big mosque committees of Kauman should be considered rational because clerics are educated and most have studied Islam in Saudi Arabia, but they are still influenced by the mysticism and magic handed down by their Javanese ancestors. As a result they become irrational in view of the reforms carried out by KH Ahmad Dahlan in reference to the Qur`an and Al-Hadith.

History becomes a reflection of how people of Indonesia were desperate for an exemplary figure who could help them understand that violence in the name of religion has always taken place. At the time, in Islamic schools it was deemed unlawful to sit on a bench or use a table for the reason that they were made from

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[5]The Rectangular Table of Semiotics explains the significance of the elementary structures of binary opposition as part of a narrative analysis of the inner structure (underlying meaning) in Sang Pencerah (Sukmono & Amalia, 2014).

the infidels. Ahmad Dahlan was innovative in his teaching style, which was seen as a radical departure from the ways of the past. He was artful and eccentric in his preaching or proselytizing. For example, he taught religion by playing the violin, and analogizing religious life through music. Further, he not only taught tolerance, but also coexistence between Muslims and non-Muslims.

The plot of *Sang Pencerah* describes the condition of Muslims in Yogyakarta at the turn of the 19th century, and implies that the Islamic point of view depicted then, and up to the present, is often an essentialist one – Islam is represented as monolithic (from a single perspective) in terms of doctrine and interpretation, in which Islamic ideology cannot be reconciled with the modern world characterized by tolerance, civility, democracy, secularism, and liberalism. This approach assumes the essentialism of Islam as in line with acts of terrorism and violence, as anti-modernity, and therefore hostile to modern civilization. Islam tends to lag, is synonymous with traditional values, is not developed, and is conventional and conservative. Lewis (1990), in his article entitled, The Roots of Muslim Rage in The Atlantic (in Geovanie, 2013, p. 223) highlights the move towards essentialism in photographing/depicting Islam, which often associate feelings of anger from the Western world towards Muslims and Islamic fundamentalists, with no reference to the distinctions between or diversity among Islamic groups.

REPRESENTATION OF ISLAM

The Enlightenment narrative in the film describes the differences in interpretations of the teachings of Islam and how different discourses in preaching caused friction between KH Ahmad Dahlan as the head of the Langgar Kidul[6] and Kyai Cholid Kamaludiningrat, leader of the Masjid Besar Keraton (Great Palace Mosque), Yogyakarta. Conflict arose when Muslims who initially filled the Masjid Besar Keraton, moved to the Langgar Kidul. This happened unintentionally, as people were interested in Ahmad Dahlan's new and innovative preaching style.

The differences in preaching styles and discourses lead to sanctions against KH Ahmad Dahlan and his Langgar Kidul because Kyai Cholid Kamaludiningrat

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[6] 'Langgar Kidul' is a small mosque, established by Ahmad Dahlan as a place to teach Qurʾan and Al-Hadith towards his surroundings, located in Kauman, Yogyakarta.

felt his authority was under threat. Kyai Cholid Kamaludiningrat ordered his messenger to deliver a letter to KH Ahmad Dahlan to close Langgar Kidul on the basis of differences in the understanding of the concept of Qibla. These differences ultimately affected the relationship between KH Ahmad Dahlan and Kyai Cholid Kamaludiningrat, the relationship between two individuals and their fellow followers. Tragically, the warrant to close Langgar Kidul, ignored by KH Ahmad Dahlan, was followed by forcible closure by a group of people who justified their actions as being on behalf of Allah The Great, as K.H. Ahmad Dahlan, stated in his dialogue:

>   *"Seperti yang dikatakan Syeikh Muhammad Abduh[7] , 'Al-Islamu mahjubun bil-muslimin'. Agama Islam tertutup bagi orang Islam itu sendiri. Islam semakin jauh dari orang Islam itu sendiri karena dipahami secara dangkal." (Dialog 'Sang Pencerah' pada menit 00:49:40 – 00:49:56).*

>   *"As said by Sheikh Muhammad Abduh, 'Al-Islamu mahjubun bil-muslimin' the Islamic religion is closed by Islam itself. Islam is getting away from Islam itself, because it is understood superficially". (Dialog from the movies 'Sang Pencerah' or 'The Enlightener' on minute 00:49:40 – 00:49:56).*

Ahmad Dahlan regretted the differences in the interpretation of Islam that were the result of conflicts of interest (and the subsequent physical conflicts) among Muslims, believing that these conflicts could be solved through dialogue. Indirectly, these conflicts revealed the contrasts in the understanding of Islam (among Muslims) that are represented by the Eastern conception, understood from a Western perspective, and developed and perpetuated in the ideology of Orientalism.

Geovanie (2013, p. 226) states that Islamic Essentialism popularized by Lewis (1990) and Huntington can be analyzed as a continuity of academic orientalist Western ideological interpretations of Islam and the East. Essentialist approaches towards Islam are then preserved through binary opposition, as demonstrated in the following table:

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[7]Muḥammad ʿAbduh (1849 – 11 July 1905) (also spelled Mohammed Abduh, Arabic: محمد عبده) was an Egyptian Islamic jurist, religious scholar and liberal reformer, regarded as one of the key founding figures of Islamic Modernism. Retrieved from Kerr, Malcolm H. (2010). "'Abduh Muhammad". In Hoiberg, Dale H. *Encyclopedia Britannica*. I: A-ak Bayes (15th ed.). Chicago, IL: Encyclopedia Britannica Inc. pp. 20–21.

West	East
Rational	Not Rational
Pro-Modernity	Anti-Modernity
The Capitalists	The Muslims

Table 2. Binary Opposition of 'West' and 'East' [8]

Borrowing the theoretical framework of the analysis of Said (1995) summarized in Geovanie (2013, p. 227), the West is a construction that is relational, and only has meaning if the contrasts are oppositional to the East. Though the West and East categories are no further than an imaginative geography to preserve Western superiority over the East that has influenced a shift in meaning since the end of the Cold War. That is to say that the East was originally positioned as Russia (USSR) or Saxon Communism, and later it shifted to mean Islam as the common enemy of the West.

Western Designation	Eastern Designation
Tolerant	Intolerant
Modern	Anti-Modernity
Rational	Not Rational
Secular – Egalitarian	Mystical – Hierarchic
Democratic	Repressive

Table 3. Oppositional designation of West and East

Referring to the framework of the concept of the *Sang Pencerah*, the film that tells the story of the biography of KH Ahmad Dahlan, pioneer of the movement of purification and renewal of Islam, which positioned as contrast to modern thinking that is identical to the West. Islam, particularly Islamic people of Yogyakarta, feel

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[8] Geovanie (2013, p. 227) The table of comparative concepts of West and East are the result of the analysis of the author (Sukmono & Amalia, 2014) based on the East and West designation proposed by Edward W. Said (1995) in Orientalism: Western Conceptions of the Orient, was quoted by Jeffrie Geovanie in The Pluralism Project (2013).

helpless, they tend to lag, and even feel inferior. In contrast the top of it is the style of modern thinking in the extreme Western gets labeling "infidels".

CONCLUSION

The chapter has analyzed the narrative of Islam in the film *Sang Pencerah* in which the Islamic Muhammadiyah movement instigated by KH Ahmad Dahlan in the early 20th century lead to changes in the practice of Islam in Indonesia. These changes embraced the developments of the era, and the impact of the changing times. These changes, however, were not without conflict as the dominant form of Islam prevalent in Java at the time was tinged with mystical beliefs and practices. These practices and beliefs continue to be implicit in the beliefs of many Muslims today. Muhammadiyans, however, are less inclined to syncretism. In essence, individual Muslims have the ability to learn to pick and choose behaviours, deeds, morals etc. according to their interpretations of what is in accordance with Islamic rules and regulations.

A "good" Muslim is moderate, able to develop the spirit of pluralism in addressing the differences that exist in life, especially the differences that are part of the lives of Muslims in accordance with the closing scene of the film. The scene depicts K.H. Ahmad Dahlan shaking hands with Kyai Cholid Kamaludiningrat, seemingly confirming that Islam is "right" according to the perception of Muhammadiyah. Islam unites differences and resolves conflicts under the banner of moderate Islam, as Islam is derived from the Quran and Al-Hadist; Islam is pure, without any influence, particularly from cultural rituals (Java).

The end of the film shows that new ways of thinking are acceptable and can co-exist with pre-existing beliefs. It also shows the face of pluralism in Indonesia in which it is still hard to accept differences, especially differences associated with religious issues, Madura is a case in point. The interesting thing revealed in this film is that the conflict between the various streams of Islam is perceived with pragmatism essentialist practice of religious rituals in Islam. This is accomplished through a binary opposition. The first is a Western and modern thinking that gets labeling as infidels; opposed by *Kaffah* Islam. Islam *Kaffah* is a conservative, conventional stream that tends to be naive and does not adhere to modern thought as bound by the provision of *Shariah* - made or mixing religious insight and essence

of Islam with rituals (culture) of Java which has been practiced for generations. Islam is perceived in this film, one of which is Islam to be in a perspective and curb his people.

The results of the analysis of binary opposition over the narrative and the film *Sang Pencerah* also stated that the conflict is between Islam dominates modern and traditional Islam, between rational and irrational thinking. In this film, the opposition is used as a commodity in order for this to be interesting and can be seen as characteristic of the logic of the film industry in general, the logic of "the good" versus "the bad". This logic explains the contradictory notion that Islam is either traditional or modern. Islam, however, cannot be understood in isolation, and is always interrelated to other systems of knowledge and ideology. The fundamentals of Islam can be understood in accordance with the basis of the teachings of Islam. Indeed, there is no traditional Islamic-irrational, or rational-modern Islam, but rather there is only one Islam, the Islam that is able to adapt to the changing times, and the dynamics of the people, without destabilizing the fundamental essence of Islam as rooted in the Qur'an and Al-Hadith.

COMMODIFICATION OF ISLAM IN FILM

Post Soeharto's regime, there's a new wave of Islam that emerges. Moslems nowadays, concerns about their transcendental relationships towards The Almighty, that could be expressed by practicing 'the new Islam' which is inherent in their daily lives, such as consuming 'halal' dishes, contributing certain donation towards the welfare of others, avoid to practice cultural ritual combined with religious ritual as purification of Islam.

The commodification of religion is expressed in *Sang Pencerah* through the repackaging of the constructed binary opposition, for example, the value of the Islamic struggle among Muslims, which is a comparable contrast, the dark-light, common-unusual, even comparing Islamic kaffah and infidels who over-simplify the essence of Islam. Islam is assessed as being essentialist. That Islam is prevalent and practiced by some members of the Javanese population, especially in Yogyakarta, and is referred to as 'Abangan' Islam, that is, Islam that is "half-hearted", not understood comprehensively, as it is still heavily influenced by Javanese culture rituals intrinsic to the lives of the people of Yogyakarta.

Examples of conflicting values, such as the practice of Javanese mysticism, such as rituals in which offerings are made to ancestral spirits and to the Earth as an expression of gratitude to the spirit master of the universe who gives the gift of crops and marine products to them. These long-standing cultural practices are considered contrary to the essence of the teachings of Islam. In the film, Ahmad Dahlan is concerned about the prevalence of Javanese rituals and supernatural beliefs and appears as a heroic figure who seeks to enlighten the people, by returning to the basic teachings of Islam, as recommended by the Prophet, and as a man of God commanded to teach Islam to his people. Enlightenment as such entailed a move to end the practice of Islamic mysticism.

Sang Pencerah offers a historical lesson about tolerance, coexistence and cooperation with people of different beliefs, about the inappropriate use of violence in the name of religion, and necessity of determination to bring about change. Ahmad Dahlan, is represented as a reformer of Islam in Indonesia, through his introduction of the modern face of Islam, an Islam that is tolerant, open, and rational.

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The Phenomenon of *"Mubaligh Karbitan"* on Indonesian Television

Dr. Suciati

INTRODUCTION

Religion is a part of the social reality intrinsic to everyday life. Religion helps people order their way of life. In countries with a religious majority, such as Indonesia, religion is deemed to be the principle through which society safeguards against the threat of immoral and destructive behavior. According to Mustaqim (2009, p. 55), scholars (including religious scholars), often view religion as a complex and unique phenomenon that is difficult to define. Religion is intrinsic to all aspects of life and overlaps into all the other aspects. Religion functions to overcome human frustration, to maintain morality and order in society, and to deal with intellectuality and fears (Dister in Damami, 2002, p.6). Therefore, religion has a psychological function related to the spiritual needs of human beings.

The presence of Islam is more than just a religion, but it is also a culture. As a product of culture, therefore, religion does not exist as a static thought, but historically has been part of the creative dynamic within societies. Culture, evolves, develops and finally disappears. Over the next cycle of time, culture is reborn. The second cycle does not start from the beginning, however, but is the result of an accumulation of the first cycle. Culture cannot be separated from its past form, which through the process of creativity is packaged as a favorable modification (Hanafi, 2000, p. 4).

How the mass media deals with religion is contradictory to religions function to enlighten human beings. Initially, religion was expected to be able to protect people from the destructive effects of capitalism. Despite this, religion too has become a saleable and popular product. The logic of capitalism, in exploiting with the aim of profit, is not in line with Islam. According to Erness Gellner, (Pradana, 2003), in *Mencemaskan Komodifikasi Agama (*The Disturbing Commodification of Religion), in the industrial era religion was inevitably pulled into the flow

of capitalism. Over time, the influence of religion has decreased, and its initial meaning and significance increasingly obscured.

Religion has lost its sacredness and it has become an object to be sold or commercialized. In the name of religion, capitalism has packaged media products as commodities to attract the public. The twin face of religion emerges in the interaction with the epoch yet only a few people are aware of this reality. An understanding of the full concept of religion cannot be acquired from the mass media where religion is reduced to fragmented and dislocated elements by media logics.

Media in Indonesia has lost its integrity since it tends to prioritize economic goals over program quality. According of Nina Armando (Commissioner of the Indonesian Broadcasting Commission), television entertainment programs, including religious programs, seem to have created a new "religion". Similarly, Amir Effendi Siregar, Chairman of Regulatory Oversight and Regulatory Media, found that the media tendency to prioritize economic interests has been at the expense of the media's obligation to educate and address public need (Ropingi al Ishak, 2013).

This chapter explores commodification of Islam on Indonesian television. Specifically, it analyzes the representation of ideal Islam in the media the programs "Islam itu Indah" (Islam is Beautiful) aired on Trans TV "Tafsir Al Misbah" (al Misbah Qur'an Commentary) presented by Quraish Shihab.

MUBALIGH KARBITAN AS POPULAR CULTURE

Mubaligh Karbitan refers to Islamic preachers who without special education or deep knowledge of Islam become professional preachers. Television programs with the theme of Islamic spiritual enlightenment and Islamic programs more generally tend to be aired more enthusiastically during *Ramadhan*. Television station owners ensure religious preaching programs are interesting, attractive and relevant so they can attract audiences. The religious programs broadcasted on private television stations include *Assalamualaikum Ustad* (Greetings Teacher, RCTI); *Wisata Hati Ustad Yusuf Mansur* (The Tour of Heart by Yusuf Mansur) and *Hati ke Hati bersama Mamah Dedeh* (Heart to Heart with Mamah Dedeh) on ANTV; *Mamah dan Aa* (Mother and Brother) on Indosiar; *Siraman Qolbu* (Soul Cleans MNC TV); *Pintu Rezeki dan Tabir Sunnah* (The Door of Blessing and Screen of Pious Deeds, Trans 7); and *Akhirnya Aku Tahu* (Finally I Know, Global TV).

Religiotainment programs blending religious values and themes with entertainment and celebrity are aired particularly during the holy month. These programs are in the form of comedy, soap opera, music, quiz and talk show celebrities. Some examples are: *Hidayah Ramadhan* (Ramadhan Guidance) and *Stasiun Ramadhan* (Ramadhan Station) on RCTI; *Gema Ramadhan* (Ramadhan Echo) and *Ceramah Ria Ramadhan* (Fun Ramadhan Lecture) on SCTV; *Sketsa Ramadhan* (Ramadhan Sketch), *Superdeal 2 Miliar* (Hundred Thousand) *Ramadhan* on ANTV; *Hidangan Ramadhan* (Ramadhan Dishes), *Ramadhan di Istana* (Ramadhan at the Palace), and *Cahaya Ramadhan* (Light of Ramadhan) on Indosiar; *Telekuis Ramadhan* (Ramadhan Telequiz) on Metro TV; *Sinema Hidayah Ramadhan* (Ramadhan Guidance Cinema) on Trans TV; *Taman Ramadhan Nick* (Nick's Ramadhan Garden) on Global TV; and *Khazanah Ramadhan* (The Treasure of Ramadhan on TV 7).

The proliferation of *mubaligh* or preachers on television has attracted enormous public attention due to their preaching styles. Islamic teachings are delivered on all Islamic subjects faith, law, ethics, and *tasawuf* (mysticism). When this phenomenon began it was not a serious problem because Islamic preaching can be disseminated in any public space by a qualified preacher. The spread of private and local televisions all over the country, however, has resulted in increased competition for profits, which has led to television stations "selling" religious programs to attract ratings and advertising sponsors. As a consequence, religious programs have no option but to collaborate with the entertainment content that the audience demands and serious religious programs are replaced by entertaining ones. Whether the religious messages are effectively delivered or not is not the priority. In this context religious preaching programs are barely distinguishable from other popular comedy, music, dangdut or soap opera programs.

In principle, it is positive that television offers more preachers to audiences. However, to be a qualified preacher, one must be a competent role model. It is appropriate that a preacher behaves like an actor in a scripted scenario. *Mubaligh karbitan* as popular culture emphasizes pleasure and light entertainment for the audience. As McQuail (2012, p. 131) states popular culture depends on the perspective chosen by the media and the quality of media products is measured by market success.

The phenomenon of *mubaligh karbitan* programs in the media has achieved success through the packaging of Islam as popular culture. As a consequence, Islam is interpreted in different ways. There are three perspectives on interpreting Islam – the *fikhiyah,* the social humanities and *syari'*ah views. These perspectives allow for multiple interpretations of Islam. All Islamic religious programs whether soap opera, talk show or *tausiyah* are well received in Indonesia since they reflect the tastes of the audience. Problematically, however, these programs represent the cultural commodification of religion and have the potential effect of diminishing the value of Islam as a spiritual path.

The television industry routinely monitors and measures audience viewing practices through fragments of commercial information known as ratings. Rating is the result of an agreement between advertiser standards and television networks, as buyers and sellers of public commodities. Ang (1991) reminds us that watching television is a cultural practice carried out from day to day that engages millions of people. The practice of conducting ratings acts to monitor the practices of viewing by the audience and evaluate those practices into a singular and objective construction of the audience. She adds that the media institution has no interest in understanding its audience and never addresses their real needs. The audience is seen as little more than a market for media, and products. There are several criteria indicating that the audience is constructed as a media market: 1. the audience are a group of consumers; 2. they do not related to each other; 3. boundaries between audiences are based on socio-economic criteria; 4. the audience is an object regulated and controlled by the media; 5. formation is contemporary; 6. public interest is not prioritized; and 7. the relation between the audience and the media is based on economics not morality (McQuail, 2012, p. 149).

MUBALIGH KARBITAN ON THE *ISLAM ITU INDAH* PROGRAM

The Islamic knowledge and sacredness of religious preachers are not important to the objectives of television in producing religious preaching programs. Religious symbols are, however, successfully utilized by the media as commodities for the end goal of making money. In other words, the use value is replaced by the exchange value. Ratings then determine whether the program can

attract many advertisers or not. The logic that prioritizes profit over the spiritual and more fundamental aspects of Islam is employed by the media industry in the planning and programming of religious programs.

Mubaligh Karbitan is aired on the *Islam itu Indah* (Islam Is Beautiful) television program produced by Sunka De Ferry and directed by Wiranto (Rahmawati, 2012). This program is an Islamic religious preaching program broadcast daily on Trans TV between 5.30 am - 6.30 am and replayed every Thursday between 8 pm - 9 pm. The program is hosted by the humorous preacher, M. Nur Maulana, famous for his *"jama'aah oh jama'aah, Alhamdullilah"* (Congregation, thanks Good) slogan. Special celebrity guests are also often featured. At the end of the program, Maulana leads the *jama'aah* in collective contemplation through the religious song, *Instrumental Doaku* (Instrumental of My Prayer).

Islam Itu Indah was first broadcast in December 2010. The program is very entertaining and ranks highest among programs of the same genre. The program ranks 15th, with a TVR of 2.8 and viewing share of 30.3 (in Alfredoelectroboy 2012). It means that in the time slot in which the program is broadcast almost one third of television audiences were watching this program. Clearly, ratings show that there is a great demand for religious entertainment especially among the adult females, who prefer to view *Islam Itu Indah* than any of the 10 alternative television programs aired at the same time.

Islam Itu Indah was the most popular television program in 2011. A survey conducted by the tabloid *Bintang* in mid November 2011 entitled *The 25 Most Popular TV Programs* documented the popularity of the program. In the poll, the tabloid did not differentiate or categorize programs according to whether they were soap operas, talk shows or other programs. Polling was carried out in a little over amonth with results showing that there were 49.049 clicks to fill the polling. Public enthusiasm for the show was evident through social media such as *Twitter* through which fans of the program were asked to support and join the poll. Audience members who joined in the poll were later mentioned on Bintang's *Twitter* account (Pratiwi in Sukmono, 2013, p. 96).

Audience interpretation of the material presented on *Islam Itu Indah* is influenced by their religious backgrounds. Communal meaning acts as a basis through which audiences interpret religious messages in the media. There is no

single interpretation of Islam in Indonesia, however, of the dominant forms of Islam it seems the audience perceived that the discourse of Maulana's preaching represented the longest standing and biggest Islamic organization in Indonesia, Nahdatul Ulama, (Pratiwi, 2003), to the exclusion of interpretations of Islam and Islamic organizations, for example among Muhammadiyah, Persatuan Islam, Dakwah Islamiah, and Majelis Tafsir Al Quran among others.

Islam itu Indah is identified with the phenomenon of *"mubaligh karbitan"* for two reasons. *Firstly,* Maulana's preaching style is popular. His style and appearance are vastly different to that of other preachers. He engages the participation of the audience through the greeting *"jama'aah oh jama,aah",* to which the studio audience *"Iye"*. Maulana is thin, well presented and appears somewhat feminine, the latter characteristic often provoking laughter from the audience. Feminine male presenters on Indonesian television are common, and are popular among audiences for their humor. This formula has been used by Maulana since he was seen endorse the telecommunications provider, Simpati in 2011. The Simpati advertisement showed Maulana's pilgrimage to Mecca and incorporated his famous iconic expression, *"jama'aah"*.

An endorser is a positive characteristic of a communicator that influences the reception of a message. An endorser is a person who presents in an advertisement as an announcer, presenter, spokesperson or specific character (Stephanie, 2013). As an endorser, Maulana's popularity increased through the fact that the advertised product related to religion through the image of the Haj Pilgrimage. Without abandoning his character, the media built a brand personality and brand image in the audience's mind. On one side Maulana is presented as an entertaining funny preacher. On the other side he is also presented to remind the consumers to use the Simpati product while travelling overseas to do the Haj Pilgrimage. Maulana's popularity encouraged him to retain his feminine style when preaching and he sways when he moves and speaks in a feminine tone. This style is uncommon in religious shows and there is concern that the essence of religious preaching will be forgotten and that the focus on humor, as in the case of Maulana, will take precedence. The preacher's image is considered the main appeal in these shows as opposed to the religious, ethical, moral or spiritual content of the preaching.

Second, in terms of religion competence, Maulana has little religious education and knowledge. He often responds to audience questions based on his own

argumentation without referring to the Al'Quran or hadiths. This is considered potentially harmful because religious problems can then be simply self-interpreted, without reference to Islamic regulations.

According to Asghar Ali, an Indian reformist writer and social activist, there are two categories used by theologians in the consideration and interpretation of problems. First, one must be careful when considering problems related to interpreting religious service and ubudiyah because these two things are sacred. Second, *muamalah* or mundane problems are to be considered differently as they are not sacred (Engineer, 2004, pp. 8-9). Amin Abdullah agrees that the normative formula (*das sollen*) in the study of the sacred is through the study of revelations, developed, formulated, standardized and carefully studied through a doctrinal theological approach. The historic territory includes various human sciences and multidisciplinary approaches such as the disciplines of history, philosophy, psychology, cultural, sociology and anthropology (Yustiono, 1993, p. 557-558).

The Indonesian Deputy Minister of Religion, Nazarudin Umar (2014), posed a different point of view and method of critique on this phenomenon. For Nazarudin, a qualified preacher is not one who makes his/her audience cry, laugh, or feel amused, but rather is one who can assist and guide the audience in improving their Islamic faith. In his view, the preachers performing on television are not well qualified but have the theatrical capability to entertain. The concern is that if preachers simply entertain, the audience will have less access to religious substance (Republika, 2014).

Hariyanti and Yuliati (2011) analyzed the program *Islam Itu Indah* using critical discourse analysis in terms of preacher performance and found that the program created spiritual hedonism. They argue that since the program only focused on entertaining the audience got no religious satisfaction from it. Therefore, in the show, the function of entertainment prevailed over the function to educate to improve understandings of Islam.

A study on the motives to and satisfaction derived from watching *Islam itu Indah* undertaken by the *Keluarga Mahasiswa Islam* Satya Wacana (KMIS, The Family of Muslim Students at Satya Wacana University) found that the level of enlightenment from the program was very low. They found the audience was only motivated by the entertainment aspects, not by the information related to Islamic knowledge.

Producers carefully package religious programs. Producers who have a market and profit orientation often ignore the religious substance, whereas the principle of religious preaching is to guide people to overcome ignorance and oppression, to deliver religious knowledge, to encourage repentance and to influence people to do good deeds (Nuh, 2011, p. 25-29). The non-commercial objective of religious preaching is not material gain but to enlighten people.

Preachers must have high professional, personal and social competencies. Professionally, they must have mastered a basic knowledge of Islam and problem solving. Personally, it is preferable that they demonstrate values such as good character, integrity, and have a strong commitment to Islam. Social competencies include the ability to communicate with people, to possess organizational skills, and be a positive motivator towards developing society. If all the competencies are met, the example of the preacher and his/her religious messages can move the human soul to implement Islamic values (Yani, 2008, p. 2-3).

In comparison to the *Islam itu Indah* program, the *Al-Misbah* program that runs daily offers a different image of Islam. This program, hosted by Quraish Shihab – a famous Islamic scholar, targets the educated elite. Unlike the *Mubaligh Karbitan*, Quraish Shihab is competent in his mastery of the content of the substance (texts) of Islam combined with considered thought and rational logic. This program is one positive example of a qualified host/preacher who can be of benefit to the audience.

CONCLUSION

The phenomenon of *mubaligh karbitan* on the Islam Itu Indah program is indicative of the commodification of religion, in this case Islam, in the Indonesian media. Within a capitalist economy nothing is spared from the vicissitudes of the market. The role of preachers as exemplars and experts on religious matters is replaced in the context of a popular culture that prioritizes entertainment and performance. This doesn't mean that these programs are of no benefit, but that there needs to be vigilance in the media in terms of packaging religious programs. Religious preaching programs are not art programs, since religious programs are strongly related to scared values. The popularity of *Islam Itu Indah* is only based on its ability to entertain and amuse and not on the

quality or accuracy of the material delivered. In the production of programs with a religious theme, it is important that the media industry requires specific criteria in choosing competent Islamic preachers who offer high quality material, and minimizes its focus on profits, such that the *jama'ah* are not merely entertained but also receive quality information on Islamic teachings.

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PART III

COMMUNICATION STRATEGIC

BASED IN RELIGION ISSUES

Religion, Media and Marketing in a Complex Society

Religious Difference and Public Relations Tools for Natural Disasters : A Case Study of The 2011 Thai Big Flood

Worawan Ongkrutraksa

In 2011, Thailand experienced a big flooding crisis for three months (October to December). Flooding remained in some areas until mid-January 2012, and resulted in a total of 815 deaths (with 3 missing) and 13.6 million people affected. Sixty-five of Thailand's 77 provinces were declared flood disaster zones. (Emergency Operation Center for Flood, Storm and Landslide, 2012)

The program of Thailand Integrated Water Resource Management (2011) reported the summary of Thai flood that in 2011, Thailand witnessed its worst flooding in half a century, severely impairing the country's economy, particularly its industrial sector, and society. Factors that contributed to flood crisis were natural and manmade. Consequently, floodwaters inundated 90 billion square kilometers of land, more than two-thirds of the country, ranking the natural disaster as the world's fourth costliest disaster in 2011.

MEDIA AND CONFUSION

During the 2011 big flood crisis in Thailand mass media provided information and connected people through a lot of channels both traditional and social media. However, this paper found that during the crisis, the Thai mainstream media communicated spontaneously, and in a disorderly manner and differently to various people including disaster victims and that may have created some confusion. Critical information was reported in different length of broadcast time, various language levels, sequence of the information, presentation style, and vocabularies, etc. The news anchors and reporters may also have used some technical terms that were too difficult for the audiences to comprehend. People then got lost in the flow of information because they were not used to this kind of disaster communication. Moreover, the audiences' trust in the news has been decreased since they could not identify which news was the most up to date since some old news was repeatedly broadcasted over and over again.

At that time, the communication deficiency was also shown in the Thai media because they did not provided critical information in English. Jon Fernquest (2011) reported that Japan's Toshiba said, "It is critical for the government to provide more accurate flood information and implement long-term prevention measures". Other foreign investors also stated there was insufficient communication. Rohm Integrated Systems, one of the largest Japanese semiconductor manufacturers, had a manufacturing plant in Navanakorn. The company received very little information about the flood so could not move critical equipment in time (CNBC, 2011).

The mainstream news confusion got to the point that there were groups of private citizen who took matters into their own hands and created a few Facebook pages to report the truth real time that the main media did not provide them. They were social media citizen reporters and some of them created cute simple animation about how to live with and protect lives from the flood. One was a series of animations titled "Roo-Soo-Flood" ("Know how to fight with the flood"). This fun and very easy to understand animation became so popular that the mainstream media such as some TV news kept showing it on air for quiet sometime. Social media, especially Facebook, Instagram, Twitter, became essential public relation tools for disaster communications since it could widely and quickly spread the critical information and news. Moreover, people could access, receive and update the information instantly. Many people at the time during of the disaster paid attention to these sources and searched for the information on the Internet (Thamprasit, 2012).

In addition of the citizen reporters who got involved in helping the flood victims in this big flood disaster, the private sector and education sector such as Chulalongkorn University also implemented a holistic approach by focusing all the efforts of its lecturers, students and personnel for the management of a flood-relief center. This holistic approach consisted of body (in campus shelters and mobile kitchen), mind (psychiatrists giving advice to evacuees to improve their mental condition) and social wellbeing (job training). The objectives were to find ways to deal with the flooding, systematically assist people affected by the floods, and develop a sustainable strategy for preventing such catastrophes in the future. In terms of disaster communications, Chulalongkorn University used social media such as Chula's official Facebook page to disseminate news

that could rapidly share information and it also encouraged two-way communication between the university and the flood victims. They also helped the public television station, Thai PBS (Thai Public Broadcast Service) which was flooded by providing their TV studio to set up "Thai PBS – Chula News Center" at the Faculty of Communication Arts to broadcast updated news on the flood situation and other current affairs (see Figure 1). They also cooperated with other members of private sectors e.g. Betagro, Minor Group, Thai Chamber of Commerce, and The Mall Group to disseminate the useful news for the flood victims. (Ongkrutraksa, 2012).

Figure 1. The Faculty of Communication Arts, Chulalongkorn University provided TV studio for
"Thai PBS-Chula News Center".

CRISIS AND DISASTER COMMUNICATION

Crisis communication seeks to prevent or reduce the negative outcomes resulting from a crisis; often crisis communication has an instructive function. Such messages support the receiver to take some action to avoid a possible threat or destructive effect and to create a rational consideration of the risk, a persuasive function. A crisis message gives comprehensible directions on the current state regarding the crises and what actions should now be taken (Spence, Lachlan, & Griffin, 2007).

Although crises take many forms, communication scholars have typically focused on crisis in organizational or political contexts. In contrast, natural disasters and crises, such as forest fires, hurricanes, earthquakes, tornadoes, and floods, have received less systematic attention (Sellnow, Seeger, & Ulmer,

2002). A study by Sellnow et al. (2002) applied chaos theory to a system-wide analysis of crisis communication in a natural disaster. Specifically, they analyzed crisis communication during the 1997 Red River Valley flood in Minnesota and North Dakota. This flood, among the worst in modern American history, consumed entire metropolitan areas, displacing thousands of people. The conditions and decisions leading to the disaster, and the subsequent reactions are retraced. Ultimately, they argued that preexisting sense making structures favoring rationalized, traditional views of a complex system led officials to make inappropriately unequivocal predictions and ultimately diminished the effectiveness of the region's crisis communication and planning.

Sellnow et al. (2002) suggested that maintaining flexible, responsive and resilient channels of communication during disasters clearly should be a priority of crisis managers. Moreover, emergency managers should understand the role of such systems in crisis logistics, in reestablishing normalcy and community, and as a force in subsequent self-organization.

PUBLIC RELATIONS TOOLS FOR NATURAL DISASTERS

Public relations practitioners take on a major role in crisis communications whenever there is a major accident or natural disaster affecting an organization and its community. Recently, traditional public relations responsibilities have been distributed to social media (such as Facebook, Twitter) users, which depend on interactivity, authority, and a user's social stake. A new media tools such as Twitter have shifted the power of communication from public relations practitioners to social media users who may not have a recognized role or defined interest in an organization (Smith, 2010).

Tantiwat and Ramasuti (2014) also explained that new PR tools in Thailand (such as Facebook, Twitter) provide a great benefit in communications while disasters take place as they change the traditional way of communications that provides only need-to-know information in a top-down way by authorized organization. Conversely, people can access more information through new media that supports two-way communication. Everybody has the right to be an information volunteer by updating and sharing information about disasters to the public.

Because of these potentials of new media, many countries try to develop communication technology for disasters specifically. Tantiwat and Ramasuti (2014) stated that in Thailand the usage rate of mobile phones or smart phones is rising because of their potential to be connected to an online community.

Social media is emerging as an important technology for disaster response since it consists of tools that enable open online exchange of information through conversation and interaction. For example, video and photo-sharing websites such as YouTube (http://www.youtube.com) and Facebook (http://www.facebook.com) represent links and nodes in the network through conversation threads (Yates and Paquette, 2011).

Twitter is another social media that has played an important role in disaster communications. Through Twitter, non-organizational people in the public fulfilled public relations activities, raising the question about the influence of social media on public relations when a 7.0 magnitude earthquake hit the Haitian capital of Port-Au-Prince on January 12, 2010. Moments following reports of the earthquake, social media users flooded Twitter, posting queries about relief efforts. They established an online dialogue about the organizations and individuals involved in the Haitian recovery (Smith, 2010).

RELIGION INFLUENCES ON MEDIA IN THAILAND

The creation of media in Thailand has been influenced by a western way of thinking. However, globalization or standardization of media such as advertising in Thailand by the western countries may not be as effective as localization that can fit with Thai culture (Punyapiroje, Morrison & Hoy, 2002). Therefore, Thai culture and religions have an immense impact on media in Thailand, especially Buddhism since a majority of Thai people are Buddhists. For example, when there are the major religious (especially Buddhist's) ceremonies, most of the mainstream media always cover the events or even broadcast the events on live national television channels.

In order to use the experience as our lesson in the future for Thai disaster communication, we need to understand our audience thoroughly especially their ethnic mix, religion and their opinions on this past flood experiences so we can learn from past mistakes and not repeat them again in the future. The previous

study of ethnic, culture and disaster communication in the US by Fothergill, Maestas & Darlington (1999) showed that racial and ethnic communities in the US are more vulnerable to natural disasters, due to factors such as language, housing patterns, building construction, community isolation and cultural insensitivities. Their study showed how various racial and ethnic groups perceive natural hazard risks and respond to warnings, how groups may be differentially affected, both physically and psychologically, and how disaster effects vary by race and ethnicity during the periods of emergency response, recovery and reconstruction.

Even though Thai social structure is not as complex as the US, Thai audiences are not 100 percent homogeneous and are in fact constructed with different demographics. In order to reach people in different demographics, especially religions, there is a need to investigate the most effective public relations tools that fit the audiences' religious beliefs. According to the CIA fact book, the Thai population consists of different religions, which are Buddhist (official) 93.6%, Muslim 4.9%, Christian 1.2%, other 0.2%, none 0.1% (2010 est).

The statistic shows that Buddhist is the main religion in Thailand, and Islam is the second largest religion. Buddhism and Islam have more differences than similarities in their philosophies. While Islam is a monotheistic (existence of one god or in the oneness of God) religion that believes in worshiping an almighty God, Buddhism rejects the notion of a creator God but does honor enlightened beings as deities. Islam consists of individuals who believe in Allah, a deity whose teachings its followers – Muslims - believe were recorded, verbatim, by the God's last prophet, Muhammad, while Buddhists only follow the teachings of the Buddha ("Buddhism vs. Islam," n.d.; "Religions," 2014).

Differences in religious affiliations tend to influence the way people live, the choices they make, what they eat and whom they associate with (Fam, Waller & Erdogan, 2004). To be able to comprehend the audience and their response to disaster communication thoroughly, it is essential to know how religion influences their opinion on these matters. Up until now, there is no academic research that contributes to investigate on Thai audiences' different religions and their opinions on disaster communication. Previous studies focused on other demographic factors such as gender and signs in Thai flood crisis (Ongkrutraksa and Imsuwansakorn, 2014). Therefore, this paper intended to explore how

differences in religious influence the opinions on using media for disaster communication especially during the 2011 flood crisis in Thai. The following research objectives of this paper are offered:

1. To explore the contribution of religious differences to public relations tools for flood crisis.
2. To explore the opinions of Thai people on public relations tools before and during flood crisis.

This study used "group interview method", and asked interviewees in August 2014 about their previous experiences in communication and public relations that gave them knowledge in exchanging information, warning and regulations when the big flood took place. Samples were 8 people (4 males, 4 females, including 2 Muslims).

In order to collect specific data from flood victims and flood rescuers, the samples selection method is based on samples' experience and work. This research selected only samples who had previous flood experience or in risk of flood (flood victims), and samples who worked as a flood coordinator (flood rescuers). The names of group interviewees are as follow:

1. Miss Sara Gremi (Muslim)
2. Miss Radeeya Grema (Muslim)
3. Mr. Worapong Sangpad (Buddhist)
4. Miss Chanida Tassanabanjong (Buddhist)
5. Mr. Jirawat Huaysrijan (Buddhist)
6. Miss Pimlak Siriwacharathon (Buddhist)
7. Mr. Nirut Munkit (Buddhist)
8. Mr. Kritsada Sawangngam (Buddhist)

The order of the interview is from flood victim no.1 to no.4 and then flood rescuers no.5 – no.8, respectively.

Questions were divided into two stages; 1.communication and public relations tools before the flood, and 2. communication and public relations tools during the flood.

In stage 1, interviewees were asked about the type of communication and public relations tools and the effect of their different individual knowledge on communication and public relations tools.

In stage 2, interviewees were asked about communication channels, the period of on-air time and the appropriated time, language level of communication and communicating for help from associated organizations.

According to the flood victims' group interview, they were impacted in different levels due to their living area, environment, and geography. The period of the disaster was 5 days to 2 months long. Some survived in their houses during the period while others moved to better and safer places.

According to flood rescuers' group interview, they helped flood victims by giving them survival kits and moving them to better safer places, but high level of the flood water in the area made this difficult for them.

To explore the contribution of religious differences to public relations tools for flood crisis, the interviewees were asked whether people with different religions needed different public relations tools before the flood and during the flood. The questions and the results are as follow:

1. Do people with different religions need different disaster communication and public relations tools before the flood?

No. 1 (Muslim)	No, they all need help and safety in the same way.
No. 2 (Muslim)	No, everybody needs to prepare to face the disaster.
No. 3 (Buddhist)	No, disaster warning is needed not depending on nationality.
No. 4 (Buddhist)	No, they all need help in the same way.
No. 5 (Buddhist)	No, everybody wants to survive.
No. 6 (Buddhist)	No, warning is important for every nationality.
No. 7 (Buddhist)	No, they don't.
No. 8 (Buddhist)	No, everybody needs help in the same way.

2. Do people with different religions need different disaster communication and public relations tools during the flood?

No. 1 (Muslim)	No, people with different religions need no different disaster communication.
No. 2 (Muslim)	No, we all need help when we are in the critical situation.
No. 3 (Buddhist)	No, our belief in religion is not affected by communication and public relations.

No. 4 (Buddhist)   No, we face the same problem and need help in the same way.

No. 5 (Buddhist)   No, everybody wants to survive.

No. 6 (Buddhist)   No, warning is important for everybody.

No. 7 (Buddhist)   No, they don't.

No. 8 (Buddhist)   No, everybody needs help in the same way.

To explore the opinions of Thai people on public relations tools before and during flood crisis, the interviewees were asked about the following topics.

1. Communication and public relations tools <u>before</u> the flood.

Group interview's participants were asked about the types of communication and public relations tools that interviewees thought were effective. In sum, their answers were as follows:

- Interpersonal communication or individual as media are people such as reporters, community leaders.
- Free TV since free TV was available for most people.
- Radio especially JS 100 station since this station provides fast, up to date news and has experience in helping victims in crisis.
- Posters which were posted in visible areas such as in front of the entrance of small alley or street, at the bus stop and on volunteers' vehicles.
- Social Media such as Facebook since the news can spread quickly.

The following are the results in details (according to each interviewee):
- Opinions on using individual or people as media.

No. 1 (Muslim)   The community leaders as they have closest relationship with local people.

No. 2 (Muslim)   Neighbors as they help take care each other's house when they are not at home.

No. 4 (Buddhist) Reporters as they really survey in the area.

No. 5 (Buddhist) Friends (word of mouth).

No. 6 (Buddhist) Reporters as they received news from the local source.

No. 7 (Buddhist) Colleagues as they came from several different areas

- Opinions on using television as media.

No. 1 (Muslim)   Every free TV channel.

No. 2 (Muslim)   Channel 3, they really survey in the area.

No. 3 (Buddhist) Channel 3, they are very fast in reporting the news.

No. 4 (Buddhist) Channel 3, as they are very fast in reporting the news.

No. 5 (Buddhist) TPBS and Channel 5 because they report the true story.

No. 6 (Buddhist) Every free TV channel.

No. 7 (Buddhist) TPBS because they have great experience in reporting disaster' news.

No. 8 (Buddhist) Every free TV channel.

- Opinions on using radio as media.

No. 1 (Muslim)   JS 100 FM because it is the channel working as a volunteer in our society.

No. 2 (Muslim)   JS 100FM because it is the channel working as a volunteer in our society.

No. 3 (Buddhist) 96.5 FM, it has news program and reports quickly.

No. 4 (Buddhist) 105.5 FM.

No. 5 (Buddhist) JS 100 FM100 because they are really updated.

No. 6 (Buddhist) 105.5FM, 95.5 FM.

No. 7 (Buddhist) JS 100 FM 100 because they are really updated.

No. 8 (Buddhist) JS 100 FM because they have a great experience in volunteering in our society.

- Opinions on using poster as media.

No. 1 (Muslim)   Post at the entrance of the street because people will often see it.

No. 2 (Muslim)   Post at bus stations because people will often see it.

No. 3 (Buddhist) Never see the distinctive poster about the flood.

No. 4 (Buddhist) Post in the community area.

No. 6 (Buddhist) Post at bus stations, higher than eye sight level a little bit and in the clear distance.

- Opinions on using Social network as media.

No. 1 (Muslim)   Facebook because it is easy to get the news and spread it quickly.

No. 2 (Muslim)   Facebook because we can share the news quickly.

No. 3 (Buddhist) Facebook because we can spread the news quickly.

No. 4 (Buddhist) Facebook because it is easy to get the news and spread it quickly.

No. 5 (Buddhist) Facebook because we can share the news quickly.

No. 6 (Buddhist) Facebook because we can share the news quickly.

No. 7 (Buddhist) The News on social media may be incorrect.

No. 8 (Buddhist) Facebook because we can share the news quickly.

2. Communication and public relations tools during the flood.

Group interview's participants were asked about the types of communication and public relations tools that interviewees thought were effective. In sum, their answers are as follows:

- The most convenient way to receive the news is social media such as Facebook, LINE, and Twitter.
- During the disaster, news should be broadcast about 8 times in 24 hours, because a higher frequency of news may increase stress and anxiety. The time should be in the morning and evening.
- Language and content to communicate with flood victims should be semi-formal language with message and pictures mixed.
- For help, most of them contact municipality or district office by phone.

The following are the results in details (according to each interviewee):

2.1 Which media is the most convenient way to receive the news?

No. 1 (Muslim)   Facebook.

No. 2 (Muslim)   Facebook, Line, Mobile phone.

No. 3 (Buddhist) Facebook, Line.

No. 4 (Buddhist) Facebook, Twitter, Television, Radio.

No. 5 (Buddhist) Facebook, Individuals; colleagues, family, volunteers.

No. 6 (Buddhist) Facebook, Websites, Free TV, Radio, Mobile phone.

No. 7 (Buddhist) Individuals; colleagues, family, TPBS, local authorities.

No. 8 (Buddhist) Facebook, Websites, Free TV, Radio, Mobile phone.

2.2 During the disaster, how many times should news be presented per day and what time should it be put on-air?

No. 1 (Muslim)   8 times/a day   9AM – 12PM.

No. 2 (Muslim)   8 times/a day   6AM - 9AM.

No. 3 (Buddhist) 4 times/a day   6PM – 9PM.

No. 4 (Buddhist) 12 times/a day   6AM - 9AM, 6PM – 9PM.

No. 5 (Buddhist) 8 times/a day   6AM - 9AM, 6PM – 9PM.
No. 6 (Buddhist) 3 times/a day   9AM – 12PM, 6PM – 9PM.
No. 7 (Buddhist) 12 times/a day   9AM – 12PM, 6PM – 9PM.
No. 8 (Buddhist) 12 times/a day   9AM – 12PM, 6PM – 9PM.

2.3 How to use language and content to communicate with flood victims?

No. 1 (Muslim)   Semi-formal language   with picture.
No. 2 (Muslim)   Semi-formal language   with a lot of pictures.
No. 3 (Buddhist) Semi-formal language   with picture.
No. 4 (Buddhist) Semi-formal language   with picture.
No. 5 (Buddhist) Semi-formal language   with picture.
No. 6 (Buddhist) Semi-formal language   with picture.
No. 7 (Buddhist) Semi-formal language   with picture.
No. 8 (Buddhist) Semi-formal language   with picture.

2.4 Which is convenient way for people to contact authorities for help?

No. 1 (Muslim)   Contact authorities, district officer who visit their area.
No. 2 (Muslim)   Contact officers by phone.
No. 3 (Buddhist) Contact district officer by phone.
No. 4 (Buddhist) Contact authorities straightly.
No. 5 (Buddhist) Contact officers by phone.
No. 6 (Buddhist) Contact authorities straightly or social network.
No. 7 (Buddhist) Contact district officer, municipality by phone.
No. 8 (Buddhist) Contact district officer, municipality by phone.

BUDDHIST AND MUSLIM, BOTH HAVE SAME OPINION

This study explored the contribution of religious differences to public relations tools for flood crisis in Thailand. These results provide no difference of opinion between people who are Buddhist and Muslim. Even though a previous study by Fothergill, Maestas & Darlington (1999) showed that racial and ethnic communities are more vulnerable to natural disasters, due to factors such as language, housing patterns, building construction, community isolation and cultural insensitivities. These current results show that for the flood crisis in Thailand, the traditional way of designing PR tools for the audiences that usually starts with analyzing and customizing the audience to fit their needs may not be a

completely precise starting point for a PR plan. Different religions may not be the vital factor for designing the PR tools in the flood crisis. This supports Sellnow et al. (2002) who suggested that maintaining flexible, responsive and resilient channels of communication during disasters clearly should be a priority of crisis managers.

However, an interesting data from this study supports the notion that Muslims tend to believe more in the message through the source that is like a powerful leadership figure similar to an almighty God than other sources. When there is a crisis, Muslim interviewees showed their trust in their community leaders' message and command, while none of the Buddhist interviewees mentioned this matter. This may be because Muslims believe in an almighty God and they may follow God's will, while Buddhists only follow the teachings of the Buddha which has no God or any kind of leadership figure ("Buddhism vs. Islam," n.d.; "Religions," 2014). Consistent with Spence's et al. (2007) suggestion that if concern for the evacuation and safety does exist, then government agencies need to work with minority community leaders to create programs that will use existing interpersonal networks to plan and educate for evacuation issues.

This study also explored the opinions of Buddhists and Muslims on public relations tools before and during flood crisis. In sum, types of communication and public relations tools that interviewees thought were effective were Free TV since it was available for most people. Buddhists and Muslims would both use television as the primary medium to learn about the news updates of the flood situation. Possibly because television is usually the dominant source for information acquisition (Spence et al., 2007).

Buddhists and Muslims would both use radio especially JS 100 station since this station provides fast, up to date news and has experience in helping victims in crisis. They also said that posters that were posted in a visible area such as in front of the entrance of small alley or street, at the bus stop and on the volunteer's vehicles.

Buddhists and Muslims both stated that social media such as Facebook and LINE was the most convenient way to receive the news since the news can spread quickly. Social media is emerging as an important technology for disaster response since it consists of tools that enable open online exchange of information through conversation and interaction (Yates and Paquette, 2011). However, despite all the social media advantages, the previous study showed

that in natural disasters, Thai people still need to hold on to traditional media like TV and radio (both before and during the disasters), since they may be more stable in terms of signal and more reliable media than the social network where anyone can be a reporter and may post social media hoaxes and untrue messages that could create problems (Ongkrutraksa , 2014).

CONCLUSION

The fact that in the last 50 years Thailand has been very fortunate and has never experienced the extremely large scale and big catastrophe like this big flood in 2011. The media and public relation practitioners who were responsible for this matter were not perfectly well prepared and knew very little about how to deal with the disaster communication effectively. However, each communication mistake that happened in 2011 should have been learned to avoid making them again during a future catastrophe. As natural disasters are occurring more frequently and becoming larger in scope, frequency, and harm, the need for right PR tools increases likewise. Even natural disasters are something unpredictable but we can prepare to deal with them in order to minimize loss and death.

Although limited, this study does provide some useful insights into the use of communications for flood crisis situations such as the issue of difference religions may not be the vital factor for designing the PR tools in the Thai flood crisis. This study also shows evidence for the proper media such as social media that citizens can obtain information about crises. This paper showed that one of the ways to deal with future disasters is to use social media that can reach a large audience within minutes so the public can prepare to cope with the coming disaster in time. Although there is much left to learn about PR tools and natural disasters, the results of this study may provide the ground work for PR tools' design that minimize the harm created by a future crisis event.

Finally, the size of samples in this research may be limited and the results may not be generalized since this paper is an exploratory research aimed to build the foundation of future study. Therefore, more research samples or qualitative method is recommended in future research. Moreover, the data was collected in 2014 (around 2 years after the end of the Thai big flood). Future efforts should try to find audience opinions as quickly as possible, to reduce the likelihood of memory

distortion. Future research may also contribute to other demographic differences in response to disaster PR tools. This study only explored around the variables of religion, therefore, discovering how to make the best out of PR tools based on other demographic differences may be a meaningful area of disaster communication study in the future.

Correspondence concerning this paper should be addressed to Worawan Ongkrutraksa, Department of Public Relations, Faculty of Communication Arts, Chulalongkorn University, Bangkok, Thailand. Contact: worawan.o@chula.ac.th

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"Charming Yala": Perceptions of "Yala" Youth on the Role of the Yala City Municipality Youth Orchestra in Communicating Peaceful Change

Parichart Sthapitanonda and Piyamon Jaemwuthipreecha

Abstract

Peace is a dream that all hope for. Yala is a province that borders Malaysia. It comprises a small capital city of the same name as well as towns and villages once known for their charm and tranquility. The populace includes both Thai Muslims and Buddhists who, in the past, lived together in harmony as they shared a common way of life. An old Thai song, "Charming Yala" expressed quite well the appeal of Yala. This was further endorsed when the World Health Organization (WHO) endorsed Yala as one of 'The Five Most Livable Cities of Thailand'.

Now, though, the charms of Yala have been challenged. The turmoil of Thailand's south has led to dangerous, frightening conditions that have been portrayed in the media and altered public perceptions not just for Yala, but for Thailand as well. That atmosphere in Yala is one of fear; people have lost trust in their government and fellow citizens as communities have split according to religious beliefs and affiliations. This has then put more pressure on local authorities and the national government to bring peace back to the province and region.

The Yala City Municipality Youth Orchestra, or YMO, has emerged as one of the most recognized tools for communicating change. The Yala City Municipality has been using it to create an environment for public interaction by encouraging the public to join in the orchestra's activities. It serves as a vehicle for developing trust and recognition among the different participants, musicians and their audiences.

The question then is whether or not 'music' and this orchestra have the potential to serve as a communication channel that encourages peace and can contribute to resolving the conflict. Thus, this qualitative research that uses in- depth interviews with youth orchestra members examines their role and the role the orchestra can play in bringing peaceful change.

The results of this study confirm the importance of the orchestra with its potential to be more than just a "musical team" as it acts as a vehicle to interactively communicate changes, from bringing happiness, to enhancing public pride and commitment to their 'homeland'.

Charming Yala:
Perceptions of "Yala" Youth on the Role of the Yala City Municipality Youth Orchestra in Communicating Peaceful Change

Charming Yala Ancestry

"Charming Yala" is an old Thai song about Yala province. The lyrics describe Yala as a community located on the beautiful Malaysian Peninsula of Southeast Asia.

Yala is one of Thailand's 77 provinces, and its capital is among the country's three southernmost cities, close to the Thai-Malaysian border. A contribution to Wikipedia (2015) states the name Yala can be attributed to Arabic-heritage brought by Indonesian Muslims who brought Islam to his region that included what is today "Yala" province. However, the same article, Wikipedia (2015) shares another hypothesis that the world Yala has its roots in the Pahasa Malayan word-"Jala", which means fishing net. Early settlers here did speak Pahasa Malayan and, it is said, described the hilly terrain as similar to a fishing net and called the area Yala or Jalor hill.

The Yala landscape is very charming. Some say that it resembles a beautiful web of spiders. The Yala City Municipality has been named Thailand's Cleanest City for 3 consecutive years. It has also been recognized by the World Health Organization (WHO) as one of the top five livable cities in Thailand.

The charm of Yala is also reflected in the lifestyles of the people. According to Wikipedia (2015), Yala is home to 453 Islamic mosques, 45 Buddhist temples and 6 Christian churches. 66% of local people are Thai-Malay. The remainder are Thai Chinese, Thai Buddhist and Sakai, a native ethnic group. 75.47% of the population is Muslim and 24.25% Buddhists.

Charming Yala in Conflict

During the last decade, the unrest in Yala and its neighboring provinces has been growing. (The Nation, 2012; USA Today, 2012; Bangkok Post, 2015). This turmoil has become a regular part of the daily national news, with reports of terrorists' attacks, assassinations, bombings and arson. Although no one can identify exactly the source of this crisis, many believe that separatist groups are behind this insurgency such as PULO, BRN and GMPI. Many also believe the crisis can be linked to international Islamic Jihadists, like Alkoida and YamaAh Islamiya. However, there is no conclusive evidence as Thailand and its southern provinces have their own situation. (Chuchouisuwan, Chantachon, & Rodhetphai, 2011; Komolmalai, Kuning, & McNeil, 2012).

In Yala, the insurgents attack military camps and personnel, the police, schools and teachers. They have also attacked sites in the city center with bombs and car bombs to disrupt services and cause fear in the populace.

The mass media have covered the unrest situation in the three southern most provinces. They also talk about local distrust of the local bureaucratic system and authorities as well as promote discussion of this unrest at government and non-government policy levels. This "hate of the Thai government" is a major challenge that must be overcome if peace is to be restored in Yala and the region.

Charming Yala and the YMO: A peaceful way to promote change?

Music plays a role as a global language. It serves as a "channel" that can make people smile, feel happy and enjoy life, no matter their differences, ethnic, religious or lifestyle.

There is much evidence where music has proved itself to be an effective tool to convey peace and raise funds to assist those in need from local to global scope.

In some Islamic countries, like Iran, music is recognized as a tool for social change. For example, the shaking mosque has become a symbol of where music can drive, or motivate, people to engage and participate in social change.

Music has also had a strong influence on the cultures of Southeast Asia. For example, Thai classical music was inspired by Javanese musical compositions

and instruments Thais heard many centuries ago. Today, we can see and hear the similarities in both Thai and Indonesian classical music.

From the theoretical framework of communication for social change, music serves as a channel of communication that has power to motivate and mobilize people towards change. (Riano, 1994; Dagron & Tufte, 2006).

Based on the concept of entertainment-education (Singhal & Rogers, 1999; Singhal, Cody, Rogers, & Sabido, 2004), there are a number of research articles that provide scientific evidence about how entertainment music with an educating message can encourage people to change, especially in terms of actions at the individual level.

Although there is no quantifiable research on music affecting social change in Thailand, the government promotes music as a strategic tool to promote major policies, both political and social. This is probably why many Thais believe that music can serve as a tool to help build the nation and promote patriotism, or love for the motherland, which can include helping those in need.

Beginning in 2009, the Yala provincial governor began to use the YMO as a way to promote and mobilize local citizenry to restore the charm of Yala. The project's aim has been to encourage Yala youth to join music classes during weekends and school holidays. Through a number of music camps, young people from different locales are brought together to break down barriers and develop better relations. This is a challenge to teach the youth to recognize and accept each other's differences and work together to rebuild and recreate the charm and beauty of their common home. Questions they have to consider then are: Commonality or Variety? Differentiation or Unification?

Research Question

How do members of the Yala City Municipality Youth Orchestra, or YMO, perceive the role of the orchestra in communication change?

Research Methodology

This study employed qualitative methodology, applying in-depth interviews as the tool for data collection. Key informants comprised 10 Thai youth, aged

14-23, male and female, Buddhist and Muslim. They studied in government and private schools in Yala city and nearby districts. These informants joined the YMO at different times, ranging from those who began their musical life with the orchestra during its inaugural year to those who recently joined the organization. Some had also been chosen to co-teach new members of the orchestra. Some of these youth have faced difficult moments during the unrest, including the loss of a family member, while others have been only been affected by the havoc the unrest has caused.

Data collection began by sending the MA candidate co-author to join a musical camp held in Bangkok as an observer before returning to Yala to observe the participants in their classes and homes. After developing relationships with the participants, in-depth interviews were conducted face-to-face or through new social media such as Line and Facebook to collect data.

Findings & Discussion

- YMO brings happiness to their lives

All of mankind hopes for happiness. One of the values promoted by the YMO is to create happiness in the daily of Yala youth. However, the meaning of happiness may differ from one person to another. A young violinist described the happiness she found by joining the YMO as:

"It is like a new activity, full of fun. When I heard about them, I told my mom that I wanted to join."

Happiness can mean the joy found as a member of the orchestra. A young said she decided to join after being in the audience at their first performance.

"I had never heard the music they played before. When I saw and heard the orchestra, chorus and their music, I found it very attractive ... it was charming."

Happiness also means the sense of joy found by following one's dream. Another violinist decided to join the orchestra as soon as she heard the announcement inviting youth to join the new orchestra at her school. She already

had a positive impression about the activity from seeing a Thai film in which the main characters were musicians in a famous orchestra.

> *"I wanted to be a member of an orchestra. I had been impressed by the orchestra in the Thai film, "Seasons Change". So I asked my mom if I could join."*

For another, happiness can be described as learning to be able to play a number of songs with a new instrument, like a Viola.

> *"I realize it is all about feeling happy, especially when I can play new songs."*

Still another participant explained that she found happiness during a performance, even as she waits to play on her part and listens to her friends.

> *"I like being a part of the orchestra. It makes me happy, very happy. I like the rhythm. When I take a break, I can listen to the music. It brings me happiness."*

The interviewees said they experience happiness by having new opportunities offered to them in the lives. Some said they enjoyed their chances to learn how to play their instruments in class and at music camp.

> *"I have learned a lot about music. I have also learned lots of new things. I first learned about musical notes, but now I know even more than I ever expected."*

> *"In music camp, I had the chance to learn from older kids. We practiced together and learned new things; then we applied this to the music we played."*

Peace of mind is very important. Many musicians will say they find it when they play music. Some of the young respondents in this study described playing music in the orchestra as something like practicing meditation.

"The orchestra helps us to improve our concentration. I can't believe that I can enjoy it for hours, especially during our concerts."

"It feels that I can concentrate better. In the past, I could only listen to music for a short period of time. Now, I can concentrate for the longest time when I listen to music."

The young orchestra members also said that their confidence had grown by performing with the orchestra.

"The more we experience, the more confidence we gain as we perform. We are now a lot stronger."

All of the interviewees also said that they were very happy when you were given the opportunity to travel and perform in different places.

"I have gained a lot of experience as a member of the Orchestra. I got the chance to go abroad. I flew on a plane and visited important places, like Government House in Bangkok. It was quite impressive."

"I never expected to do all I have done ... like my first trip on the plane ... my first international trip."

"I have had the chance to become involved in the Thai musical society. We have been invited to perform on television shows. We've had the opportunities to travel. The orchestra has really taken us to the places we dreamed of."

Happiness can also come from earning money. Once these young persons have learned to play an instrument, they have a means to get a job and perform in public.

"Music gives me advantages. Now, I can form a group with friends and we can perform at different venues. We earn money. We also invite others to join us, and then they can earn money, too. Our parents are proud of us and so help us."

- YMO builds pride

Pride can act like a vaccine when one faces difficulties or hardships. For the members of the YMO, the orchestra helps to build confidence and from that comes pride. All of the study's participants wanted to describe the pride felt with smiles on their faces.

When a Thai Muslim girl described the pride she felt as a member of the orchestra, she said she felt very proud to be able to play the viola in front of an audience where she could see her mom.

"My mom came to support me when we performed. She smiled and told me I am very smart."

The Orchestra's conductor, who first joined as a student playing the viola described his years of pride.

"The Yala Youth Orchestra is the community's first. I'm so proud of all we've accomplished."

As members of the orchestra, they have had chances to perform in different places, from their local community to capital cities and from inside the country to abroad. During these trips, they have had the chance to rehearse and perform together with the famous Thai and foreign musicians. The respondents explained how proud they feel to have gained such wonderful experience.

"We are so proud to have had the opportunity to rehearse and learn from as well as perform with professional musicians."

"I had the chance to practice a former member who is now a member of the TPO (Thailand Philharmonic Orchestra). He taught us himself. I'm so proud to know him since he is very talented."

"We were invited to go abroad, to Penang, to perform with the Penang Philharmonic."

"My friends from Penang told me that we were talented. We are young but we can perform like professionals like their Penang Philharmonic. I'm so proud."

Due to their popularity, they were invited to perform at important venues with important persons in attendance. This also makes them feel proud to be a member of the YMO.

"We perform on huge stages. We are so proud. Other musicians seem to have it easier."

"YMO performed at Government House, in front of our beloved princess. That was the best moment of my life."

"Last year our beloved princess watched our performance. After, she allowed us to take photos with her. We were so proud."

"I'm so proud to have performed for our much-loved princess."

When the orchestra was invited to perform abroad, the respondents expressed how they were proud to serve as representatives of Thailand. These feelings were linked to the way the host welcomed them and treated them while there. A young violinist recalled the pride she felt at that time.

"I was so proud when I saw the word "Thailand" at the backdrop. I felt like we were our country's representatives. I was so excited."

As the orchestra has grown in popularity, local people in Yala have become much more aware of the youth orchestra and their performances. The YMO has thus become a talk of the town. This means its members receive both direct and indirect recognition from the public, which brings them pride.

"When I hear someone talking about our orchestra, follow our news or hear announcements about the orchestra, I'm so proud. I'm proud that I belong to the orchestra and am one of the musicians. When I hear people speak, I want to go up to them, thank them and let them know that they are talking about me."

"I see that our leaders always enjoy our performances. I can see how they enjoy them. I'm so proud to be part of the performance."

"Our orchestra is so famous ... It is now recognized internationally."

Not only are they proud to be a member of the orchestra, but this also affects the way they think of their province. They are proud to be from Yala.

"I'm so proud. No other groups in the country have received the kind of support that we have."

"Songs of the South, songs of our province such as 'Charming Yala' and 'Kotabaru' ... These were the first times I heard these songs and then learned to play them in the orchestra. I'm so proud to play them for others ... I'm so proud that they are our songs."

- YMO is a symbol of unity

In a city dealing with unrest, it is quite difficult to build and maintain trust among community members. However, the Yala City Municipality Youth Orchestra is serving as a vehicle to unite people from all walks of life, parents and the children. The orchestra symbolizes friendship and is helping people to recognize that while different, they can unite in a common cause.

It builds friendships

"The orchestra lets us know more people, like our teachers and the older kids."

"While in Singapore, we had the chance to meet students of the Yong Siew Toh Conservatory of Music Schools. I also made new friends in Penang."

"We met a number of new friends, and now have a lot more friends."

It symbolizes helping hands

"Before class begins, we practice and practice. When we play, if the rhythm is slow, we all follow. The orchestra is a competition. It's not about winning or losing. We need to achieve harmony ... and have the song end at the right moment."

"Sometimes, I felt frustrated since I found it difficult. My older friends would then come and encourage me to practice."

It provides a forum for learning

This forum of interaction is quite important, since it provides an environment where these different young people playing different instruments can join together to produce beautiful music.

"Music camp lets us get closer and helps us to better understand one another."

"I found music helps build friendship. It helps us learn about the different ways of life of our friends."

"One Song can have many versions. The music we play may be different from the original. A variety of the same some inspires me to go back and look for the original version, to find out what the music sounds like and what the lyrics are."

After practicing different versions of the same songs, the young respondents described how they could apply the lessons they learned to real life. They said this especially helped them to explain to family and friends about accepting variety.

"As a group, when we have food, we need to think of the food our Muslim friends can enjoy with us. It's similar to when we perform together. We should spend time together. We will grow up together with common goals."

"We mainly talk about the music. When they first joined the orchestra, we had to briefly explain to the Buddhist students about Muslim way of life. They have to respect that their friends don't eat pork nor touch puppies. We all also need to be quiet when our Muslim friends take time to pray."

"When kids from the Muslim and Buddhist communities perform music as a same group, they will tell their parents that their friends are good. This will help solve the bias we used to have."

It changes perceptions toward the role of the orchestra, its members and Yala province

"Action speaks louder than words," may be a fact of life that can be applied to the case of the Yala City Municipality Youth Orchestra. First, Yala youth can be inspired by the young members of the orchestra and be motivated to follow.

"My friends told me that they thought I'm such a super girl when they knew I'm a member of this orchestra. They now want to join since they have seen the way we play. They can see and feel our joy."

"I can't believe that I have had such an opportunity. My mom now invites other families to join the orchestra. She thinks they should have the same opportunity as us."

"My mom's friends, or my friends, always ask me about the application process, especially how to prepare."

"My friends recognize the way we play ... now they want to be like us. What we can do is recommend how they should prepare."

As for adults, the orchestra brings them a new 'Light of Hope' as they join others in the audience who they then get to know.

"With all the chaos, adults seem to think our orchestra is somewhat like a light for Yala. We have the same thought. We want people to recognize that Yala is not such a dangerous place as they have heard."

"People usually think that Yala is unsafe, but we don't think so. We believe our orchestra is helping to change that thought. We think we can make people look at Yala in a positive way."

As a 'Light of Hope', the orchestra can help people see Yala in a more positive way.

"People usually think that Yala faces lots of difficulties ... It is dangerous here. Now, though, when we have an orchestra, we hope people will look at us more positively. The orchestra does play music that is sort of like for hi-class people. It has an international taste. I hope people will be able to see and understand that we are not just rural kids. We play Western music, with Western instruments ... We are not too local."

"When my friends learned that Yala has an orchestra, they were so surprised. They usually heard only about the bombs in Yala. Our orchestra really helps upgrade the Yala community. Many of my friends want to visit me, and see us perform in Yala. I say ... Come ... You are very welcome."

"Our orchestra helps Yala. If people see young people pay attention to music, they assume the dangers will disappear for the next generation."

"People have the impression that Yala has lots of bombs and dangers. If they see our orchestra, they can have a new perception ... a new image of Yala. They will see ... we are so good ... our Yala has a good orchestra ... not just bombs."

- YMO carries out commitments

Commitment is an important part of the decision process among the target audience. It is the stage prior to adopting an innovation or maintaining the adopted innovation. This study found that the respondents feel a strong commitment in different ideas or activities, especially to the orchestra program.

Commitment to heritage

Interviewees who have belonged to the orchestra for a longer period of time reported that they feel a commitment to the heritage of the orchestra. They are committed to taking care of the younger members. They described how they take care of new comers in a similar way as the older generation did for them, which has evolved into a tradition.

> *"We need to take care of new comers ... tell them to hold hands when we go on a field trip. So no one gets lost. Our older friends trained us the same way to take care of the younger members."*

> *"We inspire the younger members by showing them videos of world class musicians."*

> *"The older members tell us how to practice. If we don't understand, we can ask them. They will explain what we have to know."*

> *"If the younger kids feel disappointed, we encourage them. We want them to have the same opportunities we have had."*

An inspiration for the orchestra members' commitment is the support provided by the Yala governor and his team. A young violinist described her view of the governor as: "He is great. He loves his hometown. He decided to return to his hometown to teach the younger generation."

The respondents also expressed their commitment to return home and help the younger generation, to inspire them the same way they were inspired by the older orchestra members. And this commitment, though, can be influenced by a member's talent and ability.

"If we get much ... much better, we will return home to teach the younger kids, somewhat like the older generation did for us. They went to study music in Bangkok. Then, they returned home to help us."

"If I have enough capability, I will come back to teach the next generation. I want them to perform well. If they are good, it means our orchestra gets better."

"I will come back to perform and bring new friends to join us and teach here."

"Now the older members come back and take turns to train the younger ones. When I complete my studies, I will come back to train them, too."

To make a commitment a practical one, a young guy, who plays saxophone, described the way he had turned the commitment into the real action.

"If I have a chance, I will return home to teach them. Now I send them news books if I find them. It is quite difficult to find these musical books in Yala. So I send the musical books regarding to theories or practices to our team in Yala."

Commitment to develop their home

For some respondents, their commitments are quite impressive, like making their home a livable city once more. This is partly due to the appreciation they feel for the opportunity they have been given by local officials.

"We think this is our home, and we want to see it develop and become more livable than in the past."

"The governor gives us an opportunity. We want to pass on this opportunity to the next generation of Yala."

"In my life, I think I have to dedicate to the land we live. Do whatever brings the social benefit to our homeland."

Commitment to resurrect Charming Yala

Like the light of a candle in the dark, some young respondents felt that the orchestra can be a means to the resurrection of the charm of Yala, especially among those who know the city and province. This, therefore, leads to their commitment to reviving local songs that can inspire love of their home.

"We play a variety of songs. The old songs of Yala, like 'Charming Yala', written by a local composer, as well as songs like 'Kotabaru' and 'Yala People Love Yala' share a similar content. When we played them at a Yala reunion, the audience loved our songs. They said it reminded them of the old days in Yala - their hometown."

"This is the first orchestra in Yala. I saw the way they appreciated us playing the King's songs."

Conclusion

The quote, "Rome was not built in a day," can also be used to describe Yala province, as "Charming Yala" cannot be rebuilt in a single evening. Though the Yala community continues to face fears and dangers, light can now be seen at the end of the tunnel.

It can be quite challenging to rebuild a city and revive its harmony, especially when the people still face insurgency, gunfire, bombings and arson. It is obvious that more time is needed. Perhaps, the younger generation can take a leading role. It is their home now and will be in the years to come. They need to replace negative memories with positive images. The Yala City Municipality Youth Orchestra can serve as a cure for these ills and a vaccine to prevent their recurrence. With their music and as an example of harmony, it is hoped that more and more can join in the efforts to restore the "Charming Yala" described in the song.

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PART IV

THE AUDIENCE

Religion, Media and Marketing in a Complex Society

The Meaning of The Hijab for Adolescent Females in Yogyakarta

Frizki Yulianti Nurnisya

> *"Fashion is not something that exists in dresses only. Fashion is in the sky, in the street, fashion has to do with ideas, the way we live, what is happening" – Coco Chanel*

The famous designer Coco Chanel's concept of fashion has expanded the definition of fashion. Chanel's statement asserts that fashion is not only limited to shoes, clothing or accessories worn on the body, but fashion can be the result of a convergence of someone's identity in a particular social environment. In the end, fashion is not only about a random piece of cloth that is bought and worn, but it has been long considered that the individual's identity is conveyed through the clothes they wear.

The development, or the change in the function, of fashion is also occurring in Indonesia, the most populous Muslim country in the world with 85% of the population adhering to the Islamic faith. Muslim clothes or Islamic fashion in Indonesia became increasingly popular in the 90s encouraging a new market in the fashion industry. Women are competing to show their Islamic identity and piety through the clothes they wear. According to Carla Jones (2007, p.211), the emergence of Islamic fashion in Indonesia represents how Muslim clothing has become a commodity of the market, even though, the wearers and the actors of Islamic fashion in Indonesia have a complex relationship with faith, gender and materialism.

This chapter depicts the Islamic fashion industry in Indonesia and discusses the representation of female Muslim identity through the fashion choices people make and also the players within the fashion industry in Yogyakarta, Indonesia. The city of Yogyakarta is the last remaining Sultanate in Indonesia, a mix of tradition and modernity. The city is filled with thousands of high-school and university students and is influenced by the Islamic religious nuance because it is the city where the second largest Islamic organization in Indonesia, Muhammadiyah, was established.

This article will discuss the terminology of "*hijab*" and "*jilbab*". According to Farid L. Ibrahim (2009, p. 3), the term "*jilbab*" came from the Arabic "*jabala*" – to cover the aurat, whereas "*hijab*", also Arabic, means hindrance. In Islamic texts however, "*hijab*" refers to procedures involved in wearing Islamic clothes in accordance with Islamic guidance. Furthermore, in Indonesia wearing the *hijab* is a trend. The word "*hijab*" was popularized through Dian Pelangi[1] and Jenahara.[2] They introduced Islamic fashion design by showing a different style of head cover in 2010 and establishing the *Hijabers* Community Indonesia (HCI). The use of the word "*hijab*" spread throughout Indonesia and every girl who wears long headscarf covering that falls over the chest, in the unique design of Dian Pelangi and Jenahara, are called *Hijabers*. More recently, the new term "*Hijababes*" has emerged for the female Muslims wearing long clothes to cover their *aurat* but who wear a lot of make-up, many accessories and long clothing of various styles.

This article tries to understand the deeper meaning of the *hijab* and the inter pretations of its significance and meaning for female Muslims in Yogyakarta who are wearing clothes that fully cover the body (long skirts and shirts) in the style introduced by the *Hijaber* Community Indonesia. The writer analyses the reasons these female Muslims choose to wear the stylish head coverings of the *hijabers* from HCI. To understand the many factors why they choose to follow these *hijabers*, the writer chose respondents from various backgrounds.

THE HIJAB IN INDONESIA

Despite being the largest Muslim country in the world, the existence of Islam in Indonesia does not mean that female Muslims will automatically wear the *hijab* to express their religious identity. The various cultures in Indonesia make the presence of *hijab* styles more varied through the process of acculturation.

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[1] A Palembang girl born to Ir. Damaloedin and Hernani in 1991. Her full name is Dian Wahyu Utami. Since she graduated from Ecole Superieur des Arts et Techniques de la Mode (ESMOD) in 2008, she started designing Muslim clothing. Later Dian added the word "Pelangi" to the end of her name, because her designs are characteristically colorful. Now Dian Pelangi owns 14 branches in 13 cities in Indonesia and Malaysia.

[2] Jenahara is a Batakness, the third daughter of Ida Royani (an actress and designer of Muslim clothing) and Keenan Nasution (a musician). She was born in 27 August 1985. Her full name is Nanida Jenahara Nasution. Jenahara is esponsible for 3 fashion labels, Jenahara (ready-to-wear products), Jenahara Nasution (exclusive and limited products) and Jenahara by Idah Royani (clothing line in collaboration with her mother). Jenahara is the pioneer and chairman of the *Hijaber* Community Indonesia.

In Indonesia, *hijabers* adapt their traditional clothes with denim clothes. In adapting to changes in fashion over time, therefore, the usage and style of Islamic veils and clothes will always change. This is what makes Islamic fashion in Indonesia different from that in other Muslim countries like Malaysia, Brunei Darussalam, Iran and Saudi Arabia.

The wearing of Muslim clothing in the 1980s during the Soeharto regime was limited because the government believed that the spread of Islamic culture would tarnish the spirit of Pancasila[3] and threaten political stability. This is despite the fact there had been an Islamic Party in Indonesia since the struggle for independence from Dutch colonialism.

In the 1990s, Soeharto started to give Muslims the opportunity to express themselves and to form an Islamic unions. Organizations based on Islam were permitted. On 7 December 1990, the *Ikatan Cendikiawan Muslim Indonesia* (ICMI) or Association of Indonesian Muslim Intellectuals was established under the general chairman, B. J Habibie. ICMI is a formal forum for Muslim scholars to meet and discuss Muslim problems. Furthermore, Soeharto's attitude towards the *hijab* was loosened and female Muslim's could and freely wear the headscarf cover.

Figure 1
Cadre of Aisyah 1980s
Doc: Universitas Muhammadiyah Yogyakarta

[3]Pancasila is the foundation of the nationality in Indonesia. Pancasila should be always manned because Indonesia consists of various religions, cultures and ethnic groups. The existences of Pancasila provide protection and justice for all Indonesian citizens regardless of religion, ethnicity, race and ethnicity.

The loosening of Soeharto's policy towards the symbols and values of Islam was like a breath of fresh air for Indonesian Muslims. Many female Muslims started to wear Muslim clothes, including members of Soeharto's family. His eldest daughter, Siti Hardijanti and his daughter in-law, Halimah Bambang Trihadmojo started to wear the veil. At the time, not many Indonesian females wore veils.

Figure 2
Siti Hardijanti Rukmana
Dok:www.tempo.co

Figure 3
Halimah Bambang Tri
Dok: www.kabarindonesia .com

According to El Gundi (Ibrahim, 2009), there are many terms used to refer to female Muslim clothing. It depends on the part of the body on which the item is worn, the region of the world and the local dialect. Even in the Islam Encyclopedia there are hundreds of terms for female Muslim clothes such as *burqu, abayah*, *jellabh, hayik, milayah, gallabiyah, disdaysa, gargush, gina, mungub, listm*a, *yashmik*, *habarah* and *izar*. In Indonesia, the term *kerudung* describes a loose and long piece of cloth to cover the head and chest but which shows a small part of the hair. There are also *burqa*, a cloth that covers all of the head, face, hair and only leaves the eyes uncovered. The eyes are covered with a very thin cloth called a *niqob*. Similar to the *burqa*, the *chadar i*s a long external full-length cloth covering the body with a head cover. The *jilbab* or *hijab* is a square cloth of various models and motifs. The *burqa*, *niqob* and *chadar* are generally plain without motif and dark in color, while the *kerudung*, *jilbab* or *hijab* may be of any color with various motifs such as flowers, stripes, polka dots, etc.

Figure 4
Examples of Muslim Women's Head Covers
Doc: www.rabble.ca

The headscarf fashion trend is booming with Indonesian celebrities introducing their special *hijab* to the public realm. The trend in the use of the *hijab* has entered the commercialization phase, with the understanding that the use of *hijab* is not only intended to meet the requirements of religious guidance, but also for economic goals. *Hijab* celebrities are quick to become models and even open a Muslim clothing line for women in full *hijab* like Inneke Koesherawati,[4] Zaskia Adya Mecca[5] and Astri Ivo.[6]

Figure 5
Inneke Koesherawati
Doc: forum.detik.com

Figure 6
Zaskia Adya Mecca
Doc: indramata.blogspot.com

[4] Inneke Koesherawati was born on 13 December 1975. She began her career as a model, known for her sensuality and roles as the sexy, seductive woman. In 2001 she married and became a prominent religious figure. She now acts in religious movies and soap operas, is exclusively contracted by a Muslim Halal cosmetics company Wardah.

[5] Zaskia Adya Mecca was born on 8 September 1987. She started her career as a magazine model and often plays the role of a devout Muslim woman in soap operas such as *Kiamat Sudah Dekat, Munajah Cinta dan Para Pencari Tuhan*. After she decided to wear *hijab* permanently, photos circulated showing Zaskia smoking on set. Many people dislike women who wear the *hijab* and smoke, so Zaskia has a bad image. Now Zaskia has opened an online Muslim clothing boutique with premium prices, see www.meccanism.co.

[6] Astri Ivo was born on 21 September 1964. She is an actress who is now more widely known as a speaker in religious seminars, especially discussing the *hijab*. Astri Ivo is an exclusive model of an instant *hijab* company with the name of brand 'Rabbani' that caters to middle-class society with ready-made headscarves that require no pin when wearing them.

Figure 7
Astri Ivo
Doc: flickrhivemind.net

Ten years later, in 2010, a new phenomenon occurred in the development of the *hijab* in Indonesia. A group of modern Muslim women with educational backgrounds as fashion designers, Dian Pelangi, Irna Mutiara, Ghaida Tsurayya, Ima Demiliana, Restu Anggraini and Wulandari Sofwan, Nabilla Ayumi, Ida Royani, and Ria Miranda broke into the Indonesian Islamic fashion market.

They opened clothing lines then set up a new community called the *Hijaber* Community Indonesia (HCI). This community is designed very professionally because its members are required to wear the *hijab* and to pay a membership fee of Rp. 100,000 (approx. $10). Each member must open a savings account with BRI Syariah because the payment process can only be done at this bank. Right now there are thousands of members spread throughout Indonesia who socialize through social media.

The increasing number of *hijabers* in Indonesia has resulted in an increase in the number of media that promote the use of *hijabs* among the *Hijaber* Indonesian Community. They promote Muslim fashion for women as

trendy. modern, stylish, chic and colorful. This phenomenon has lead to an increase in the number of *hijaber* fashion bloggers, and magazine publishing tutorials on how to wear the *hijab*. Such magazines include Moshaict, *Hijab* In style, *Hijabista*, In'Tren and many others.

The influences of these media have encouraged the growth of Islamic fashion in Indonesia. Critics, however, perceive this change of dress style as simply a way to influence lifestyle and increase consumption, with no significant implication on piety. Many critical studies analyzing the emergence of the various new Muslim media, such as conventional media (magazines, books, TV, radios and movies), and social media featuring Muslim women wearing the modern, chic, trendy and stylish *hijab*, suggest that they have in fact provided a new standard for Muslim women's fashion in Indonesia.

The media routinely display images, and radio and TV programs promote norms and rules for everyday life by dominating people's leisure time, shaping their political views, social behavior and advertising the consumer goods materials through which people construct their identities. Indonesian Muslim women feel enlightened after consuming these media, but it was actually the emergence of false consciousness. Instead of being enlightened, women are commoditized into a form of suppression. This is because what they get from the media culture is just a commercialized culture that is standardized and commoditized by the media.

This relatively recent phenomenon in Indonesia requires analysis to enable an understanding of the emergence of the trend in *hijab* use and fashion among Indonesian Muslim women. Here, I also look at the reasons women decided to use the *hijab* as well as how they practice their religion in accordance to *Sharia* without forgetting their identities as stylish modern women.

The author interviewed four informants that were qualified to represent the *hijabers*. They came from diverse economic, educational and social status backgrounds. They are Kinanti (21 years), Saras (28 years), Laras (28 years) and Diva (22 years old) commoditized.[7] All wear the *hijab*, are Muslim since birth and have formally studied Islamic studies.

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[7] Pseudonyms

Kinanti is a final semester undergraduate student at a private university in Yogyakarta. Her family is of Arab descent, while she was born and raised in Central Java. Both parents are garment traders. Kinanti has worn a *hijab* since 2012, and is now active as a board member of the Yogyakarta branch of the *Hijabers* Community Indonesia. In addition, she often models for photos of fashion products and cosmetics, and was third place winner in the competition for the title of Indonesian Muslim Princess.

Saras is a married career woman working in a private company. She has been wearing the *hijab* since 2004. As a career woman and housewife, she does not have time to hang out with friends outside of working hours. At first, Saras used to wear the conventional *hijab* and then she changed her style of *hijab* to fashion *hijab* style following the current trend.

Laras is working in a government office in Yogyakarta and is single. She has been wearing the *hijab* since she was in Junior High School, but at that time she only wore it in specific contexts. Since she started studying at Gadjah Mada University in 2005, she decided to wear a full *hijab* that follows the religious orders. Laras is a gadget freak – her favorite past time is surfing the Internet and she often uploads personal photos or *selfies* portraying her in the *hijab* on her social networking account. Similar like Saras, at first Laras wore a conventional model of *hijab* and later adopted the *hijabers* style.

Diva is a final semester undergraduate student and fashion blogger. She has a fashion design business and is a brand ambassador for *hijab* products. Her income is between Rp. 5 million to 7 million per month, which is more that the average university lecturer, teacher or public servant. Since she was in elementary school she has also been a model, especially for *hijab* clothing.

HIJAB PROCESS OF *HIJABERS*

The four informants agreed that wearing the *hijab* is mandatory for Muslim women. In accordance with the guidance of religion, they believe that every Muslim woman must cover her *aurat* in public and particularly in the presence of the opposite sex. Although they are aware that their behavior and their lives are not fully in accordance with *sharia*, they are committed to wearing the *hijab* and in the future aim to try to behave according to the dictates on

behavior for devout Muslim women.

Diva's statement is similar to that of Kinanti who comes from an Arabic family. Diva's mother joined Aisiyah (the national women's branch of the Muhamadiyah Islamic organization) and has always encouraged Kinanti to wear the *hijab*. This encouragement to wear the *hijab* was fairly democratic as Kinanti was free to make her own decisions to do so or not. When she was 19 years old she finally decided to wear the *hijab* permanently to cover her *aurat*.

> *Every time my mother came home from Koranic recitation meetings she reminded me to wear a jilbab. But when I said I did not want to wear it, she didn't force me. When I went to college, I started to wear a hijab although inconsistently. Finally in my 3rd semester in college, I decided to wear it permanently because I started to believe that veil obligatory for all Muslim women. (Kinanti, interview March 1, 2014)*

Kinanti, Saras and Laras realized that they are not capable of following all of the strict requirements of conservative interpretations of Islam for women. Three interviewees confessed that sometimes they do not pray five times a day, and they gossip and lie for personal gain. However, they believe that these minor vices or shortcomings can be overcome over time, but wearing the *hijab* cannot wait because it is obligatory for them as Muslim women.

Laras choose to wear the *hijab* because of the hadith narrated by Thabrani, which says that a woman's prayers will not be accepted while her feminine parts are exposed.

> *"So why do we tiredly have to pray, restrain from eating and drinking while fasting, save money to pay zakat and yet apparently these deeds are not accepted by Allah simply because we don't wear the hijab." (Laras, interview February 25, 2014)*

Saras added that women who wear the *hijab* and are admired by many also often make mistakes in public. For her, these women are not worthy of being a role model for Muslim women.

> *"Look at Zaskia (Zaskia Adya Mecca). She wears the hijab but she still smokes. Even in Islam smoking is makruh (not forbidden but not recommended)." (Saras, interview March 1, 2014)*

For the four informants, their motivation for Muslim women to wear the *hijab* is because of their compliance with and fear of Allah's punishment. Their social environmental influence to obligate them wearing it and to not wear it arouses fear. They perceive that women wearing the *hijab* to seek the reward of social approval, and are afraid that if they do not wearing it they will be punished.

According to Wichelen (2007), Islamization and the wearing of *hijab* in Indonesia represents a phenomenon of "repentance drama", because by consuming the signs contained in 'Muslim clothing' there will be an increase in the degree of religiosity for those who conform than for those who do not. There is a sense that women who feel "dirty" or soiled can have their cleanliness and purity restored by wearing the *hijab*. For example, the former sexy Indonesian actress, Inneke Koesherawati, is now considered to be more noble and respectable since she began wearing the *hijab*. Unlike the case in Egypt, where Muslim women who repent return to serve the family at home as fulltime housewives, Indonesian Muslim women who repent are more likely to work outside the home. This is because the mass media are facilitating the religious signs within a framework of modernity in which women can be wives and mothers and also pursue challenging careers.

For Saras, wearing the *hijab* is an expression of her deepest desire. Both Saras and Laras, after years of choosing to wear the *hijab*, change their *hijab* style because they wanted to be perceived as contemporary modern women.

> *"First I only wore an ordinary hijab with a ciput,[8] but since my friends and media celebrities wear stylish hijabs, and they're a lot of free video tutorials on YouTube. I finally decided to follow their style so I can look up-to-date. After all, Islam is also about the love of beauty, right? So I'm following the style so I will look beautiful as well. For inspiration, I look at the tutorial on YouTube, buy magazines, and checks the Instagram updates of hijab celebrities." (Saras, interview March 1, 2014)*

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[8] Ciput is a complementary form of female Muslim fashion. It is used as a base or under layer of cloth worn under the headscarf.

As an illustration, the first time Saras was wearing the conventional *hijab*, which is a veil made of piece of fabric of a single color which is rectangular in shape, folded into a triangle, and worn with a *ciput* underneath it. Saras now feels more confident to replace her ciput with the inner ninja with colorful, rectangular patterned fabrics to create various *hijab* styles.

Figure 8 Saras's Hijab
At FirstDoc: blogtainment-remaja.blogspot.com

Figure 9 Saras's Hijab Now
Doc: kabar-hotselebritis.blogspot.com

HIJABERS: RELIGIOUS GUIDANCE VERSUS FASHION GUIDANCE

The four informants agreed to wear the *hijab* in accordance with their interpretation of guidance related to the practice of Islam for women. Why, however, if this is the case, did they choose to wear the *hijab* style of *hijabers* rather than other types Muslim veils such as the *niqob*, veil or *burqa*.

The *hijaber* fashion style is distinctly different to the plain conventional *hijab* – it is vibrant colorful, asymmetrical in shape, has a lot of lace, and comes in an array of patterns, from abstract to mosaic. Wearers also add various accessories to compliment the new style, including headbands, necklaces, pin and brooches, feathers and flowers and other similar things.

Figure 10. Current *Hijab* Accessories
Doc: www.vemale.com

The four informants almost uniformly stated the reasons why wearing *hijab* like *hijabers* style is considered more fashionable comparing to other types. Furthermore, they even want to spend more time to wear it and provide more budget to meet the needs of her *hijab* fashion

"I like the current fashion, perhaps because I'm a working woman. When I have a meeting with the customer I look more attractive". (Saras, interview March 1, 2014)

Kinanti for example, prefers to buy her own fabric and make the *hijabs* herself so she can get wear the motif and style she desires, preferring to wear a customized exclusive design that is not sold freely on the market.

Diva prefers to take the time to window shop for new *hijab* models at shopping centers, and even follows her preferred *hijab* designers on Instagram.

"Actually, I like to follow Indah Nada Puspita's blog because she is in my age, her hijab style also reflect my personality." (Diva, interview, March 15, 2014)

When asked whether Diva liked *hijab* designers such as Ghaida Tsurayya, who designs *hijab* clothing of the chic long robe style, she replied, "Oh no! That's too Islamic." This comment is interesting, since Diva first wanted to use *hijab* so she could meet the religious orders and identify as a female Muslim. However, as she has matured she prefers *hijab* fashion designers who do not reflect the ideal image of Islamic women.

Figure 11. Design Indah Nada Puspita
Doc: www.pinterest.com

Figure 12. Design Gesogm Ghaida_Tsurayya
Doc: www.wolipop.detik.com

Diva prefers the designs of Indah Nada Puspita to those of Ghaida Tsurayya because of her past experience as a model. Takeuchi and Quelch (Gaspers, 1996, p.118) explain that one of the factors that influence the consumers' perception is their past experience. Diva started modeling when she was in elementary school. Her experience in the fashion industry and in clothing design has influenced her preference for the mainstream fashion style reflected in the designs of Indah Nada Puspita.

In terms of religiosity, the informants share a similarity. After donning the *hijab*, they admitted that they are able to refrain from sinful behaviors

because they believe that by wearing the *hijab* they can more easily control their behavior. Diva admitted after wearing *hijab*, she is now routinely praying on time. Laras decided to change her dating style after she began wearing the *hijab*. While she used to joke about adult topics now she only jokes about common topics.

According to Kinanti, although when wearing th*e hijab* she can control herself in refraining from sinful acts, she still feels more comfortable in an environment that is not always consistent with the teaching of Islam. Only once did she accept an invitation to an Islamic recitation meeting organized by Arabic people who live in Yogyakarta because the only topic discussed was the Quran. Kinanti who is also on the committee of the *Hijabers* Community Indonesia Yogyakarta branch admitted she is more comfortable joining HCI Yogyakarta because it doesn't only discuss religion but also has a beauty class and discussion.

Diva does not choose a particular Islamic community. She prefers to spend her time hanging out with friends, going to cafés, watching movies, and going shopping. Her lifestyle can be considered exclusive for a university student in Yogyakarta. For example, according to a survey conducted by the Bank of Indonesia, in Yogyakarta, in collaboration with the Center for Economic Studies, Finance and Industry at UPN (Universitas Pembangunan Nasional "Veteran" Yogyakarta), it was reported that the cost of living in Yogyakarta for a bachelor's degree student for food, accommodation and transport for a month is around Rp. 1.742.640 million. Diva's income of around Rp. 5-7 million per month enables her to enjoy a relatively luxurious lifestyle compared to most university students.

Each informant agreed that appearance is very important, and in particular Diva and Kinanti. They have special fashion guidelines they follow when buying *hijabs*. According to Diva, when choosing a *hijab*, select designs with stripes or polka-dot motifs, as they are less likely to date than floral motifs. Kinanti advises to buy one's own fabric because later we can adjust the pattern and size to our own taste. Both informants seem very attentive about *hijab* details.

According to MacGuire (in Neal, 2001, p. 106), the behaviors of *hijabers* in the process of deciding to wear the *hijab* and in veil selection is due to external factors

that stimulate consumer behavior, such as: self-expression, which is the need to show their identity to others; ego-defense, which is the need to maintain or protect one's identity; assertion, which is the need to develop a sense of pride; reinforcement, the need to do something that other people can appreciate; affiliation, the need to develop a sense of mutual benefit to others, and; modeling: the need to be a role model to others.

These are evidenced in the behaviors of *hijabers* in Indonesia, especially in Yogyakarta. In the case of the interviewees in this research, initially they wanted to show their identity as a Muslim woman, whilst maintaining their identity as a modern woman; therefore they prefer modern *hijab* style. The identity of this new packaging continues to perpetuate them by using this style all the time. For special events and parties, they add accessories to make it look their image more "glamorous" and to feel more appreciated by others. Many enjoy uploading photos to social media and have even become a brand ambassador of *hijab* products.

Besides the main purpose for wearing the *hijab* as an obligation for every female Muslim in covering their *aurat*, the functions of the *hijab* have become correlated with social strata and a new female Muslim identity as a fashion sharia. Their engagement in various social activities did not change significantly due to their preferred style or as result of their change in style of *jilbab*. The informants' comments reveal that they not only want to be known as *hijab* wearers (*hijabers*), but also want to be seen as stylish *hijab* wearers (*hijababes*) who wants to look more beautiful, chic, modern and attractive. Of course with some explanations that they are still in the process of learning to be a better Muslimah (Muslim woman). The four of them believe that in time they can be the ideal religious female Muslim according to sharia.

CONCLUSION

The majority of Muslim women, especially those in the middle to upper classes, will always be tempted by the glitter and glamour of the ever changing and dynamic fashion world, whether mainstream or Islamic fashion. The synergy between fashion and religion are the implications of the requirement of sharia but still dressed stylishly, it is no wonder that piety and religiosity are new

the breath of the fashion industry and vice versa. Ultimately, Indonesia as the largest Muslim country in the world becomes a major market in the Islamic fashion industry.

The Islamic Fashion industry is growing like two sides of a coin. On one side it is encouraging the development of a creative industry and improved market potential in Indonesia, while on the other, it encourages consumption culture in which people consume signs as objects that "reinforce" the image of the modern Indonesian Muslim woman as stylish, chic, trendy and pious.

The informants believe that the use of headscarves in the *hijaber* style is obliged according to the dictates of religion. In the end, they reinforce the image of modern Muslim dress codes for women by adopting the styles dictated by the fashion industry in general, which use a variety of fashion models and do not hesitate to use materials with colorful motifs – *Syar'i* but still modern, or modern but still Sharia.

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Media Habit and Media Use of Thai Elderly Consumers

Phnom Kleechaya

Thailand is moving towards becoming an "Aging Society" according to a report published by the National Statistical Office and various organizations for the elderly in Thailand such as the Foundation of the Thai Gerontology Research and Development Institute, which points out the accelerating rate of persons over the age of 60 in the Thai population. By the year 2025, they estimate Thais over 60 will number 14.5 million ("2025 Handle with overwhelming elderly society", 2011), and this will account for a large segment of the Thai consumer market.

Therefore, to reach this segment, we need to understand the elderly's use of media. A survey by the Ministry of Public Heath (2006, p. 106) listed the elderly's preferred media in preferential order as television, radio, newspapers and informative books. Moreover, one media exposure study indicated that the elderly spend up to 40 percent of each day consuming mass media (Robinson, Skill & Turner, 2004, chap. 17, pp. 423-446) and communicating with people they are close to, hence, integrating mass media and interpersonal communication at the same time (Salisbury, 1980; Adchara Panthanuwong & Kitima Surasonthi, 2010). Research conducted by Nussbaum (1985) and Adchara Panthanuwong & Kitima Surasonthi (2010) share the same conclusion that communication between the elderly and close friends and family strongly influences their life satisfaction. Therefore, to develop a communication strategy to reach the elderly segment, their media habits and media use must be studied.

Media habit, a key concept related to the elderly's communication, can be defined as the form or behavior of mass media exposure that occurs automatically and is repeatedly in similar situations frequently (Burnett, 1991; Lange, 2008; LaRose, 2010; Somkuan Kaweeya, 1982, p. 3).

As this behavior is adopted and repeated by an individual implies this becomes an everyday habit to acquire information, which motivates their media use. Thus, to fulfill this need, the individual develops a specific media exposure behavior (Verplanken & Aarts, 1999, quoted in Lange, 2008). Therefore, to develop

a marketing plan and media strategy, it is very important to understand the elderly and their media habits.

Who are the elderly?

Bunlu Siripanich (2005, pp. 24-25) said they can be defined under three categories: 1) Physical Aging - "The Aged, Aging, Old man", 2) Chronological Aging such as Elderly, Older Persons and 3) Social Status Aging, for example Senior Citizens. Gerontology, the study of aging and the aged, examines criteria that include appearance, brain capacity, social role, health, attitude and biological aging (Penpilai Rithakananone, 2006, p. 269). Thus, noticeable physical and psychological changes that are considered comprise dry and wrinkled skin, grey-hair, hair loss and baldness, weight gain and chronic illness such as heart disease, cancer, stroke, diabetes and psychological aging factors, including forgetfulness, dementia, learning regression, cognitive decline, exaggerated expression, high-pitched hearing difficulties and declining sight, sense of taste and sense of smell. Social status of the elderly is also very important to consider, namely, relationships and responsibilities with family, friends and community. In summation, aging is affected by an ongoing deterioration, both mental and physical, affecting intelligence, memory, learning skills, emotions and social status (Penpilai Rithakananone, 2006, p. 269-272; Surakoon Jenobrom, 1991, pp. 4-5).

The definition of elderly for this section is partially the result of review on a report by the World Assembly on Aging, the Gratuity and Pension Act, B.E. 2494 (1951) (The Royal Thai Government Gazette, Vol. 68, No. 42, April 11, 1951) and the Older Person Act, B.E. 2546 (2003) Section 3 that defined the elderly as "persons who have attained the age of at least sixty years" (The Royal Thai Government Gazette, Vol. 120, No. 130, December 31, 2003) (Pramote Prasartkul & Pattama Wapattanawong, 2010, p. 17).

Media Habit

"Habit" in behavioral terms means the action resulting from learning that becomes an automatic response and process with the aim to succeed in

achieving one's goal (Verplanken & Aarts 1999, quoted in Lange, 2008). A habit develops because of personal satisfaction and repeated behavior (Verplanken & Orbell, 2003, p. 1315). Somkuan Kaweeya (1982, p. 3) defines habit in his research as repetition or intended activities that turn into habitual action. For example, "Message Receiver Habit" is the day-to-day behavior of listening to the radio, but only occasionally watching television or seeing a movie. More specifically, for one individual, it could be reading a newspaper and watching the news on TV in the morning, usually followed by listening to a radio program. This person prefers to listen or watch rather than read and actually favors radio to television. Their behavior can also include other media habits the receiver does during the day. Lange (2008) explains that watching television, listening to the radio and connecting to the Internet may not first seem like a problem, but can evolve into one when the person becomes addicted to these behaviors and fall under the influence of these media.

Research that studied the reasons for the elderly turning to the media is to relax and be entertained and to support their social life by providing information they can use in their interactions with friends, neighbors and family (Hwang, 1977; Salisbury, 1981; Goodman, 1992; Kocak & Terkan, 2009; Adchara Panthanuwong & Kitima Surasonthi, 2010). A. M. Rubin and R. B. Rubin (1982) also said watching television can help one relax, spend time with others and escape from daily routine life.

Larose (2010) pointed out that a media habit is a form of media consumer behavior when the receiver repeatedly under similar circumstances fulfills a need that can also be explained by the Uses and Gratification Theory where media use provides gratification. While, media habit is considered as unconscious selected behavior, there must still be some self-regulation according to the Social Cognitive Theory, which describes self-regulation related to media use as both a conscious and unconscious selection process. This means media exposure originates from expectation that leads to a conscious selection of media use that can evolve into a behavior and then habit.

Media use

Media exposure expectation of the elderly can be explained by the Uses and

Gratification Theory based on mass media receiver research. The basic concept of this theory is that a receiver, as an active audience member, chooses specific media to satisfy personal psychological and social needs (Herzog, 1994; Katz et al., 1973, cited in Yubol Benjarongkij, 1991, p. 85). McQuail (2000, pp. 387-393) applied this concept along with the Expectancy-Value Theory to determine that the active receiver will have personal media exposure expectations that can motivate the receiver to find mass media that will satisfy these needs. McQuail (1987, p. 73) then applied the media functional theory to explain the purpose of media use and gratification of the receiver under four categories: 1) search for information about social action and for decision-making, 2) personal identity formation, 3) social integration and interaction and 4) entertainment.

Research on uses and gratification that focus on media users include a study by Katz et al., (1973, cited in Yubol Benjarongkij, 1991, p. 85) in which they suggest that the measurement of how mass media can satisfy social and psychological needs consists of three elements: mode, connection and reference. Katz, Gurevitch and Haas (1973) also conducting research on uses and gratification of the mass media began by codifying social and psychological needs that can be gratified through media exposure, again divided into three classifications: first mode, consisting of 3 the processes to strengthen, weaken and acquire; second connection that comprises: information, delightful experiences, confidence and connection; and third reference that includes: self, family, friends, society, culture, the world and outsiders.

The information on media habit and media use of Thai elderly consumers reviewed in the next section is based on previous quantitative research by Phnom Kleechaya (2012) that focused on Thai elderly 60 years of age and older selected from the two provinces that have the largest elderly population in Thailand, Bangkok and Nakhon Ratchasima. The total sample for this study was 406, comprising 62.1 percent female and 37.9 percent male. More than half of the sample was aged from 60 to 70 years of age (58.6 percent), followed by 71 to 80 years of age (36 percent) and 81 to 88 years of age (5.4 percent). Most were married (65.7 percent), while others were widowed (21.7 percent) or single (10.1 percent). The largest group had an elementary level education (60.4 percent), followed by high school (14.4 percent) and bachelor degree (10.6 percent). 33.5 percent of sample had no occupation; others were farmers (29.6 percent)

and retired civil servants (16 percent). For income, 23.9 percent earned less than 1,000 Baht per month, followed by 1,001-3,000 Baht per month (20.1 percent) and 3,001-5,000 Baht per month (9 percent). Nearly half of the sample live with their children (49.1 percent), followed by living with their spouse (24.4 percent) and living with relatives within an extended family (16.5 percent). For health, just under half considered themselves healthy (46.8 percent), followed by those with minor congenital disease (44.3 percen) and chronic illness (5.2 percent) such as joint and lumber pain, osteoporosis and cataracts.

Habit forming media exposure of Thai elderly to television, interpersonal media and mobile telephones

The three media that the elderly use on a daily basis are television, personal media and mobile phones, in descending order. They will now be discussed in detail.

First, the television channels the Thai elderly watch are Channels 3, 7 and 9. Their preferred programs are news, dramas and documentaries. The time periods the elderly usually watch television are from 17.01-21.00 hrs., 6.00-9.00 hrs., and after 21.00 hrs., respectively. Thai elderly mostly watch television for between 1 to 3 hours per day, more than 3 hours per day and less than 1 hour per day, respectively. The television program Thai elderly prefer during this research is "Lueng Lao Choa Nee" (a morning news talk program) on Channel 3, "Kao Sam Miti" (a news program on Channel 3 aired daily at 22.30 hrs.) and "Saket News" (a short humorous daily evening news program on Channel 7) and economic news.

Overall, Thai elderly watch Channels 3 and 7 daily during the early morning and late evening. This behavior of the Thai elderly fits well with the study of Oestlund, Johnson and Waller (n.d.), who analyzed media habit exposure of the elderly, focusing on their consumption of television between 1995 and 2005 and found that the elderly watch television every day. These results are also similar to those of Pornpen Payakkaporn (1996), who found that Thai elderly mostly watch television between 17.00-21.00 hrs., as well as a survey conducted by the Foundation of the Thai Gerontology Research and Development Institute (2008, p. 125) that revealed that Thai elderly usually watch television between 16.00-20.00 hrs. Many studies also found that the

elderly mostly watch television daily in the evening from 17.00-21.00 hrs. and early in the morning from 6.00-9.00 hrs. This corresponds to their sleeping habits, as the elderly usually go to bed early and do not normally stay up late at night. Furthermore, Pornpen Payakkaporn (1996) indicated that the elderly select television as their media because it provides an audio-video message that can be easily understand, and television is easy to access at home (Wright, 1988).

In addition, the Thai elderly usually spend time watching television each day from 1 to 3 hours, which is similar to what Wright (1988) found in his survey where half of the elderly sample watched television daily for more than 3 hours per day, or 3.6 hours each day (Hasselquist, 1992). The television programs that the elderly preferred included news, documentaries and game /variety shows, findings which are again similar to those Wright (1988) found which showed that the elderly usually watch television for information and entertainment. A study of media consumption of the Japanese elderly conducted by Nippon Hoso Kyokai (NHK) (2004) found they watch dramas to be entertained.

The Thai elderly usually watch television with others such as younger members of their family, their spouse or best friend as a social activity, which is similar to the findings Nipa Vinit and Narttaya Tananon (1988) and Sommart Kongchuensin and Waronluck Nopprasert (2009) who explained that watching television is a family activity to so they can interact with each other.

Second, the Thai elderly who used personal media on a daily basis used it mostly for personal conversations with the children, grand children, neighbors and spouses. Their conversations would be about daily happenings, job/occupation and daily life.

Although the Thai elderly's first media preferences was television, they also used personal media consistently as the research indicated the Thai elderly often multi-task and integrate mass media use with interpersonal media (Salisbury 1980; Adchara Panthanuwong & Kitima Surasonthi, 2010). Phnom Kleechaya (2012) also found 85.9 percent of his sample used personal media, which was second only to television. Their conversations were first with members of their family, followed by neighbors when they would talk about daily life followed by the jobs or occupations. These findings show a slightly different media preference than a national survey that reveal that 4.2 million Thai

elderly, or 59.5 percent of the population, use personal media, followed by 4.0 million, or 57.4 percent, who use television (National Statistical Office, 2007). This, interpersonal communication of the Thai elderly can be considered an important factor, which is the same as what Nussbaum (1985) and Adchara Panthanuwong & Kitima Surasonthi (2010) concluded in their studies when they found that interpersonal communication between family and friends is one of the most significant factors that can influence gratification of the elderly. This also indicates that best friends play a crucial role for the elderly's expectations and gratification.

Third, the Thai elderly who use a mobile phone daily mostly have conversations with family, colleagues or their spouse usually around 13.01-17.00 hrs., 9.00-13.00 hrs., 17.01-21.00 hrs. and 6.00-9.00 hrs., in descending order.

The Thai elderly's mobile phone use can be divided into 2 age ranges: 60-70 years and 71-80 years of age. Their first priority for using their mobile phone was to talk with their children or grand children. The time for this varied throughout day, but they mostly talked in the afternoon or evening. This finding is similar to the results reported in a survey of Thai elderly by the National Statistical Office (2007), which revealed that the Thai elderly use their mobile phone to talk with family (68.8 percent), daily or almost every day (17.5 percent).

Mobile Phones are considered as a communication tool to connect with others who live apart and reduce loneliness. A mobile phone is quick and convenient to use; however, the elderly, aged 71-88 years of age, usually do not use one for the following reasons: 1) do not own a mobile phone 2) cannot use a mobile phone because of a lack of technology knowledge or 3) ignore important communication available by using a mobile phone (Ministry of Public Health, 2006).

This information suggests how best to reach the most Thai elderly consumers, which is first and foremost TV programs during the early morning and early evening. The news, documentaries and game or variety shows should be considered as first priority to reach Thai elderly consumers. As for creating a good relationship with the Thai elderly, it is recommended a conversation with family members, neighbors and a spouse via telephone be considered.

7 Categories of Thai elderly media use

Phnom Kleechaya (2012) survey on Thai elderly media use can be summarized under the following 7 categories:

1. Exchange opinions and experience with others through conversation with family and friends.
2. Decrease insecurity with family and friends lack of self-confidence in society.
3. Create happiness and warmer relations with friends, family and society.
4. Acknowledge daily and current situations.
5. Comprehend and motivate social confidence by gaining information to make a more informed decision and better understand themselves and others.
6. Relax through entertainment.
7. Escape loneliness.

The media helps bring happiness and acceptance in the surrounding society, as McQuial (1987, p. 73) applied the concept of media functions to explain uses and gratification of the receiver who use media to achieve 4 objectives; (1) information (2) personal identity (3) integration & social interaction and (4) entertainment. If this concept is used for a comparison with Phnom Kleechaya's study (2012), media to exchange opinions with others (category 1) and create happiness among friends, society and family (category 3) are means of using media for social association, while reducing insecurity (category 5), relaxation (category 6) and escape loneliness (category 7) are accomplished by using media for entertainment and happiness. Using media to gain and update information (category 4) as well as comprehend and inspire (category 5) falls under using media for personal identity.

Moreover, there are a number of other studies on Thai elderly media use that had similar results such as the research of Adchara Panthanuwong & Kitima Surasonthi (2010), Hwang (1977), Goodman (1992) and Kocak and Terkan (2009) which found that Thai elderly use media to gain information, for entertainment, to create good relationships and to exchange opinion with others such as friends, neighbors and relatives as well as to relax and reduce loneliness. Salisbury (1981)

studied uses and gratification of the elderly over 60 years of age and found that they use media to find information as well as satisfy emotional needs and improve relationships. In addition, A. M. Rubin and R. B. Rubin (1982) indicated that the elderly watch television to relax and share time with others and escape their daily routine. Thai elderly mostly watch television and converse with others at the same time. It was also found that they prefer to exchange opinions with others to gain knowledge and be inspired through conversation. Thus, media use can influence Thai's elderly's sense of gratification. Interpersonal communication between family and friends is also considered as a significant form of media behavior that can balance one's life (Nussbaum, 1985; Adchara Panthanuwong & Kitima Surasonthi (2010). Preecha Upayokin (2008, p. 34) indicated the elderly's social environment, including neighbors, colleagues, religious rites and participation, meeting friends for coffee and joining special occasions can help the elderly avoid loneliness and a sense of isolation.

Long et al. (1988) studied motivation of interpersonal communication for three social groups: early adulthood, middle adulthood and elderly by constructing a motivation measure to analyze interpersonal communication. They found that the three groups are motivated to use interpersonal communication similar purposes: pleasure, affection, inclusion and relaxation. Barbato and Perse (1992) studied the context of elderly between 1948 and 1989 and found that health, life gratification, economic status, social activity and interaction were major motivating factors for the elderly's behavior. In other words, the elderly enjoyed a better life when they felt greater gratification, which came through interaction with others. Meanwhile, the elderly who feel insecure usually lack motivation to communicate with others. This group will interact with others to gain greater control of their lives, which they believe will provide them with a better future. Moreover, this conclusion is also relevant to a survey conducted by the Ministry of Public Health (2006, p. 106) that examined health status of the elderly in the four regions of Thailand. They found that Thai elderly interact socially to gain information and exchange opinions, which makes them more alert and active.

Bleis (1986, quoted in Robinson, Skill, & Turner, 2004, p. 442) concluded that media use of the elderly can be divided into 10 uses: (1) to supplement for interpersonal interactions, (2) to gather content for interpersonal interactions,

(3) to form self-perceptions and gather information about societal perception, (4) to learn appropriate behavior, (5) for intellectual stimulation and challenge, (6) , as a less costly substitute for other media (7) for networking and mutual support, (8) for self-improvement, (9) for entertain and (10) for company and safety. If these uses are compared with Thai elderly's media use, there are a number of similarities, for example 2) decrease life insecurity, 5) comprehend and create inspiration for themselves and 7) escape loneliness, which also agree with the findings of Graney (1974) who studied media use of the elderly by questioning whether their media use can be seen as an activity to interact with neighbors or community members. Interviews with elderly females aged from 62 to 89 years of age found that participants of different ages would associate with their communities differently and media use was not an activity used to replace social interaction. Thus, there is the possibility that the elderly who want to escape society depend on media as a substitute for interaction. Hilt and Lipschultz (2005, pp. 75-76) suggested that entertainment plays an important role for the elderly, and television is a main media for this. This entertainment can replace interaction with others and to help the elderly to escape loneliness and dissatisfaction with themselves or their environment. The elderly have more chances to spend their time as they want. Therefore, mass media can serve as a more significant factor for the elderly. Preecha Upayokin (2008, p. 34) suggested that most Thai elderly prefer to live peacefully and avoid engagement, so they like to use media at home alone or with family. Robinson, Skill and Turner (2004, chap. 17, pp. 423-446) indicated that the elderly spend as much as 40 percent of their time using media, watching television, reading books, seeing movies and listening to music.

Recommendations for reaching Thai elderly consumers

The aim of this paper is to explain basic media habit exposure and media use of the Thai elderly. The most important factor appears to be that Thai elderly integrate their media use between mass media and face to face and mobile phone interpersonal communication. The motivation behind their media use consisted of collecting information and entertainment to be active and updated with current events and to build good relations that help bring the elderly closer to

family and friends to reduce loneliness. Based on these findings, recommended ways to reach Thai elderly consumers include the following:

1. When developing a communication plan or media strategy, motivations factors for Thai elderly's media use must be considered, including conversation with others, reducing insecurity, bringing happiness, entertainment, escape.

    So content to persuade elderly consumers should emphasize information updates and entertainment that will make them feel happy and reduce loneliness.

2. Television might be a most reachable media for the elderly, especially morningand evening news and entertainment programs such as variety shows that air early morning and early evening on television Channels 3 and 7. Furthermore, because the elderly use mobile phones to keep in touch with family, relatives and friends, this is a channel that should be explored and employed by marketers.

3. Motivation used to persuade Thai Elderly consumers via television should relate to their reasons for this media use such as to reduce in security, enhance happiness, encourage confidence, relax and entertain.

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Glossary

1. **Aqidah:**
   Etymologically from *'aqada-ya'qidu-'aqdan-'aqidatan. 'Aqdan* means knot, ties, agreements and solid. Having formed into a *'Aqidah* means belief (Al-Munawwir, 1984, p. 1023). Relevancy between the word *'aqdan and' Aqidah* is the belief that knotted firmly in the heart, shall be binding and contains the agreement.

   In terminological *aqidah* is the truth that generally accepted (axioma) by humans based on reason, revelation and nature. (The Truth) it is believed (by humans) in the heart (as well as) believed the authenticity and existence (for sure) and denied everything that is contrary to the truth. (Al-Jazairy, 1978, p. 21).

2. **Jamaah:**
   A team or group who worship together

3. **Dakwah**
   Etymologically derived from the Arabic that is da'a, yad'u, da'wan, du'a meaningful invite / calling, call, solicitation and the request.
   In terminological:
   1. Encouraging people to do good and to obey the instructions of God, told them to do good and prevent them from unjust acts in order to achieve happiness in this world and in the hereafter (Sheikh Ali Mahfuz, tt, p. 17)
   2. Preaching is to invite others to believe and practice their faith and Islamic Shari'ah, must be believed and practiced by the preacher himself before inviter the other(Ali Hasyimi, tt, p. 17).

4. **Dzikir**
   Praise to God that uttered repeatedly. Saying remembrance means remembering and calling repeatedly and majesty of God's name.

5. **Fiqh**
   Fiqh in etymologically means *al-'ilm* (knowledge), *al-Fahm* (understanding), good understanding in depth or superficially. *Fiqh* in terminology means the

science of the laws *syar'i* practical (in the form of behavior / human actions) taken from the detailed arguments. (Al-Zuhayly, tt, p. 15). The term of the rule or theory *fiqhiyyah* formulated by scholars that comes from the law based on the principles and purpose of the group

6. *Haram*

   Etymologically means something that is forbidden. As in terminology, Muslim scholar having two definitions of *haram*. They are in terms of limits and essence, and in terms of the form and character. In terms of limitations and its essence, *haram* formulated with: something, which required be left in, demanding for certain and binding. In terms of the form and nature, *haram* formulated with: something that if the perpetrator do the bad deeds, he/she got censured and if someone do not do that, he/she got praised. (Nasroen Haroen, 1997, p. 240).

7. **Kaffah**

   Thoroughly and perfect, that is the desire to put themselves as a perfect Muslim.

8. **Kiblat**

   A direction that is used as reference Muslims to perform religious rituals, was in holy Ka'bah in Mecca, Saudi Arabiya.

9. *Kyai:*

   The term for Islamic religious leaders who led a Islamic boarding school,

10. *MUI (Majelis Ulama Indonesia):*

    A religion organization that is representing various Islamic organizations in Indonesia.

11. *Makruh:*

    In etymologically means hated, having the same meaning with *al-qubh* (bad). In terminological there are two definition which formulated by scholars of *usul fiqh*. Both formulations were as follows: in terms of its essence, Makruh defined by something that is required to be abandoned, but not the definitive way. In terms of the form and nature, Makruh defined with something that when

someone did not do it the he will be commended and if done perpetrators get reproaches. (Nasroen Haroen, 1997, p. 246).

12. *Muamalah:*

The rules that governing relationships between human with the other. But legal action in muamalah is an act people who have considered mukallaf and concerning issues related to the needs of the mundane, but it does not mean that muamalah apart with problems divinity, because all human creativity in this world should always be in order devotion to God (See: QS. adh-Dzariyat: 56: and I did not create Jin and Man but that they may serve Me).

14. *Mubaligh:*

Preachers, a person who teach about Islam.

15. *Muslimah:*

Woman Muslim or female Muslims.

16. *Ramadhan:*

The 9th month of Hijri year (29 or 30 days), on this month everyMuslims are required to fasting. That is why Ramadan is also called *Shahr al-Syiam* (fasting month).

17. Shalat:

Etymologically, shalat means prayer or graces. Shalat is the second pillar of Islam, in the form of worship to Allah., Shall be performed by every Muslim that consist of certain words and actions, starting with Takbeer and ending with the greeting. (al-Sayyid Sabiq, tt, p. 78).

18. *Silahturrahim:*

Silaturrahim consists of two words: *shillah* (relationships, connections) and *rahim* (affection). So silaturrahim means connecting compassion among the members of society.

19. *Sunnah:*

    Etymologically, means the usual path traversed or the manner that always done, whether it is something good ways or bad ways. Sunnah according to the science of hadith is synonymous with hadith, the whole is leaning to the Prophet Muhammad, in the form of words, deeds or statutes, or its nature as a human being, behavior, whether it is before or after the appointed Messengers.

20. *Syariah:*

    The entire teaching and norms of Islam brought by Prophet Muhammad. Which regulate human life, concerning faith, worship, akhaq and mu'amalah. But in the subsequent development of sharia is intended to use the word for Islamic law to be practical (behavior), the practical aspects (*amaliah*) of sharia in a broad sense, that aspect is a collection of teachings / norms that govern the concrete human behavior.

21. *Tabligh:*

    Spreading the teachings of Islam. Derived from the Arabic language that is *ballagha-yuballighu* means conveying.

22. *Taushiah:*

    Convey the teachings of Islam, which are informal form of discourse, or advice (Romeltea, 2013)

23. *Ustadz:*

    Someone who teach religion or the professor.

24. *Ubudiyyah:*

    The nature of the worship, leaving the business and plan then just look at what has happened is the destiny of God.

25. *Zakat:*

    A number of specific assets (either type, number and time limits) which are required by God to be submitted to the group who deserve it.

RELIGION, MEDIA AND MARKETING IN A COMPLEX SOCIETY

Chulalongkorn University

Universitas Muhammadiyah Yogyakarta

"Culture, particularly religious beliefs, is having an ever more profound effect on contemporary communication, which I found is clearly reflected in this joint collection of research articles that provided me with valuable insight into the relationship between culture, communication, the media and branding in Thailand and Indonesia"

Prof.Pirom Kamolratanakul, M.D.
(President of Chulalongkorn University)

"This book provides perspective that religion is not just a religious ritual performed vertically from a servant to his Lord, but also become a strategy of persuasion to build social relations between people, the positioning strategy in the media, even the marketing strategy for sale of products, both in Indonesia and Thailand"

Prof.Dr.Bambang Cipto, M.A.
(Rector of University Muhammadiyah Yogyakarta)

"I remember several years ago when religious holidays, namely Idul Fitri, Christmas, New Year, and Chinese Lunar New Year in Indonesia were commemorated respectively in close time. For less than three months, all malls and stores always shifted their decoration as the holidays. The investment must be expensive, mustn't it? The investment aimed at attracting consumers to come and shop. This book is recommended to raise awareness of consumer behaviours and contributing to maintain invaluable values."

Dr.Dorien Kartikawangi, M.Si.
(General Secretary of Indonesian Communication Science Association)