

24/25 Enterprise Option Final Major Project
BA (Hons) Fashion Marketing
Unit Leader: Ruth Lawrenson

CHELSEALYA TANASHA TJANDRA
21011529



Total: 12,019 Words

“I, Chelsealya Tanasha Tjandra, certify that this is an original piece of work. I have acknowledged all sources and citations. No section of this report has been plagiarized.”

Acknowledgements

I would like to express my sincere gratitude to my supervisor, **Henrietta Garnett**, for her invaluable guidance, encouragement, and constructive feedback throughout the development of this business plan. I am also thankful to the Academic Support team for their assistance and insightful resources, which have contributed significantly to the structure of this report. Lastly, I acknowledge the use of ChatGPT, which supported the research, idea development, and refinement of written content during the planning process.

Executive Summary

This report presents a comprehensive business plan for MUAT, an online fashion brand based in Indonesia that addresses the under-representation of women with non-standard body sizes—specifically Petite, Petite-Plus, Tall, and Tall-Plus. These women often struggle to find stylish, well-fitting clothing because most sizing systems in the market are based on international standards. In addition, few local brands offer a combination of body and height inclusivity alongside sustainable practices. MUAT aims to redefine this Indonesian fashion landscape with a demand-led and fit-focused model, offering two core product lines: Ready-to-Wear (80%), produced in small batches based on waitlist sign-ups, and Made-to-Order (20%), allowing customers to personalise garments with their own measurements.

A robust primary research strategy supports this business plan, combining surveys, focus groups, expert interviews, and netnography to validate market demand and deepen understanding of customer pain points. Secondary frameworks such as PESTLE, Porter's Five Forces, Value Proposition Canvas, Customer Pen Portrait, and Empathy Mapping were used to analyse the market, competitive landscape, and macro-environment in which MUAT operates.

MUAT's key differentiation lies in its "marketing-first" approach, where product development is driven by strong digital campaigns, community storytelling, and waitlist voting. This is further supported by a new custom size chart designed to reflect real Indonesian body data, setting MUAT apart in a crowded and competitive market.

The business is supported by a marketing strategy centred around content creation, influencer partnerships, social media engagement, personalised email campaigns, and launch activations. The operations and management plan also ensures the brand can scale efficiently while maintaining consistency and quality.

Financial analysis demonstrates strong growth potential, with an initial investment requirement of IDR 300 million and projected profitability by Year 3, reaching a net profit of IDR 483 million and a closing bank balance of over IDR 549 million. Risks, including sizing uncertainty and digital-only limitations, are addressed through pilot programmes and contingency planning, with future development plans including offline touchpoints to enhance brand accessibility.

In conclusion, this business plan presents MUAT as a desirable, feasible, and viable opportunity. Its research-backed concept, innovative model, and scalable strategy position it well for success and investment in Indonesia's evolving fashion market.

Table of Contents

CHAPTER 1: Business Concept, Vision, and Value	1
1.1 Business Concept	2
1.2 Vision & Mission Statement	3
1.3 Unique Selling Point (USP)	3
1.4 Social & Sustainability Impact	4
1.5 Values	5
1.6 Aims & Objectives	6
CHAPTER 2: Research Methodology	7
2.1 Research Aim & Objectives	9
2.2 The Research Onion	9
2.2.1 Research Philosophy and Approach	9
2.2.2 Research Methods	9
2.2.3 Research Strategies	10
2.2.4 Time Horizon	10
2.2.5 Data Collection and Data Analysis	10
2.3 Sampling	12
2.4 Ethical Considerations	12
2.5 Limitations	13
CHAPTER 3: Definition of The Market	15
3.1 Industry Context	16
3.1.1 PESTLE Analysis	16
3.2 Market Size & Growth	18
3.2.1 Market Share	19
3.3 Market Trends	19
3.4 Competitive Analysis	21
3.4.1 Porter's Five Forces	21
3.4.2 Competitor Analysis	22
3.4.3 Competitor Overview	23
3.5 The Gap in The Market	25
3.5.1 Problem Resolution	25
3.6 Target Customer	26
3.6.1 Customer Motivations	27
3.6.2 Shopping Preferences & Spending Habits	27
3.7 Opportunities	29

CHAPTER 4: Products and Service	31		
4.1 Product Offerings	32		
4.2 Product Testing & Development	33		
4.3 Fabrics	34		
4.4 Size Chart & Sizing Guides	34		
4.5 Pricing	36		
4.6 IP & Certification	36		
4.7 Future Scalability	37		
CHAPTER 5: Operations and Logistics	39		
5.1 Business Location	40		
5.2 Distribution Strategy	40		
5.2.1 Website (RTW and MTO)	40		
5.2.2 Shopee (RTW only)	40		
5.3 Supply Chain & Workflow	41		
5.4 Product Lifecycle	43		
5.5 Key Suppliers & Partners	44		
5.5.1 Manufacturer	44		
5.5.2 Supplier	44		
5.5.3 Logistics Providers	44		
5.6 Customer Journey Map	45		
5.7 Day to Day Activities	47		
CHAPTER 6: Management Plan	49		
6.1 Legal Structure	50		
6.2 Organisation Structure	50		
6.3 Roles & Responsibilities	51		
6.4 Salary	52		
6.5 Founder's Involvement	52		
6.6 Recruitment Process	52		
6.7 Long Term Organisation Scaling	54		
CHAPTER 7: Marketing and Sales Strategy	56		
7.1 Marketing Objectives	57		
7.2 Marketing Strategy	57		
7.3 Branding	59		
7.4 Marketing Channels	61		
7.4.1 Social Media	61		
7.4.2 Website	62		
		7.5 Communication Strategy	63
		7.5.1 Social Media Campaign	63
		7.5.2 Influencer Marketing	64
		7.5.3 Email Marketing	64
		7.6 Communication Calendar	65
		7.7 Sales Strategy	67
		7.8 Scale-Up Strategy	67
		CHAPTER 8: Financial Plan	69
		8.1 Sales Forecast	70
		8.2 Gross Profit	71
		8.3 Overheads	71
		8.4 Start Up Costs & Funding	72
		8.5 Cashflow Projection	72
		8.6 Profit & Loss	73
		8.6.1 Breakeven	74
		CHAPTER 9: Contingency Plan and Risks	76
		9.1 Risk Assessment	77
		9.2 Risk Appetite	80
		9.3 Exit Strategy	80
		CHAPTER 10: Conclusion and Future Development	82
		10.1 Key Findings Summary	83
		10.1.1 Desirability	83
		10.1.2 Feasibility	83
		10.1.3 Viability	84
		10.2 Overall Summary	84
		10.3 Future Development	84
		REFERENCES	85
		APPENDICES	93
		Table of Contents	94

Chapter 1

BUSINESS CONCEPT, VISION, AND VALUE



This chapter outlines the business concept of MUAT, encompassing its vision, mission, unique selling proposition, and core brand values. The analysis further examines its sustainability strategy, laying a solid groundwork for MUAT's dedication to inclusivity, empowerment, ethical practices, and conscious fashion.

The fashion industry persistently promotes unrealistic body standards, pressuring women to live up to conflicting ideals: slim yet not too thin, curvy yet not overweight (Wiryawan & Sutantri, 2023). As a result, mainstream fashion products tend to cater primarily to these glorified body types, significantly undermining consumer confidence (H&N Magazine, 2024). In Indonesia, this is especially evident, with 26.6% of women reporting difficulty finding well-fitting clothing (Firaforo, 2022), leading to frequent returns, expensive alterations, and frustration with online shopping.

Digital sales of size-inclusive fashion are expected to grow by 4.4% annually until 2026 (Sirclo, 2020), prompting global brands to expand their size offerings. However, Indonesia's fashion industry lags behind, as size-inclusive fashion remains a niche segment. In addition to sizing, height inclusivity represents another overlooked issue. Indonesia ranks 11th globally for shorter average heights, with women averaging 152.79 cm tall (Bostock & Jankowicz, 2023). Despite this, most local brands continue to adopt global sizing standards, ignoring the natural body proportions of Indonesian women and compelling many to seek alterations to achieve an appropriate fit (Appendix 2.2).

This disconnect between industry practices and consumer needs highlights a significant gap in the market, leaving a considerable segment of the population underserved. The increasing demand for well-fitting apparel highlights the urgent need for a brand that prioritises both size and height inclusivity.

1.1 Business Concept

Named after the Indonesian word for "fit", MUAT is an Indonesian online fashion brand that caters to women with non-standard sizes, specifically **Petite, Petite-plus, Tall, and Tall-plus**. The brand celebrates body diversity and prioritises inclusivity in size and height. The brand offers two purchasing options: **Ready-To-Wear (80%)**, available in four inclusive size categories, and **Made-to-Order (20%)**, allowing custom-fit garments tailored to individual measurements.

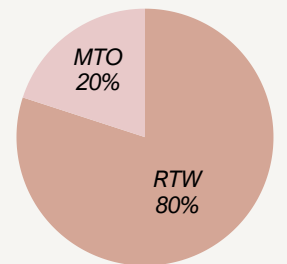
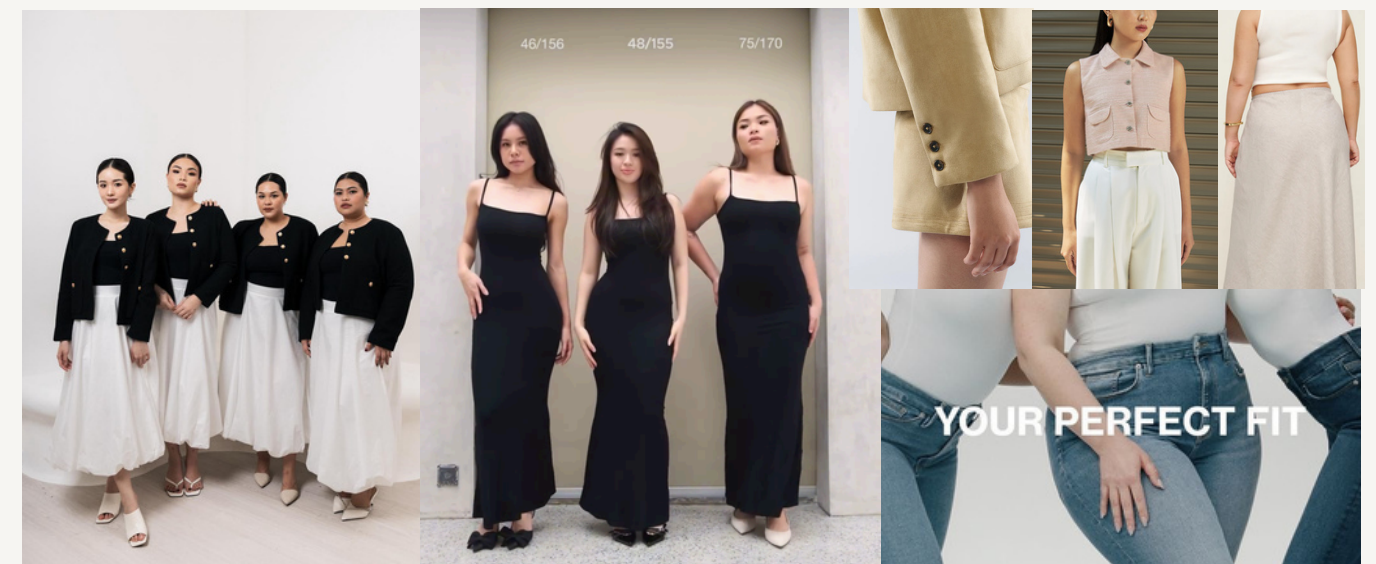


Figure 1.1 MUAT's Revenue Streams Divisions

Committed to zero waste and sustainability principles, MUAT implements an **on-demand and small-batch production model** to minimise excess and overproduction. Unlike conventional brands that mass-produce without guaranteed sales, MUAT takes a **marketing-first approach**, ensuring that production aligns with real-time consumer demand. This approach not only reduces waste but also ensures that each product aligns with what consumers truly need.



1.2 Vision & Mission Statement



Image 1. Indonesian Women Representation (Jusuf, 2024)

VISION

Redefining Indonesian fashion by promoting a future in which every woman, regardless of size, shape, or height, feels appreciated, celebrated, and confident. Our vision at MUAT is to become the leading online brand that is inclusive and sustainable, where fit is made personal, waste is reduced, and beauty transcends beyond the standard sizing.

MISSION


To empower underserved Indonesian women by providing them with timeless, everyday clothing in personalised sizes, fits, and options, thereby promoting body positivity and sustainable shopping practices.

“One Perfectly Fitted Garment At A Time”


1.3 Unique Selling Points (USP)

MUAT is an online fashion brand that offers more than just products. It builds an **emotional connection** with its customers by making them feel genuinely included in the brand experience. What sets MUAT apart from other fashion labels is its commitment to **servicing underserved segments**, particularly Petite, Petite-Plus, Tall, and Tall-Plus women. While most fashion brands often exclude these body types, MUAT leads with a **size- and height-inclusive** approach, offering both Ready-to-Wear and Made-to-Order garments.


Rather than overproducing and contributing to waste, MUAT only creates what is needed, guided by customer data, waitlists, and small-batch drops. From the start, MUAT has prioritised **comfort, fit, and daily wearability**, helping women feel confident in clothing that’s specifically made for them. Through relatable content and body-positive storytelling, MUAT is building a fashion movement rooted in representation, sustainability, and self-acceptance.



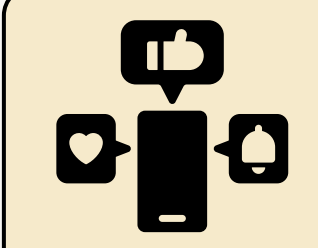
SIZE & HEIGHT INCLUSIVITY



HYBRID MODEL (RTW & MTO)



ON-DEMAND PRODUCTION



MARKETING-FIRST APPROACH

Figure 3. Key attributes that sets MUAT apart

1.4 Social & Sustainability Impact

The increasing emphasis on social and environmental responsibility is reshaping business strategies, as brands that engage in efforts to enhance societal and environmental well-being tend to build customer loyalty and achieve a competitive advantage while driving positive change (Ijomah, 2024). In Indonesia, climate change and pollution represent significant concerns, resulting in the implementation of Law No. 20/2007 on Sustainability Reporting, which requires businesses to incorporate social and environmental responsibility into their operations (InCorp, 2024).

With over 62 million SMEs (Small and Medium-sized Enterprises) which equates to one for every five Indonesians, (Tirta, 2021), it is essential for MUAT to be among those that integrate responsible practices from early on to remain competitive while aligning with global environmental goals and the UNSDGs.

12
RESPONSIBLE
CONSUMPTION
AND PRODUCTION



Indonesia generates 2.3 million tonnes of clothing waste annually, with projections showing a 70% increase if overproduction remains unchecked, posing severe environmental and public health risks (Snapcart, 2024). Addressing this issue, MUAT aligns with UNSDG 12 by implementing on-demand manufacturing and small-batch production, ensuring 90% of products are sold, thereby minimising waste and overproduction. Unlike mass-market brands, MUAT’s consumer-driven model reduces unsold inventory, promotes sustainable consumption, and supports a circular fashion economy in Indonesia.

5
GENDER
EQUALITY



Fashion plays a crucial role in self-expression and confidence, yet many Indonesian women struggle to find clothing that fits their unique body proportions. Studies show that women experience difficulty finding well-fitting garments, often leading to frustration, and lower self-esteem (Firaifiroh, 2022). Additionally, 62.2% of Indonesian women have reported experiencing body shaming, reflecting the societal pressure to conform to unrealistic beauty standards (ZAP Beauty Index, 2020).

MUAT challenges traditional beauty norms by offering size- and height-inclusive fashion, ensuring that women of all shapes and sizes can find clothing that fits well and enhances their confidence. The brand’s commitment to representation, inclusivity, and empowerment directly supports UNSDG 5, which advocates for gender equality and the empowerment of women.

9
INDUSTRY, INNOVATION
AND INFRASTRUCTURE



Indonesia’s digital economy is among the fastest-growing in Southeast Asia, exceeding \$130 billion (International Trade Administration, 2024). With the highest growth rate of internet users globally and a rapidly expanding e-commerce sector (We Are Social, 2017), consumer behaviour is shifting toward online shopping and personalised digital experiences. MUAT leverages digital tools and data-driven strategies to refine its on-demand production model, minimising waste and overproduction by manufacturing only high-demand items. This approach aligns with UNSDG 9, which promotes sustainable industrialisation, innovation, and efficient infrastructure development.

8 DECENT WORK AND ECONOMIC GROWTH



MUAT manufactures and sources all products locally in Indonesia, partnering with Indonesian-based tailors and artisans for in-house production, including both sampling and material procurement. This approach accelerates production timelines and reduces the brand's environmental footprint by minimising shipping emissions—a growing consideration in sustainable fashion (Aberdeen, 2020). Moreover, by supporting local craftsmanship, MUAT contributes to decent job creation and fair labour practices, aligning with UNSDG 8, which promotes inclusive and sustainable economic growth in Indonesia.

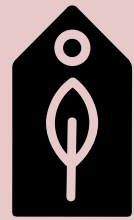
Table 1.1 MUAT's alignment with UNSDGs

1.5 Values



INCLUSIVITY

MUAT envisions a future where everyone has access to well-fitting clothing that makes them feel confident and comfortable, ensuring that women of all proportions are seen, represented, and celebrated within the fashion industry.



SUSTAINABILITY

MUAT believes in a responsible production model by eliminating overproduction through on-demand and small-batch manufacturing. The brand continually strives to increase the use of eco-friendly materials and promote conscious consumerism.



EMPOWERMENT

By catering to the few, MUAT makes customers feel empowered in themselves and their choices, encouraging body confidence and self-expression. MUAT also empowers local manufacturers by providing fair wages, safe working conditions, and opportunities to grow alongside a brand that values craftsmanship and community.



QUALITY

MUAT advocates for mindful consumption by inspiring customers to invest in quality pieces they can wear frequently and cherish over time. To support this, the brand produces durable clothing by investing in highly skilled local tailors, ensuring each piece is made to last, fits beautifully, and meets the highest standards of quality.



CUSTOMER-CENTRICITY

MUAT puts its customers at the heart of every decision, adopting a marketing-first approach driven by real-time insights and feedback. Product development is guided by the needs and preferences of the community, ensuring each design resonates with those it serves.

1.6 Aim & Objectives

AIM

MUAT aims to set a new standard in the Indonesian fashion industry by integrating customer-centric design approaches with ethical production strategies, thereby creating a shopping experience that prioritises inclusivity, personalisation, and sustainability.

OBJECTIVES

To provide direction for MUAT in fulfilling its aim while upholding its core values, the business will implement four key strategic objectives:

	OBJECTIVES	EXPECTED OUTCOMES
1	To reach breakeven by Month 27 (early Year 3) by launching limited RTW drops every 3 months and maintaining a gross margin of 69% .	Cover all fixed and variable costs and begin generating profit; also reduce dependence on external funding.
2	Maintain a 90% sell-through rate across all collections by implementing MTO and small-batch RTW drops based on real-time demand, minimising overproduction and textile waste.	Reinforces MUAT's zero-waste commitment, leading to stronger inventory turnover while optimising cash flow and minimising deadstock and markdowns.
3	To educate and raise awareness among the public about body inclusivity through implementing a campaign and producing content on social media that engages a minimum of 50,000 Indonesian women on average within the first year .	Establishment of MUAT as a credible voice in the body positivity movement, increasing both audience engagement and organic reach, leading to lower customer acquisition costs.
4	Maintain a 100% locally produced supply chain to ensure fair wages and ethical labour , audited through transparency reports made public starting in Year 2.	To strengthen the local economy by creating fair job opportunities and to enhance MUAT's commitment to social responsibility.

Table 1.2 MUAT's Business Objectives and Expected Outcomes

Chapter 2

RESEARCH METHODOLOGY



The following chapter detailed the research plan used to assess MUAT's market potential and strategic development as a size- and height-inclusive fashion brand in Indonesia. The study follows Saunders' Research Onion framework (2007), which is referenced throughout, offering a structured approach to research decisions, from philosophical foundations to methodological choices (Tshitadi, 2024).

Primary Research Process Map

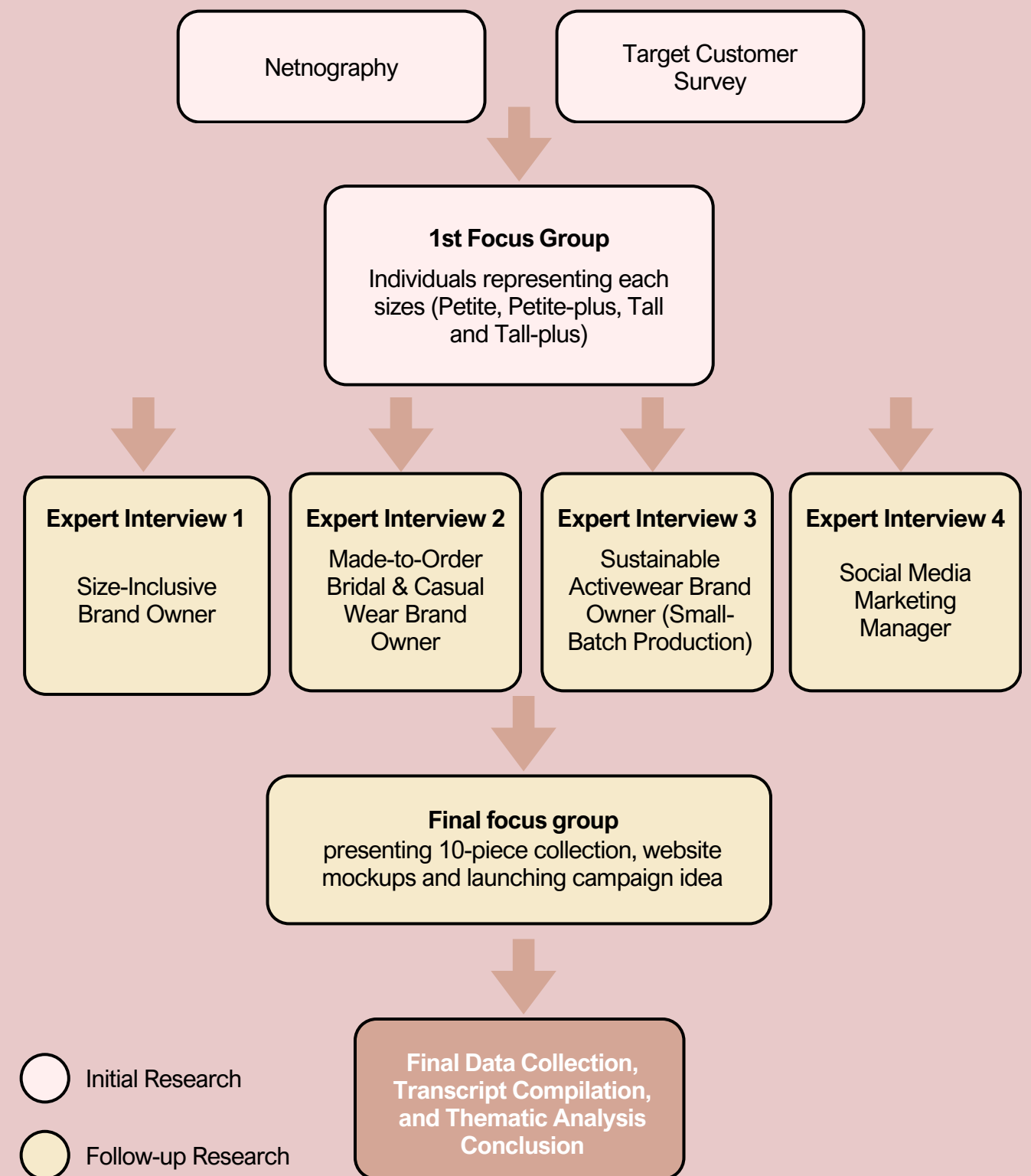


Figure 2.1 MUAT's Primary Research Process Map

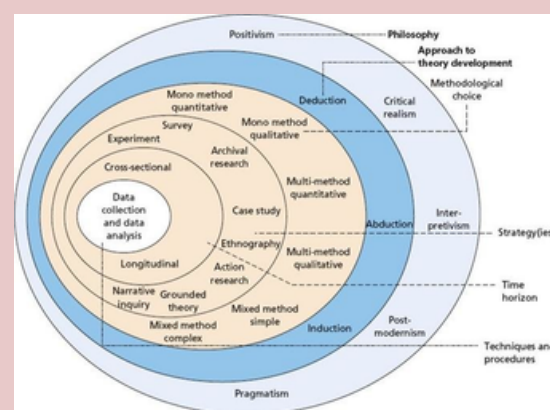
The primary research process map outlines the progression from initial research focused on desirability, which helped shape and refine the business concept, through to follow-up research assessing feasibility and viability, and ultimately to the insights and conclusions drawn from the overall findings.

2.1 Research Aim & Objectives

The research was conducted to evaluate the **desirability, feasibility, and viability** of establishing MUAT as Indonesia's first inclusive fashion brand catering to "non-standard" sizes. The primary research seeks to explore genuine consumer needs, market gaps, and industry trends while identifying strategic insights that cannot be fully obtained through secondary research.

The objective of the initial research is to assess desirability by exploring consumer demand and attitudes toward size-inclusive fashion. Follow-up research focuses on evaluating feasibility and viability through expert insights on market positioning, operational challenges, and pricing expectations. Additionally, the study aims to develop an accurate and inclusive size chart tailored to Indonesian women and to identify the most effective digital marketing strategies for engaging Millennial and Gen Z audiences. Table 2.1 will demonstrate how the research strategies and analytical methods align with the research aim and effectively address the objectives.

2.2 The Research Onion



The research onion, proposed by Saunders et al. (2019), serves as the methodological framework for this report, guiding the research organisation and design by systematically progressing through its layers, from the outermost to the core (Melnikovas, 2018).

Figure 2.2 Research Onion (Saunders et al., 2018)

2.2.1 Research Philosophy and Approach

Initial findings reveal that Indonesian women face challenges in finding well-fitting clothing, often resorting to costly alterations due to limited options in the local market (Appendix 2.2). Despite this, size and height inclusivity remain uncommon, and research on the natural body measurements of Indonesian women is limited.

To bridge this gap, **pragmatism** is adopted as the guiding research philosophy given its flexibility in integrating both qualitative and quantitative methods (Jansen, 2023; Creswell, 2007), thereby enabling a thorough evaluation of MUAT's market feasibility. Additionally, the research follows an **inductive approach**, given the lack of existing knowledge regarding this subject, which requires primary research to uncover insights, ultimately leading to the development of new theories (Phair & Warren, 2021) that will guide MUAT's business strategy and sizing charts.

2.2.2 Research Methods

Following an inductive approach, the research aims to develop insights and analyses based on observed patterns to inform the generation of results (Thesismind, 2019). The business report employs a **mixed-method complex** methodology, combining one quantitative approach with multiple qualitative approaches to comprehensively address the research question.

The study consists of several research phases, incorporating qualitative methods such as netnography, interviews, and focus groups, alongside quantitative data from surveys. Findings from all methods will then be triangulated to strengthen the accuracy and depth of analysis (Appendix 6).

2.2.3 Research Strategies

Three research strategies will be explored to gain comprehensive insights given that limited existing research is available. Gathering information from diverse sources is essential to ensure a thorough understanding rather than relying on a single overarching approach.

Referencing Saunders' Research Onion framework, the **survey** serves as the first strategy to collect quantitative data on participants' perspectives, challenges, preferences, and behaviours related to body image concerns, fit-related issues, and size-inclusive fashion in Indonesia. The survey was distributed to a large number of participants to maximise responses and capture a representative proportion of the population (Bryman & Bell, 2011), enhancing the validity and generalisability of the findings.

Ethnographic research serves as the second strategy, providing qualitative depth by examining shared behaviours, cultural influences, and social interactions within a certain group of people (Creswell, 2018). This research is conducted through netnography and focus groups to explore the experiences of individuals with non-standard sizes in Indonesia who share similar cultural backgrounds, values, and shopping habits. Netnography analyses social media discussions and e-commerce reviews to identify public perceptions and consumer pain points. Meanwhile, focus groups, consisting of four individuals representing Petite, Petite-plus, Tall and Tall-plus body sizes provide direct customer insights into MUAT's desirability factors.

Lastly, **narrative inquiry** will be employed as the third research strategy through in-depth interviews with industry experts. This approach focuses on understanding lived experiences and accumulated expertise through storytelling (Creswell, 2018; Clarke, 2023). As narratives often capture real-world challenges, decision-making processes, and developing industry insights, this method enables the researcher to identify recurring themes related to size inclusion, made-to-order production, and market demands (Creswell, 2018). By engaging with four different experts who have firsthand experiences across key areas crucial to MUAT's establishment, the research will reveal best practices and strategies for success, further validating the feasibility and viability of the business in the Indonesian fashion market.



Figure 2.3 Procedures for Conducting Narrative Research (Creswell, 2018)

2.2.4 Time Horizon

The research findings serve as the foundation for MUAT's initial product offerings and business strategy, which requires current, rather than evolving, insights. Therefore, this study analyses data over a **cross-sectional time horizon**, which provides a snapshot of a phenomenon at a single point in time, making it possible to examine a specific population or issue without requiring long-term observation (Setia, 2016). Considering the ever-changing nature of consumer behaviour, this approach ensures that the collected data remains relevant to prevailing market conditions at the time of the research, capturing both qualitative and quantitative insights that reflect current consumer needs and industry trends.

2.2.5 Data Collection and Data Analysis

The centre of the Research Onion framework is the last step that emphasises the practical execution of research methodologies, facilitating informed decisions regarding data collection techniques, analysis methods, and sampling strategies (Phair & Warren, 2021).

Research Method	Objectives	Sample Population	Method(s) of Analysis
Survey (Quantitative) (Appendix 1)	Evaluating the demand for size- and height-inclusive fashion in Indonesia by analyzing consumer perceptions, shopping behaviours, and key purchasing factors. (Desirability)	100 Gen Z and Millennial women in Indonesia (ages 18–35) were selected from WhatsApp groups to represent potential customers for MUAT.	Data will be analyzed using descriptive statistics , identifying key trends visualized through pie charts and percentages
Netnography (Qualitative) Appendix 2)	Identify public perceptions, common frustrations, and expectations related to body inclusivity and fashion challenges by analyzing organic online discussions and reviews. (Desirability)	Social media users and online shoppers engaged in discussions on body positivity, size inclusivity, and fashion challenges through Instagram, TikTok, and Shopee e-commerce reviews.	Content analysis will be applied to evaluate patterns across multiple pieces of content and sources
Focus Groups (Qualitative) Appendix 3)	Collect firsthand consumer insights on MUAT’s business concept, prototypes design, and purchasing motivations. (Desirability and Feasibility)	Four participants, each representing one of MUAT’s non-standard size categories: Petite, Petite-Plus, Tall, and Tall-Plus.	Transcribe and thematic analysis will be used to identify target customers’ and experts’ experiences, views, and opinions related to MUAT’s potential.
Industry Expert Interview 1 (Qualitative) Appendix 4.1)	Understand the size-inclusivity industry in Indonesia to assess the market positioning for launching MUAT. (Feasibility)	Founder or key decision-maker of a local size-inclusive fashion brand in Indonesia	
Industry Expert Interview 2 (Qualitative) Appendix 4.2)	Examine the operational structure of made-to-order, production workflow, scalability, and size chart development. (Feasibility)	Made-to-order bridal & casual wear brand owner with experience in custom sizing and production processes.	Colour-coding is also used to identify key themes and trends (Madelyan, 2025), enabling clear organisation and easy reference to insights that inform MUAT’s brand strategy.
Industry Expert Interview 3 (Qualitative) Appendix 4.3)	Evaluate pricing expectations by analysing cost structures and small-batch production feasibility. (Viability)	Owner of a sustainable activewear brand utilizing small-batch production and ethical manufacturing	
Industry Expert Interview 4 (Qualitative) Appendix 4.4)	Identify the most effective marketing strategies to engage Millennials and Gen Z through digital platforms and influencer collaborations	Social Media Marketing Manager at a local fashion brand company, with expertise in digital branding.	

Table 2.1 Data Collection and Methods of Analysis

2.3 Sampling

To ensure a targeted and effective approach, MUAT employs different **non-probability** sampling strategies tailored to each research method.

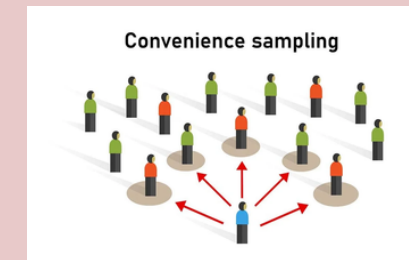


Image 2.1 Convenience Sampling (Simkus, 2023)

For the survey, **convenience sampling** is used, as participants are recruited from WhatsApp groups already known to the researcher. This approach allows for quick and accessible data collection, as respondents voluntarily participate based on their accessibility and availability (McCombes, 2022).

Purposive sampling is applied in netnography and the focus groups to ensure data is collected from relevant sources. In netnography, only conversations directly related to body image concerns, fit challenges, and consumer preferences in fashion are examined “on purpose”, for which the researcher seeks to gain information. Similarly, for the focus group, four participants are deliberately chosen and contacted to represent each of MUAT’s non-standard size categories to prioritise depth over generalisability.

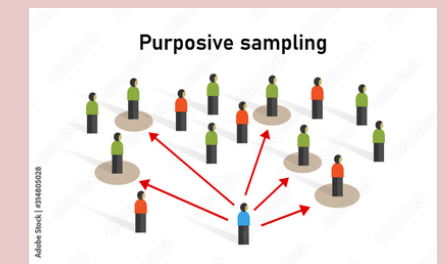


Image 2.2 Purposive Sampling (Simkus, 2023)

For industry expert interviews, a combination of **purposive and snowball sampling** is utilised. The first two experts are specifically chosen for their knowledge in size-inclusive fashion and made-to-order production, while additional experts are recruited through recommendations from initial participants, expanding insights into small-batch production, pricing strategies, and digital marketing for fashion brands.



Image 2.3 Snowball Sampling (Simkus, 2023)

2.4 Ethical Considerations

Prospective participants received detailed information before deciding to participate in the study. Upon agreement, they signed a Research Ethics Form, outlining their right to withdraw, data privacy, and usage policies (Appendix 5). All responses were transcribed anonymously, and data will be deleted upon request once the research is complete.

Research Method	Key factors to consider
Survey	Prior to participation, informed consent will be obtained to ensure respondents understand the research objectives and how their data will be used. To encourage honest feedback, responses will be collected in an anonymous setting via Google Forms. Participation is voluntary, but reminders may be sent to maximise response rates.
Netnography	Only publicly accessible discussions and verified user-generated content will be subjected to analysis to guarantee reliability. Given that the data is obtained from publicly accessible platforms, informed consent is not required. Nevertheless, any direct quotations utilised in the research will be anonymised to uphold privacy and confidentiality.

Research Method	Key factors to consider
Focus Groups	The focus group will be conducted online via Google Meet, as the participants are in Indonesia while the researcher is in London, making in-person sessions unfeasible. The scheduling process must take into account the availability of the four chosen participants (Petite, Petite-Plus, Tall, and Tall-Plus) to guarantee adequate representation of all size categories. Informed consent is obtained and signed before discussion, and any information received will be anonymised in the final report. To ensure a comfortable space for open conversation, any sensitive topics regarding body image and inclusivity will be handled carefully.
Interviews	The first two interviews will be conducted in person and scheduled in advance based on the experts' availability, while the remaining two interviews will take place virtually via Google Meet. Informed consent is obtained and signed to make sure experts are aware of the interview's purposes and the intended use of their answers. Any confidential information will not be included in the research without permission. The privacy of personal information will be safeguarded and only disclosed where the party has consented.

Table 2.2 Key Ethical Considerations for Each Research Method.

2.5 Limitations

TIME CONSTRAINTS

Given the limited timeframe for data collection, some expert interviews may need to be conducted later than planned. To address this, preliminary findings from surveys and netnography will be analysed first to provide early insights. Additionally, the study's cross-sectional nature means it captures a single point in time rather than long-term trends, which may impact the depth of behavioural insights, particularly as size- and height-inclusivity remains an evolving sector in Indonesia.

PARTICIPANT BIAS

Consumers and experts may provide responses that align with social expectations rather than their true opinions. To minimise this bias, multiple research methods will be employed, allowing data triangulation to enhance validity and ensure a balanced perspective.

LIMITED SAMPLE SIZE

The focus group consists of only four participants, which may not fully represent the entire target market. However, their insights will be cross-validated with survey data to enhance reliability and provide a broader understanding of consumer preferences.

CHALLENGES IN DEVELOPING A SIZE CHART

Since the research cannot capture the full population of Indonesian women, the accuracy of the new size chart may be limited. To mitigate this, the study will collect as much relevant data as possible on body measurements and use an inductive approach to develop a size chart that better reflects the local market while acknowledging the need for further refinement in future research.

Chapter Summary

The study uses a mixed-methods approach to evaluate the desirability, feasibility, and viability of launching MUAT. Three research strategies were employed:

1. Surveys to gather broad consumer data on fashion preferences and sizing challenges,
2. Ethnographic research through netnography and focus groups to explore cultural behaviours and shared experiences, and
3. Narrative inquiry via expert interviews to uncover industry perspectives on sizing, production, and pricing.

These findings inform MUAT's brand strategy, support the development of a locally relevant inclusive sizing chart, and identify effective digital marketing approaches. The insights will be further explored in the following chapters to ensure MUAT alignment with the real needs and values of its target audience.

Chapter 3

DEFINITION OF THE MARKET



This chapter defines the market MUAT intends to enter, supported by insights obtained through the research methodologies. The findings offer a deeper understanding of consumer needs and the appeal of MUAT's concept, examining the extent of desire and how effective it is in addressing unmet sizing and fit challenges.

Desirability is one of the key indicators for a successful business, as it reflects whether a concept solves a real problem from a customer's perspective (Orton, 2017). Industry trend analysis further strengthens the evaluation of MUAT's potential for market success (O'Donoghue, n.d.). A combination of primary and secondary research is used throughout to define the target market and lay the foundation for strategic brand positioning.

3.1 Industry Context

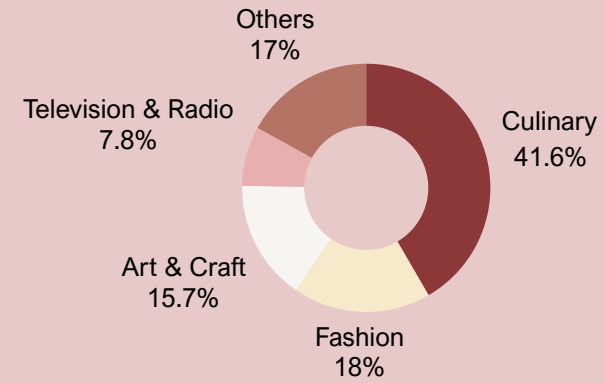


Figure 3.1 The contribution of Creative Economy to Indonesia's GDP by subsector (Yogatama, 2019)

The fashion industry in Indonesia accounts for approximately 18.01% or IDR 116 trillion of the country's economy (CNBC, 2019). Despite this significant contribution, an estimated 85% of businesses in the country's digital economy operate as resellers or distributors, while only 15% sell locally manufactured products (McKinsey & Company, 2023).

As a result, much of the clothing sold is sourced internationally, using foreign sizing standards that fail to accommodate the body proportions of Indonesian women. Many local brands also adopt these sizings due to their dominance in the market. This disparity has resulted in **persistent fit issues, with many women struggling to find well-fitting clothing and frequently resorting to costly alterations** (Appendix 2.2, 3.1). Sizing remains a complex and largely untapped issue in the Indonesian fashion industry, partly due to the sensitivity surrounding body size discussions and the lack of standardised policies or legislation addressing inclusivity.

3.1.1 PESTLE Analysis

An analysis of the macro-environment is essential for MUAT to identify external elements shaping the industry that could influence business operations and strategic decisions (Alanzi, 2018).

P Political

The government provides significant support to businesses operating at the small and medium enterprise (SME) scale. To help SMEs expand and improve their operations in the local market, a number of new policies have been put into place. The Ministry of Communication and Information launched the "One Million Domains" plan, which is one of the important policies. This initiative helps SMEs establish an internet presence by providing them with free domain services (Sivitas, 2020). The government has also taken steps to help SMEs grow, such as lowering tax rates and offering KUR (People's Business Credit), a government-backed credit guarantee with interest rate subsidies (Binus, 2019). These regulations create a favourable atmosphere for MUAT's expansion in a sector that is becoming increasingly competitive.

E Economical

The fashion sector is the largest contributor to Indonesia's creative economy, accounting for 61.6% (Hendriyani, 2022) and continuing to grow annually at a rate of 5–7%, driven by factors like rising purchasing power and urbanisation among Millennials and Gen Z (Nugrahani, 2024). Additionally, Indonesia's digital economy growth reached 13% from 2023 to 2024, mostly driven by the rise of digital platforms (Meirina, 2024). This increase further indicates a shifting consumer inclination towards online shopping, presenting MUAT the chance to engage a growing audience seeking convenient access. Indonesia's economic growth, however, remains uneven, with significant gaps between urban and rural areas and among regions (Makos, 2023) This uneven distribution poses challenges for businesses looking to expand beyond major urban centres.

S Social

According to the ZAP Beauty Index (2020), 62.2% of Indonesian women have reported experiences of body shaming. This fuels a growing societal awareness and a shift away from narrow beauty standards, promoting a more inclusive acceptance of diverse body shapes, sizes, and heights. Mitel (2024) also reports that 47% of fashion and beauty buyers express a preference for brands that emphasise inclusivity. Furthermore, 38% of Gen Z consumers have made purchases from brands advocating for diversity within the past year, in contrast to 23% of the overall consumer base (Sofia, 2024). While still developing, this trend represents a chance for MUAT to establish itself as a leader in the realm of inclusivity.

T Technological

Indonesia exhibits the highest growth rate of internet users globally, alongside the fastest-expanding e-commerce user base worldwide (We Are Social and Hootsuite, 2017). The apparel segment alone accounts for 5.6 million users (Statista, 2024), with 51% of Millennial women and 77% of Gen Z women using e-commerce platforms like Shopee for online shopping. These demographics have become accustomed to consuming almost everything online, especially through social media, with more than 139 million users in Indonesia using Instagram and TikTok. Social media advertising and influencer marketing play a crucial role in shaping purchasing behaviour, with 62% of respondents in an IDN Times Report (2024) identifying it as their main source of influence. The trends described highlight the importance of leveraging technology in operations. An intuitive online shopping experience allows MUAT to cater to these tech-savvy customers.

L Legal

Adherence to significant regulations such as Law No. 6 of 2023 concerning Job Creation enhances the legal framework for enterprises by facilitating licensing procedures and reducing administrative challenges. The introduction of emerging regulations concerning personal data protection guarantees that MUAT adheres to consumer rights while simultaneously enhancing business credibility and legitimacy (Khalita, 2024). Furthermore, the Income Tax Law (Binus, 2019) specifies proposals to lower taxes for SMEs, which businesses must also adhere to.

E Environmental

Environmental sustainability needs to be a growing priority for Indonesian consumers, as the country ranks fourth globally in premature pollution-related deaths. According to the Ministry of Environment and Forestry, 2.3 million tonnes of clothing waste are generated each year (Snapcart, 2024). Recognising these issues, the Indonesian fashion sector is expected to see a 30% increase in sustainable apparel brands by 2028, fuelled by government incentives and rising consumer demand (Sahu, 2024). Consumers are shifting their preferences accordingly, with 74% preferring sustainable brands and 77% willing to pay more for waste-reducing practices (Robinson, 2022). The Indonesian government has also highlighted made-to-order fashion as a key opportunity for businesses (Kurmala, 2023), aligning with MUAT offerings.

Table 3.1 PESTLE Analysis

The PESTLE analysis indicates a supportive political and economic environment resulting from government policies favouring SMEs, a **stable political system**, and **steady economic growth**. Indonesia has also made significant strides in improving ease of doing business over the past five years (OECD, 2018). Social factors emphasise **inclusivity as an important cultural priority**, while technological advancements, such as **high social media penetration**, stress the importance of digital engagement for fashion brands. However, Indonesia's narrow tax base necessitates careful consideration of **labour market regulations** to ensure compliance with MUAT's practices. Environmental considerations are also becoming more prominent; as **climate concerns intensify**, MUAT is expected to take a more active role in educating consumers, as one expert noted (Appendix 4.3).

3.2 Market Size & Growth

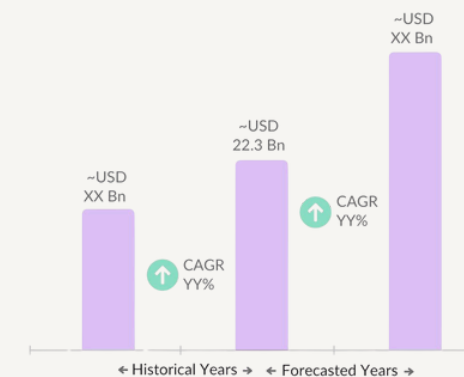


Figure 3.2 Indonesia Apparel Market Size (Sahu, 2024)

Indonesia's fashion industry is one of the largest and fastest-growing globally (Mulya, 2023), with the apparel market valued at **USD 23.61 billion in 2025 and a CAGR of 3.76% over the next five years** (Statista, 2025). Women's apparel dominates the sector at **USD 11.16 billion**, reflecting strong market and growth opportunities.

ONLINE SHOPPING

As internet penetration and consumer preference for convenience continue to rise (Appendix 4), online platforms have emerged as a crucial distribution channel in Indonesia, with the online shopping market valued at **USD 52.93 billion** (International Trade Administration, 2024).

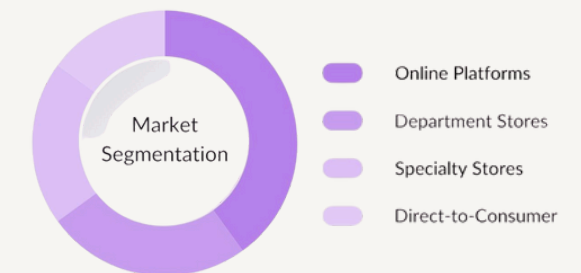


Figure 3.3 Indonesia Apparel Market Segmentation by Distribution Channel (Sahu, 2024)

SIZE-INCLUSIVE EVERYDAY WEAR

Although data on Indonesia's size-inclusive market is limited, the Asia Pacific plus-size clothing market is expected to grow at a **5.2% CAGR from 2024 to 2030** (GVR, 2024). Simultaneously, the **casual everyday wear** segment dominates Indonesia's fashion industry, influenced by a growing preference for comfort (Appendix 3.2). Given these market shifts, MUAT is strategically positioned to cater to the rising demand for size-inclusive, well-fitting everyday wear, tailored to the body proportions of Indonesian consumers.

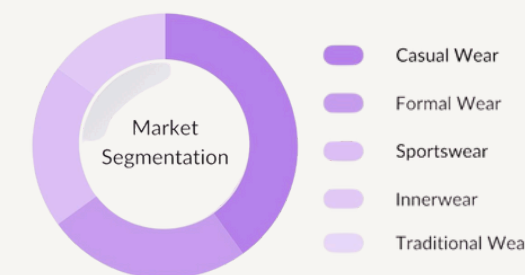


Figure 3.4 Indonesia Apparel Market Segmentation by Product Type (Sahu, 2024)

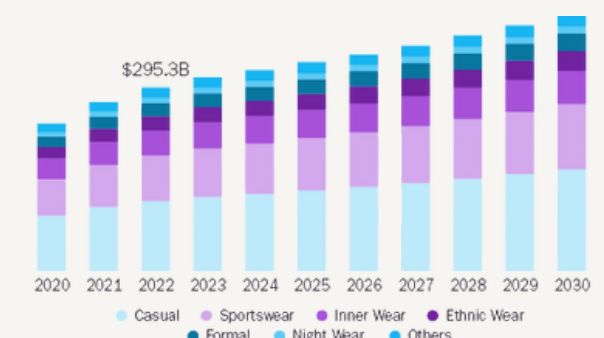


Figure 3.5 Plus-Size Clothing Market Size (Grand View Research, 2024)

3.2.1 Market Share

Market share refers to the percentage of total industry sales that a business holds. MUAT's market share is calculated by dividing its predicted Year 1 sales revenue (see Chapter 8) by the total value of the Indonesian women's apparel market, which is estimated at USD 11.16 billion, equivalent to IDR 187,806,700,584. Based on this calculation, MUAT is anticipated to capture approximately **0.253%** of the market. Though relatively low, this initial market share highlights MUAT's potential to enhance brand awareness and progressively expand its presence in a growing industry.

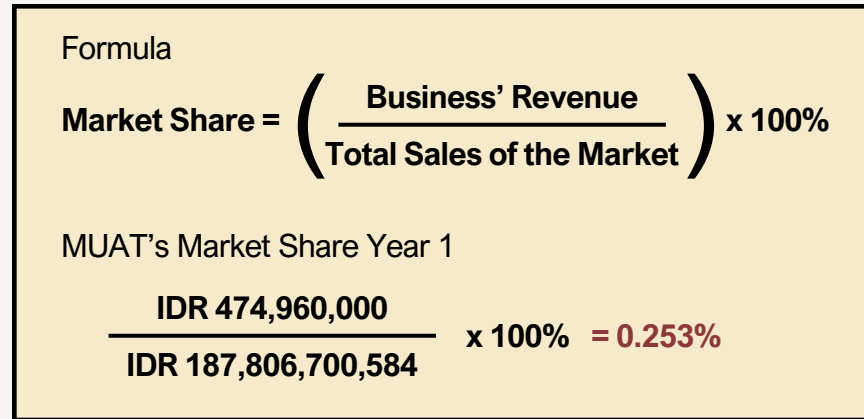


Figure 3.6 MUAT's Market Share

3.3 Market Trends

Recognising evolving trends is essential to maintaining this expansion and for understanding consumer behaviour (Mckinsey, 2024). Three significant market trends in Indonesia are highlighted.

SHIFTS TOWARD BODY POSITIVITY

The growing awareness of body positivity in Indonesia has been validated through cultural triangulation (Appendix 6). Despite widespread body shaming, which reportedly affects 62.2% of Indonesian women, particularly plus-size individuals (ZAP Beauty Index, 2020), social media content creators have sparked an important digital discourse (Suka et al., 2024). Netnographic research highlights the impact of influencers such as Clarissa Putri, whose self-love journey content dramatically outperformed her average engagement (Appendix 2.1), inspiring a ripple effect of body-positive storytelling.



Image 3.1 Body-positive Influencer Clarissa Putri (@clarissaputri_, 2022)



Image 3.2 #StopBeautyShaming Event (Stylo, 2024)

While the body positivity movement is gaining traction (Image 3.2), especially among younger audiences, it continues to be a developing trend that must be localised. In contrast to Western contexts, where it is often characterised as activism, in Indonesia it needs to be approached through themes of self-care, modesty, and cultural sensitivity. Focus group insights show that many women feel excluded by mainstream fashion yet remain cautious about embracing overtly bold body-positive messaging (Appendix 3.1). Therefore, brands like MUAT must balance promoting inclusivity with cultural respect by using relatable storytelling and locally tailored sizes to normalise and further the body positivity movement.

PERSONALISATION

Personalisation involves customising products to meet individual needs and requirements using data (Grieve, 2024). The rising demand for custom apparel presents a significant opportunity to capture the local market (Kurmala, 2023). This trend is supported by MUAT's primary research, where 54.9% of respondents expressed interest in brands offering custom sizing or made-to-order options (Appendix 1), with one participant noting that made-to-order services would meet the needs of many (Appendix 3.1). Indonesia's Minister, Teten Masduki (2023), also highlighted that personalised clothing is gaining popularity and offers added value, justifying higher price points compared to mass-produced garments. These findings highlight MUAT's strong potential in offering made-to-order options to meet evolving customer expectations.

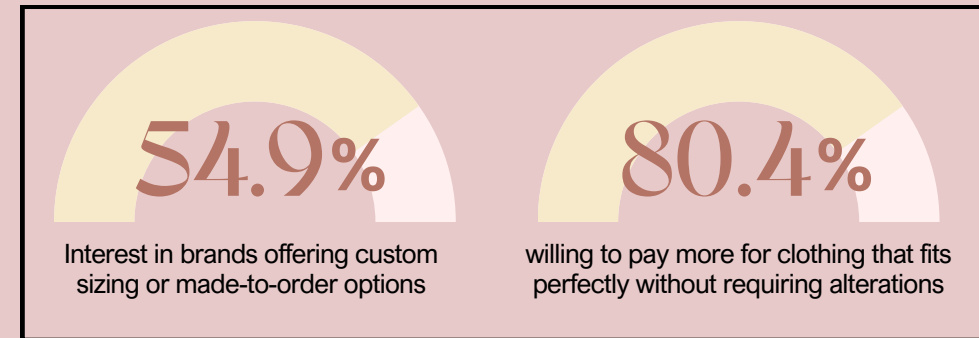


Figure 3.7 Findings from survey (Appendix 1)

WASTE-REDUCING PRACTICES

Limited drops and small-batch production are becoming a trend in the Indonesian market. Local brands like Claude successfully apply a similar strategy known as the "adaptation fashion model", producing small batches initially and scaling production based on real-time demand, achieving a 99% sell-through rate (Cambe, 2022). This success highlights the feasibility of MUAT adopting a similar model, as they are based in the same geographic location.



Image 3.3 Claude Indonesia (Claude, 2018)

Internationally, brands like Charlotte Simone have also demonstrated the effectiveness of this strategy, releasing curated 10-piece seasonal collections available for only one week to drive exclusivity and align production with actual demand (Aberdeen, 2020). MUAT's primary research further supports this, showing that limited product availability increases desirability and strengthens emotional connection to the brand (Appendix 3.2). Small-batch production not only enables MUAT to uphold its zero-waste commitment but also ensures consistent quality, addressing a key customer pain point identified through research (Appendix 2.4).



Image 3.4 Charlotte Simone (LuiStore, 2018)



Image 3.5 Charlotte Simone Limited Seasonal Drop (Kaufman, 2024)

3.4 Competitive Analysis

3.4.1 Porter's Five Forces

Porter's five forces model is used to identify the advantages of MUAT's current and future competitive position, allowing it to increase its opportunities, minimise threats, and avoid making bad judgements.

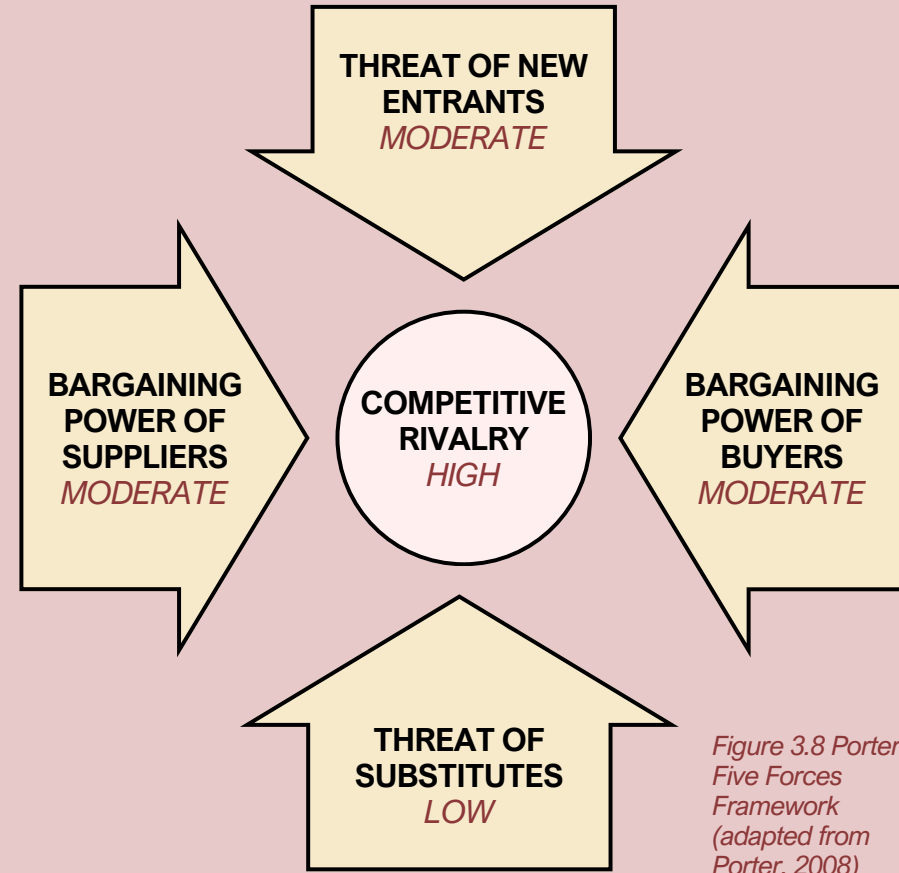


Figure 3.8 Porter's Five Forces Framework (adapted from Porter, 2008)

<p>THREAT OF NEW ENTRANTS <i>MODERATE</i></p> <p>Indonesia's fashion industry is highly accessible, as evidenced by 1.23 million local fashion businesses among 8.2 million registered brands in the creative economy (Munaf, 2018). This is due to low entry barriers, as production costs are affordable, and digital platforms make it easier for new brands to establish an online presence. Despite that, gaining traction is challenging for new entrants because of established brands, high startup costs, and complex regulations. While the likelihood of similar brands emerging is high, MUAT's niche focus on size and height inclusivity offers a competitive advantage. Continuous market monitoring will be crucial to sustaining differentiation and staying ahead of competition.</p>	<p>BARGAINING POWER OF SUPPLIERS <i>MODERATE</i></p> <p>Indonesia ranks among the world's top 10 textile producers, providing a wide range of suppliers (Incorp, 2024), which helps reduce their bargaining power. However, MUAT's reliance on sustainable fabric suppliers increases supplier dependency, as eco-friendly material options are more limited. While switching suppliers may be challenging due to specific sustainability requirements and quality standards, Indonesia's high supplier concentration ensures that alternative options remain available. Additionally, the presence of suppliers offering lower MOQs provides MUAT with flexibility in managing production costs and inventory, keeping supplier power moderate.</p>
--	---

<p>BARGAINING POWER OF BUYERS <i>MODERATE</i></p> <p>Indonesian consumers are highly budget-conscious, often choosing affordable fast fashion brands, further facilitated by the readily accessible information that enables price comparisons in the realm of e-commerce (IDN Times, 2024). Since MUAT operates in the midmarket segment, it is unable to rely solely on price, making it likely that some consumers will prioritise cost over sustainability and fit accuracy by purchasing from indirect competitors. Moreover, numerous well-established brands maintain strong industry reputations, reducing the likelihood of consumers switching to new brands. However, MUAT's focus addresses an unmet demand, thereby fostering brand loyalty and enabling the establishment of a unique customer base.</p>	<p>THREAT OF SUBSTITUTES <i>LOW</i></p> <p>There is currently no brand in Indonesia that fully specialises in size and height inclusivity, like MUAT. The on-demand, small-batch production model provides a level of exclusivity that poses challenges for direct substitutes to replicate it. While consumers might choose mass-market brands or alter clothing on their own, these options lack MUAT's convenience and ethical value, keeping the threat of substitutes low.</p>
<p>COMPETITIVE RIVALRY <i>HIGH</i></p> <p>The Indonesian fashion market is highly competitive, with strong consumer preference towards local brands (Deloitte, 2016). Numerous domestic brands effectively utilise Instagram, TikTok, and Shopee for marketing, making it challenging for MUAT to distinguish itself. Additionally, price wars are intense, with many brands relying on discount strategies to attract customers, placing pressure on MUAT to maintain competitive pricing. Competition ranges from both emerging brands like Monomolly and established players such as Duma and Claude (Appendix 4.1), highlighting the high level of competitive rivalry in the market.</p>	

Table 3.2 Porter's Five Forces of MUAT

Based on the findings in Table 3.2, it can be concluded that MUAT operates under **high competitive pressures**. MUAT must strengthen its niche positioning by sustaining its differentiation through size and height inclusivity to maintain a competitive edge. Building strong supplier relationships and flexible sourcing is crucial to manage reliance on sustainable fabrics. To counter price-sensitive consumers and strong competitors, MUAT must focus on brand loyalty, digital engagement, and consistent storytelling to maintain long-term competitiveness.

3.4.2 Competitor Analysis

Analysing competitors is beneficial for detecting market gaps and obtaining a competitive advantage for a business (Asana, 2024). Since MUAT operates in an underdeveloped market for non-standard sizes in Indonesia, direct competition is limited. However, **assessing brands with similar product offerings, business models, or size-inclusive options** is crucial for understanding industry dynamics and positioning MUAT effectively.

This section examines the competitive landscape and situates MUAT within this through the use of a Business Positioning Map.

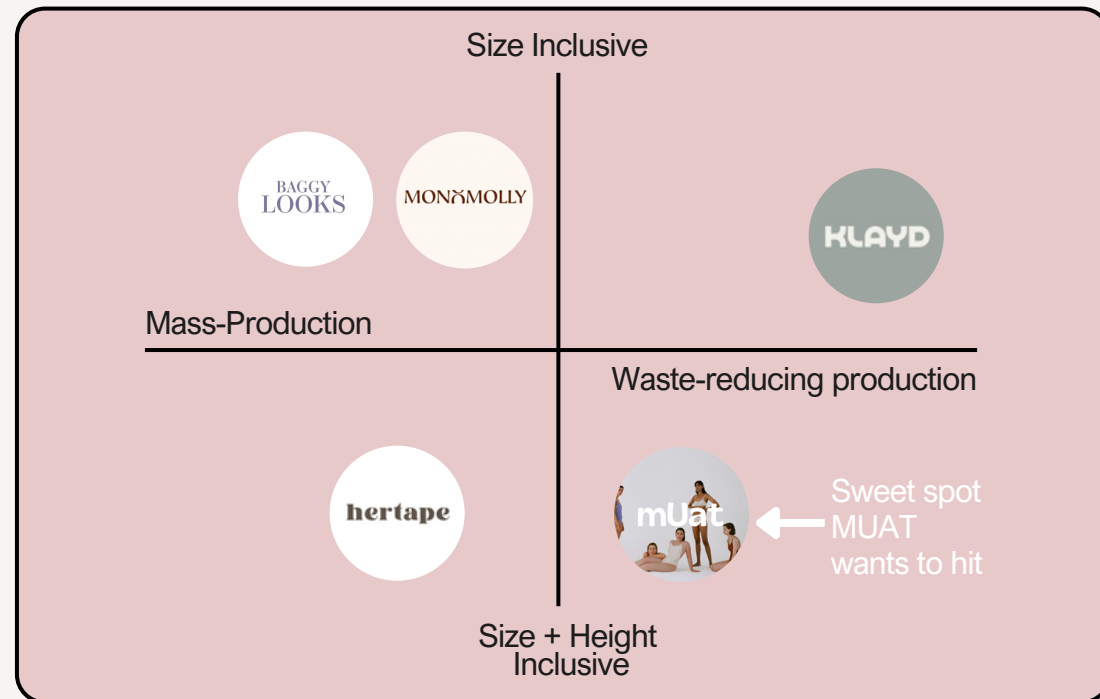


Figure 3.9 Business Positioning Map

Direct competitors like Baggylooks and Monomolly focus on size-inclusive offerings, addressing the needs of extended body types. Based on netnography research (Appendix 2.3), these brands are popular among women seeking size-inclusive everyday apparel. However, they fail to accommodate women with height variations, leaving a portion of the market untapped.

Similar to MUAT's selling point, Herbyher Tape, an indirect competitor, focuses on size and height inclusivity. Nevertheless, similar to most competitors, the brand employs a mass-production model, which focuses on producing large quantities at reduced cost. While this approach may meet immediate demand, it lacks the ability to offer customised fits and contributes to overproduction and waste. KLAYD, another indirect competitor, adheres to a waste-reducing production model, which aligns closely with MUAT's sustainability goals.

Overall, there is currently no brand on the map that integrates **both size and height inclusivity with sustainable practices like made-to-order or small-batch production** methods. Consequently, MUAT has successfully established **a sweet spot** within the market.

3.4.3 Competitor Overview

	DIRECT	DIRECT	INDIRECT	INDIRECT
BRAND NAME	Baggylooks.id	Monomolly	KLAYD	HerbyherTape
PRODUCT TYPE	Everyday Wear	Everyday Wear	Basics	Basics
PRICE RANGE	IDR 200k - 500k	IDR 200k - 500k	IDR 500k - 1.5m	IDR 500k - 1.5m

SIZES	S - 5XL	S - XL (Up to 100kg)	XS - 4XL	S - XL (Stretch fabrics)
PRODUCTION MODEL	Mass production	Mass production, but new collections are released on a less frequent basis	Waste-reducing production by using recycled materials and repurposing fabrics	Mass production
DISTRIBUTION CHANNEL	E-commerce	E-commerce	Website	E-commerce, Website
BUSINESS STRATEGY	This brand has been around for the longest time and is one of the first brands in Indonesia that offer everyday wear that fits all sizes. Strong social media presence as the brand posts daily.	Showcase diverse models in each product catalog. It has high brand visibility because of its owner, Monica Amadea, a social media influencer.	Storytelling is emphasised in the marketing by showcasing diverse model representations and highlighting their unique personal stories. Based in Indonesia and in the UK.	Uses influencer marketing and is very popular among Gen Z and Millennials looking for comfortable basics. A variety of distribution channels, more information can be made available

Table 3.3 MUAT's Competitors Overview

Based on Table 3.3, Baggylooks.id is identified as MUAT's closest competitor due to its successful size-inclusivity strategy and strong similarities in product offerings, making it suitable for **POP/POD** analysis against MUAT.

mUat	Points of Parity	BAGGY LOOKS
Points of Differentiation <ul style="list-style-type: none"> Offers height-inclusive sizing Customisation option Small-batch, on-demand production to minimise waste and ensure quality consistency. Focus on sustainability Digital presence includes a dedicated, fully accessible website 	<ul style="list-style-type: none"> Inclusive sizing offered Body positivity messaging Use of diverse models in product photography to showcase different body types. Focuses on everyday wear with breathable fabrics 	Points of Differentiation <ul style="list-style-type: none"> Mass production model offering faster production and generally lower prices. Strong Instagram community engagement, leveraging viral hashtags like #BecauseSizeDoesn't Matter. Broader general sizing (S-5XL)

Table 3.4 MUAT vs BaggyLooks.id POPs and PODs

3.5 The Gap in The Market

“Not a lot of size-inclusive brands usually consider their environmental impact. Especially since most of them are mass-produced.”

-Participant 4 (Appendix 3.1)-

Competitor SWOT analysis (Appendix 7) revealed that brands often prioritise **mass production efficiency**, contributing to environmental harm, although **74% of Indonesian shoppers are supporting waste-reducing brands** (Robinson, 2022). Additionally, the empathy map (Appendix 8) highlights **a lack of inclusivity within sustainable fashion**, with a participant stating that most sustainable brands do not cater to their body type (Gani, 2024), leaving a gap in market positioning.

Fit challenges also persist due to misconceptions around sizing (Evans, 2022), with **most brands incorrectly equating stature with overall size** rather than recognising height as an independent factor. Expert insights confirm that height-related fit challenges affect individuals across all body types, yet most brands frequently associate petite exclusively with smaller sizes, excluding those who are plus-size but short in stature (Appendix 4.2).

“A lot of brands tend to rely solely on weight as a sizing reference.”

-Participant 2 (Appendix 3.1)-

Moreover, research shows that today’s consumers are increasingly drawn to brands that offer added **personalisation, emotional value, and authentic representation**. Emotional resonance through inclusive sizing, relatable storytelling, and cultural sensitivity creates deeper brand loyalty, especially in Indonesia’s socially connected market.

3.5.1 Problem Resolution

The **Value Proposition Canvas** summarises the key problems faced by women and how MUAT provides targeted solutions. Through this framework, MUAT addresses unmet needs by offering everyday clothing for non-standard sizes, introducing four distinct ready-to-wear categories: Petite, Petite-Plus, Tall, and Tall-Plus, alongside a made-to-order service. Additionally, MUAT reinforces its value by using sustainable fabrics and adopting waste-reducing production practices.

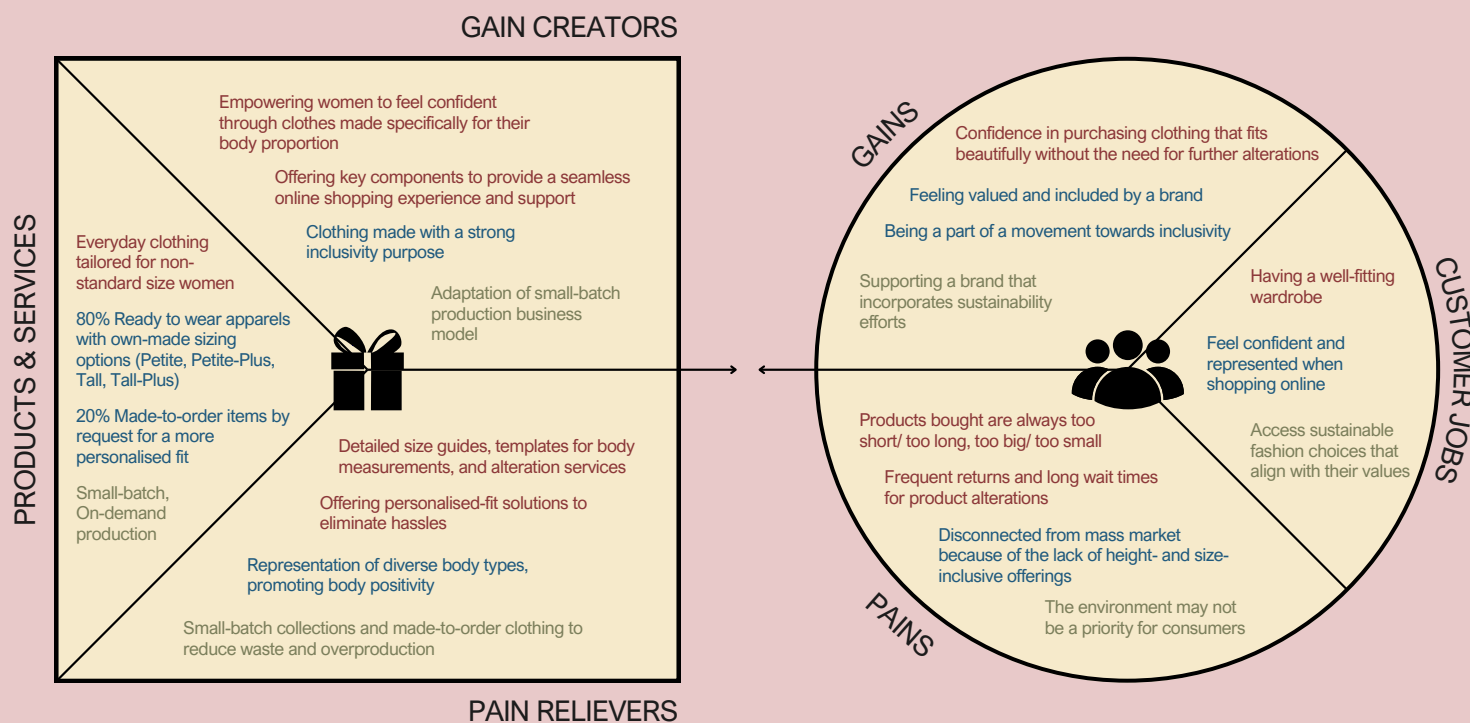


Figure 3.10 Value Proposition Canvas

3.6 Target Customer

MUAT targets **Indonesian women aged 18–35**, who constitute a large portion of the population, including Millennials (25.87%) and Generation Z (27.94%) (Statistics Indonesia, 2024). Through primary research and empathy mapping, MUAT has discovered **“non-standard” body types** as an underserved market sector. Additionally, focus groups with representatives of four key segments have provided more profound insights into their specific needs and preferences (Table 3.5), informing the customer profiles and personas that guide MUAT’s business.

<p>PETITE</p> <p>Women under 155 cm (5’1”) with smaller frame proportions often struggle to find clothing that fits properly, particularly in terms of sleeve length, pant inseams, and overall garment proportions. Local brands often miscategorise petite sizing as being synonymous with small body sizes, ignoring height as a separate factor.</p>	<p>PETITE-PLUS</p> <p>Shorter women with fuller body proportions experience even greater difficulty finding clothing that fits perfectly. Most local plus-size options are designed for taller individuals, resulting in tops with overly long sleeves and pants with excess length. Alterations become a frequent necessity, adding extra costs and effort to the shopping experience.</p>
<p>TALL</p> <p>Women over 170 cm (5’7”) often find local ready-to-wear clothing too short, with cropped pant lengths and sleeves that fail to reach their wrists. Many resort to buying from international brands, where sizing is still inconsistent with Indonesian body proportions.</p>	<p>TALL-PLUS</p> <p>Taller women with fuller figures face the additional challenge of finding clothing that accommodates both height and body shape. Most plus-size options are designed with average height proportions, resulting in garments that are too short or ill-fitting in key areas.</p>

Table 3.5 MUAT’s Target Customers



Figure 3.11 MUAT Customer Segmentation (Demographic)

Demographic

- Indonesian women with non-standard body size
- 18-35 years old (Millennials and Gen Z)
- With its made-to-order option, MUAT targets middle to upper social class

Geographic

Major urban areas in Indonesia



(Information is gathered based on primary research)

Psychographic

- Prioritise inclusivity and self-expression
- Sometimes insecure because of body size
- Environmentally conscious
- Desires apparel that is of high quality rather than quantity
- Prioritise convenience and efficiency
- Digital savvy, prefers online shopping
- Very active on social media
- Highly influenced by recommendations from influencers

Figure 3.12 MUAT Customer Segmentation (Geographic, Psychographic)

3.6.1 Customer Motivations

Fit and comfort have been found to be important factors in purchasing decisions based on the **colour-coding analysis** (Appendix 3.2). Struggling with standard sizing, they seek clothing that accommodates their unique body proportions, allowing them to feel confident and comfortable in their everyday wear.

Additionally, **convenience** is another key purchase driver. Studies indicate that Gen Z and Millennial women frequently discard half of their wardrobe within a year due to poor fit (Populix Survey, 2020; The YouGov Omnibus, 2017), suggesting that alterations are often viewed as an inconvenience, with consumers opting to discard ill-fitting garments instead. Primary research further supports this, with a participant stating, “I don’t mind waiting longer for my clothing to arrive if it fits perfectly, because I hate the hassle of returns or alterations.” (Appendix 3.2) This insight indicates that, for MUAT’s customers, convenience outweighs efficiency, with many willing to wait longer for better-fitting, personalised clothing rather than compromise on fit for immediate availability. **Sustainability** is also a growing consideration for MUAT’s customer. The IDN Times (2025) suggests that a balance between convenience and conscious choice will shape future consumer behaviour.

CONSUMER MOTIVATIONS & PURCHASE DRIVERS

- | | | |
|---------------|-----------------------|-------------------|
| • Fit | • Individuality | • Self-expression |
| • Comfort | • Quality consistency | • Sustainability |
| • Convenience | • Representation | • Transparency |
| • Inclusivity | • Confidence | • Authenticity |

(as found through primary research, Appendix 3 and 4)

Figure 3.13 Consumer Motivations & Purchase Drivers

3.6.2 Shopping Preferences & Spending Habits

Consumers in Indonesia are increasingly turning to **online shopping**, with the number of users in the fashion segment of the e-commerce market expected to grow steadily between 2024 and 2029, reaching 5.6 million users (Statista, 2024) and 55% of the Gen Z shoppers prioritize the ease and comfort of online shopping (IDN Times, 2024). Insights from interviews further highlight the dominance of **platforms like Shopee and Tokopedia**, which attract consumers with their convenience and wide selection of products.

MUAT’s target customer typically shops for fashion **1–2 times per month**, prioritizes quality over quantity, and has an average monthly spending of **IDR 10,000,000–IDR 20,000,000**. According to primary research, 48% of respondents place a higher value on well-made garments than affordability, while 80.4% are willing to pay more for clothing that fits perfectly (Appendix 1),

INCLUSIVITY IN THE EYES OF MUAT’S CUSTOMER

MUAT’s consumers see fashion as more than just following trends. They view it as a means of **individuality and self-expression**. For them, inclusivity goes beyond simply offering a broad size range. It’s about feeling **seen, represented, and truly celebrated**. Many women shared that mainstream sizing often excludes them, forcing them to sacrifice style for the sake of fit. This lack of inclusivity in the Indonesian fashion industry contributes to feelings of discomfort and self-consciousness among those with bodies that are categorised as outside conventional standards.

Michelle Setiawan

PROFILE

- Gender : Female
- Age : 25
- Weight : 65kg
- Height : 152cm
- Address : Jakarta, Indonesia
- Occupation : Fashion Creative Director
- Income : IDR 500.000.000



“You are not meant to fit clothes, Clothes are meant to fit you.”

ABOUT

As a creative director, Michelle often struggles with body insecurities, especially when surrounded by models. Her busy schedule leaves her with little time for tailoring; therefore, ill-fitting clothes are frequently discarded, adding to her frustration. On the other hand, she is a positive person who values diversity and self-love. She appreciates brands that empower women of all shapes and sizes, seeking clothing that boosts her confidence while being convenient to shop for. To get relatable fashion inspiration, she regularly consumes body-positive content and follows influencers with similar body type as her.

INTEREST

- Social Media
- Sustainable Living
- Art & Craftmanship
- Fitness & Wellness

GOALS

- Make more thoughtful and sustainable purchasing decisions.
- Advocate for and support efforts to make Indonesia a more size-inclusive country.
- Overcome insecurities about her petite-plus body proportion and embrace self-confidence.

CHALLENGES

Michelle always struggles to find clothing that fits her body type. Because most brands only offer standardised sizing, petite-plus-sized people like her are underserved when they shop online, which frequently leads to disappointment. This has resulted in the irritation of returning and additional time and effort needed for alterations.

Figure 3.14. MUAT Pen Portrait



*“As someone who has never been very comfortable in her own skin or body throughout her own journey of womanhood, inclusive sizes in clothing have been very helpful in expressing and exploring another layer of myself”
-Participant 2 (Appendix 3.1)-*

3.7 Opportunities

The limited options for women in Indonesia with non-standard body types present a clear and untapped opportunity for MUAT. This gap shows the urgent need for inclusivity in a market where global standard sizing continues to exclude a significant portion of consumers. The strong demand uncovered through research, along with constant fit issues and rising awareness around sustainability, proves the desirability of a brand like MUAT. Millennials and Gen Z are shifting towards value-based purchasing, prioritising fit, representation, and ethical production over fast fashion trends. MUAT is strategically positioned to meet evolving expectations by offering personalised experiences, embracing body inclusivity, and minimising waste through its demand-driven, small-batch production model. However, one thing to note is the highly competitive environment in Indonesia, as shown in the Porter’s Five Forces evaluation.

A thorough analysis of MUAT’s current position and future opportunities is summarised using the **SWOT framework** below.

<p>S Strengths</p> <ul style="list-style-type: none"> • Size and Height Inclusivity: First Indonesian brand offering four distinct categories (Petite, Petite-Plus, Tall, Tall-Plus) and made-to-order services. • Sustainability Commitment: Small-batch, on-demand production reduces waste and appeals to eco-conscious consumers. • Strong Personalisation Appeal: Growing demand for customisation and perfect fit solutions strengthens brand positioning. • Authentic Brand Messaging: Focus on body positivity, cultural sensitivity, and emotional connection resonates with younger audiences 	<p>W Weaknesses</p> <ul style="list-style-type: none"> • Limited Initial Brand Awareness: As a new entrant, MUAT will need to heavily invest in marketing to build credibility. • Higher Production Costs: Sustainable fabrics and customisation may lead to higher prices compared to mass-produced fast fashion. • Operational Complexity: Managing small-batch production and personalised orders can strain early-stage operational efficiency. • Dependence on Digital Channels: Heavy reliance on social media and e-commerce may limit exposure to offline markets initially.
<p>O Opportunities</p> <ul style="list-style-type: none"> • Untapped Market Segment: High unmet demand for size- and height-inclusive fashion in Indonesia. • Shift Toward Conscious Consumerism: Rising awareness of sustainability and ethical production among Indonesian consumers. • Digital Growth: Increasing social media use and online shopping behaviour creates powerful low-cost marketing channels. • Cultural Relevance: Localising body positivity through storytelling and relatable content can build deeper consumer loyalty. • Collaborations: Opportunities to co-create collections with influencers and body-positive advocates to increase reach and credibility. 	<p>T Threats</p> <ul style="list-style-type: none"> • Intense Competition: Saturated fashion market with strong local and emerging brands using aggressive pricing strategies. • Economic Sensitivity: Price-conscious consumers may prioritise affordability over sustainability or inclusivity. • Fast Fashion Giants: Larger brands could expand their size range quickly and undercut MUAT’s niche advantage. • Changing Consumer Trends: Shifts in consumer preferences could make it challenging to maintain relevance without continuous innovation.

Table 3.6 MUAT’s SWOT Analysis

Chapter Summary

The market analysis highlights a strong demand for body-inclusive, sustainable, and convenient fashion solutions, positioning MUAT strategically within Indonesia’s growing and highly competitive fashion industry. These insights have been instrumental in shaping MUAT’s product and service strategy, ensuring it aligns with the evolving needs, emotional values, and expectations of Indonesian consumers.

Chapter 4

PRODUCTS AND SERVICE



This chapter introduces MUAT's product strategy, detailing its ready-to-wear and made-to-order offerings process and visual range plan. It also explains the brand's efforts of sustainability, fabric selection, sizing system, pricing model, and future scalability to ensure product-market fit in Indonesia's evolving fashion scene.

4.1 Product Offerings

MUAT offers two primary product options: **ready-to-wear and made-to-order**. In its initial year, the brand will place greater emphasis on its ready-to-wear line, with made-to-order items accounting for approximately 20% of total offerings. The clothing is intentionally designed to be timeless and suitable for everyday wear.

As a demand-driven brand, MUAT will rely on real-time customer data prior to each production cycle in both product options, ensuring that only desired pieces are produced. See Chapter 5 for an overview of how the on-demand model is applied to each offering.



Figure 4.1 Range Pyramid

READY-TO-WEAR (RTW)

MUAT introduces four inclusive size categories: **Petite, Petite-Plus, Tall, and Tall-Plus**, developed through research to bridge the gap between size and stature, an area often neglected, even by inclusive brands (Appendix 4.2).

To maintain exclusivity and reduce waste, items are released in limited drops. Focus group feedback has helped in the creation of MUAT's visual range plan for its first 10-piece collection (Appendix 11). Low-risk items like tops, which showed the highest customer interest and possibly higher unit buy, are priced more affordably. Medium-risk pieces, such as outerwear, bottoms, and dresses, which require more fabric and complex construction, are positioned at a higher price point. Further details are provided in Appendix 3.2.1.

MADE-TO-ORDER (MTO)

Made-to-order service offers a personalised alternative for customers seeking garments that align with their individual measurements. Positioned at the top as the premium tier due to its time and labour intensity (Giyim, 2017), MTO allows for greater self-expression and is more likely to be worn repeatedly and cherished over time (Vanten, 2024). As offering too many options can be overwhelming and complicate production logistics (Appendix 4.2), MUAT limits its MTO offerings to **two designs** from each ready-to-wear collection.



Figure 4.2 MTO Visual Range Plan

4.2 Product Testing & Development

MUAT's product design prototypes were tested in a focus group representing the brand's target market twice. All features were developed based on participant feedback and further supported by insights from expert interviews.

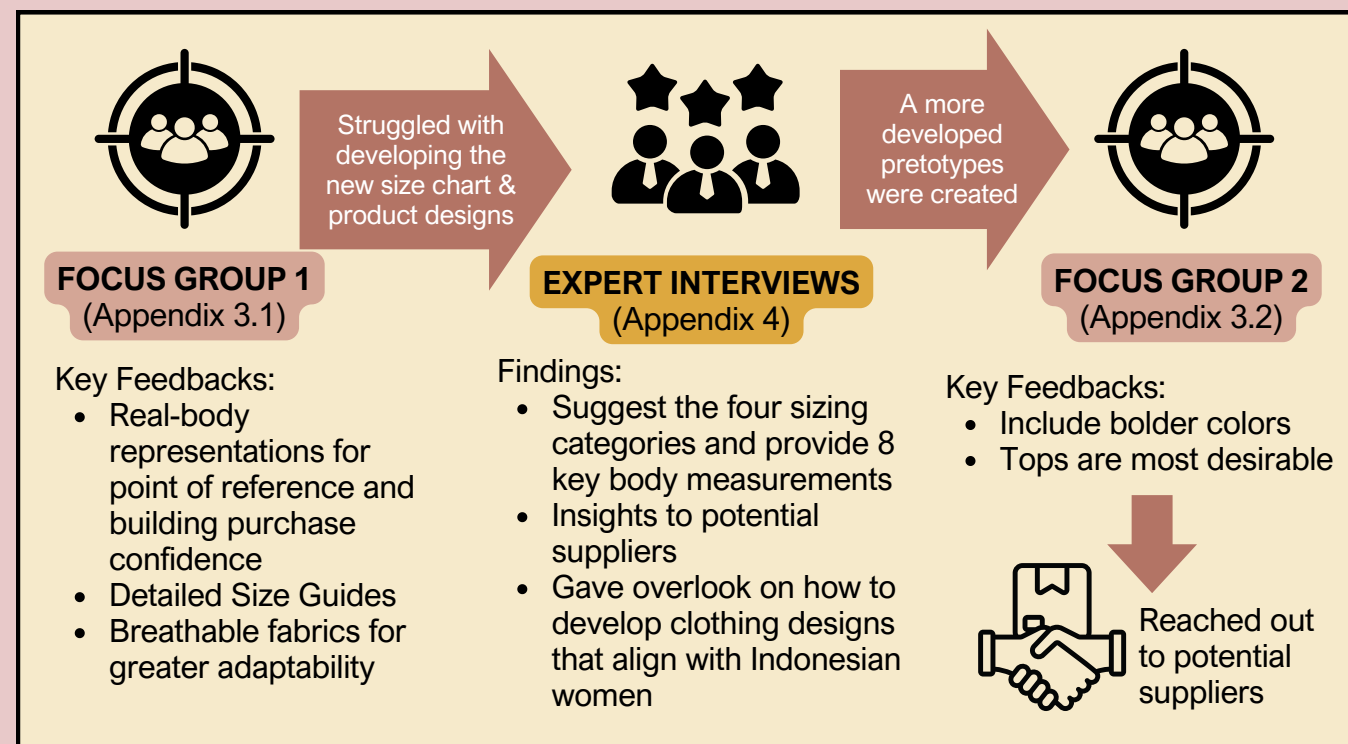


Figure 4.3 Product Testing Process

A key insight was the importance of real-body representation, with participants noting that seeing products on body types similar to them builds trust and purchase confidence (Appendix 3.1). In response, MUAT will showcase each item on four real models on the website and across marketing channels (Chapter 7). Feedback also highlighted that narrowing the size range into four core categories can still pose challenges for individual fit, participants suggested using stretchy or relaxed fabrics to allow for greater adaptability. These recommendations will inform MUAT's material selection.

4.3 Fabrics



Image 4.1 Organic Cotton (RatuTex, 2025)



Image 4.2 Premium Cotton (Jusuf, 2025)

MUAT primarily use **organic cotton and premium cotton fabrics** in its initial collections. While fully adopting sustainable materials remains a challenge due to limited local suppliers and higher costs, MUAT is committed to gradually incorporating more environmentally responsible options. This approach mirrors strategies used by competitors, who have successfully maintained both quality and stretchy or relaxed fabrics through the use of premium cotton (Appendix 4.1).

4.4 Size Chart & Sizing Guides

Developing a sizing strategy that is tailored to the brand's target market and continually refining it over time to reduce the return rate are essential to increasing overall customer satisfaction (Boorady, 2016). In line with this, MUAT has carefully constructed its size chart using a combination of data from customer-submitted measurements in the survey, sizing references from comparable local brands, and expert 2 input based on eight key body measurements specific to non-standard sizing.

Compiling and comparing size data is critical when establishing a fashion brand, particularly in its early stages (Natalie, 2024). MUAT applied this principle by averaging data from each source. To accommodate real-world variability in body proportions, each measurement is scaled **±3 cm from the average**. This flexibility is made possible by the use of more relaxed-fit fabrics, which allow the garments to comfortably adapt to a slightly wider or smaller range of sizes. Refer to Appendix 9 for further details on measurement sources and data calculations.

Centimeters (cm)	Petite	Petite-Plus	Tall	Tall-Plus
Bust	77-83	91-97	88-94	116-122
Waist	61-67	75-81	72-78	100-106
Hip	90-96	104-110	101-107	129-135
Inseam Lengths	94	94	105	105
Top (Length)	50	50	60	60

Table 4.1 MUAT's Size Chart

“I am pretty sure that a lot of people don’t even know how to measure themselves and the difference between where their bust, waist, and hips are.”
 -Participant 4 (Appendix 3.1)-

Following the suggestion, MUAT will provide a sizing guide on its website, designed to build customer confidence when making online purchases (Patel, 2024). Customers shopping the ready-to-wear can easily refer to the chart for guidance, while made-to-order customers will be supported with a **step-by-step “How to Measure Yourself” video**. To further assist, MUAT’s **customer support email** will be available for any questions related to sizing.

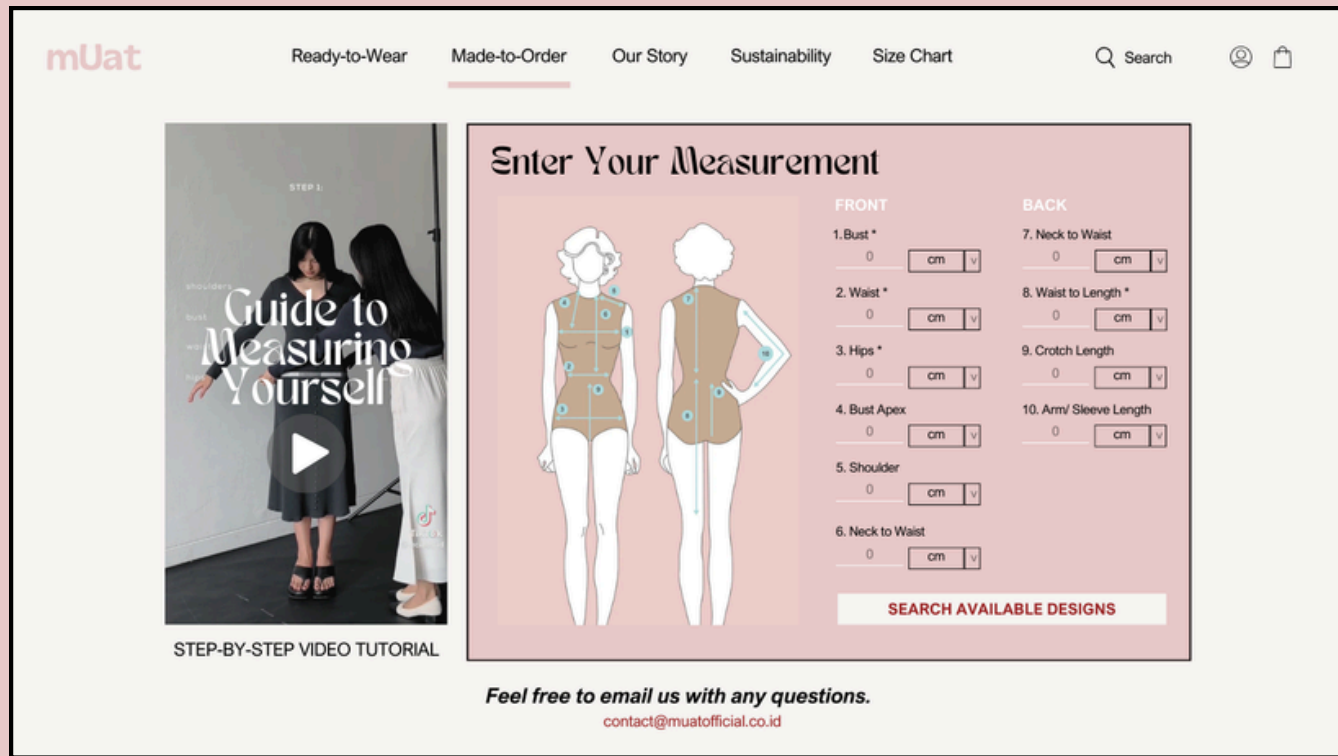


Image 4.3 MUAT's Website "Sizing Guide" Page Mockup

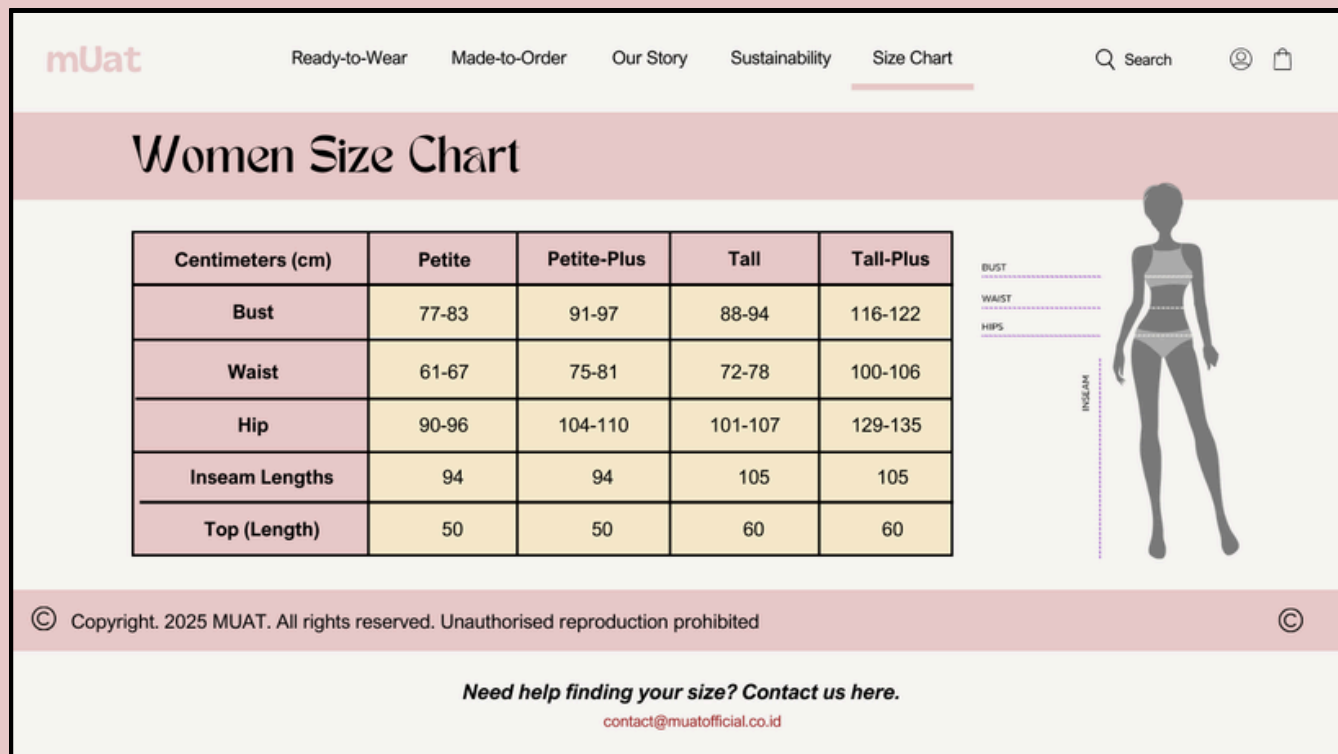


Image 4.4 MUAT's Website "Size Chart" Page Mockup

4.5 Pricing

MUAT adopts a **value-based pricing strategy**, wherein pricing is guided by the perceived value of the product in the eyes of the consumer (Bloomenthal, 2024), aligning with its customer-centric value (Dolansky, 2025). MUAT adopts this model as the brand prides itself on offering highly unique qualities, supported by over a quarter (26.5%) of survey respondents who indicated they are motivated to purchase from brands delivering this value (Appendix 1). Focus group participants shared a willingness to spend up to IDR 2 million for MTO garments, further reinforcing the viability of this pricing model for MUAT (Appendix 3.2).

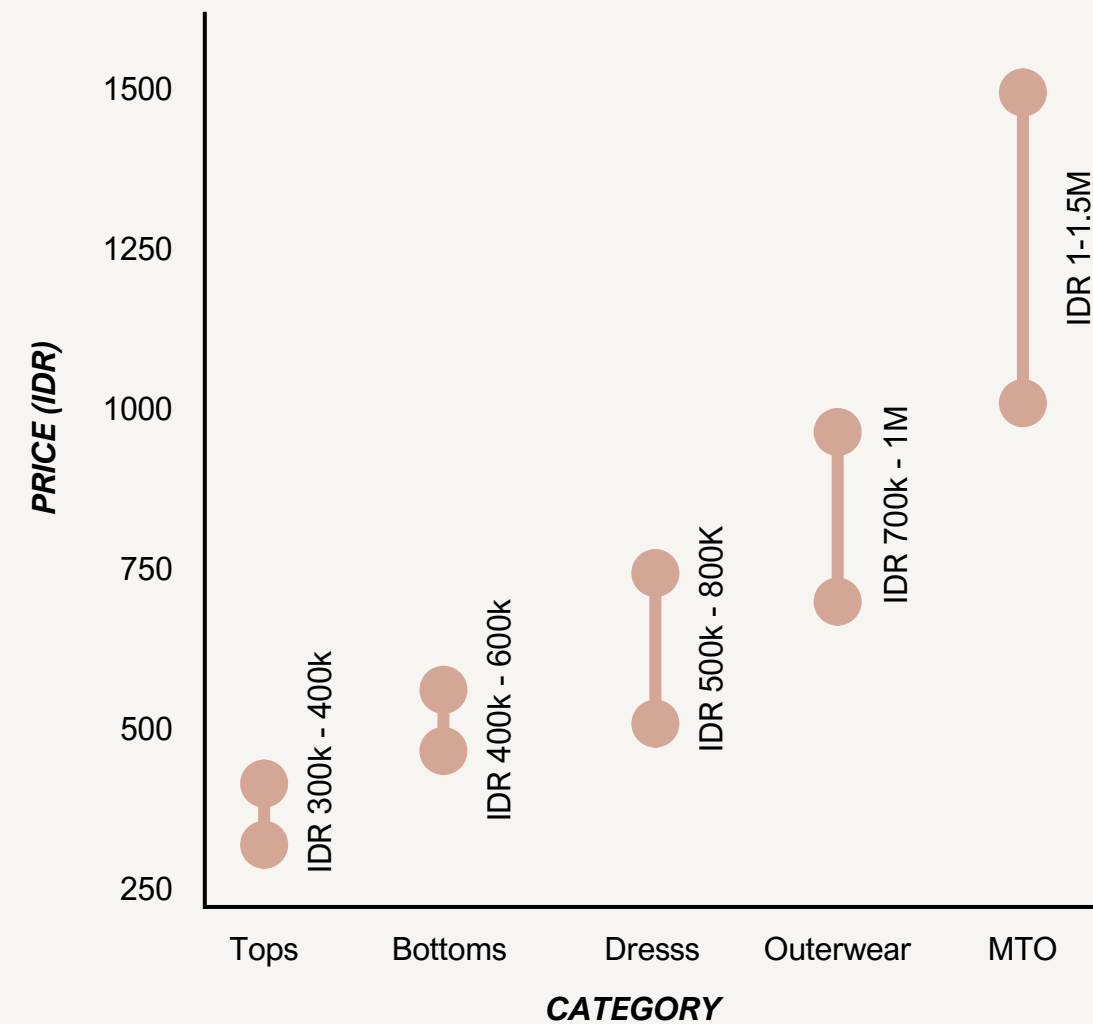


Figure 4.4 MUAT Pricing Architecture

4.6 IP & Certification

MUAT's brand name and logo will be registered with the Directorate General of Intellectual Property (DGIP) in Indonesia, securing **trademark protection** for a period of 10 years. This legal protection is essential for safeguarding the brand's identity and preventing misuse by others that could mislead consumers (Naja, 2024). The registration process incurs a fee of **IDR 500,000** (IP Note, 2023).

In addition, MUAT will subscribe to **CLO3D**, a professional 3D fashion design software, on a monthly plan costing approximately **IDR 1,000,000**. This will be used for digital garment development, allowing the brand to reduce physical waste and accelerate prototyping.



Image 4.5 Clo3D (Clo, n.d.)

4.7 Future Scalability

An opportunity for growth lies in the transition to **fully sustainable fabrics** across all product lines. As the brand scales, it intends to prioritise partnerships with suppliers offering certified materials and remain actively **involved in sustainable fashion networks**. These partnerships will support continuous innovation in ethical sourcing and inclusive design.

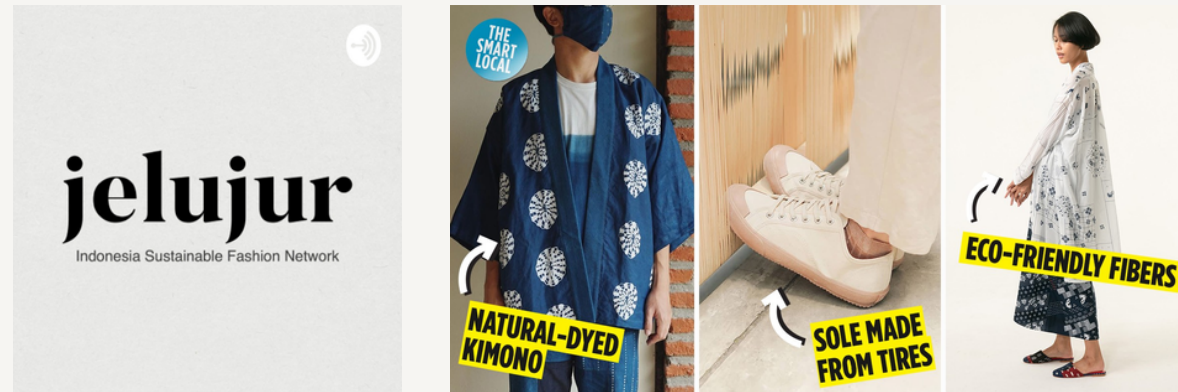


Image 4.6 Sustainable Fashion Network and Supplier Indonesia (Harish, 2020)

Chapter Summary

The integration of sustainable fabrics, value-based pricing, and a new sizing system strengthens MUAT's market positioning. Product testing's feedback have been used to refine both website design and garment fit, ensuring that MUAT's offerings meet customer preferences. Outlining how the brand efficiently produces, manages, and delivers these products while committing to sustainability and quality is essential.

Chapter 5

OPERATIONS AND LOGISTICS



This chapter details the operational structure and logistics strategy behind MUAT's demand-driven fashion business. It outlines the full end-to-end process. This section also maps out key partners, customer journeys, and daily activities to show how the brand delivers personalised fashion through a sustainable and consumer-responsive system. Diagrams support the explanation of processes to ensure clarity and operational feasibility.

5.1 Business Location

While MUAT functions as an online fashion brand, its operational headquarters will be in **Jakarta, Indonesia**. All production and tailoring will take place in a **home-based workspace**.

The brand will not invest in a physical office during its initial years to minimise overhead costs. Instead, MUAT will rent a **1.8m² storage unit** at SpaceHub Menteng for the purpose of inventory storage, incurring a monthly expense of approximately IDR 1,440,000 (Appendix 12.3).

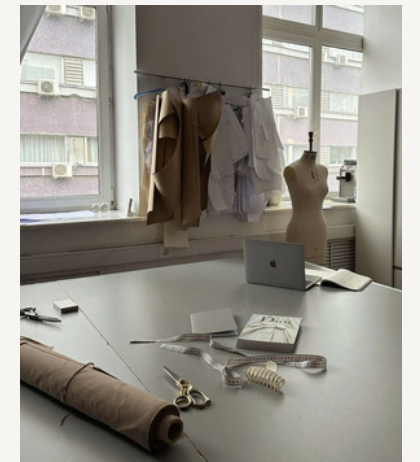


Image 5.1 Home-based Workspace

5.2 Distribution Strategy



Image 5.2 Multichannel Distribution Sales Channel (ChamRun, n.d.)

MUAT implements a **multichannel distribution** approach based on the different offerings presented in each sales channel to have a more cost-effective approach. (Bernataviclute, 2024).

5.2.1 Website (RTW and MTO)

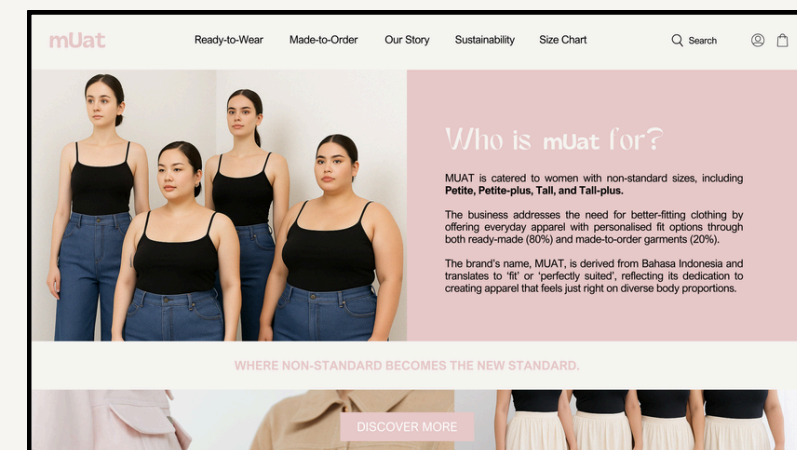


Image 5.3 MUAT's Website Home Page Mockup

MUAT's **own website** serves as the brand's core sales channel. As a direct-to-consumer (DTC) channel, it enables MUAT to maintain full control over the brand experience (Zedonk, n.d.), particularly when delivering a personalised, made-to-order journey.

5.2.2 Shopee (RTW only)

Shopee is leveraged as a selective third-party channel to exclusively sell RTW. Shopee continues to be the most prominent retail platform in Indonesia, with 72% of Gen Z and 56.5% of Millennials indicating it as their preferred online shopping destination (IDN Times, 2024). The findings from primary research further substantiate this trend, revealing that over half (64.1%) of target customers favour Shopee (Appendix 1).



5.3 Supply Chain & Workflow

READY-TO-WEAR (RTW)

Survey results indicate that 59.8% of respondents are more inclined to purchase from brands that embrace waste-reducing practices (Appendix 1). Inspired by the success of brands like Claude, which employ **on-demand production**, MUAT adopts a similar approach.

Figure 5.1 outlines the operational workflow based on the Business Model Canvas' key activities (Appendix 14), divided into three main phases: the Initial Stage, Testing Phase, and Production Stage before customers are able to purchase. At MUAT, marketing precedes production; samples are developed and promoted before any full-scale manufacturing begins. This demand-driven approach ensures minimal waste but also adds a layer of complexity to the supply chain.

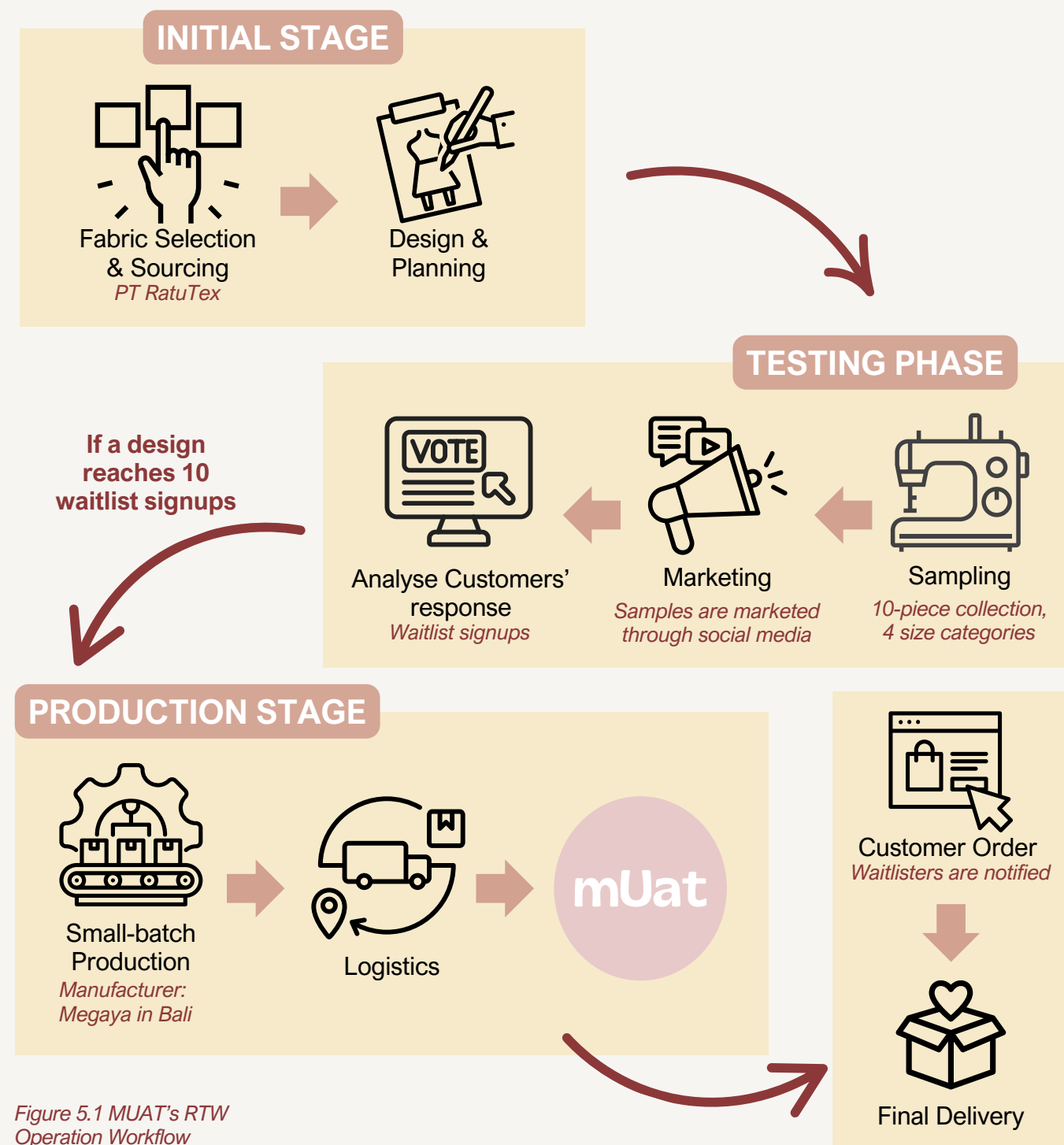


Figure 5.1 MUAT's RTW Operation Workflow

FABRIC SELECTION & SOURCING

MUAT mainly sources its fabrics from PT Ratu Kencana Textile (RatuTex). While fully transitioning to sustainable materials is currently limited by higher costs and supply availability, MUAT is committed to gradually increasing the use of eco-friendly fabrics as the business scales.

DESIGN & PLANNING

Once fabric is selected, sketches and pattern plans are developed. Each design is based on customer insights and trend forecasts, ensuring that each piece is relevant and well-fitting for non-standard body types.

SAMPLING

For each drop, MUAT will release a 10-piece collection. Each design is sampled in all four core sizes, resulting in 40 total samples (10 designs × 4 sizes). All samples are sewn in-house by one experienced tailor, working an estimated 8-hour workday and a 3-month lead time between collections; there is sufficient capacity to complete all samples within the timeline.

MARKETING

MUAT allocate a 1-month promotional period to test and market the sampled products before initiating full production. This campaign will primarily run on Instagram and TikTok. Further details on the campaign structure and content strategy will be outlined in Chapter 7.

PRODUCTION

Once the campaign gains traction and a minimum demand threshold of 10 waitlist sign-ups per design is met, MUAT will proceed with small-batch production, ensuring that every piece is made based on actual customer interest. The manufacturing process will be done by a third-party manufacturer, Megaya in Bali. They specialise in lower MOQs without reducing quality at an affordable price.

LOGISTICS

All finished garments are sent to Jakarta and stored in a shared warehouse facility. MUAT will have in-house quality control (QC) to inspect each item before dispatch, ensuring consistent product quality. In the rare case of defects, items will be reproduced by in-house tailors.

MADE-TO-ORDER (MTO)

MUAT's made-to-order service becomes available once the operation reaches the production stage. Like ready-to-wear, MTO is demand-driven, but the process is initiated individually. Production only begins after a customer places an order by submitting their body measurements, ensuring a personalised fit. The full workflow is illustrated in Figure 5.2.

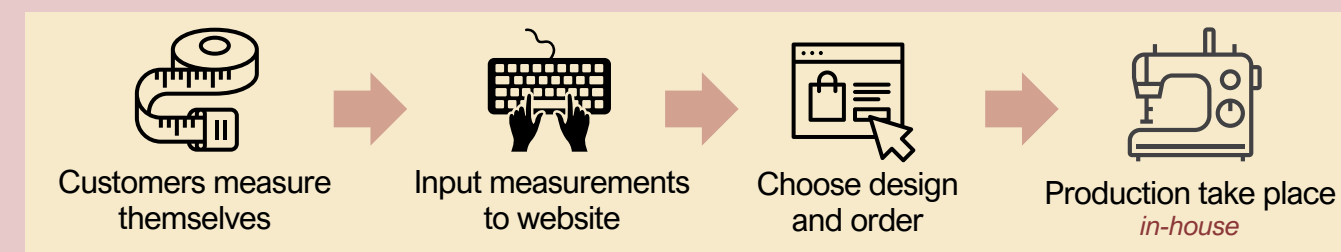
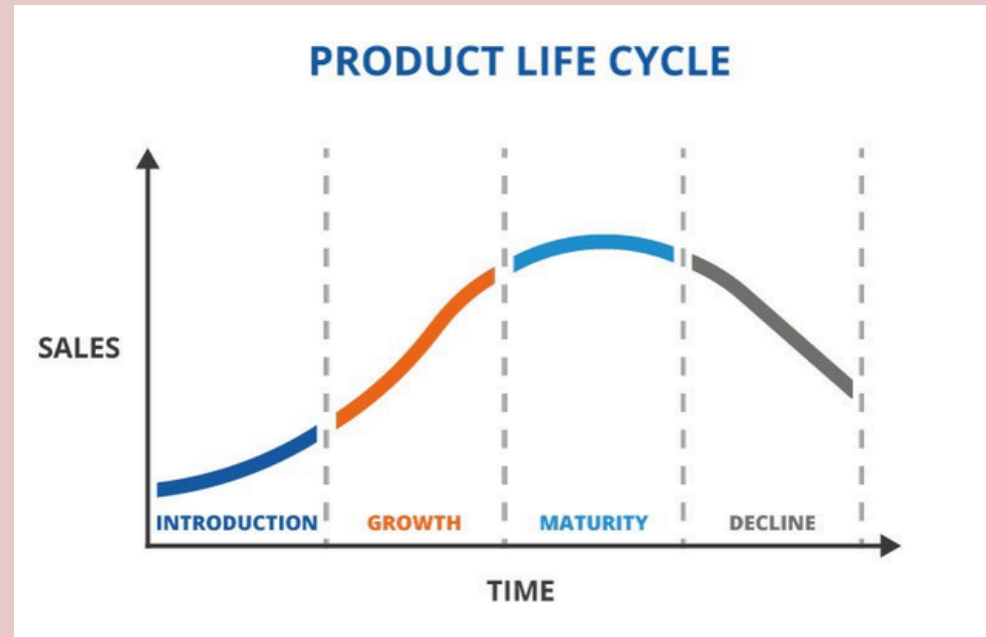


Figure 5.2 MUAT's MTO Operation Workflow

DELIVERY

Once an order is placed, RTW orders are delivered within 3-7 working days across Indonesia, and MTO items take approximately 2-4 weeks, depending on the complexity of customisation.

5.4 Product Lifecycle



<p>INTRODUCTION</p>	<p>In this stage, product samples from MUAT’s collection are launched and promoted over a one-month marketing period across social media platforms. During this time, a waitlist system is activated to track demand in real time. Small-batch production only begins once a minimum threshold of 10 waitlist sign-ups per design is met. Designs that do not reach this benchmark will not be produced.</p>
<p>GROWTH</p>	<p>As the brand gains traction, MUAT enters the growth stage by expanding product offerings. Sales of RTW items increase as brand recognition grows, and a portion of customers begin exploring the MTO service for more personalised garments. Marketing efforts are scaled up through collaborations with micro-influencers, increased user-generated content, and customer testimonials, helping to build trust and drive organic growth.</p>
<p>MATURITY</p>	<p>During this stage, sales growth begins to level off as the market becomes more saturated and similar offerings emerge. To maintain momentum, MUAT will refresh collections, re-release bestsellers, and begin integrating social commerce features such as Instagram Shop and TikTok Shop.</p>
<p>DECLINE</p>	<p>As products reach the end of their life cycle, a decline stage is characterised by decreased waitlist interest and higher return rates. At this point, MUAT will initiate limited-time offers or archive sales to clear remaining inventory. Unsold inventory will be repurposed or donated to small local businesses, enabling them to upcycle materials into accessories such as scrunchies or tote bags, a practice inspired by the model shared by Expert 3. This approach reduces waste and supports the local creative economy.</p>

Table 5.1 MUAT’s Product Lifecycle

5.5 Key Suppliers & Partners



Image 5.4 Megaya Team (Megaya, 2025)

5.5.1 Manufacturer

Megaya is a Bali-based garment manufacturer known for offering **low MOQs without compromising on quality at an affordable price** (Megaya, 2025). With over five years of experience in womenswear, the company is well-known for its reliability and efficiency. Their small-batch production lead time averages 1-2 weeks with delivery (Appendix 12.2), making them a strategic fit for MUAT.

5.5.2 Supplier

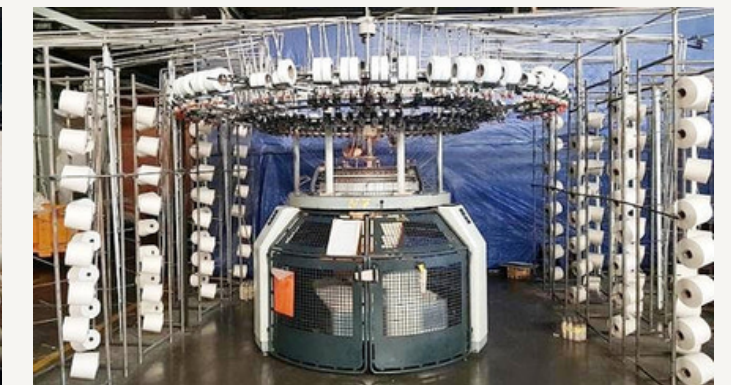


Image 5.5 & 5.6 PT RatuTex Factory (Yulianto, 2018)

The **organic cotton fabrics** will be supplied by **PT Ratu Kencana Textile (RatuTex)**, identified through research. However, RatuTex currently only manufactures knit fabrics, as it lacks the equipment required to produce woven textiles (Yulianto, 2018). As a result, MUAT will only use organic cotton for knit designs, while premium cotton will be used for other products.

5.5.3 Logistics Providers

JNE & SiCepat







These two logistics providers are among the most widely used courier services in Indonesia, known for their affordability, speed, and extensive nationwide reach, with over 5,000 locations across the country. According to Kompas.com (2023), JNE and SiCepat rank second and third in delivery service preference among Gen Z consumers, making them well-suited for MUAT’s target market.



Shopee Express

As MUAT will list its products in Shopee, deliveries via Shopee Express will be automatically integrated. Shopee Express is known for being efficient, secure, and providing real-time tracking updates, offering a smooth and reliable fulfilment experience for customers shopping through the marketplace.

5.6 Customer Journey Map

	AWARENESS		CONSIDERATION	PURCHASE	FULFILMENT	USAGE	
USER ACTIONS	Feels unrepresented due to fitting problems with local fashion brand in Indonesia, and the hassle of alterations every time	Becomes aware of MUAT through social media or word of mouth	Decides to join the waitlist on MUAT's website. After selecting the product and sizing, MUAT asks the customer to provide their email or mobile number to join the waitlist.	<ul style="list-style-type: none"> RTW: select the product, select size, add to cart, check out, pay online or cash on delivery MTO: select the design, enter body measurements, place order, pay online or cash on delivery 	<ul style="list-style-type: none"> The product is packed and arranged for delivery to the customer's address After receiving orders via courier, customer unbox packaging, and tries product at home 	Customer might need minor adjustment and unsure how to care for the item long-term	Customer receive high quality, perfect fit products, wears it, shares photos or reviews on social media
TOUCHPOINTS	<ul style="list-style-type: none"> Searching potential solutions through scrolling social media channels and tagged content Customer hears about the business through word of mouth from fellow "non-standard" body types women 	<ul style="list-style-type: none"> Signing up email or putting mobile phone numbers through the website Visiting MUAT's website or see through MUAT's instagram and TikTok content 	<ul style="list-style-type: none"> Visit MUAT's website or Shopee when scrolling through the marketplace Guided by customer support after asking questions regarding the products 	<ul style="list-style-type: none"> Delivery via logistic partners (JNE/SiCepat/Shopee Express) Information regarding production and delivery are updated through email and/or text messages 	<ul style="list-style-type: none"> Contacting MUAT's customer service team through email 	<ul style="list-style-type: none"> Instagram reposts, Email survey, DMs/UGC reposts, Customer review section 	
KPIs	<ul style="list-style-type: none"> Number of engagement rate (likes, shares, views) and new followers 	<ul style="list-style-type: none"> Number of waitlist signups and email open rate Number of content interactions (likes, comments, shares, and saves) 	<ul style="list-style-type: none"> The number of website's conversion rate, checkout completion time, and order volume 	<ul style="list-style-type: none"> Timely, succes rate of the delivery time The number of return rate for RTW. There is a non return policy for MTO 	<ul style="list-style-type: none"> Number of tags on social media and review count on Shopee Number of feedback survey received and the result score 		
CUSTOMER EXPERIENCE							
BUSINESS GOALS	<ul style="list-style-type: none"> Use real representations women in campaigns Increase visibility through social media campaigns and feature emotional storytelling in the messaging 	<ul style="list-style-type: none"> Build excitement through teasers, influencer try-ons, and email/SMS waitlist confirmation Using urgency messaging by putting countdown or live stats 	<ul style="list-style-type: none"> Communicate clearly regarding progress updates until delivery timelines Guiding customers through seamless checkout and/or customisation flow Providing confirmation and post-checkout reassurance 	<ul style="list-style-type: none"> Providing accurate production and delivery timeframes with tracking updates Offer expedited shipping options, and communicate clearly with customers about any delays or issues Providing a clear return support 	<ul style="list-style-type: none"> Keep giving customers support they need or giving valuable solution, for example, letting them know a cheaper price for simple alterations Repost customer photos with credit and keeping in a good relationship with the customers 		

5.7 Day to Day Activities



PRODUCTION PREPARATION

- Designing
- Checking fabric availability
- Aligning production timelines with in-house tailor
- Daily communication with manufacturer to track production progress



CUSTOMER SERVICE & ORDER MANAGEMENT

- Providing prompt and helpful responses to customer enquiries, particularly regarding sizing and MTO requests
- Monitoring Shopee and MUAT's website dashboards for new orders.



SALES & MARKETING

- Generate interest through strategic content on social media once samples are ready
- After demand is validated through waitlists, products are made available for purchase through MUAT's website and third-party platforms like Shopee.



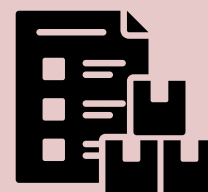
QUALITY CONTROL

- All garments undergo thorough inspection upon arrival from the manufacturer
- Ensuring each item meets MUAT's quality and sizing standards, maintaining consistency.



FULFILLMENT & LOGISTICS

- Once orders are confirmed, pack and schedule pick-ups or drop-offs with logistics partners. This requires uploading tracking numbers and notifying customers of shipment updates to ensure accurate delivery.



ADMIN & OPERATIONAL TASKS

- Updating inventory and waitlist data
- Reviewing customer feedback or return reasons to improve future products
- Managing internal documentation, coordinating between departments, and offering after-sales support where needed.

Chapter Summary

Key processes such as sampling, marketing-led product testing, and small-batch production have been established to align with MUAT's zero-waste philosophy. Multichannel distribution ensures accessibility, while day-to-day activities are optimised to maintain a high standard of service and quality control. With clear systems in place, the business is now ready to explore the human resources required to sustain these operations.

Chapter 6

MANAGEMENT PLAN



MUAT is a women-led business. Given the complicated business model, the founder recognises the importance of additional human resources and a clear organisational structure. A well-defined structure is essential as the company grows, providing guidance around roles, responsibilities, and reporting lines.

6.1 Legal Structure

To reduce the risk of personal liability in the case of business failure (Ormesher, 2025), MUAT will operate as a **Private Limited Company (Ltd.), or Perseroan Terbatas (PT)** registered under Indonesian law. As a separate legal entity, this structure protects personal assets, allows share-based ownership, and offers flexibility for future investment or funding (Utami, 2023). The table below outlines the main advantages and disadvantages of this structure for MUAT.

ADVANTAGES	DISADVANTAGES
<ul style="list-style-type: none"> • Easier transfer of ownership makes it more attractive to potential investors • Ensures brand protection and credibility from the start • Flexible ownership, which means family members can hold shares and capital can be raised • Tax benefits for SMEs: PTs with annual revenue under IDR 4.8 billion qualify for a reduced income tax rate of 0.5% on gross turnover (PP No. 23/2018). • Quick Setup: the registration process can be completed in as little as one day through the Ministry of Law and Human Rights using the Online Single Submission (OSS) systems 	<ul style="list-style-type: none"> • Initial setup costs are expensive and more complex requirements (legal fees for notary services, along with specific documentation requirements) • Slower decision-making processes because must be approved by all shareholders • Complexity of dissolution, which requires all debts and tax obligations to be fully settled in accordance with legal regulations <p>(Putra, 2022; Utami, 2023)</p>

Table 6.1 Advantages and Disadvantages of PT

6.2 Organisation Structure

A significant factor in the failure of 75% of startups is the lack of a right and competent team to drive the business towards success (Mass Challenge, 2022). Recruiting employees is important, although it may require significant financial investment (White, 2024). A team with the right skills, passion, and drive is far more likely to attract investors and sustain business momentum (Brixx, 2024).

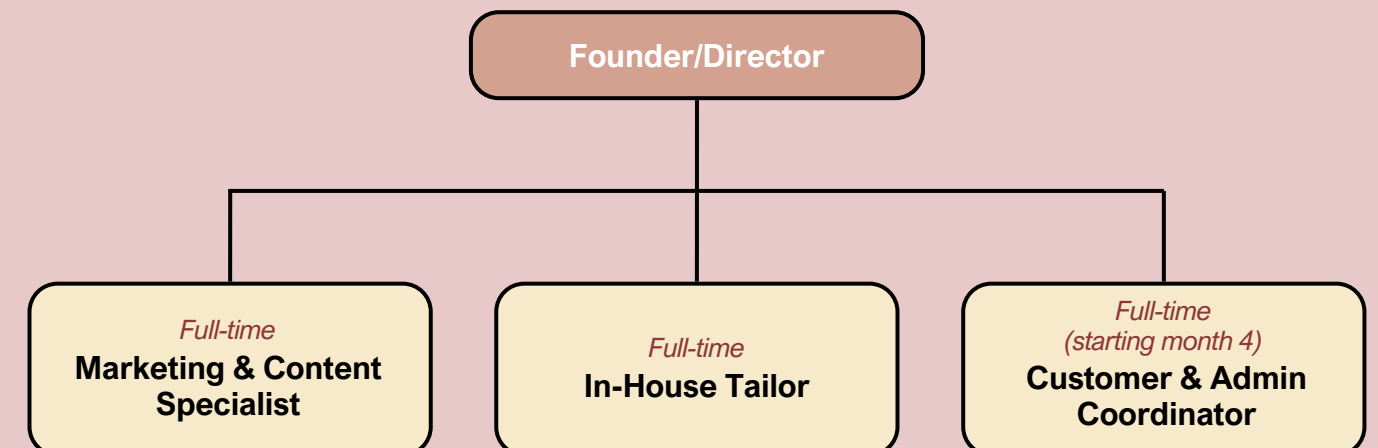
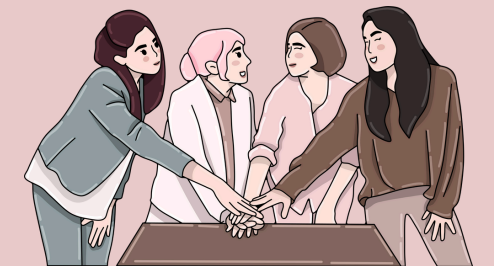


Figure 6.1 MUAT's Organisational Structure Map Year 1 - Year 3

MUAT adopt a **flat organisational structure** with fewer employees in its first year to minimise overhead costs. With minimal hierarchy, decision-making becomes faster, communication more direct, and operations more efficient. As shown in Figure 6.1, the structure will initially be led by the Founder/Director, who will oversee all core functions, including administration, marketing, and production. MUAT plans to gradually expand this structure from Year 3 onwards.

6.3 Roles & Responsibilities

ROLE	SKILLS REQUIRED	RESPONSIBILITIES
Founder/ Director	<ul style="list-style-type: none"> Leadership Interpersonal Problem solving and strategic thinking Decision-making Financial and operational management Understanding of inclusive fashion and sustainability 	<ul style="list-style-type: none"> Leading overall business growth strategy Managing employees and investor relations Making funding decisions and budgeting plan Oversee all departments Training employees
Fashion Designer	<ul style="list-style-type: none"> CLO3D or similar digital design software Technical drawing and pattern development experience with portfolio Understanding of Indonesian body proportions and inclusive sizing Good sense of everyday wear designs Creative thinking 	<ul style="list-style-type: none"> Design the collections for RTW Ensure that all designs are versatile, comfortable, and made-to-order ready Collaborate with marketing and tailoring team Support final sample approval
Marketing & Content Specialist	<ul style="list-style-type: none"> Digital marketing Communication and creative thinking Social media management Copywriting and content creation Trend awareness and campaign planning Graphic design 	<ul style="list-style-type: none"> Managing all MUAT's social media Manage daily content uploads, especially during the Testing phase Aligning contents with brand messaging Track performance metrics (engagement rate, follower growth) Collaborate with influencers and coordinate UGC
In-House Tailor	<ul style="list-style-type: none"> Proven advanced skill in garment construction and sewing Precision in fitting adjustment Attention to detail and quality control Time management and batch organisation Familiarity with inclusive sizing and flexible fabrics 	<ul style="list-style-type: none"> Create and stitch together samples for RTW Handle MTO garments Ensure quality and fit consistency across all products Work together with the designer Support minor repairs or remakes for returned or damaged items
Customer & Admin Coordinator	<ul style="list-style-type: none"> Organisational skills Basic finance and inventory tracking Customer service experience Familiarity with Shopee platform Proficiency in Microsoft Excel and data entry 	<ul style="list-style-type: none"> Track online orders, waitlist numbers, and inventory stock Replying to customer inquiries Post-purchase activities Assist with delivery tracking logistic coordination Keep internal operations organised and updated

Table 6.2 MUAT Desired Skills & Responsibilities

In the first three years, **the founder will take on the role of fashion designer**, enabling MUAT to operate with a small team of four members, including the founder. This approach helps reduce overhead expenses while still allowing the brand to hire highly skilled individuals in key areas.

6.4 Salary

To ensure fair compensation and cost efficiency, MUAT adopts a lean salary structure in its early stages. The baseline wage is aligned with Jakarta's 2025 Provincial Minimum Wage (UMP) of **IDR 5,500,000/month** (OttoDigital, 2025), with adjustments made based on skill level, job function, and working hours.

The founder will not receive a salary in Year 1 as part of a personal investment in the business, based on the agreement with other shareholders. MUAT's in-house tailor, classified as a **skilled worker**, will receive a higher salary of **IDR 5,800,000/month** in recognition of their specialised expertise and critical role in delivering MTO and sample collections (IAS, 2022). **The Customer & Admin Coordinator will be hired from month four**, once operations expand and sales volume increases. A **2% annual salary increase** is planned to adjust for inflation, with a full salary review scheduled after Year 3 in line with business growth.

Inflation: 2%				Y1	Y2	Y3
Role	Number	Start Month	Salary/month			
Founder	1	13	IDR 7,000,000	-	84,000,000	85,680,000
In-House Tailor	1	1	IDR 5,800,000	69,600,000	70,992,000	72,411,840
Marketing & Content Specialist	1	1	IDR 5,500,000	66,000,000	67,320,000	68,666,400
Customer & Admin Coordinator	1	4	IDR 5,500,000	49,500,000	67,320,000	68,666,400
Total				185,100,000	289,632,000	295,424,640

Table 6.3 MUAT Employee Salary

MUAT has allocated a total fixed salary of **IDR 185,100,000 for Year 1, IDR 289,632,000 for Year 2, and IDR 295,424,640 for Year 3.**

6.5 Founder's Involvement



Image 6.1 Characteristics of Small Business at Each Stage of Development (Churchill & Lewis, 1983)

In MUAT's early stage, the founder plays a central role across all functions: design, finance, operations, and production. This high level of involvement is typical during the **"existence stage"** of business development, where **the founder essentially is the business**, driving both strategy and execution (Churchill & Lewis, 1983; BSCAL, 1997). Such hands-on leadership ensures MUAT's core values are embedded into every decision, forming a strong foundation for growth (Wasserman, 2008). As demand increases, the founder's role will shift from **day-to-day management to strategic oversight**, with responsibilities gradually delegated as the brand enters the **"survival stage"** and builds essential systems to sustain a growing customer base.

6.6 Recruitment Process

An effective recruitment process is essential for securing high-quality hires who contribute meaningfully and stay long-term, thereby reducing the financial and time cost associated with frequent staff turnover (Kendall & Roberts, 2025). In a small business like MUAT, every hiring decision holds greater weight due to the limited team size, making each role critical to daily operations (Atkinson and Meager, 1994, p. 39).

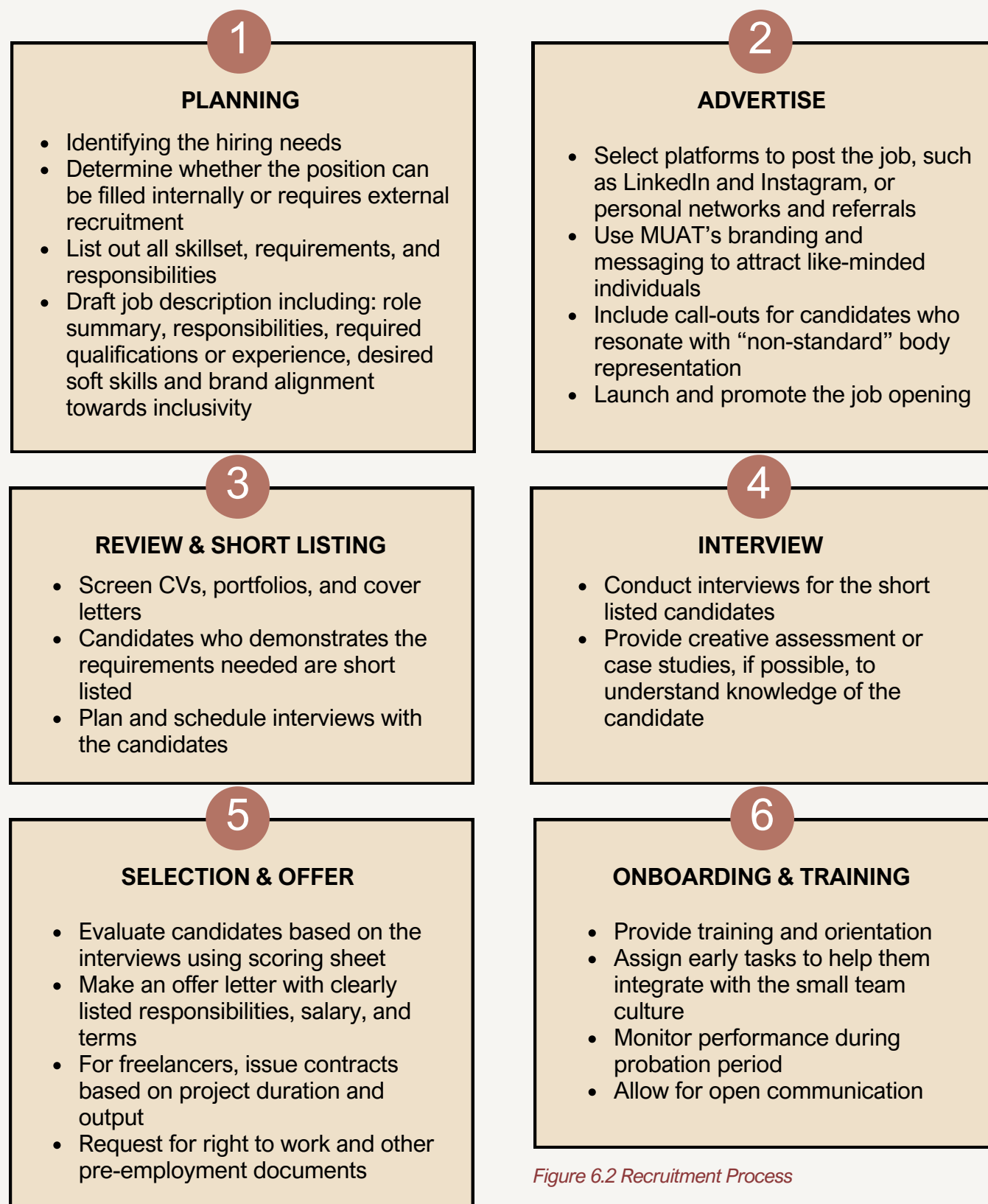


Figure 6.2 Recruitment Process

MUAT places strong emphasis on recruiting individuals who align not only with the required skillset but also with the brand's values in promoting body inclusivity for "non-standard" women. This alignment strengthens internal culture and supports authentic brand voice across customer-facing touchpoints.

The process begins with assessing internal options before turning to targeted external recruitment, guided by a structured model (Figure 6.2) to ensure consistency and efficiency. MUAT carefully considers where to advertise the role, how candidates should apply, and what selection methods will be used (Torrington et al., 1991). Furthermore, MUAT is committed to protecting candidate privacy, acknowledging the importance of compliance with data protection regulations such as the General Data Protection Regulation (GDPR) (RotaCloud, n.d.).

6.7 Long Term Organisation Scaling

As MUAT moves beyond Year 3, the business has developed a scaling plan that will be approached carefully, taking into account financial state and business readiness (Washbourn, 2020). It will also require delegation of responsibilities to skilled employees in teams to ensure efficiency (Williams, 2023).

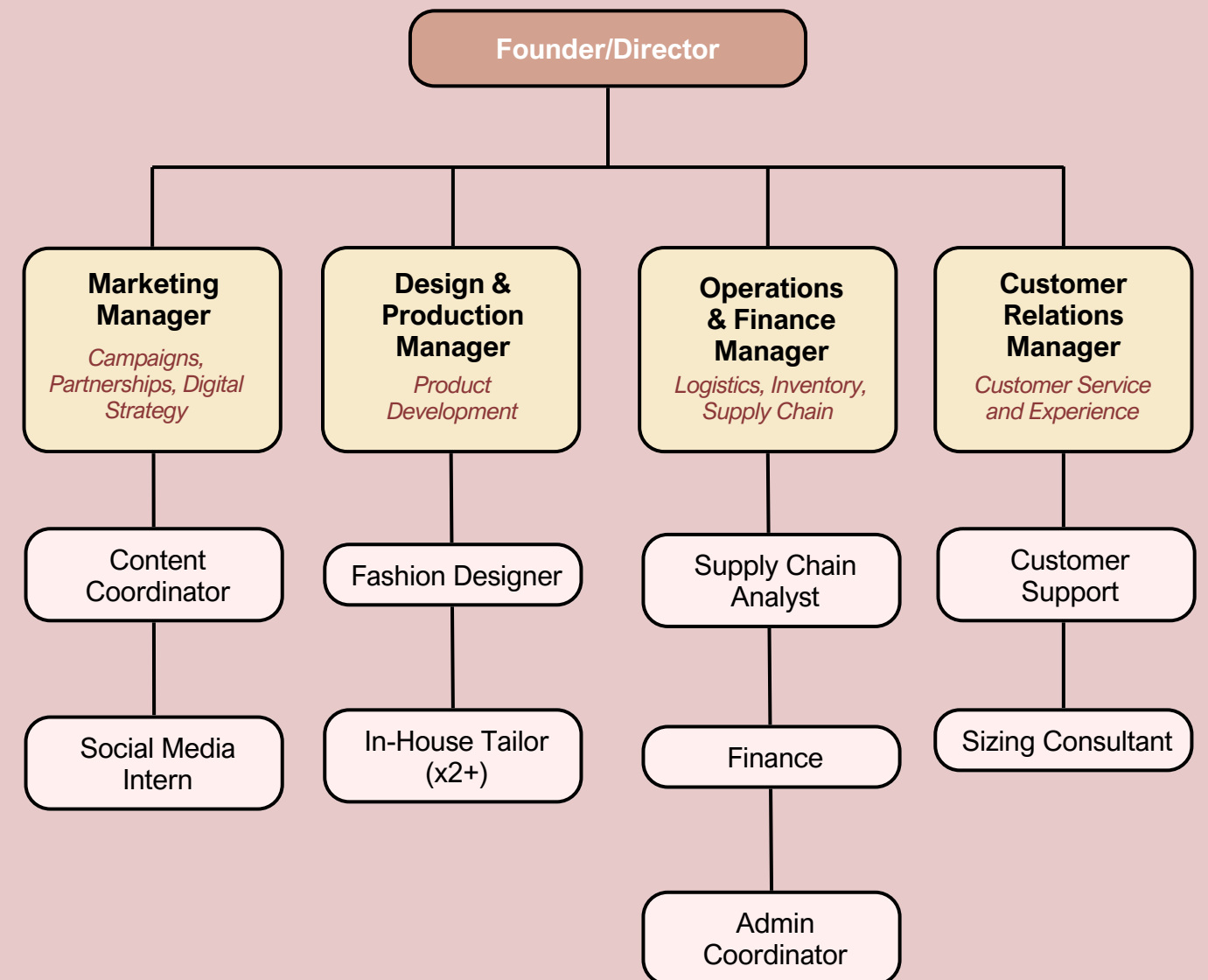


Figure 6.3 Next 5-10 years Organisation Structure

By Years 4–5, MUAT plans to adopt a **functional management style** (Figure 6.3), appointing managers to lead each department. This shift will allow for clearer role distribution and efficient operational flow (Siena Heights, 2022).

The founder's role will evolve from hands-on operations to strategic leadership, focusing on brand innovation and investor relations. A design department will be established to support product expansion, while the marketing team will be expanded to support the brand's demand-led strategy and increasing customer reach through more consistent campaign execution. More in-house tailors will also be hired to handle growing made-to-order requests and ready-to-wear sampling.

Chapter Summary

MUAT's management strategy prioritises cost efficiency and long-term growth through a lean four-person team, with the founder initially handling most core functions in the early years. The chapter concludes that by securing skilled talent, clearly defining roles, and planning for scalable operations, MUAT is well-positioned to focus on how it will attract, engage, and convert customers.

Chapter 7

MARKETING AND SALES STRATEGY



This chapter outlines MUAT's "Testing" phase, where its marketing-first, product-second strategy is implemented through digital channels. Using the DRIP model, the chapter highlights marketing tactics, including social media, influencer, and email marketing, alongside sales and scaling strategies.

7.1 Marketing Objectives

For a demand-driven brand like MUAT, marketing objectives are not just about boosting visibility; they are used to validate demand and justify production. A clear, measurable strategy is essential to allocate resources effectively. To support this, the following SMART objectives have been developed.

1	Building an online body-positive community by maintaining a minimum 30% social media engagement rate by month 6 using user-generated content and authentic body representation.
2	Validate product demand by securing a minimum of 10 waitlist sign-ups per item within a month before initiating production.
3	Strengthen brand credibility by securing at least 30 media or influencer mentions within 6 months to establish MUAT's authority in inclusive fashion.
4	Generate trust through social proof by collecting 100 verified reviews across Shopee and MUAT's website in the first year.
5	Grow MUAT's email list to at least 1,000 subscribers within the first year, primarily through waitlist opt-ins and content-driven lead magnets.

Table 7.1 MUAT's Marketing Objectives

7.2 Marketing Strategy

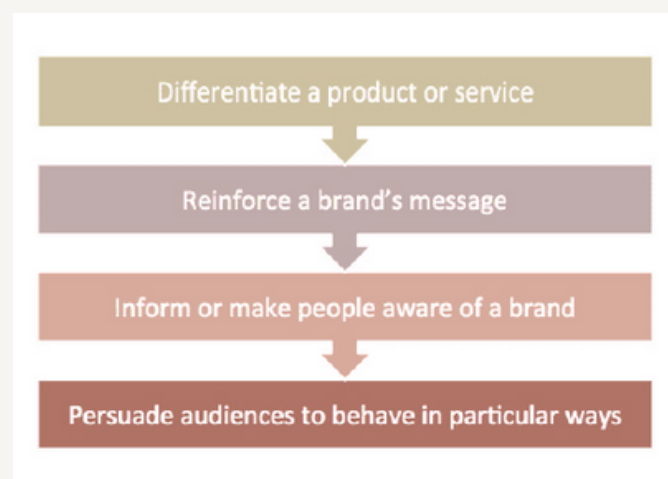


Figure 7.1 DRIP Model (Hanlon, 2022)

Planning of the marketing has been done using the **DRIP model** (Figure 7.1) which provides guidance to effective communication by aligning brand messaging with core values and customer expectations.

This framework ensures clear differentiation, **gaining a competitive advantage**, then reinforces brand identity across all channels, informs through valuable content, and ultimately persuades with emotionally resonant and value-driven messaging.

Differentiate

Differentiation is a key strategy for building brand awareness and gaining a competitive advantage in saturated markets (Kopp, 2024). MUAT achieves this through a distinct integration of inclusive sizing, personalised fit, and sustainable production features that strongly align with its target audience. In accordance with Porter's Competitive Strategies (1985), MUAT implements a **differentiation focus strategy**, targeting a narrow but underserved market segment: women with non-standard body types, especially regarding size and height. Although various brands may provide inclusivity to some extent, MUAT sets itself apart by incorporating sustainability and made-to-order services that specifically address individual requirements. Given the minimal direct competition within this particular niche, MUAT possesses a significant opportunity to cultivate brand loyalty and long-term customer relationships (Kitov, 2025).

Reinforce

Reinforcing a brand's messaging at every opportunity fosters trust and familiarity (Akter, 2025). MUAT reinforces its values consistently across touchpoints and utilises different media. The brand shares stories of real customers using user-generated content to create a sense of community and belonging. Each limited seasonal drop is guided by customer feedback and demand data, showing that MUAT actively listens and evolves based on what its audience wants. Reinforcement also comes through **consistency in communication and visual messaging**, encouraging loyalty and repeat purchases.

Inform

Inally, MUAT's marketing efforts are designed to persuade potential customers to help move the customer from interest to action (The Open University, n.d.), whether that means joining the waitlist, placing an order, or referring a friend. This persuasive element aims to trigger an emotional response that encourages engagement by creating a sense of urgency (Journalism University, 2023). MUAT incorporates this through **limited collection drops and pre-launch content** that evoke anticipation and excitement. These tactics ensure that customers are encouraged to act based on genuine connection, promoting thoughtful, value-based decisions rather than impulsive buying.

Persuade

PAs Expert 3 noted, education plays a vital role in a brand strategy, particularly given MUAT's unique sizing model and on-demand production approach. Transparency is essential in helping customers make informed decisions and feel confident in their purchases (Appendix 4.3). Informative content builds trust and makes customers feel part of the brand experience of getting to know the products (Digital Learning Institute, n.d.). To support this, MUAT invests in transparent and accessible educational tools such as **website layouts and social media content** that explain how to select the right size, what to expect from made-to-order timelines, and the brand's commitment to sustainability.

Table 7.2 DRIP Model

7.3 Branding

Customers are more likely to invest in a brand whose identity aligns with their own. Strong branding improves memorability, making the brand stand out in a crowded market (Jones, 2021). MUAT does this by aligning visual identity with consistent brand messaging rooted in **authenticity, inclusivity, and sustainability** at every touchpoint. From its soft pink and off-white palette to minimalist typography, it is deliberately chosen to evoke calm, confidence, and timeless femininity, aligning with its personality as shown in the Kapferer’s Brand Identity Prism (Figure 7.2).

Netnographic research (Appendix 2) reveals that women with non-standard body types often feel under-represented in mainstream fashion branding. MUAT directly responds by positioning itself as an empowering community. Its tagline, “When non-standard becomes the new standard”, reflects its mission of **representation and movement**. This visual language is consistently applied across the website, packaging, and social media, strengthening MUAT’s branding that is both **exclusive and emotionally resonant**.

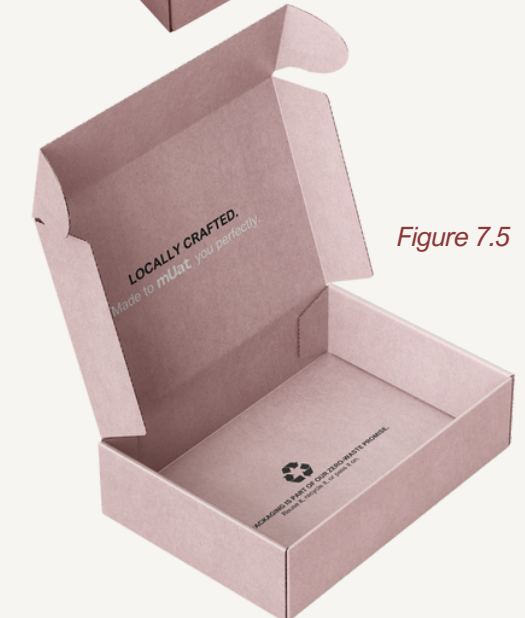


Figure 7.3, 7.4, 7.5 MUAT’s Packaging & Branding

All orders are packaged in biodegradable boxes printed with non-toxic ink, reflecting the brand’s commitment to sustainability.

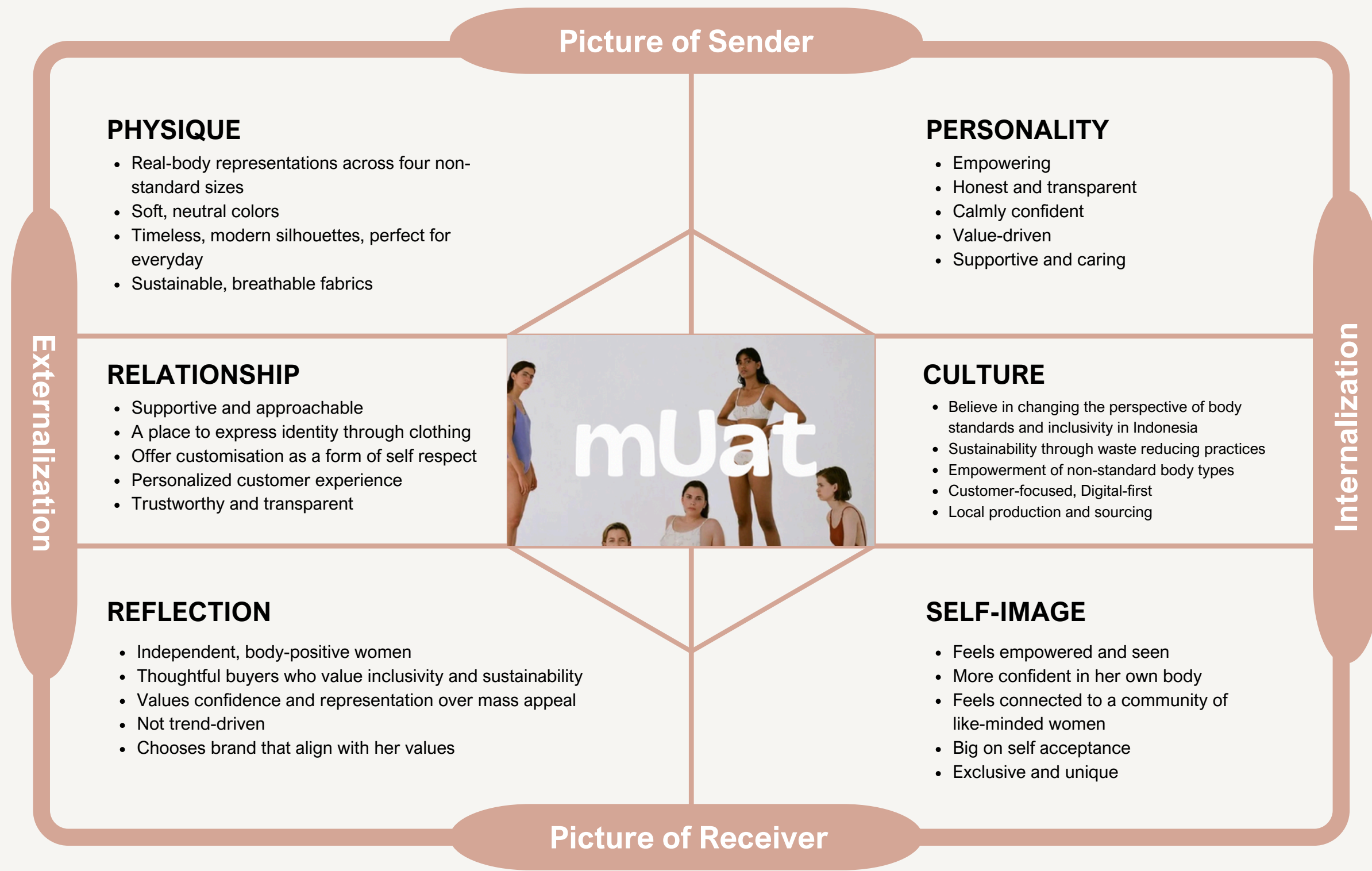


Figure 7.2 Brand Identity Prism (adapted from Kapferer, 1994)

7.4 Marketing Channels

With over 185.3 million internet users in Indonesia (Datareportal's Digital, 2024), digital channels are essential for MUAT's marketing strategy due to their ability to quickly increase visibility. Expert 4 also highlighted that most early-stage fashion businesses in Indonesia do not operate physical marketing (Appendix 4.4). The brand focuses its promotion activities entirely online using the following channels:

7.4.1 Social Media

Over 88% of Indonesia's population uses social media, serving as important platforms for communication, commerce, and cost-effective content distribution (Statista, 2024; Mailchimp, n.d.). As Bill Gates famously stated in 1996, "Content is king," and the internet continues to thrive on compelling, audience-centric content. **Social media content marketing** remains one of the most effective strategies for attracting, engaging, and converting consumers (Evans, 2017). Recognising this, MUAT prioritises the use of **Instagram and TikTok**, which are identified as the top platforms for product discovery and purchase influence in its target market (Appendix 1, 4.3, 4.4)

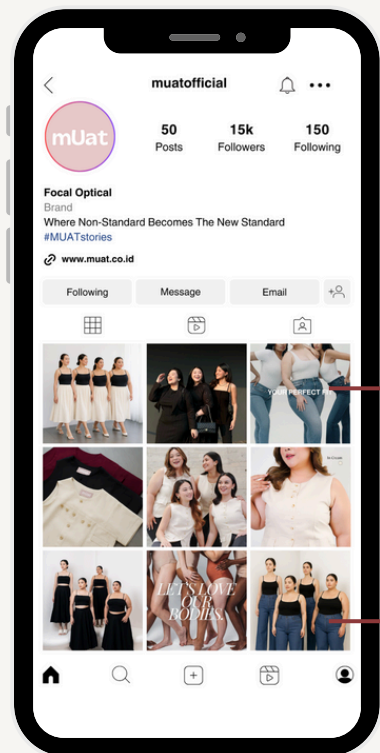


Figure 7.6 MUAT Instagram Feeds

Short captions that celebrate self-expression and fit confidence.

Models of diverse body types featured consistently.

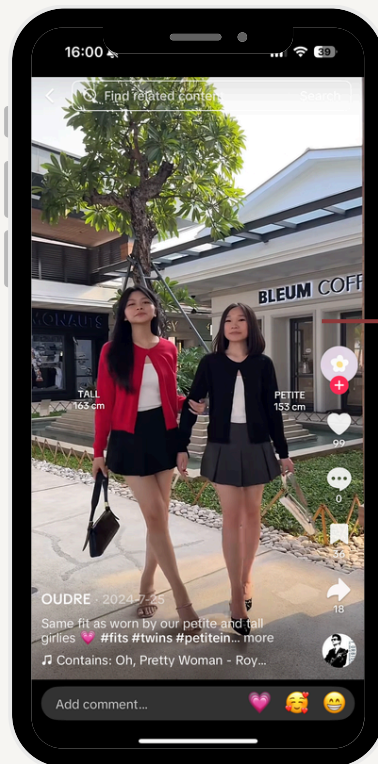
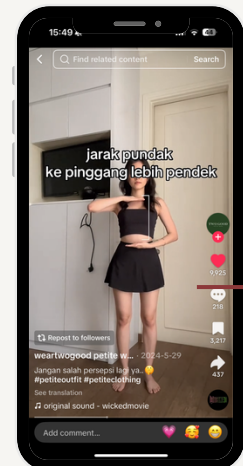


Figure 7.7 MUAT TikTok Video

Consistent fit videos on TikTok featuring products on various body heights.

Figure 7.8 MUAT Petite Education Video



Pink tones reflecting timeless feminine brand identity

Educational Content on sizing differences

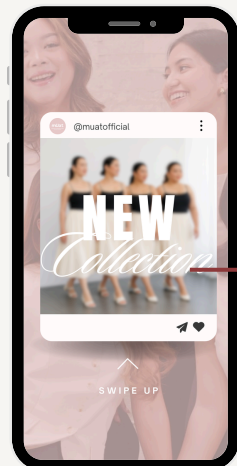


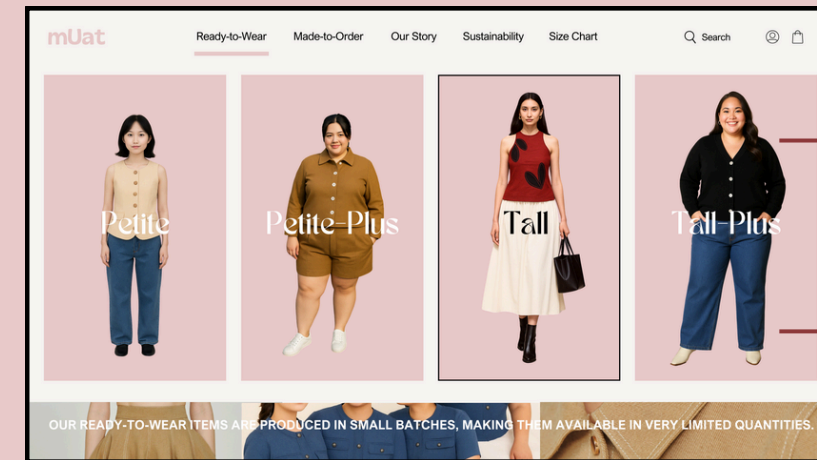
Figure 7.9 & 7.10 MUAT Upcoming Collection Contents

Content designed to build anticipation.

7.4.2 Website

MUAT's website serves not only as a primary sales channel (Chapter 5.1) but also as a vital marketing platform. It acts as the first point of interaction for most customers, making it crucial for delivering a strong and lasting first impression (Hallen, 2023).

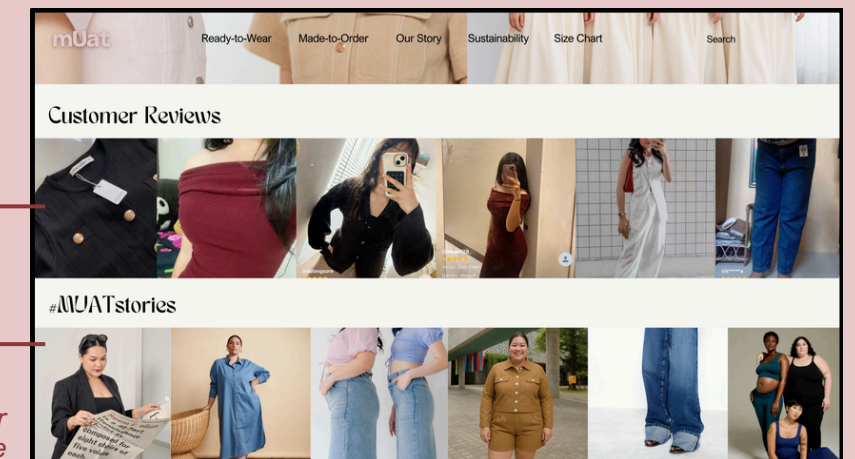
To determine which features best meet the expectations of MUAT's target audience, insights were gathered through focus groups (Appendix 3.2). Participants highlighted the importance of **visual guidance and educational messaging** when shopping online. As a result, the website includes the following features.



Dedicated size-based categories to simplify product browsing.

Real model imagery representing each of the four sizes to improve purchase confidence

Figure 7.11 Website RTW Page



UGC highlights and customer reviews to build community and trust

Figure 7.12 Website 'Customer Reviews & #MUATstories' Page

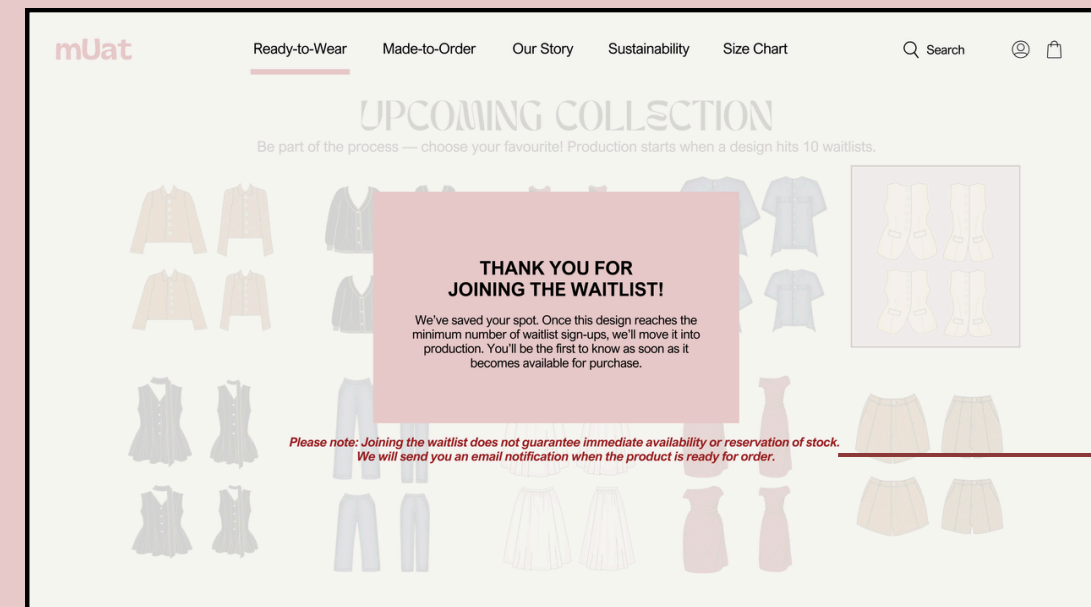


Figure 7.13 Website 'Thank You For Joining The Waitlist' Page

Limited availability messaging to reflect the exclusivity

7.5 Communication Strategy

A communication strategy encompasses the tactics brands use to engage both existing and potential customers (D'Angelo, 2022). As Expert 4 notes, recognising the key voices, influencers, media, owned media, and partners, is essential to shaping the customer journey (Appendix 4.4). MUAT applies the **RACE model** (Appendix 10) to strategically leverage this mix, focusing initially on **owned and earned media** due to budget limitations. Paid media will be incorporated in later stages to expand reach. By targeting inclusive communities, MUAT uses **emotional storytelling** throughout its communication to foster engagement and brand connection.

7.5.1 Social Media Campaign

Launching MUAT through a targeted Instagram and TikTok campaign will significantly boost brand visibility and awareness, as supported by the PESTLE analysis. Performance will be tracked in real-time using Instagram Insights, TikTok Insights, and Brand24, facilitating informed decision-making for MUAT and identifying the most effective content strategies (FocusedImage, 2024).



Figure 7.14. MUAT Campaign Visualisation 1

MUAT also encourages the use of a **hashtag, #MUATStories**, inviting users to share personal stories. This **user-generated content (UGC)** strategy helps create a ripple effect, organically expanding reach without relying on high-cost partnerships. By spotlighting real stories, such as overcoming insecurities or finding confidence in clothes that finally fit, MUAT aligns itself with Indonesia's growing body positivity movement.

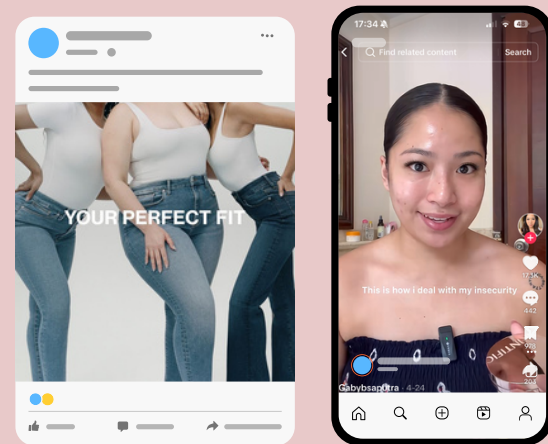


Figure 7.15. MUAT Campaign Visualisation 2

To minimise cost, MUAT leverages the people behind the brand, such as **team members or early supporters**, who represent the body types it caters to, including Petite, Petite-Plus, Tall, and Tall-Plus. Featuring these individuals contributes to a more relatable brand image and establishes a values-driven tone from the start.



A notable example of this approach is Garnier Indonesia's successful "#DRAWAT" campaign, which empowered users to document their acne journey and inspired collective storytelling through the use of a branded hashtag.

Image 7.1 #DRAWAT Campaign with Influencer Amanda Shafira (@garnierindonesia, 2022)

7.5.2 Influencer Marketing

Garnier's Communications Manager (2024) stated influencer collaborations were key to the success of their campaign, resonating with MUAT's primary research. Respondents ranked influencer recommendations as the third most influential factor in trying new brands, with many specifically seeking influencers whose body types reflect their own (Appendix 1 and 3.1). This is especially true for Gen Z, who are more likely to purchase from brands endorsed by relatable influencers that share their age, appearance, and values (IDN Times, 2024). These insights highlight the importance of choosing the right influencers to partner with.

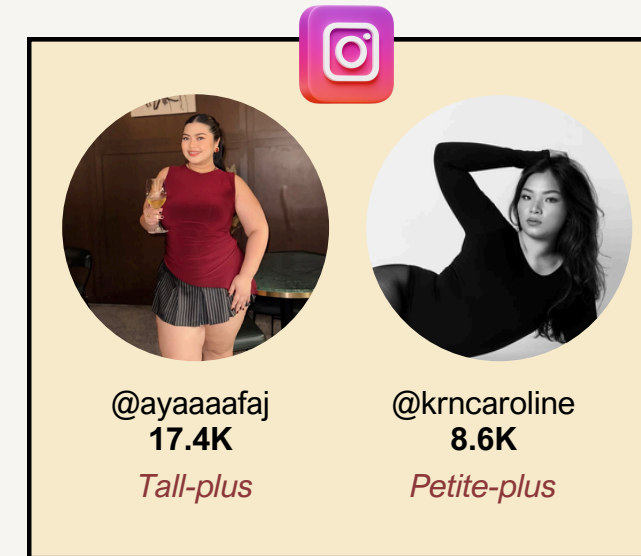


Figure 7.16 Possible Instagram Influencers to work with

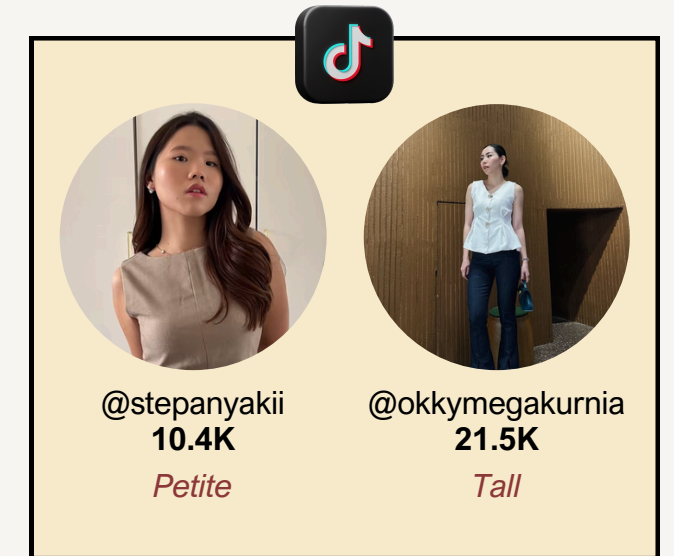


Figure 7.17 Possible TikTok Influencers to work with

As paid partnerships are not yet financially viable for MUAT, the brand takes grassroots strategy by approaching **body-positive micro- and nano-influencers** who align with its values. These influencers will be invited to join MUAT's "**Insider Community**", receiving free clothing samples in exchange for their feedback and, potentially, organic content creation. With 93% of influencers being open to unpaid collaborations when they genuinely connect with the brand or see high product value (Burchill, 2025), this strategy fosters mutual trust and long-term advocacy.

7.5.3 Email Marketing

By requiring email sign-ups to join the waitlist, the brand establishes a direct communication channel. When executed well, email marketing effectively engages customers, fosters loyalty, and encourages repeat purchases (DM WebSoft LLP, 2024). In line with the personalisation trend outlined in Chapter 3, MUAT segments its email list by **demographics, purchase history, and engagement levels** to deliver tailored content, such as **exclusive previews, style recommendations, birthday offers, and behind-the-scenes insights**, enhancing both customer experience and the likelihood of word-of-mouth and repeat engagement.

7.6 Communication Calendar

ACTIVITIES	December	January	February	March	April	May
Social Media Posting Pre-Launch	■ ■ ■					
Website Launch		■				
Social Media Posting		■ ■ ■ ■ ■	■ ■ ■ ■ ■	■ ■ ■ ■ ■	■ ■ ■ ■ ■	■ ■ ■ ■ ■
#MUATStories Launch Campaign		■ ■ ■ ■ ■				■ ■ ■ ■ ■
Waitlist Open		■				
Waitlist Early Birds 15% Off			■ ■ ■			■ ■ ■
Collection Launch Countdown						■ ■ ■ ■ ■
Email Notifies		■ ■ ■	■ ■ ■	■ ■ ■	■ ■ ■	■ ■ ■ ■ ■
UGC Reposts		■ ■ ■ ■ ■	■ ■ ■ ■ ■	■ ■ ■ ■ ■	■ ■ ■ ■ ■	■ ■ ■ ■ ■
Influencer Gifting		■ ■ ■	■ ■ ■	■ ■ ■	■ ■ ■	■ ■ ■

Table 7.3 Marketing Communication Calendar First Six Months

*A communication calendar is planned six months ahead to stay agile with platform trends. Activities are divided into pre-launch (building awareness and demand) and post-launch (driving orders and engagement once the collection is live)

7.7 Sales Strategy

MUAT's supply model, which is characterised by low-volume production and made-to-order options, naturally supports a non-discount-led pricing strategy. However, IDN Times revealed that Gen Z are budget-conscious shoppers, highlighting that discounts and promotions are highly attractive to them, further underscoring the critical role of MUAT's pricing strategies. Expert 3 reveals that customers respond positively to **small, meaningful incentives, especially when tied to special occasions or first-time purchases**. As a result, MUAT will offer a selection of strategic discounts designed to encourage initial conversions without devaluing the brand. To stay aligned with slow fashion values, these promotions will be **limited, purposeful, and non-seasonal**, avoiding overproduction and aligning with real customer demand.

PROMOTION TYPE	OFFERS
FIRST ORDER WELCOME	10% OFF
WAITLIST EARLY BIRDS	15% OFF for early waitlist sig-ups
INTERNATIONAL WOMEN'S DAY "SELF LOVE" GIFT	Free gift with every order
BIRTHDAY TREAT	5% off and small gift

Table 7.4 MUAT's Promotions

7.8 Scale-Up Strategy

The Ansoff Matrix (Figure 7.18) is used to identify growth opportunities by assessing potential risks and rewards, enabling the brand to make informed decisions for future scales (The Strategy Institute, 2024). MUAT focuses on **Market Penetration**, increasing sales of existing products within its current market (Kenton, 2024). It is effective for brands with strong product differentiation, like MUAT, that require time for customer familiarity. The interview highlighted a relevant example, Duma Indonesia, a company that has successfully served the same customer base for over a decade and maintained customer loyalty (Appendix 4.4).

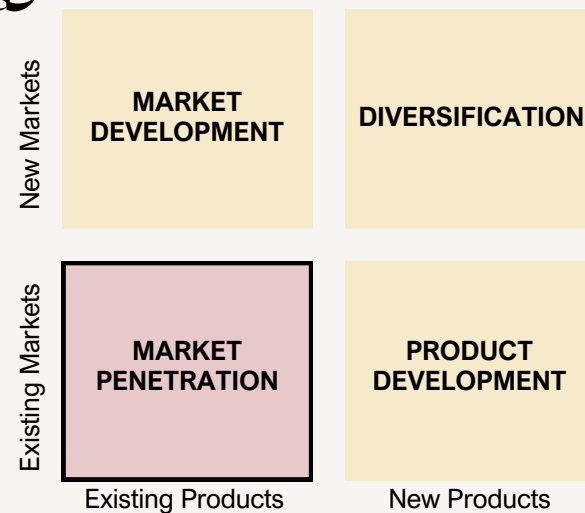


Figure 7.18 Ansoff Matrix (Hanlon, 2021)

MUAT will scale its marketing through **paid social media ads**, aligning with data showing that over 70% of Gen Z are influenced by online advertising (Heriyanto, 2024). It will also strengthen its influencer strategy by partnering with body-positive creators to **launch co-designed collections**, a trend proven effective with Indonesian audiences (Appendix 4.4).

To support retention, MUAT will launch a **loyalty programme**, offering perks and exclusive access. Although market penetration remains the focus, MUAT will remain agile by monitoring emerging trends and researching new segments to inform future targeting strategies (Kenton, 2024).

Chapter Summary

The strategy includes clear SMART objectives, emotionally resonant branding, and the use of digital platforms such as Instagram, TikTok, and email to connect with target audiences. Tactics like influencer collaborations, launch campaigns, and personalised communication are designed to build communities. Supported by a non-discount-led sales model and a scalable marketing plan, MUAT ensures that every effort aligns with real customer interest and brand values.

Chapter 8

FINANCIAL PLAN



This chapter presents MUAT's financial overview, evaluating its viability, sustainability, and readiness for scalable growth. As MUAT is based in Indonesia, all financial figures are reported in Indonesian Rupiah (IDR).

8.1 Sales Forecast

A three-year sales forecast outlines MUAT's projected revenue growth and is supported by accompanying visuals and Excel data.

Most revenue is expected from RTW collections due to broader distribution, with all sizes priced equally to reflect the brand's inclusive pricing strategy. Average prices per subcategory were calculated based on midpoints across MUAT's product range (Appendix 12.1). Though smaller in volume, MTO items will be priced higher due to their personalised aspect and labour intensity (Regal, 2024).

	No. of units sold/ month at full sales price			Average selling price		
	Year 1	Year 2	Year 3	Year 1	Year 2	Year 3
Outerwear	8	14	29	IDR 750,000.00	IDR 750,000.00	IDR 750,000.00
Tops	20	36	72	IDR 380,000.00	IDR 380,000.00	IDR 380,000.00
Bottoms	15	27	54	IDR 500,000.00	IDR 500,000.00	IDR 500,000.00
Dress	6	11	22	IDR 580,000.00	IDR 580,000.00	IDR 580,000.00
Made-to-Order	10	18	36	IDR 1,500,000.00	IDR 1,500,000.00	IDR 1,500,000.00

Table 8.1 Average Retail Price & No. of Units Sold per Category

As a newly established fashion brand with no trading history, sales quantities are estimated using market research and realistic scaling assumptions. **Tops** are projected to have the highest sales volume, as each drop will include a broader variety of tops. This aligns with participants reporting that tops are the most commonly purchased item due to **Indonesia's tropical climate** and need for versatile, breathable clothing (Appendix 3.2).

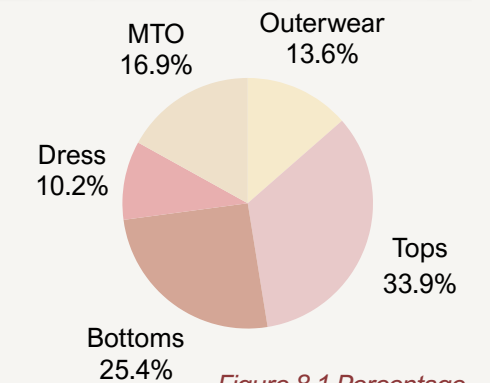


Figure 8.1 Percentage of Sales per Category

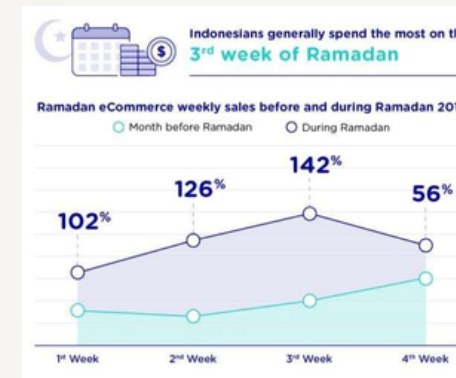


Figure 8.3 What Indonesians Buy Online to Celebrate Ramadan (Leong, 2023)

Figure 8.2 Y1-Y3 Sales Revenue

	Annual Total		
	Year 1	Year 2	Year 3
Outerwear	72,000,000	129,600,000	259,200,000
Tops	91,200,000	164,160,000	328,320,000
Bottoms	90,000,000	162,000,000	324,000,000
Dress	41,760,000	75,168,000	150,336,000
Made-to-Order	180,000,000	324,000,000	648,000,000
Total Sales Revenue	474,960,000	854,928,000	1,709,856,000

Revenue for Year 1 is projected to reach nearly IDR 475 million, as MUAT relies on organic growth and focus on building brand awareness. The highest sales are expected in early Year 3, driven by increased marketing efforts and **Ramadhan 2027**, a peak season for fashion retail in Indonesia (JANIO, 2023). Online shopping activity spikes during the third and fourth weeks of Ramadan (Figure 8.3), as consumers prepare for Idul Fitri, falling on 9 March 2027 (Month 27).

Given these strategic and seasonal factors, total revenue is projected to exceed **IDR 1.7 billion by the end of Year 3** (Figure 8.2). While exact figures are difficult to predict, MUAT targets steady growth as the brand continues to gain popularity.

8.2 Gross Profit

While MUAT's sales forecasts are optimistic, it is important to account for the costs associated with the production of goods sold (**COGS**).

DTC model, less inventory approach, and value-based pricing strategy allow for higher profit margins (Anderson, 2022; Beers, 2025). Consequently, MUAT achieves an average **gross profit margin of 69%**, which is higher than the apparel industry benchmark of 51.84% (NYU Stern, 2023). This is made possible through premium positioning and a customer base that has demonstrated willingness to pay for ethical, inclusive fashion (Appendix 3.2).

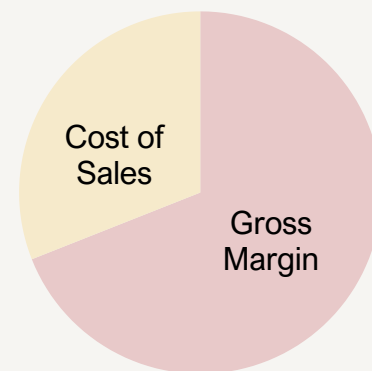


Figure 8.4 Gross Margin Percentage

8.3 Overheads

MUAT's overhead costs are estimated to reach approximately IDR 376 million by Year 3, factoring in an assumed **2% annual inflation rate** and additional increases as the business scales.

As MUAT enters its "testing phase", these expenses are essential for both market introduction and demand validation. A significant portion of early investment goes toward **Customer Acquisition Cost (CAC)**, as reaching niche audiences requires high-quality, multi-channel content. MUAT allocates IDR 72 million in Year 1 for campaign production, including photography, studio rental, and makeup, to build MUAT's online identity. As the brand grows, SEO, PR activities, and website maintenance will be introduced, raising advertising-related costs to IDR 87.12 million by Year 3. Although basic website domains are subsidised for SMEs in Indonesia (see PESTLE), e-commerce-related fees still apply.

Monthly subscription costs, including design software, analytics platforms, email marketing tools, and storage, cost IDR 96 million/year. Online payment domain will also increase annually due to Midtrans' per-transaction fee structure, rising in line with MUAT's anticipated sales growth (Appendix 12.4).

	Year 1	Year 2	Year 3
Company Set Up	IDR 5,500,000.00	-	-
Trademark Protection	IDR 500,000.00	-	-
Marketing & Advertising	IDR 72,000,000.00	IDR 79,200,000.00	IDR 87,120,000.00
Sampling	IDR 120,000,000.00	IDR 122,400,000.00	IDR 124,848,000.00
Analytics Platform (Brand24)	IDR 61,200,000.00	IDR 61,200,000.00	IDR 61,200,000.00
Email Marketing Tools (Mailchimp)	IDR 6,000,000.00	IDR 6,000,000.00	IDR 6,000,000.00
Design Software (CLO3D)	IDR 12,000,000.00	IDR 12,000,000.00	IDR 12,000,000.00
Storage Rent	IDR 16,800,000.00	IDR 17,136,000.00	IDR 17,478,720.00
Payment Domain	IDR 2,448,000.00	IDR 4,284,000.00	IDR 8,568,000.00
Packaging	IDR 6,000,000.00	IDR 9,000,000.00	IDR 13,500,000.00
Shopee Fee	IDR 9,499,200.00	IDR 16,623,600.00	IDR 33,247,200.00
Contingency	IDR 12,000,000.00	IDR 12,000,000.00	IDR 12,000,000.00
Total Overheads (Excluding wages)	IDR 323,947,200.00	IDR 339,843,600.00	IDR 375,961,920.00

Figure 8.5 Total Overheads Excluding Wages Y1-Y3

8.4 Start Up Costs & Funding

Startup costs are estimated at IDR 197 million, covering initial overheads, sampling, equipment, first-month salaries, and private limited company (PT) notary fees starting from IDR 5 million (Easybiz, 2022).

Salary	Month 1
Founder	-
In-House Tailor	IDR 5,800,000.00
Marketing & Content Specialist	IDR 5,500,000.00
Customer & Admin Coordinator	-
Total Salary	IDR 11,300,000.00

Capital Expenditure	
Sewing Machine	IDR 5,000,000.00

Total Start Up Cost (Month 1) - exclude production cost	IDR 48,795,600.00
Production Cost (Year 1)	IDR 148,284,000.00
Overall Start Up Cost	IDR 197,079,600.00

Overheads	Month 1
Company Set Up	IDR 5,500,000.00
Trademark Protection	IDR 500,000.00
Marketing & Advertising	IDR 6,000,000.00
Sampling	IDR 10,000,000.00
Analytics Platform (Brand24)	IDR 5,100,000.00
Email Marketing Tools (Mailchimp)	IDR 500,000.00
Design Software (CLO3D)	IDR 1,000,000.00
Storage Rent	IDR 1,400,000.00
Payment Domain	IDR 204,000.00
Packaging	IDR 500,000.00
Shopee Fee	IDR 791,600.00
Contingency	IDR 1,000,000.00
Total Overheads	IDR 32,495,600.00

Figure 8.6 Start Up Costs

To fund this, the founder will invest IDR 180 million from personal savings, acquiring 60% ownership. Another IDR 120 million will be **raised through family and friends**, who will collectively hold 40% of the shares. This approach is preferred for its flexibility, as involving external investors at this early stage could limit the founder's ability to make quick, hands-on decisions critical to MUAT's development.

The total capital of **IDR 300 million** will ensure MUAT can meet its financial obligations and maintain healthy cash flow during its first three years of operations.

8.5 Cashflow Projection

Cash flow represents the movement of money over a specific period, highlighting money in, such as sales revenue, and money out, like operating costs and overheads (Atrill & McLaney, 2018). MUAT **relies entirely on sales performance** for its inflows, requiring an annual increase in the number of products sold by **75% to 100%**. This aligns with trends that show startups typically experience higher growth rates in the first few years of operation (Chen, 2024).

Outflows consist of the cost of sales, marketing, legal fees, and salaries. Additionally, MUAT has allocated **a monthly contingency budget** of IDR 1 million to manage unforeseen expenses or risks that may arise, helping to mitigate the impact (Wigmore, 2019).

By the end of Year 3, approximately IDR 1.2 billion needs to be paid. Despite initial losses, MUAT is projected to close with a positive net cash flow of IDR 483 million. This results in a cumulative balance of IDR 549 million, reflecting **a healthy financial position to move forward**.

	Year 1	Year 2	Year 3
Total Sales Revenue	IDR 474,960,000.00	IDR 854,928,000.00	IDR 1,709,856,000.00
Cash Inflow	IDR 474,960,000.00	IDR 854,928,000.00	IDR 1,709,856,000.00

Total Direct Costs	IDR 148,284,000.00	IDR 272,249,424.00	IDR 555,388,825.00
Salaries	IDR 185,100,000.00	IDR 289,632,000.00	IDR 295,424,640.00
Company Set Up	IDR 5,500,000.00	-	-
Trademark Protection	IDR 500,000.00	-	-
Marketing & Advertising	IDR 72,000,000.00	IDR 79,200,000.00	IDR 87,120,000.00
Sampling	IDR 120,000,000.00	IDR 122,400,000.00	IDR 124,848,000.00
Analytics Platform (Brand24)	IDR 61,200,000.00	IDR 61,200,000.00	IDR 61,200,000.00
Email Marketing Tools (Mailchimp)	IDR 6,000,000.00	IDR 6,000,000.00	IDR 6,000,000.00
Design Software (CLO3D)	IDR 12,000,000.00	IDR 12,000,000.00	IDR 12,000,000.00
Storage Rent	IDR 16,800,000.00	IDR 17,136,000.00	IDR 17,478,720.00
Payment Domain	IDR 2,448,000.00	IDR 4,284,000.00	IDR 8,568,000.00
Packaging	IDR 6,000,000.00	IDR 9,000,000.00	IDR 13,500,000.00
Shopee Fee	IDR 9,499,200.00	IDR 16,623,600.00	IDR 33,247,200.00
Contingency	IDR 12,000,000.00	IDR 12,000,000.00	IDR 12,000,000.00
Total Overheads	IDR 509,047,200.00	IDR 629,475,600.00	IDR 671,386,560.00
Capital Expenditure	IDR 5,000,000.00		
Cash Outflow	IDR 1,171,378,400.00	IDR 1,531,200,624.00	IDR 1,898,161,945.00

Net Cash Flow	IDR 187,371,200.00	IDR 46,797,024.00	IDR 483,080,615.00
Opening Bank Balance	IDR 300,000,000.00	IDR 112,628,800.00	IDR 65,831,776.00
Closing Bank Balance	IDR 112,628,800.00	IDR 65,831,776.00	IDR 548,912,391.00

Figure 8.7 MUAT Cashflow Y1 - Y3

8.6 Profit & Loss

MUAT's P&L statements reflect early-stage growth strategy, prioritising brand development and customer acquisition over immediate profitability (Barton, 2025). **Projected losses in Years 1 and 2** are largely attributed to high upfront marketing expenses and production sampling. By Year 3, MUAT is forecasted to reach positive earnings, achieving an **EBITDA of approximately IDR 483 million**.

8.6.1 Breakeven

The breakeven is the point where total revenue is the same as total costs, meaning the business is **no longer operating at a loss**, anticipated to be attained in the first month of Year 3.

FORMULA	
Breakeven Sales =	$\frac{\text{Fixed Cost}}{\text{Gross Profit Margin}}$
ANNUAL BREAKEVEN SALES	
Year 3 Breakeven =	$\frac{671,386,560}{0.69} = \text{IDR } 973,600,812$
MONTHLY BREAKEVEN SALES	
Monthly Breakeven =	$\frac{973,600,812}{12} = \text{IDR } 81.1\text{million}$

Figure 8.8 MUAT Year 3 Breakeven Calculation

Based on the calculation, MUAT must generate at least IDR 973.6 million in annual sales to cover all expenses. Reaching this threshold marks a significant financial milestone, signalling the brand's shift from **early-stage losses toward sustained profitability**.

Chapter Summary

While MUAT shows strong financial potential, initial losses are expected due to high marketing and setup costs. The model also remains highly dependent on sales growth, underscoring the need for contingency planning to navigate uncertainties and secure sustainable success.

Chapter 9

CONTINGENCY PLAN AND RISKS



Throughout the development of this business plan, it is acknowledged that various internal and external risks could significantly influence the business performance and long-term viability.

9.1 Risk Assessment

The brand applies Varley's (2022) four-stage risk management framework, which facilitates systematic risk **identification**, critical **evaluation** of likelihood and impact, development of a mitigation **plan**, and transparent **disclosure** to support contingency planning.

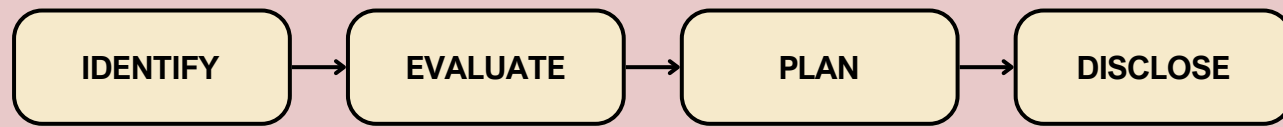


Figure 9.1 Four Stage Strategic Approach to Risk Management (Varley, 2022)

Ensuring a structured approach, the risks have been categorised into four key areas: **Strategic, Operational, Financial, and Hazard**, following the model by SandRun Risk (2014). This will lead to the creation of the risk register, where each risk is evaluated based on its likelihood and severity using the 5x5 risk assessment matrix (Fig. 9.3), followed by mitigation and contingency planning.

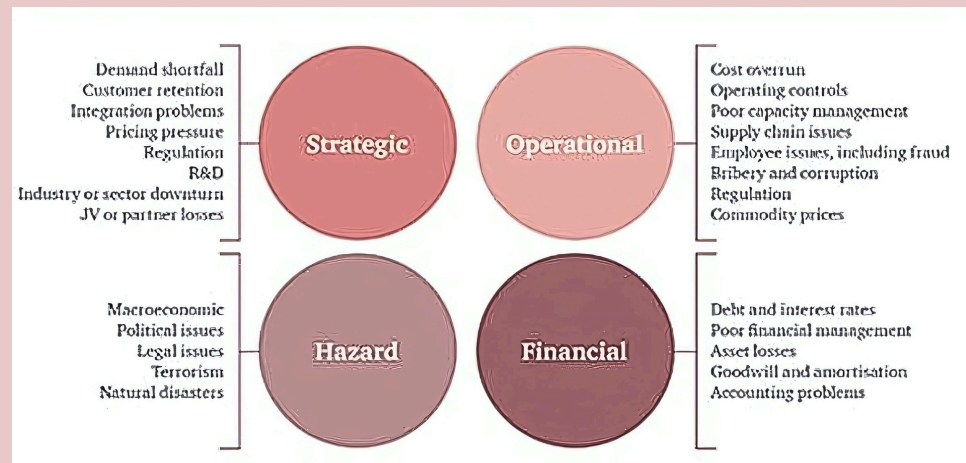


Figure 9.2 Form of Risks (SandRun Risk, 2014)

RISK CATEGORY		RISK DESCRIPTION
1	Strategic	Low Market Awareness due to unfamiliar sizing system
2	Strategic	Social Media Campaign Underperformance
3	Strategic	Digital-only model limits trust from customers preferring offline
4	Strategic	Competitor entering the market at more affordable price
5	Operational	Overreliance on founder, resulting in something easily overlooked
6	Operational	Inaccurate sizing system data
7	Financial	Rising cost of fabrics
8	Hazard	Logistics disruptions (courier issues, disasters) resulting in delivery delays

Table 9.1 MUAT Risks Description

		SEVERITY →				
		1	2	3	4	5
LIKELIHOOD ↓	1	LOW 1	LOW 2	LOW 3	MEDIUM 4	MEDIUM 5
	2	LOW 2	MEDIUM 4	MEDIUM 6	HIGH 8	HIGH 10
	3	LOW 3	MEDIUM 6	HIGH 9	HIGH 12	EXTREME 15
	4	MEDIUM 4	HIGH 8	HIGH 12	HIGH 16	EXTREME 20
	5	MEDIUM 5	HIGH 10	EXTREME 15	EXTREME 20	EXTREME 25

Figure 9.3 5x5 Risk Matrix (Markers, 2017)

NO.	LEVEL OF SEVERITY	MITIGATION	CONTINGENCY
1	HIGH 12	Educate customers with informative content, fit videos, visual representation across sizes, and responsive customer service to assist with questions	Adapt the sizing system based on customer feedback and return complaints.
2	HIGH 9	Influencer gifting, focus on daily post consistency, and emphasis on brand's messaging through storytelling contents to boost reach	Allocating budget to paid social media advertising and shift the focus to UGC and in-house content. A/B testing different types of content, and partnering with micro-influencers with highly engaged niche audiences.
3	MEDIUM 4	Plan for future physical store or pop ups as a brand promise to build credibility	Partner with multi-brand retail spaces (e.g., local fashion bazaars or co-retail stores) to offer offline touchpoints. Incorporate upgraded online shopping experience (e.g. virtual try ons)
4	MEDIUM 6	Focus on highly unique USP and community-led branding to differentiate.	Introduce a lower-tier limited collection with fewer customisation options to compete on price. Introduce limited-time bundle deals.

NO.	LEVEL OF SEVERITY	MITIGATION	CONTINGENCY
5	HIGH 12	Use task management tools to double-check everything and communicate effectively, making sure every team is aware of any business decisions	Identifying alternative funding sources to consider the hiring of a part-time assistant or skilled freelancers. Weekly cross-check meetings with the team to spot errors early and ensure accountability.
6	EXTREME 20	Conduct extended body measurement research pre-launch. Include stretch fabrics to minimise fit risk.	Offer a cheaper price for re-adjustment if measurements are incorrect or if fit is not right. Launch a sizing pilot program inviting more volunteers to contribute body data in exchange for store credit
7	HIGH 12	Maintaining a strong relationship with the current supplier As MUAT will slowly integrate to fully sustainable fabrics, supplier reliance is not high for now	Negotiate the price with the supplier or activate the supplier diversification plan. Lower the profit margin if the business has sufficient finances to operate
8	HIGH 10	Work with reliable logistic partners (JNE, SiCepat), provide preventive measures, and insure the packages	Customers will be proactively informed about delays and offered free express shipping on their next order as a goodwill gesture

Table 9.2 MUAT Risk Register

One of the most critical risks identified is MUAT's **unfamiliar and potentially unreliable sizing system** (Risks 1 and 6), which could lead to **confusion and high return rates**, undermining the brand's core value of delivering well-fitting clothing. This is mitigated through ongoing measurement research, fit re-adjustment services, and a contingency plan to revise the size chart based on real-time customer feedback (Koripalli, 2024). MUAT also plans to launch a **sizing pilot programme**, inviting more volunteers to contribute body data and expanding the sample size for improved accuracy.

Social media underperformance and MUAT's **digital-only business model** present interconnected risks. Despite the cost efficiency of an online-first strategy, 16.5% of surveyed customers still prefer physical stores (Appendix 1.4). Digital campaigns may make it more difficult to acquire new customers if they fall short of expectations. To mitigate this, MUAT will implement a **market penetration** strategy (Chapter 7). As a contingency, the brand may explore short-term offline visibility through collaborations with popular **fashion bazaars like Brightspot**, which is a popular event celebrating Indonesia's local creativity. These initiatives offer a low-risk way to build brand presence offline without deviating from MUAT's model.



Image 9.1 & 9.2 Brightspot Market (Hardjo, 2024)

9.2 Risk Appetite

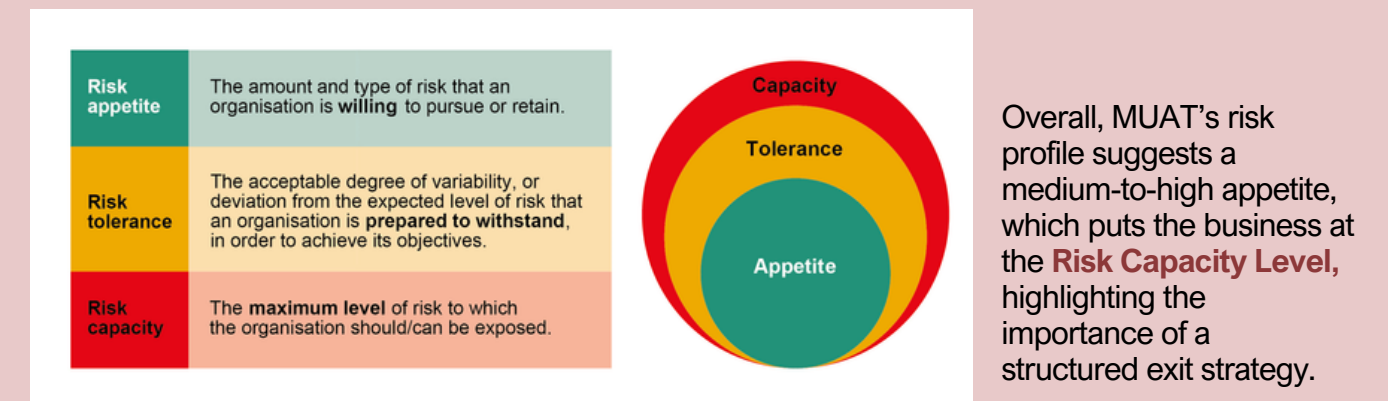


Figure 9.4 Risk appetite, risk tolerance and risk capacity (UN Trade & Development, 2012)

9.3 Exit Strategy

If MUAT's cash flow declines to an unsustainable level and external capital injection is no longer viable (Hayes, 2023), an exit strategy will be pursued to maximise returns and ensure regulatory compliance in Indonesia. This may involve **selling the business, with shareholder agreement** and support from a business broker to manage the process efficiently. Tax consultation is also recommended due to local regulations (Indodm.com, 2023).

In the worst-case scenario, MUAT may **liquidate assets and cease operations** to pay off debts, with a bankruptcy petition submitted to **Pengadilan Niaga (Commercial Court)** (Bagus, 2024). These options provide a clear course of action if long-term viability cannot be sustained.

Chapter Summary

Risk management and exit planning reflect a strategic and informed response to the uncertainties of early-stage business development, particularly concerning sizing accuracy and the constraints of a digital-only model. The decision to proceed with the business launch will be evaluated in the final chapter.

Chapter 10

CONCLUSION AND FUTURE DEVELOPMENT



10.1 Key Findings Summary

Fit and sizing issues remain a complex and largely overlooked issue within Indonesia's fashion industry, partly driven by the sensitivity around body image discussions and the dependence on international sizing standards that do not align with local body proportions. Research by Firaifiroh (2022) found that 26.6% of Indonesian women experience difficulties in finding well-fitting clothing, often leading to frequent returns, expensive alterations, and frustrations with online shopping.

In response, this business plan proposes MUAT, a size- and height-inclusive fashion brand catered to Indonesian women aged 18–35. Through extensive primary research (surveys, netnography, focus groups, interviews) and secondary research (industry reports, competitor analysis, market trends), MUAT identifies and addresses the unmet demand for fashion consumers with non-standard body proportions. Strategic frameworks such as Value Proposition Canvas, SWOT, Porter's Five Forces, PESTLE analysis, and competitor benchmarking were applied to validate the market opportunity and guide business planning.

10.1.1 Desirability

Initial research findings from netnography, surveys, and focus groups consistently highlight significant demand for size-inclusive fashion that reflects local body proportions. 54.9% of survey respondents expressed interest in made-to-order options, and 80.4% are willing to pay more for garments that fit perfectly (Appendix 1). The focus group participants also stressed the need for brands to consider stature (Appendix 3.1).

The rise of the body positivity movement, though still developing in Indonesia (Garbett et al., 2023; ZAP Beauty Index, 2020), alongside the rapid growth of the e-commerce sector (Statista, 2024) and increasing consumer demand for waste-reducing fashion (Robinson, 2022; Sahu, 2024), further strengthens MUAT's brand proposition. MUAT's limited drop and marketing-first strategy taps into customer preferences for exclusivity while also building emotional resonance through authentic representation and relatable storytelling (Appendix 3.2). By combining this with a personalised and sustainable business model, the brand lays a solid foundation for long-term desirability and customer loyalty.

10.1.2 Feasibility

The feasibility of MUAT is demonstrated through strong market validation, realistic operational planning, and a clear growth strategy, all backed up by primary research, including interviews with four industry experts and follow-up focus groups.

The findings confirmed the decision to operate fully online through Shopee and MUAT's own website, which not only aligns with consumer shopping behaviours but also minimises overhead costs. Additionally, structuring the business as a private limited company (PLC) strengthens its legal and financial security.

Operational feasibility is supported by the development of MUAT's innovative four-category size system, based on comprehensive research. This system, combined with a supply chain designed for small-batch and made-to-order production ensures the brand remains agile and stands out in Indonesia's highly competitive market. A simple management structure, initially driven by the founder, enables MUAT to maintain cost efficiency during its critical early years.

Marketing feasibility is reinforced through expert input, leading to a detailed strategy built around social media marketing, influencer partnerships, and targeted email campaigns. Furthermore, as part of its strategic launch plan, MUAT will leverage a digital marketing campaign using structured models like RACE and DRIP frameworks to guide these efforts. Finally, recognising the complexities inherent in MUAT's business model, potential risks were identified along with mitigation strategies to ensure the business is feasible overall.

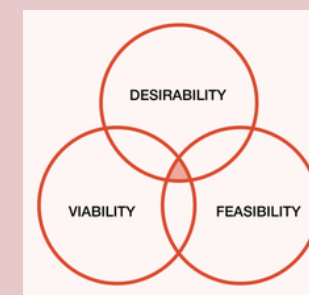
10.1.3 Viability

MUAT's three-year financial projections indicate that while profitability is not expected in the first and second years, sales are forecasted to grow over time. The cost structure has been carefully planned, incorporating supplier quotations and all necessary operating expenses to ensure full legal compliance. Adopting a value-based pricing strategy supports a higher gross profit margin of 69%, aligning with MUAT's middle-to-premium positioning. The business is projected to achieve its break-even point by early Year 3. An initial investment of IDR 300 million, secured through founder contributions and friends and family funding, ensures sufficient funds to cover cash flow gaps. This progression from losses to profitability demonstrates that MUAT is both scalable and financially viable, with a focus on sustainable growth.

10.2 Overall Summary

MUAT has successfully achieved the **research objectives** outlined in Chapter 2, including

- Exploring consumer demand and desirability for size-inclusive fashion (Chapter 3),
- Evaluating feasibility and viability through realistic operations, structure, and pricing (Chapters 5–8),
- Developing an inclusive size chart tailored to Indonesian women (Chapter 4),
- Identifying effective digital marketing strategies to engage Millennial and Gen Z audiences (Chapter 7).



Although the findings confirm that MUAT is desirable, feasible, and viable as a business, it is ultimately concluded that the timing is **not yet optimal for the brand's launch**.

Firstly, the foundation of MUAT's USP is currently weakened by the limited reliability of the primary data collected, which affects accurate sizing tailored for Indonesian women. Only body measurements from four sources were averaged to build the sizing chart. This small sample size raises concerns about the validity and representativeness of the data, particularly for non-standard body proportions. Without a larger dataset, MUAT risks developing products that may not truly fit the broader target market, undermining the brand promise.

Moreover, the overall complexity of MUAT's business model, including managing both Ready-to-Wear and Made-to-Order lines, small-batch production logistics, a marketing-first strategy, and sustainable fabric sourcing, requires a robust and well-coordinated operational system. With limited team and resources, executing such a complex model would be challenging and could compromise brand credibility if not delivered consistently.

10.3 Future Development

To launch MUAT successfully and ensure long-term relevance, it is essential to first conduct a more extensive body measurement study as highlighted in the contingency plan (Chapter 9). The goal should be to collect at least 50-100 body measurements from women identifying as Petite, Petite-Plus, Tall, and Tall-Plus, improving the accuracy and reliability of MUAT's sizing system. A longer research period will be necessary, alongside in-person product fit trials to test and refine the sizings.

Future development includes expanding its supplier network and identifying alternative funding sources beyond initial capital. Exploring offline activations, such as retail space partnerships, may also strengthen long-term growth potential. These will be mapped out in a detailed development plan (see Appendix 13).

References



Abbadia, J. (2023) What is triangulation in research? Mind the Graph. [Online] Available at: <https://mindthegraph.com/blog/what-is-triangulation-in-research/> [Accessed 1 May 2025].

AboutNaja. (2024) 7 reasons why trademarks are important. [Online] Available at: <https://abounaja.com/blog/7-reasons-why-trademarks-are-important> [Accessed 22 April 2025].

Academia.edu. (2018) Contemporary Indonesian fashion through the looking glass. [Online] Available at: https://www.academia.edu/33245133/Contemporary_Indonesian_Fashion_Through_the_Looking_Glass [Accessed 13 April 2025].

Akter, M. (2025) Brand messaging. Get WP Funnels. [Online] Available at: <https://getwfunnels.com/brand-messaging> [Accessed 15 April 2025].

Altexsoft. (2024) Revenue model types. [Online] Available at: <https://www.altexsoft.com/blog/revenue-model-types/> [Accessed 6 May 2025].

Baytion Sunaryo, C. (2021) Will the digitalization of SMEs save Indonesia from going into recession? LSPMR. [Online] Available at: <https://lspm.org/2021/12/21/will-the-digitalization-of-smes-save-indonesia-from-going-into-recession/> [Accessed 17 April 2025].

BDC. (2025) Pricing: 5 common strategies. [Online] Available at: <https://www.bdc.ca/en/articles-tools/marketing-sales-export/marketing/pricing-5-common-strategies> [Accessed 12 April 2025].

Beers, B. (2025) Factors affecting profit margin. Investopedia. [Online] Available at: <https://www.investopedia.com/ask/answers/102714/what-are-some-examples-factors-will-affect-my-profit-margin.asp> [Accessed 10 April 2025].

Bell, E. (2024) Digital marketing and business success. Investopedia. [Online] Available at: <https://www.investopedia.com/digital-marketing-and-business-success-8711955> [Accessed 6 May 2025].

Bloomenthal, A. (2024) Value-based pricing. Investopedia. [Online] Available at: <https://www.investopedia.com/terms/v/valuebasedpricing.asp> [Accessed 5 May 2025].

Borlovan, P. (2024) The founder factor on startup success. SeedBlink. [Online] Available at: <https://seedblink.com/2024-06-03-the-founder-factor-on-startup-success-solo-vs-co-founders> [Accessed 6 May 2025].

BRIXX. (2024) 7 things to remember when employing staff for the first time. [Online] Available at: <https://brixx.com/7-things-to-remember-when-employing-staff-for-the-first-time/> [Accessed 1 May 2025].

Brouwers, C. (2024) Multi-channel vs omni-channel. CM.com. [Online] Available at: <https://www.cm.com/en-gb/blog/multi-channel-vs-omni-channel/> [Accessed 22 April 2025].

Budyanto, C. (2021) Feel good, look good. The Jakarta Post. [Online] Available at: <https://www.thejakartapost.com/paper/2021/05/04/feel-good-look-good-local-fashion-brands-promote-self-love-body-positivity.html> [Accessed 13 April 2025].

BuiltIn. (n.d.) Founders & entrepreneurship. [Online] Available at: <https://builtin.com/founders-entrepreneurship> [Accessed 15 April 2025].

Chaffey, D. (2023) The SOSTAC model. Smart Insights. [Online] Available at: <https://www.smartinsights.com/digital-marketing-strategy/sostac-model/> [Accessed 6 May 2025].

Chhatwal, G. (n.d.) Indonesia market research: key consumer trends. Kadence. [Online] Available at: <https://kadence.com/indonesia-market-research-key-consumer-trends-you-must-know/> [Accessed 17 April 2025].

Churchill, N.C. and Lewis, V.L. (1983) The five stages of small business growth. Harvard Business Review. [Online] Available at: <https://hbr.org/1983/05/the-five-stages-of-small-business-growth> [Accessed 18 April 2025].

Clootrack. (2023) Customer experience in fashion. [Online] Available at: <https://www.clootrack.com/blogs/customer-experience-in-fashion-industry> [Accessed 11 April 2025].

Craddock, N., Garbett, K.M., Saraswati, L.A. and Diedrichs, P.C. (2023) Body image attitudes in Indonesia. PubMed. [Online] Available at: <https://pmc.ncbi.nlm.nih.gov/articles/PMC10378758/> [Accessed 15 April 2025].

Creswell, John W, (2018) Qualitative inquiry and research design : choosing among five approaches Sage

D'Angelo, C. (2022) Brand communications. Brandfolder. [Online] Available at: <https://brandfolder.com/resources/brand-communications/> [Accessed 3 May 2025].

Digital Learning Institute. (n.d.) Customer education: advantages. [Online] Available at: <https://www.digitallearninginstitute.com/blog/customer-education-advantages> [Accessed 6 May 2025].

Dudovskiy, J. (n.d.) Pragmatism research philosophy. Research-Methodology. [Online] Available at: <https://research-methodology.net/research-philosophy/pragmatism-research-philosophy/> [Accessed 22 April 2025].

Evans, H. (2017) Content is king. Medium. [Online] Available at: <https://medium.com/@HeathEvans/content-is-king-essay-by-bill-gates-1996-df74552f80d9> [Accessed 13 April 2025].

Forbes. (2025) Social and e-commerce now drive beauty sales. [Online] Available at: <https://www.forbes.com/sites/claraludmir/2025/03/28/social-and-e-commerce-now-drive-more-than-50-of-beauty-sales-globally/> [Accessed 6 May 2025].

Garbett, K.M. et al. (2023) Body image in Indonesian girls. NCBI. [Online] Available at: <https://pmc.ncbi.nlm.nih.gov/articles/PMC10378758/> [Accessed 12 April 2025].

Gerald Hilmy Prakasa, E. and Wandebori, H. (2024) Digital innovation in MSMEs. IJCSRR. [Online] Available at: <https://ijcsrr.org/wp-content/uploads/2024/01/03-0301-2024.pdf> [Accessed 10 April 2025].

Grieve, P. (2023) Personalization in marketing. Zendesk. [Online] Available at: <https://www.zendesk.co.uk/blog/complete-guide-personalization/> [Accessed 5 May 2025].

Hanlon, A. (2022) Use the DRIP model. Smart Insights. [Online] Available at: <https://www.smartinsights.com/traffic-building-strategy/offer-and-message-development/use-drip-model/> [Accessed 1 May 2025].

Hallen, G. (2023) Website as a marketing tool. Perrill. [Online] Available at: <https://www.perrill.com/website-as-a-marketing-tool/> [Accessed 1 May 2025].

Hardjo, D. (2024) Brightspot Market 2024. Beautynesia. [Online] Available at: <https://www.beautynesia.id/fashion/brightspot-market-2024-hidupkan-kembali-ratu-plaza-dengan-bazar-standar-dunia/b-290623> [Accessed 25 April 2025].

Hayes, A. (2020) Business exit strategy. Investopedia. [Online] Available at: <https://www.investopedia.com/terms/b/business-exit-strategy.asp> [Accessed 12 April 2025].

Heath, C. (2023) Purposive sampling. Dovetail. [Online] Available at: <https://dovetail.com/research/purposive-sampling/> [Accessed 2 May 2025].

Hilmy Prakasa, E.G. and Wandebori, H. (2024) Digital innovation strategy in Indonesian MSMEs. IJCSRR. [Online] Available at: <https://ijcsrr.org/wp-content/uploads/2024/01/03-0301-2024.pdf> [Accessed 11 April 2025].

Ignatius Ijomah, T. (2024) Sustainable business practices and brand loyalty. ResearchGate. [Online] Available at: https://www.researchgate.net/publication/383847817_Exploring_the_relationship_between_sustainable_business_practices_and_increased_brand_loyalty [Accessed 20 April 2025].

InCorp. (2024) Garment industry in Indonesia. Cekindo. [Online] Available at: <https://www.cekindo.com/blog/garment-industry-indonesia> [Accessed 23 April 2025].

Investopedia. (2024) Improving net margin. [Online] Available at: <https://www.investopedia.com/ask/answers/040215/what-are-best-ways-company-improve-its-net-margin.asp> [Accessed 28 April 2025].

IP Note. (2023) Trademark registration in Indonesia. [Online] Available at: <https://ipnote.pro/en/blog/trademark-registration-in-indonesia-a-quick-guide/> [Accessed 16 April 2025].

JANIO. (2018) Major e-commerce shopping events in Indonesia. [Online] Available at: <https://www.janio.asia/resources/articles/major-e-commerce-shopping-events-in-indonesia> [Accessed 21 April 2025].

Jansen, D. (2023) Research philosophy. Grad Coach. [Online] Available at: <https://gradcoach.com/research-philosophy/> [Accessed 21 April 2025].

Johanna, S. (2018) Cover – Bab1. Universitas Katolik Parahyangan Repository. [Online] Available at: <https://repository.unpar.ac.id/bitstream/handle/123456789/7783/Cover%20-%20Bab1%20-%206114100sc-p.pdf> [Accessed 28 April 2025].

Jones, K. (2021) The importance of branding in business. Forbes Agency Council. [Online] Available at: <https://www.forbes.com/councils/forbesagencycouncil/2021/03/24/the-importance-of-branding-in-business/> [Accessed 5 May 2025].

Kaufman, L. (2024) Charlotte Simone November 2024 release. HN Magazine. [Online] Available at: <https://hotelsabovepar.com/charlotte-simone-november-2024-release/> [Accessed 19 April 2025].

Kenton, W. (2025) Market penetration. Investopedia. [Online] Available at: <https://www.investopedia.com/terms/m/market-penetration.asp> [Accessed 3 May 2025].

Khubwani, H. (2023) Customer experience in fashion industry. Clootrack. [Online] Available at: <https://www.clootrack.com/blogs/customer-experience-in-fashion-industry> [Accessed 19 April 2025].

Kitov, I. (2025) Competitive strategy. 365 Financial Analyst. [Online] Available at: <https://365financialanalyst.com/knowledge-hub/business-analysis-and-strategy/competitive-strategy/> [Accessed 19 April 2025].

Koripalli, V. (2024) Size chart. Uphance. [Online] Available at: <https://www.uphance.com/blog/size-chart/> [Accessed 24 April 2025].

Kopp, C.M. (2024) Product differentiation. Investopedia. [Online] Available at: https://www.investopedia.com/terms/p/product_differentiation.asp [Accessed 13 April 2025].

Lopez y Royo, A.B. (2019) Contemporary Indonesian fashion. Academia. [Online] Available at: https://www.academia.edu/33245133/Contemporary_Indonesian_Fashion_Through_the_Looking_Glass [Accessed 19 April 2025].

Ludmir, C. (2025) Beauty sales now driven by social and e-commerce. Forbes. [Online] Available at: <https://www.forbes.com/sites/claraludmir/2025/03/28/social-and-e-commerce-now-drive-more-than-50-of-beauty-sales-globally/> [Accessed 12 April 2025].

Marker, A. (2017) All risk assessment matrix templates you need. Smartsheet. [Online] Available at: <https://www.smartsheet.com/all-risk-assessment-matrix-templates-you-need> [Accessed 6 May 2025].

MassChallenge. (2022) Important startup roles. [Online] Available at: <https://masschallenge.org/articles/important-startup-roles/> [Accessed 4 May 2025].

Mayangsari, L. and Ardhia, R.W. (n.d.) KNE Social. [Online] Available at: <https://kneopen.com/wp-content/themes/kneP/assets/ojs/index.html?variable=Kne-Social/6669/12280> [Accessed 13 April 2025].

McCombes, S. (2022) Sampling methods. Scribbr. [Online] Available at: <https://www.scribbr.co.uk/research-methods/sampling/> [Accessed 20 April 2025].

Medelyan, A. (2025) Coding qualitative data. Thematic. [Online] Available at: <https://getthematic.com/insights/coding-qualitative-data/> [Accessed 18 April 2025].

Melnikovas, A. (2018) Research onion model. Journal of Futures Studies. [Online] Available at: <https://jfsdigital.org/articles-and-essays/2018-2/towards-an-explicit-research-methodology-adapting-research-onion-model-for-futures-studies/> [Accessed 27 April 2025].

Natalie. (2024) How to create a size chart. Points of Measure. [Online] Available at: <https://www.pointsofmeasure.com/tutorials-education/how-to-create-a-size-chart> [Accessed 6 May 2025].

Ormesher, N. (2025) Advantages of private limited companies. Accounts and Legal. [Online] Available at: <https://accountsandlegal.co.uk/small-business-advice/private-limited-company-advantages-and-disadvantages/> [Accessed 18 April 2025].

Pasaman, K.A. (2025) Indonesia Millennial & Gen Z Report. IDN Times. [Online] Available at: <https://cdn.idntimes.com/content-documents/indonesia-millennial-genz-report-2025.pdf> [Accessed 29 April 2025].

Patel, N. (2024) The importance of an eCommerce size guide. The Dot Store. [Online] Available at: <https://www.thedotstore.com/ecommerce-size-guide-importance/> [Accessed 16 April 2025].

Perkins, J. (n.d.) What is a good gross profit margin? CFOHub. [Online] Available at: <https://cfohub.com/what-is-a-good-gross-profit-margin/> [Accessed 23 April 2025].

Phair, D. and Warren, K. (2021) Saunders' research onion. GradCoach. [Online] Available at: <https://gradcoach.com/saunders-research-onion/> [Accessed 30 April 2025].

Prakasa, E.G.H. and Wandebori, H. (2024) Digital innovation in Indonesian MSMEs. IJCSRR. [Online] Available at: <https://ijcsrr.org/wp-content/uploads/2024/01/03-0301-2024.pdf> [Accessed 21 April 2025].

Putra, D.R.S. (2022) Kelebihan dan kekurangan perseroan terbatas. Riviera Publishing. [Online] Available at: <https://rivierapublishing.id/blog/kelebihan-dan-kekurangan-perseroan-terbatas/> [Accessed 13 April 2025].

Purwaningtyas, N.S. (2022) Unreasonable beauty standards in Indonesia. Medium. [Online] Available at: <https://medium.com/@nandasastya05/unreasonable-beauty-standards-in-indonesia-aa72ccec043> [Accessed 3 May 2025].

Rayhan, M. (2024) Distribution channels in Indonesia. Berdikari Consulting. [Online] Available at: <https://berdikariconsulting.co.id/distribution-channels-in-indonesia/> [Accessed 24 April 2025].

Regal Fabrics. (2024) Ready-wear, made-to-measure, bespoke mens clothing. [Online] Available at: <https://regalfabricgallery.com/blogs/article/ready-wear-made-measure-bespoke-mens-clothing> [Accessed 5 May 2025].

Royo, A.B.L.y. (2019) Contemporary Indonesian fashion. Academia. [Online] Available at: https://www.academia.edu/33245133/Contemporary_Indonesian_Fashion_Through_the_Looking_Glass [Accessed 19 April 2025].

Salam, D. (2024) Garment industry in Indonesia. Cekindo. [Online] Available at: <https://www.cekindo.com/blog/garment-industry-indonesia> [Accessed 11 April 2025].

Samuel, A. (2018) Small business hiring. Zapier. [Online] Available at: <https://zapier.com/blog/small-business-hiring/> [Accessed 15 April 2025].

Sarak, L.A. et al. (2023) Self-esteem and body image. PubMed. [Online] Available at: <https://pmc.ncbi.nlm.nih.gov/articles/PMC10378758/> [Accessed 28 April 2025].

SasanaDigital. (2023) Pengertian produksi massal. [Online] Available at: <https://sasanadigital.com/pengertian-produksi-massal/> [Accessed 5 May 2025].

Sastya, N. (2022) Unreasonable beauty standards in Indonesia. Medium. [Online] Available at: <https://medium.com/@nandasastya05/unreasonable-beauty-standards-in-indonesia-aa72ccec043> [Accessed 30 April 2025].

Scribbr. (2022) Triangulation in research. [Online] Available at: <https://www.scribbr.co.uk/research-methods/triangulation-in-research/> [Accessed 5 May 2025].

Sreekumar, D. (2023) What is research methodology? Paperpal. [Online] Available at: <https://paperpal.com/blog/academic-writing-guides/what-is-research-methodology> [Accessed 5 May 2025].

Srikandi, I. (2025) The role of sustainable branding. Inflow. [Online] Available at: <https://www.linkedin.com/pulse/why-made-to-order-limited-production-define-fashions-future-xmlac/> [Accessed 16 April 2025].

Statista. (2024) Types of fashion products bought in Indonesia. [Online] Available at: <https://www.statista.com/statistics/1466081/indonesia-types-of-fashion-products-bought/> [Accessed 27 April 2025].

Sutantri, S.C. and Wiryawan, W. (2023) Fashion communication in Indonesia. [PDF] [Accessed 20 April 2025].

Tirta, A. (2021) How Indonesian SMEs can scale up. World Economic Forum. [Online] Available at: <https://www.weforum.org/stories/2021/09/how-can-indonesian-smes-scale-up/> [Accessed 21 April 2025].

Tshitadi, N. (2024) Understanding the research onion. Nephsonic. [Online] Available at: <https://nephsonic.com/understanding-the-research-onion-by-saunders-et-al-2016-a-comprehensive-guide-for-writing-an-effective-research-methodology-chapter/> [Accessed 25 April 2025].

UNICEF. (2019) Roadmap of SDGs. [Online] Available at: <https://www.unicef.org/indonesia/media/1626/file/Roadmap%20of%20SDGs.pdf> [Accessed 11 April 2025].

Utami, N.W. (2023) 8 alasan mendirikan PT. Jurnal.id. [Online] Available at: <https://www.jurnal.id/id/blog/8-alasan-mendirikan-pt-lebih-menguntungkan-bagi-ukm-atau-startup/> [Accessed 19 April 2025].

Varley, R. et al. (2022) Fashion management: A strategic approach. London: Bloomsbury Academic. [Accessed 4 May 2025].

Vanten. (2024) Made-to-order fashion is the future. LinkedIn. [Online] Available at: https://www.linkedin.com/posts/vantenstudio_why-made-to-order-fashion-is-the-future [Accessed 21 April 2025].

Vijayakumar, V. (2024) Impact of incorrect sizing in RTW clothing. LinkedIn. [Online] Available at: <https://www.linkedin.com/pulse/impact-incorrect-sizing-ready-to-wear-clothing-vedagiri-vijayakumar-aylfc/> [Accessed 28 April 2025].

White, L. (2024) Hire startup staff. Transmit Startups. [Online] Available at: <https://www.transmitstartups.co.uk/running-a-business/hire-startup-staff> [Accessed 5 May 2025].

Widya Utami, N. (2023) Mendirikan PT untuk UKM. Jurnal.id. [Online] Available at: <https://www.jurnal.id/id/blog/8-alasan-mendirikan-pt-lebih-menguntungkan-bagi-ukm-atau-startup/> [Accessed 17 April 2025].

WINVARS. (2024) Why your fashion business needs a website. LinkedIn. [Online] Available at: <https://www.linkedin.com/pulse/why-your-fashion-business-needs-website-winvars-zeomf/> [Accessed 6 May 2025].

Wiryawan, W. and Sutantri, S.C. (2023) Fashion article. [PDF] [Accessed 25 April 2025].

Yulianto, S. (2018) Introducing organic cotton supplier in Indonesia. Cottonaries. [Online] Available at: <https://www.cottonaries.com/blogs/our-journal/introducing-organic-cotton-supplier-in-indonesia> [Accessed 23 April 2025].

Zedonk. (n.d.) Why luxury fashion brands need their own e-commerce shop. [Online] Available at: https://zedonk.co.uk/emag_article/why-luxury-fashion-brands-need-their-own-e-commerce-shop [Accessed 10 April 2025].

Zapier. (2018) Small business hiring. [Online] Available at: <https://zapier.com/blog/small-business-hiring/> [Accessed 12 April 2025].

Zhao, Y. (2024) Sustainability and consumer demand in fashion. LinkedIn. [Online] [Accessed 16 April 2025].

Zhou, A. (2024) Impact of size charts on conversion. LinkedIn. [Online] [Accessed 4 May 2025].

Image References

Badelohith. (2020) The RACE digital marketing planning framework. [Online] Available at: <https://medium.com/@badelohith6/the-race-digital-marketing-planning-framework-2b3a583097ba> [Accessed 22 April 2025].

Brightspot. (2024) Brightspot Market. [Online] Available at: <https://www.brightspotmrkt.com/home> [Accessed 5 May 2025].

Hanlon, A. (2022) Use the DRIP model. Smart Insights. [Online] Available at: <https://www.smartinsights.com/traffic-building-strategy/offer-and-message-development/use-drip-model/> [Accessed 2 May 2025].

Hardjo, D. (2024) Brightspot Market 2024 Hidupkan Kembali Ratu Plaza dengan Bazar Standar Dunia. Beautynesia. [Online] Available at: <https://www.beautynesia.id/fashion/brightspot-market-2024-hidupkan-kembali-ratu-plaza-dengan-bazar-standar-dunia/b-290623> [Accessed 1 May 2025].

Harish, F. (2020) Indonesian sustainable fashion brands. The Smart Local. [Online] Available at: <https://thesmartlocal.id/indonesian-sustainable-fashion-brands/> [Accessed 1 May 2025].

Lui. (2018) These scarves from Charlotte Simone are perfect autumn accessories. [Online] Available at: <https://lui-store.com/these-scarves-from-charlotte-simone-are-perfect-autumn-accessories/?lang=en> [Accessed 22 April 2025].

Marker, A. (2017) All risk assessment matrix templates you need. Smartsheet. [Online] Available at: <https://www.smartsheet.com/all-risk-assessment-matrix-templates-you-need> [Accessed 22 April 2025].

O'Donoghue, J. (2023) IDEO's Desirability, Viability, Feasibility framework: A practical guide. Make Iterate. [Online] Available at: <https://makeiterate.com/ideos-desirability-viability-feasibility-framework-a-practical-guide/> [Accessed 1 May 2025].

Shienny, Y. (2018) Introducing organic cotton supplier in Indonesia. Cottonaries. [Online] Available at: <https://www.cottonaries.com/blogs/our-journal/introducing-organic-cotton-supplier-in-indonesia> [Accessed 25 April 2025].

Simkus, J. (2023) Convenience sampling. Simply Psychology. [Online] Available at: <https://www.simplypsychology.org/convenience-sampling.html> [Accessed 24 April 2025].

Simkus, J. (2023) Snowball sampling. Simply Psychology. [Online] Available at: <https://www.simplypsychology.org/snowball-sampling.html> [Accessed 24 April 2025].

UN Trade & Development. (n.d.) Risk culture and appetite. Resilient Maritime Logistics. [Online] Available at: <https://resilientmaritimelogistics.unctad.org/guidebook/2-risk-culture-and-appetite> [Accessed 22 April 2025].

Unknown. (n.d.) What is the definition of multi-channel marketing? Chamrun Digital. [Online] Available at: <https://chamrundigital.com.my/what-is-the-definition-of-multi-channel-marketing/> [Accessed 20 April 2025].

Appendices



Table of Contents

APPENDIX 1: Survey & Analysis	96
Appendix 1.1 Survey	96
Appendix 1.2 Survey Limitations	97
Appendix 1.3 Key Results	97
APPENDIX 2: Netnography & Content Analysis	103
Appendix 2.1 Instagram Influencer Clarissa Putri	103
Appendix 2.2 Shopee Reviews	104
Appendix 2.3 Popular Size-Inclusive Brand in Indonesia	104
Appendix 2.4 Competitor's Reviews on Shopee	105
Appendix 2.5 Quora Discussion	106
Appendix 2.6 SkinnyTok	106
Appendix 2.7 Body Positivity Contents	106
APPENDIX 3: Focus Groups Transcripts & Analysis	107
Appendix 3.1 Pretotype Testing Focus Group	107
Appendix 3.2 Prototype Testing Focus Group	108
3.2.1 Prototypes & Polling Results	109
Appendix 3.3 Colour-Coding Analysis Keywords	110
APPENDIX 4: Expert Interview Transcripts & Analysis	111
Appendix 4.1 Expert 1	111
Appendix 4.2 Expert 2	113
Appendix 4.3 Expert 3	114
Appendix 4.4 Expert 4	115
Appendix 4.5 Colour-Coding Analysis Keywords	117
APPENDIX 5: Research Ethics, Digital Consent, & Participant Consent Forms	117
Appendix 5.1 Research Ethics Form	117
Appendix 5.2 Digital Consent	118
Appendix 5.3 Focus Groups Consent Forms	119
5.3.1 Participant 1 (Petite)	119
5.3.2 Participant 2 (Petite-Plus)	120
5.3.3 Participant 3 (Tall)	121
5.3.4 Participant 4 (Tall-Plus)	122

Appendix 5.4 Expert Interviews Consent Forms	123
5.4.1 Expert 1	123
5.4.2 Expert 2	124
5.4.3 Expert 3	125
5.4.4 Expert 4	126
APPENDIX 6: Cultural Triangulation	127
APPENDIX 7: Competitor SWOT Analysis	129
APPENDIX 8: Customer Empathy Map	130
APPENDIX 9: Size Chart Calculations	131
APPENDIX 10: RACE Model	133
APPENDIX 11: Visual Range Plan	135
APPENDIX 12: Price Justification	137
Appendix 12.1 Average Selling Price	137
Appendix 12.2 Supplier Quotation	137
Appendix 12.3 Subscription Prices	138
12.2.1 Email Marketing Tool (Mailchimp)	138
12.2.2 Analytics Tool (Brand24)	138
12.2.3 Design Tool (CLO3D)	138
12.2.4 Storage Rent	138
Appendix 12.4 Payment Domain	138
APPENDIX 13: Development Plan	139
APPENDIX 14: Simventure Business Model Canvas (BMC)	141
APPENDIX 15: AI Use	144

Appendix 1 Survey & Analysis

Appendix 1.1 Survey

A 20-question survey was created using Google Forms and distributed to women in Indonesia aged 18–35. A number of 102 responses have been successfully gathered for greater validity of the primary research. The survey was initially shared via WhatsApp groups and Instagram Story on November 18th 2024 and reshared on January 2nd 2025 through different WhatsApp groups consisting of the targeted participants. It mainly explores the demand for size-inclusive fashion and examines whether a substantial portion of Indonesian women fall into the ‘non-standard body sizes’ category. The questions also explored insights into participants’ perceptions of body image issues, fashion shopping behaviours, sustainability awareness, and key factors influencing consumer decision-making.

Ethical consideration: Participation is voluntary, and informed consent is obtained prior to the survey starting, and certain questions are marked as "not required" to answer if participants feel uncomfortable.

EXPLORING THE DEMAND FOR INCLUSIVE FASHION IN INDONESIA

GENERAL INFORMATION

Age, Height*, Weight*, General clothing size*

BODY IMAGE AND INCLUSIVITY IN INDONESIA

- Do you feel represented by the current fashion brands in Indonesia?
- How often do you face challenges finding clothes that fit your body type?
- How important is it for you that a brand offers size-inclusive and height-inclusive options?
- Do you feel that body image issues (e.g., body shaming or unrealistic beauty standards) are prevalent in Indonesia?

ONLINE SHOPPING & FIT PROBLEMS

- How often do you shop for clothes online?
- What is your biggest challenge when shopping for clothes online?
- How often do you return or alter clothes bought online due to fit issues?
- Would you be interested in a brand that offers custom sizing or made-to-order options to ensure a better fit?
- Would you pay more for clothing that fits perfectly without the need for alterations?

BRAND PREFERENCES AND DEMAND

- How likely are you to purchase from a brand that focuses on waste-reducing practices?
- How important is sustainability to you when choosing a fashion brand?
- What would make you trust a brand when shopping online?
- What price range do you usually spend on clothing items online?
- When purchasing clothing, which factor is more important to you? (A. Fast Delivery, B. Perfect Fit)
- How much time are you willing to wait for a clothing product that offers a perfect fit?

INFLUENCING FACTORS OF CONSUMER PURCHASING BEHAVIOR

- Which social media platform do you usually use to discover products you want to buy?
- What type of content from a clothing brand is most likely to influence your purchase?
- Where do you usually shop?
- What motivates you to try a new clothing brand?
- What features or values would make you loyal to a fashion brand?

* = Questions that do not require an answer

Appendix 1.2 Survey Limitations

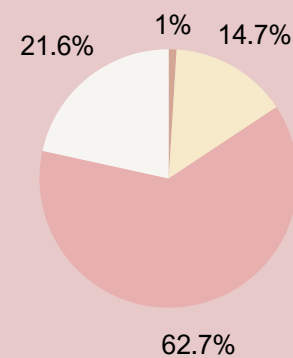
Reliance on online surveys may result in response biases since respondents may give answers that are more socially acceptable than truthful. To prevent this, participants were encouraged to answer honestly without worrying about being judged by others by being told that their answers would be kept private and anonymous. Aside from that, the sample size of 102 participants might not adequately represent the complex diversity of Indonesian women aged 18 to 35 because various people exhibit diverse motivations and behaviours. Interviews will therefore be used in follow-up research (Appendix 3) to obtain a deeper understanding and increase validity.

Appendix 1.3 Key Results

Below are the results from the survey in Appendix 1.1. The left column lists the answer choices, while the right column displays the number of respondents for each choice. The percentage distribution for each response is also provided next to the table for clarity.

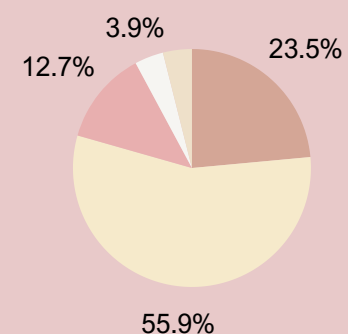
1. Do you feel that non-standard body sizes are represented by the current fashion brands in Indonesia?

Yes, Always	1
Sometimes	15
Rarely	64
Never	22



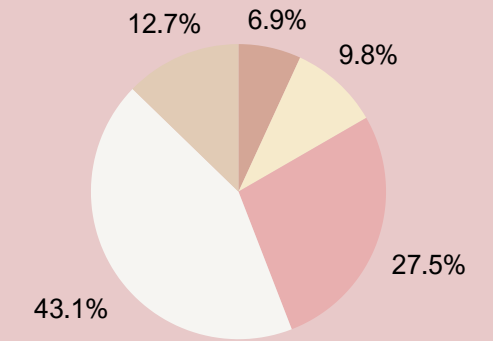
2. How often do you face challenges finding clothes that fit your body type?

Always	24
Often	57
Sometimes	13
Rarely	4
Never	4



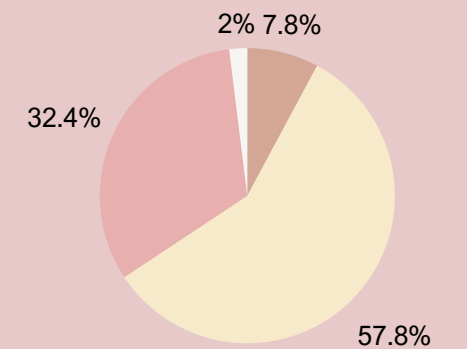
3. How important is it for you that a brand offers size-inclusive and height-inclusive options?

Not important at all	7
Not very important	10
Neutral	28
Somewhat important	44
Very important	13



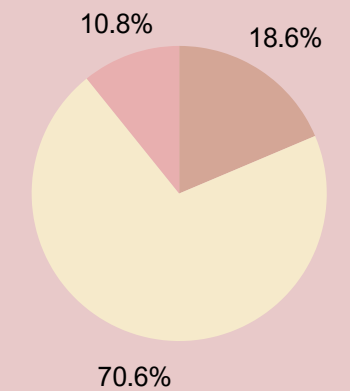
4. Do you feel that body image issues (e.g., body shaming or unrealistic beauty standards) are prevalent in Indonesia?

Strongly agree	8
Agree	59
Neutral	33
Disagree	2
Strongly disagree	0



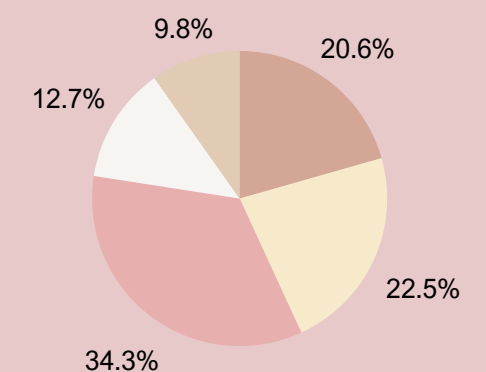
5. How often do you shop for clothes online?

Frequently (several times a month)	19
Occasionally (a few times a year)	72
Rarely	11
Never	0



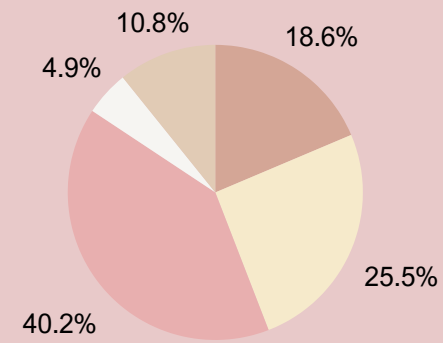
6. What is your biggest challenge when shopping for clothes online?

Sizes don't fit properly	21
No size guides or unclear measurement charts	23
Height proportions (e.g., sleeves too long/short, pants too long/short)	35
Inaccurate product descriptions or photos	13
Difficulty returning items	10



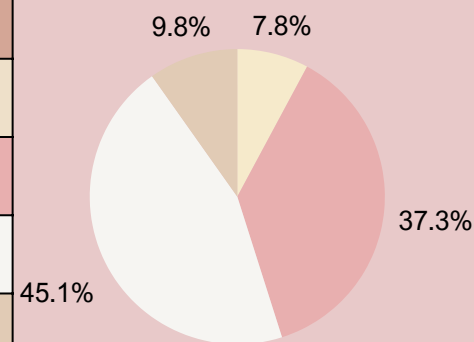
7. How often do you return or alter clothes bought online due to fit issues?

Always	19
Often	26
Sometimes	41
Rarely	5
Never	11



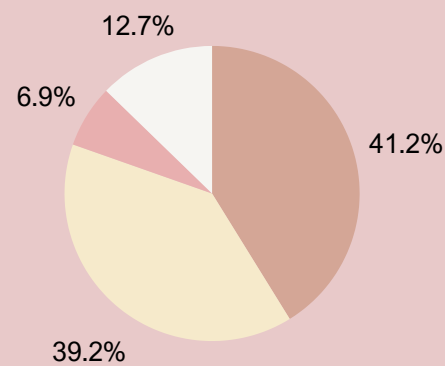
8. Would you be interested in a brand that offers custom sizing or made-to-order options to ensure a better fit?

Not interested at all	0
Not very interested	8
Neutral	38
Somewhat interested	46
Very interested	10



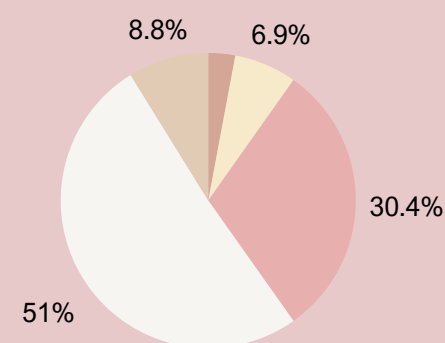
9. Would you pay more for clothing that fits perfectly without the need for alterations?

Yes, definitely	42
Yes, but only a little more	40
Neutral	7
No, I prefer affordable options	13



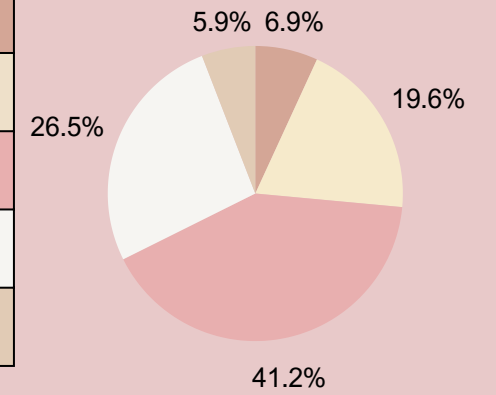
10. How likely are you to purchase from a brand that focuses on waste-reducing practices?

Not likely at all	3
Not very likely	7
Neutral	31
Somewhat likely	52
Very likely	9



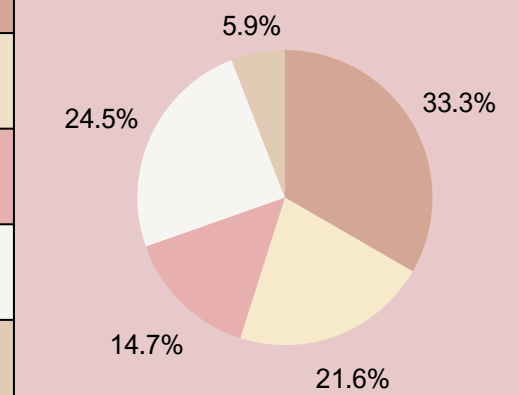
11. How important is sustainability to you when choosing a fashion brand?

Not important at all	7
Not very important	20
Neutral	42
Somewhat important	27
Very important	6



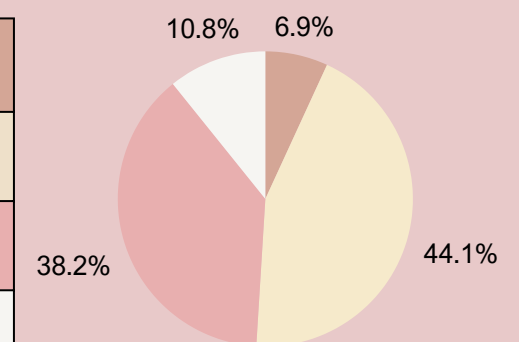
12. What would make you trust a brand when shopping online?

Accurate sizing guides and tools	34
Customer reviews and testimonials	22
Clear return and exchange policies	15
Representation of diverse body types in photos	25
Sustainable and ethical practices	6



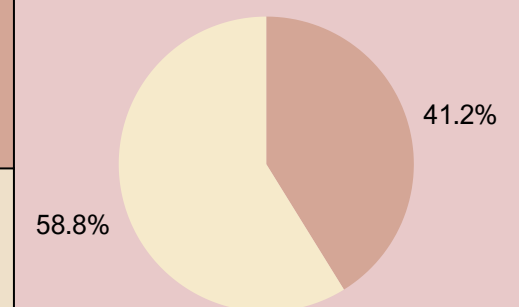
13. What price range do you usually spend on clothing items online?

Below IDR 300,000	7
IDR 300,000 - IDR 500,000	45
IDR 500,000 - IDR 1,000,000	39
Above IDR 1,000,000	11



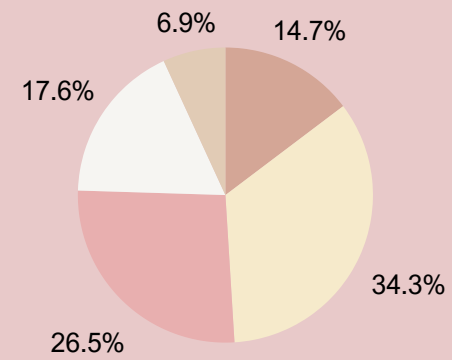
14. When purchasing clothing, which factor is more important to you?

Fast delivery	42
Perfect fit	60



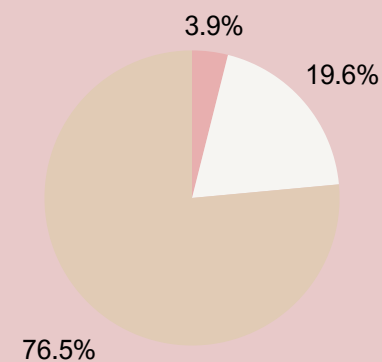
15. How much time are you willing to wait for a clothing product that offers a perfect fit?

Less than 1 week	15
1 - 2 weeks	35
2-3 weeks	27
More than 3 weeks	18
I prefer faster delivery, even if the fit is not perfect	7



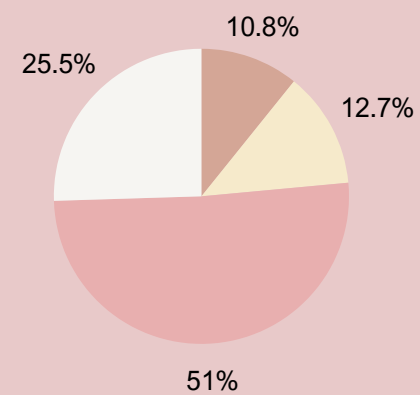
16. Which social media platform do you usually use to discover products you want to buy?

Other	0
Facebook	0
Youtube	4
TikTok	20
Instagram	78



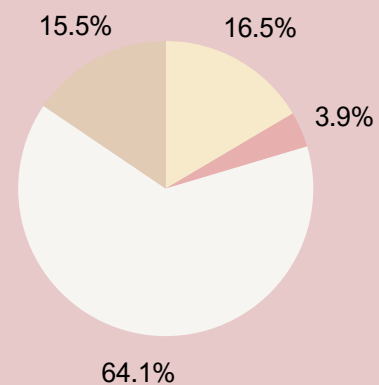
17. What type of content from a clothing brand is most likely to influence your purchase?

Styling tips for my body type	11
Reviews or testimonials from customers	13
Influencers showcasing the products (endorsements)	52
Discounts or promotions	26
Behind-the-scenes insights (e.g., production, sustainability practices)	0



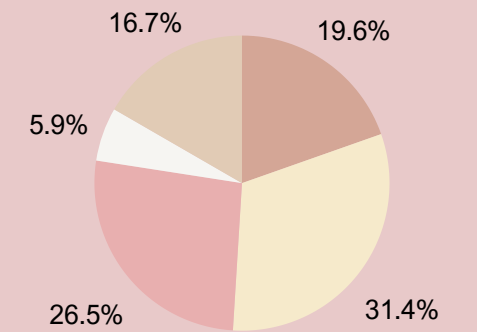
18. Where do you usually shop?

Other	0
Physical Stores	17
Tokopedia	4
Shopee	66
Brand's website	16



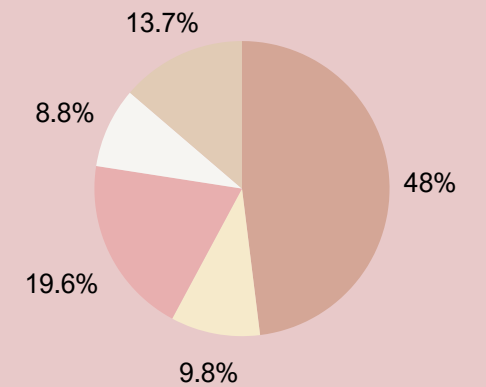
19. What motivates you to try a new clothing brand?

Recommendations from influencers	20
Social media advertisements or campaigns	32
Unique product offerings (e.g., size or height inclusivity)	27
Sustainability practices	6
Discounts or introductory offers	17



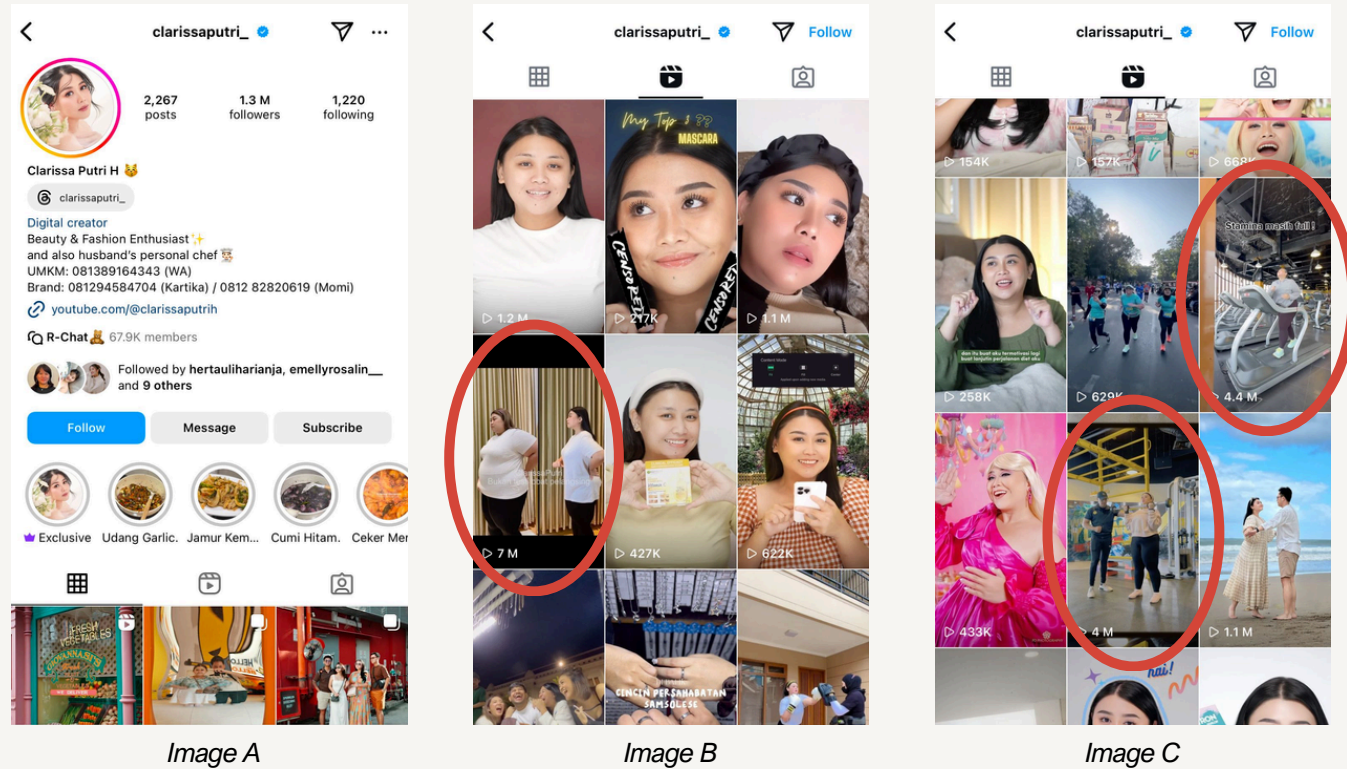
20. What features or values would make you loyal to a fashion brand?

Consistent quality and durable products	49
Rewards Programmes	10
Affordable pricing with good value for money	20
Sustainable and ethical production	9
Excellent customer service	14



Appendix 2 Netnography & Content Analysis

Appendix 2.1 Instagram Influencer Clarissa Putri



An observation of Instagram influencer Clarissa Putri, who has a total of 1.3 million followers, showed some noteworthy trends in the engagement. The number of views on her reels usually ranges from 500k to 1 million. It is clear from the red circle that the reel focused on her personal journey of self-love and body acceptance outperformed others, achieving between 4 million and 7 million views (refer to Images B and C).



The comments reflected overwhelmingly positive feedback, suggesting strong audience resonance (Image D and E). This highlights a cultural shift towards valuing authenticity and suggests that storytelling can be a powerful tool for promoting body positivity in the Indonesian market.

Appendix 2.2 Shopee Reviews

A lot of Shopee reviews from local fashion brands in Indonesia indicate that many customers complain that clothes do not fit, complaining that brands do not take into consideration Indonesian women's actual sizes. The pain of going to the tailor is also expressed by them.



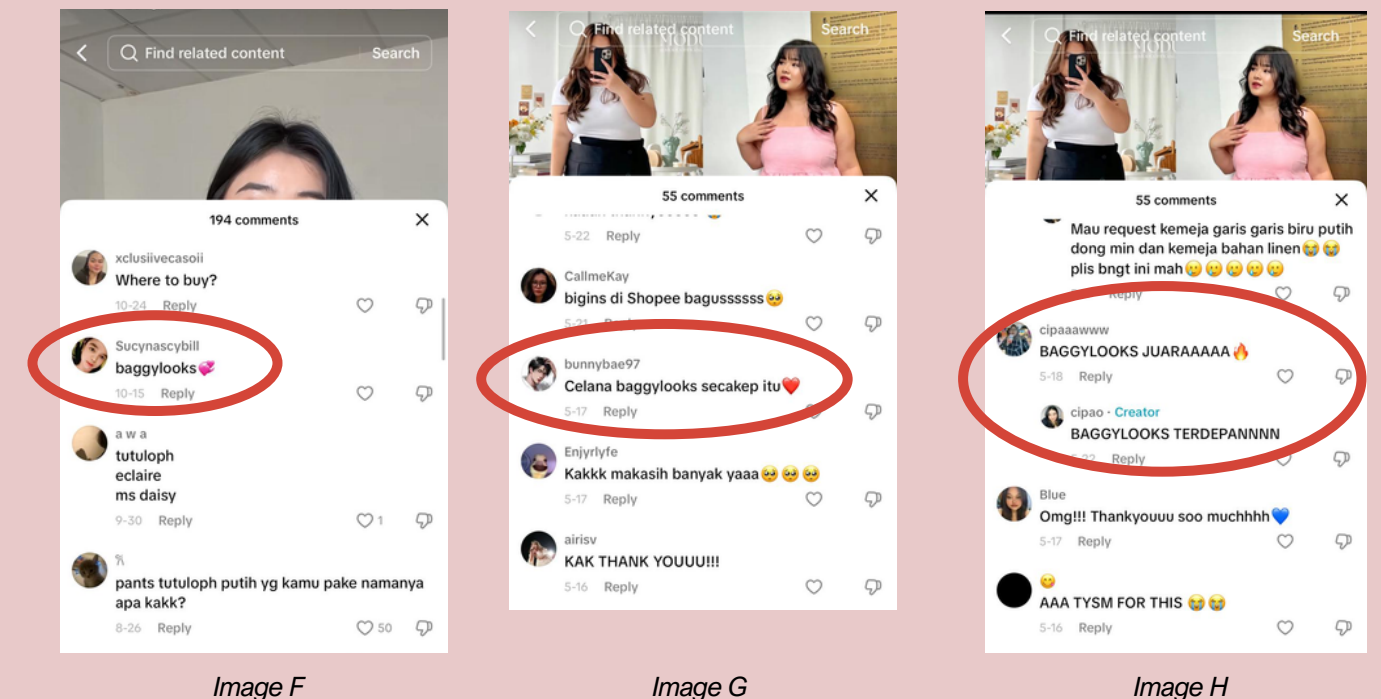
Translation:
"The Shopee live assistant recommended that I get a size 28, but it turned out to be way too big for me. At 47 kg and 154 cm, it is also excessively long. Despite my wish to wear it right away, I ended up having to go to a tailor."
 (spectralsierra via Shopee, 2024)

Translation:
*"Height: 160cm, Weight: 65 kg
 Pants are way too long; I'm sad that I still have to alter it."*
 (tinkerbelh via Shopee, 2024)



Translation:
"I was surprised when I saw it in person; it's worse than in photos and videos. Honestly, all local brands just do not consider our actual sizes. Large and long, and I don't like the material. I regret spending so much on it. For reference, my weight is 38 kg and my height is 165 cm."
 (wjkb2yggqo via Shopee, 2024)

Appendix 2.3 Popular Size-inclusive Brand in Indonesia



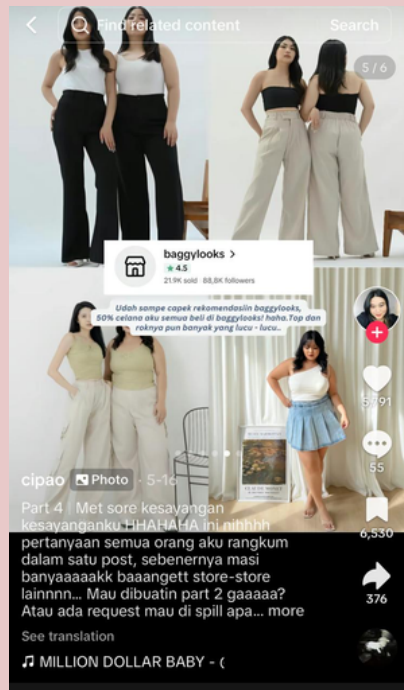


Image I

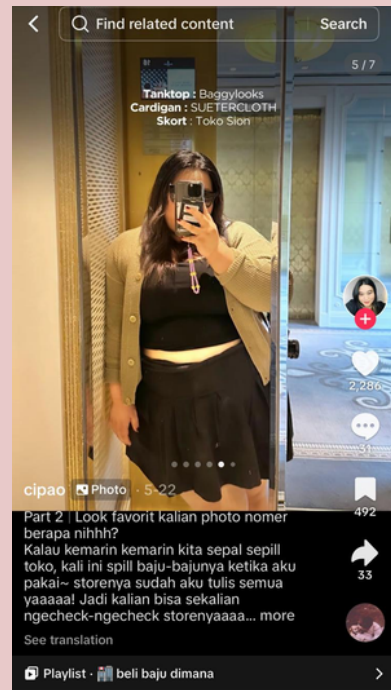


Image J

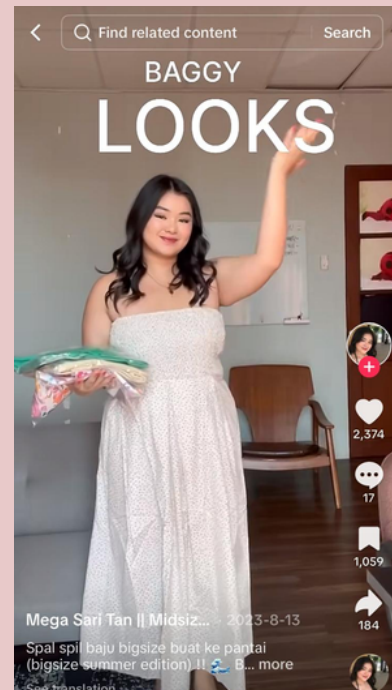
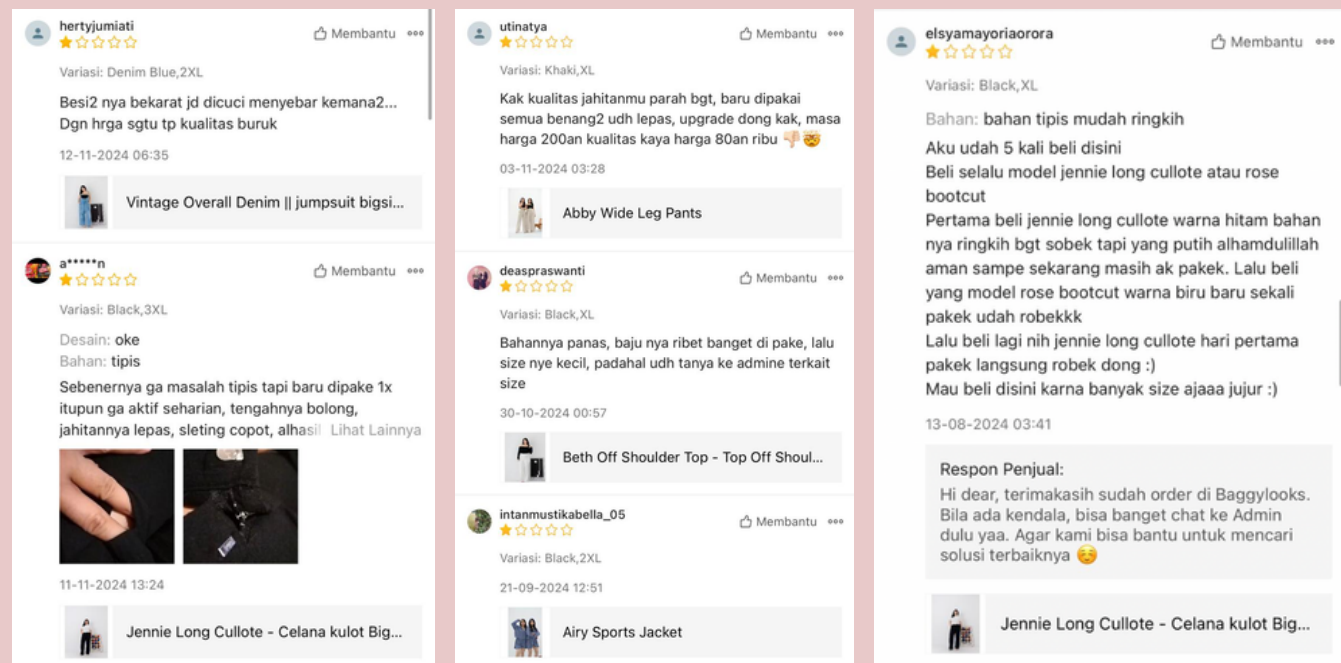


Image K

Six screenshots above (Images F-K) show search results for "size-inclusive local fashion brand recommendation" on TikTok. It was observed that there are numerous comments and contents that recommend Baggylooks.id as a popular option for Indonesian women.

Appendix 2.4 Competitor's Reviews on Shopee

MUAT's primary direct competitor, Baggylooks.id, has been selected for this section, with the findings used to inform the competitor SWOT analysis (Appendix). Understanding customer criticisms and competitor shortcomings presents an opportunity for MUAT to strategically improve its offerings, differentiate more clearly, and better meet the expectations of the target market.



Observations from Shopee reviews reveal that a lot of customers are dissatisfied with Baggylooks.id's products. Many reviews emphasise issues like "poor stitching" and "inconsistent quality." These issues relate to the challenges involved with mass production, where volume often compromises quality control. Another customers' pain point is identified.

Appendix 2.5 Quora Discussion

Jika kamu wanita bertubuh (maaf) mungil (pendek dan kecil), apakah kamu kesusahan dalam mencari ukuran baju?



Translation: Question

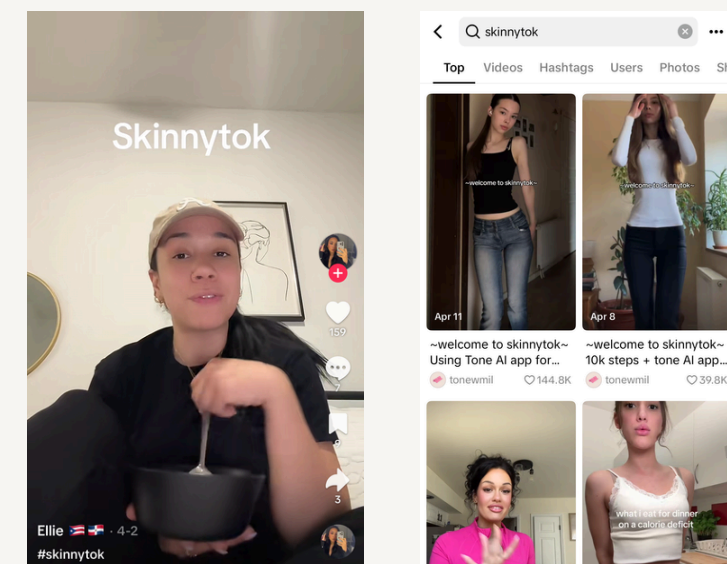
"If you are a woman with a (sorry) petite body (short and small), do you have trouble finding clothing sizes?"

Answer by Rindiani Salsabila

"For me personally, having a height of 150 cm and weight of 45 kg certainly presents challenges. I usually look for references on Instagram, finding influencers with a body shape similar to mine to enhance my appearance and boost my confidence, even though I still often feel insecure."

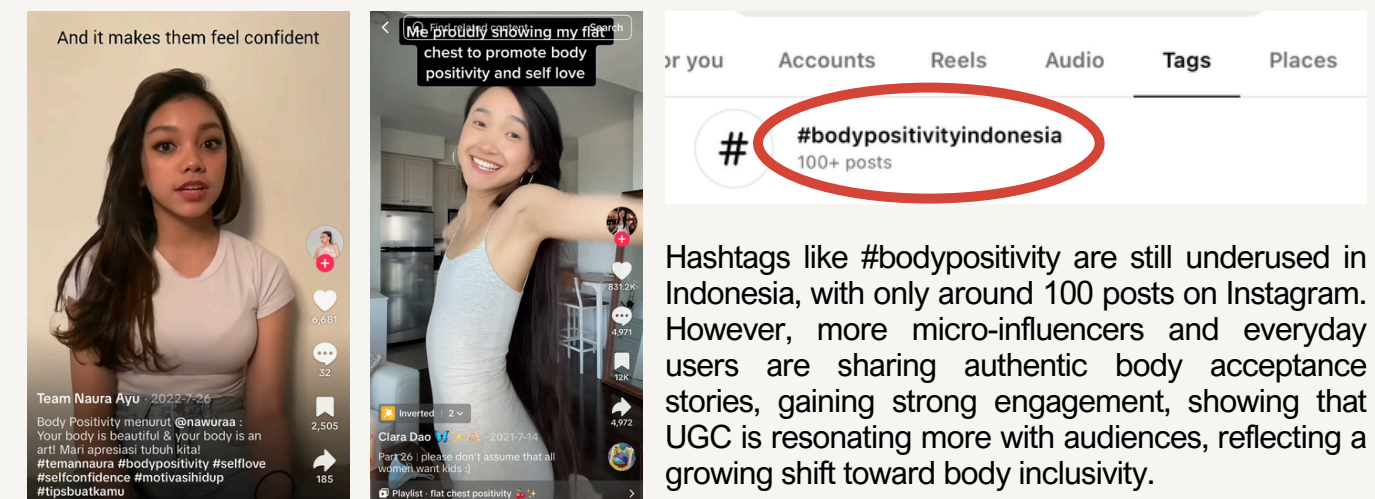
Quora Discussion confirms that there is a real emotional and functional need among petite consumers not only for better-fitting garments, but also for brands that celebrate and normalise diverse body sizes through representation, like influencers.

Appendix 2.6 SkinnyTok



"SkinnyTok" is a social media trend featuring unregulated diet advice and harmful mantras. Many Indonesian users have reacted negatively, expressing that the trend is triggering and contributes to the sensitivity surrounding disordered eating. In contrast, some Western audiences view it as motivation for a healthier lifestyle. This cultural difference highlights the need for brands to approach body-related content with greater sensitivity in Indonesia, where discussions around body image remain highly delicate.

Appendix 2.7 Body Positivity Contents



Hashtags like #bodypositivity are still underused in Indonesia, with only around 100 posts on Instagram. However, more micro-influencers and everyday users are sharing authentic body acceptance stories, gaining strong engagement, showing that UGC is resonating more with audiences, reflecting a growing shift toward body inclusivity.

Appendix 3

Focus Groups Transcripts & Analysis

All focus group sessions were conducted in Bahasa Indonesia to ensure participants could express their thoughts comfortably and authentically. The transcripts have been translated into English using AI-powered tools to maintain efficiency and consistency in documentation. While AI translation offers speed and accuracy, minor adjustments were made during review to preserve contextual meaning and cultural nuance.

Appendix 3.1 Pretotype Testing Focus Group

A focus group was conducted on the 28th of January 2025 and was recorded through the Google Meet platform with a total of 4 participants, representing each body type.

F: Facilitator
P1: Participant 1 (Petite)
P2: Participant 2 (Petite-Plus)
P3: Participant 3 (Tall)
P4: Participant 4 (Tall-Plus)

F: Thank you for joining me today. My name is Chelsea, and I'll be facilitating this discussion. It will be totally chill. I'm here to gather your thoughts and feedback on a concept I'm exploring for a size- and height-inclusive fashion brand called MUAT.

The purpose of today's session is to get your thoughts and impressions on the pretotype—a very early visualisation of the product concepts and website design. Your honest feedback will help me refine and evaluate whether this idea addresses the needs of its intended customers.

Before we begin, here are a few ground rules:

1. There are no right or wrong answers—this is an open and judgement-free discussion.
2. Please speak one at a time so everyone has a chance to share their thoughts.
3. Feel free to share openly—this is a confidential session, and the information will only be used for my academic work.

To start, let's kick things off with something relatable. What are the most common frustrations you face when shopping for clothing?

P1: For me, because I'm short, it's difficult to find bottoms that fit my height. Most of them are too long, and I constantly have to get them altered. It's annoying because sometimes I just want to wear them immediately, but instead, I spend more money and time fixing them.

P3: I have to visit the tailor frequently, which is a waste of my time. It's such a hassle. I end up returning so many clothes.

P2: The same goes for me! Finding clothing that fits properly is a challenge for me as I am plus-size but also on the shorter side. Usually, brands do not consider proportions when scaling up regular sizes. The problem is, even if something fits my waist, it's always too long or tight in the wrong places.

P4: I also share similar frustrations, but to add to that, it's really hard to find plus-size clothing brands that provide full, detailed measurements. Especially, a lot of them tend to rely solely on weight as a sizing reference, which often doesn't capture the diversity of women's bodies.

F: That's a pretty common issue we have noticed. MUAT's purpose is to create clothing tailored to body proportions like yours with comprehensive measurements. We're considering providing both ready-to-wear and made-to-order options to tackle these problems.

P3: That sounds amazing. Especially for those of us who struggle to find good-fitting off-the-rack items, this is such a refreshing approach.

F: Thank you for your positive reactions. Let's move on to the prototypes. These are the initial mockups for MUAT's clothing, offering four sizes: Petite, Petite-Plus, Tall, and Tall-Plus. What are your thoughts on these and the styles?

Page 1

P2: I love that the design is stylish but not too trendy, which makes them timeless. It is also perfect for everyday wear.

P3: The fact that you offer all the sizes outside the standard sizings is really attractive for me. It's like listening to the struggles by offering a platform for the few.

F: Do you think having a made-to-order option alongside ready-to-wear would address your needs?

P1: Yes, definitely. While having ready-to-wear is usually more convenient, the option of made-to-order will cater to the needs of many people who have unique body proportions.

P4: One thing that makes me a bit worried is about how long the made-to-order option is going to take since it usually takes longer to process clothes that are made just for my measurements.

P3: I think I would suggest giving constant updates on the processing of the garments, for example, when does the production begin, when is it nearly finished, and when is it being shipped. I think this will make the customer feel more at ease.

F: That is such a valuable suggestion. We've definitely been considering this and trying to figure out that part. When it comes to the product itself, what other features would make you more likely to stay loyal to the brand?

P2: Quality is a big one for me. If the clothes are made well and last longer, I'm more likely to buy again. I also value brands that are transparent about their production process.

P4: Yes, I think sustainability also plays a part because not a lot of size-inclusive brands usually consider their environmental impact. Especially since most of them are mass-produced.

F: That's great to hear, as MUAT also plans to have a small batch production for each collection drop to reduce waste.

Alright, let's check out MUAT's website prototype. I am going to share my screen now so we can review it together.

(explaining and showing the website prototype)

What are your first impressions of the design and layout?

P1: I like that it looks really clean and modern. The navigation is also very user-friendly.

P4: I really like the video guide on how to measure yourself. I am pretty sure that a lot of people don't even know how to measure themselves and the difference between where their bust, waist, and hips are.

Page 2

P2: I love the categories for Petite, Petite-Plus, Tall, and Tall-Plus. It's very clear and feels tailored to different needs. I think it would be great to see more pictures of real people wearing the clothes, especially those with body types like ours.

F: That's a really good point. How do you think having a variety of models will affect your purchasing decision and shopping experience?

P3: It would make a huge difference. It is not solely about observing the clothing; it is also about how it fits on an individual who looks like me. It helps build trust in the brand.

P2: Same here. If I don't see anyone with my body shape in the product images, I usually assume it won't work for me and move on.

P1: Having a point of reference is very important. If I see someone with my body type wearing the product, I feel more confident about how it will look on me. It's one of the reasons I follow influencers who share similar body proportions.

F: I love hearing that. Representation is such a big part of what we're trying to achieve with MUAT. We have been thinking about this for sure, and hearing it straight from you really helps clarify things. So, if MUAT had a social media campaign featuring body-positive influencers or real customers representing diverse body types, would that influence your decision to buy?

P4: Yes, definitely. It's empowering to see someone who looks like me being celebrated in a brand's campaign.

P2: I follow influencers with similar body shapes, and seeing them in MUAT's clothes would give me more confidence to purchase.

F: Glad to hear that. What improvements would you suggest for the website or product designs?

P1: Maybe a live chat feature for sizing or customisation questions would be a great addition.

Page 3

P3: It'd be awesome to have a spot for customers to drop their reviews, and adding more visuals would be super helpful, like videos showing the clothes or customer reviews with photos.

P4: As I said in the beginning, I would like to see a detailed size chart for the ready-to-wear option for those four sizes. It would be really useful for the customers when shopping.

F: Yes, we understand that, and we are in the process of refining the size chart. Thank you all for your feedback. Lastly, if we were to launch a campaign for MUAT, what type of messaging or visuals would resonate with you?

P2: I think highlighting self-love and self-acceptance messaging will be very empowering for women like us, as most of us deal with insecurities daily.

P3: I agree. Highlight the sustainability and representation aspect too. It's something that stands out and makes MUAT different from other brands.

F: Thank you all for your time and valuable feedback. It's clear that representation, quality, and comprehensive guides are important to you. This has been incredibly helpful in shaping MUAT's direction. Before we wrap up, is there anything else you'd like to add?

P2: I am super pumped about the idea! I really believe this is something a lot of women in Indonesia need, and I am excited to see how MUAT unfolds.

P4: Just keep listening to what your customers are saying; it seems like MUAT is headed in the right direction. Can't wait to see how the final version comes together!

F: Thank you so much for your kind words and for taking the time to share your thoughts. You've given me a lot of very useful information for my final project, and I truly appreciate it.

Page 4

Appendix 3.2 Prototype Testing Focus Group

A second focus group was conducted on the 3rd of March 2025 and was recorded through the Google Meet platform with the same participants.

F: Hi everyone, thank you so much for joining this second session after a month. Again, this focus group is part of my final major project, and this session is more towards gaining feedback on my more refined prototypes and gaining deeper insights into the feasibility of MUAT.

We'll be going through three main parts today:

1. A 10-piece capsule collection design draft
2. Website mockups
3. The launch campaign concept

As you're all now familiar with MUAT and what it offers, what are your expectations for the types of products the brand should provide?

P2: I'd expect the everyday wear to have timeless designs that are still stylish. They should be versatile pieces that can be dressed up or down depending on the occasion.

P1: I expect the fabrics to be comfortable and breathable, especially since MUAT caters to non-standard sizes. Fit and comfort should really be a priority.

P4: Yes, and I think it would be great if the collection includes colours that reflect MUAT's brand identity—tones that are easy to wear and suitable for daily use.

F: That's perfect. So now I'll show you MUAT's first collection draft. These are designed with clean lines, breathable fabrics, and a fit-first philosophy. Each piece comes in four proportioned size categories. The collection includes items like: 4 tops, 3 bottoms, 1 dress, and 2 outerwear (Visual slides shown)

Mind you, MUAT will operate on a limited drops basis. So each of these designs are for customers to choose. Designs that have more than 10 waitlist signups will go into small-batch production. I'd be delighted to hear your opinion on these designs and the concepts.

P3: I really like the top variations. They all look very versatile and perfect for Indonesia's heat. I mostly buy tops because they are easier to style and replace, so these are perfect.

P1: I love that you said you use breathable materials and the design looked quite relaxed. The matching sets definitely caught my eye. Those are two different pieces, so I definitely can see myself wearing those together and separately.

P2: Same here. I really love that these pieces don't scream "plus-size fashion." They just look like stylish clothes. Seriously, I don't mind waiting longer if it means it fits perfectly.

P4: I think adding a little bolder colour would be great. Personally, as a plus-size woman, I also want to feel confident using colours.

Page 1

F: That's so great to hear, especially the fact that you do not mind waiting. What is the best purchasing motivator that you can see from these offerings?

P2: I think the biggest motivator is the sense of exclusivity. Since it's produced in small batches, it feels special, like not everyone will be wearing the same thing.

P3: I agree. That exclusivity creates a stronger emotional connection to the brand. It feels like you're getting something limited and unique, and there's a sense of pride in being one of the few who own it.

P1: Definitely, designs play a part too when buying clothes.

F: How much would you pay for each of the pieces?

P4: I would definitely pay more because of the value mentioned. Maybe around IDR 500k - 700k.

P3,P2: Yes, I would pay the same amount, especially if it uses high-quality, sustainable fabrics.

P1: I think even paying up to IDR 1 million still makes sense, as a lot of brands now are priced higher as they sell not only the products but also the values.

F: Thank you for saying that. It makes me feel more optimistic. Regarding the Made-to-Order (MTO) options for these designs, would you be willing to pay a higher price for them?

P2: Yes, definitely. It just very much make sense that MTO will be much higher in price than the RTW

P3: Personally, around IDR 2 million for the MTO. That would be quite high, but if it is tailored to fit perfectly, I would definitely pay around this range.

F: I'll now share a poll. Please rank the designs from the one you're most likely to purchase to the least.

F: Next, let's look at MUAT's website design. Hearing from your previous feedbacks, I added some visual representations of each sizes and helpful features like "how to measure yourself" video and a personalised Made-to-Order (MTO) form. What do you think?

(Shares mockups of website pages)

P2: The layout is wonderful. It is easy to understand and navigate.

P4: Something just came to mind. I think adding a User-Generated Content (UGC) highlights section and customer reviews would be a great addition to the website. It would really help build trust and a sense of community, especially for first-time buyers.

Page 2

P3: Another idea is to have a dedicated section that clearly communicates your brand values for customer education. That way, it's easier for customers to understand what MUAT stands for and the commitments behind your products.

P1: Maybe some disclaimer would be great. For example, something that informs customers that your items are produced in limited drops, so availability may be limited.

P4: A size or fit quiz could also be useful, especially for first-time buyers who aren't sure which size category they fall into.

P1: I really like the "how to measure yourself" video. It is especially helpful for MTO orders. That way you make sure customers feel confident inputting their size.

P2: Will there be a separate size chart available on the website?

F: Yes, definitely. A separate size chart will be included on the final website. Right now, it's still in the refining stage, so it's not shown in this draft, but that feature has already been planned.

Now for the campaign. As mentioned before, when launching the brand, MUAT decided to make a social media campaign with dedicated hashtags. A slight modification is that it will feature the team members of MUAT instead of collaborating with body-positive influencers. The campaign invites women to share their body journeys and fashion struggles. We'll showcase real voices across all body categories to highlight MUAT's inclusive mission.

F: What do you think the perfect hashtag for this campaign?

P3: maybe something like #MUATforall or #MUATstories

P4: I like #MUATstories. It is very direct and clear.

P1: Honestly, I am not that good at making creative stuff like this. I'll just leave it to the brand.

F: That's perfectly fine. I just want to hear inspirations. Back to the topic, what do you think of a campaign like this?

P2: I love that. Stories are powerful. People want to be seen and heard, especially for people like us.

P4: And if you keep it authentic, like real people, not polished influencers, it'll really connect. I'd actually follow that hashtag to read the stories.

P3: This also adds emotional value to the pieces. When something feels like it's part of your personal story, it becomes more than just clothing. It feels exclusive, and honestly, that makes me value it more.

P1: I am very into the idea. I have no complaints.

F: Thank you so much for your honest and thoughtful feedback today. Any final thoughts?

P3: Honestly, I feel excited. You've really thought about people like me who don't feel seen in fashion. I'd support a brand like this.

P1: I would love to see this launched. I think you've got something really special here.

Page 3

Page 4

3.2.1 Prototypes & Polling Results

A design ranking poll was conducted during the second focus group to identify which pieces participants were most and least interested in purchasing. These responses are highlighted in bold red in the transcript (Appendix 3.2). The designs and polling results are presented below.



Rank (Most to Least)

- | | | |
|--------------------|--------------------|-------------------|
| 1. Pluit Top | 5. Senopati Top | 9. Sanur Cardigan |
| 2. Canggu Top | 6. Tunjungan Jeans | 10. Dago Skirt |
| 3. Braga Top | 7. Senayan Shorts | |
| 4. Kintamani Dress | 8. SCBD Jacket | |

Appendix 3.3 Colour-Coding Analysis Keywords

Both focus groups were analysed using a colour-coded thematic analysis to identify recurring themes, preferences, and keywords relevant to MUAT's value proposition. Consistent coding across the two sessions allowed for cross-referencing participant feedback, with repeated insights highlighted using the same colour codes. This method revealed key patterns that directly inform decisions throughout the business plan.

Keywords	REVENUE STREAMS
CONSUMER DEMAND	PRICING
INDONESIA'S SIZING ISSUES	CUSTOMER MOTIVATIONS
ADVICE	FUTURE DEVELOPMENT
SUSTAINABILITY	MARKETING

Appendix 4 Expert Interview Transcripts & Analysis

All Interviews were conducted in Bahasa Indonesia to ensure participants could express their thoughts comfortably and authentically. The transcripts have been translated into English using AI-powered tools to maintain efficiency and consistency in documentation. While AI translation offers speed and accuracy, minor adjustments were made during review to preserve contextual meaning and cultural nuance.

Appendix 4.1 Expert 1

An expert interview was conducted on 20 December 2024 with the founder of a local size-inclusive fashion brand in Indonesia. The participant requested to remain anonymous; therefore, their identity has been withheld to maintain confidentiality.

Bold: Interviewer

Regular text: Interviewee's responses

Duration: 1 hour
Location: In-person

Introduction

Interviewer:
Thank you for taking the time to meet and speak with me today, Kak. This interview is part of the primary research for my final major project. I am building a brand called MUAT, which specialises in size and height inclusivity. Through this conversation, I hope to explore the feasibility of launching MUAT and gain expert insights on market demand, sizing challenges, and pricing strategies.

(Informed consent and Ground rules are mentioned.)

First of all, I want to ask for some background about your experience in this industry.

As I know that size-inclusivity brands are still quite uncommon in Indonesia, could you please tell me about your journey in building one? What inspired you to enter this field and focus on inclusivity?

Actually, just like most online fashion brands, our brand started out selling only free-size or one-size-fits-all pieces. But as our following grew and the brand became more recognised, we kept getting messages asking for options that would fit plus-size women. Honestly, at first, I was unsure about expanding the size range because it can get costly. But when we finally decided to launch extended sizes, the response was amazing. We sold more than tens of thousands of pieces. That's when we realised there's a much bigger market out there, and now our mission is really to make fashion more inclusive for all women.

What is your opinion on Indonesia's current size-inclusive fashion scene? Have you noticed any significant shifts or trends in the market recently?

To be honest, many fashion designers have been ignoring the size of the plus-size market in Indonesia since the beginning. There are so many women who fall into this category, but very few brands truly accommodate them. But I do believe that things are slowly improving. Particularly on social media, there is greater awareness around body positivity and representation. Campaigns that promote self-acceptance, regardless of body size and challenge beauty standards are becoming more prevalent. Consumers are becoming more vocal about their needs, and they're starting to expect more from brands.

What were some of the biggest challenges you faced when launching a brand focused on size inclusivity?

Getting every customer to be satisfied is definitely a challenging part. Even though we offer sizes for women weighing up to 100 kg, we still receive feedback from customers saying the sizes are either too large or too small, too long or too short. Currently, we only have four

Page 1

available sizes, but developing those took a lot of effort, especially in finding the right vendors and perfecting the fit.

MUAT also plans to offer four size categories tailored to non-standard body proportions: Petite, Petite-Plus, Tall, and Tall-Plus. Could you share how you approached the development of your size chart, and what considerations were most important during that process?

Creating the size chart was honestly one of the most time-consuming parts but also the most important. We used a mix of international references just to get a baseline, but then we also layered in real data from our own customers.

There was definitely a lot of trial and error involved. We created multiple prototypes for each size and did internal fittings with friends, family, and loyal customers. We also monitored returns and fit-related complaints really closely in the early stages. If someone returned a piece and said, 'this is too tight on the arms but fits perfectly everywhere else,' we took notes and used that feedback to adjust our grading.

Do you think the current standard sizing used by most local brands accurately reflects Indonesian women's natural body proportions? If not, what do you think needs to change?

I don't think so. From what I've seen, most brands rely on templates provided by local garment vendors or convection houses. These templates are generally based on international or at best, general Asian sizing standards.

While Asian sizing tends to be smaller than Western standards, the proportions still don't specifically cater to Indonesian women. For example, the charts often overlook key fit challenges such as shorter torsos, broader hips, or variations in height that are quite common here. As a result, even if the clothing technically fits the size, it may not sit comfortably or flatter the body properly.

What feedback do you commonly receive from customers about fit, and how have you responded?

We commonly received feedback mostly for our bottoms and sleeve length because they are usually either too short or too long for some body proportions, which can't be helped, honestly, as our size chart is more designed towards body sizes and not statures.

Are there any materials or fabrics that work best for inclusive sizing?

Our brand mainly uses premium cotton, as it provides the right balance between stretch and structure, allowing us to maintain the design quality we envision for each piece. For size-inclusive fashion, using fabrics with stretch is especially important, as it ensures a better fit across a wider range of body types, including customers who fall in-between sizes. The

Page 2

flexibility of the material helps accommodate different proportions without compromising comfort or style.

What are some of the key factors that influence a consumer's decision to purchase from a size-inclusive brand rather than from mainstream fashion retailers?

Fit is definitely the biggest reason. But it's also about feeling seen and celebrated by the brand. I still remember this one plus-size customer who told us, 'These clothes make me feel more like myself. I feel way more confident, and even started getting compliments from people.' That moment really stuck with me. When people feel good in what they wear and feel like the brand actually gets them, it builds a kind of emotional connection. That's what makes them want to keep coming back and build loyalty.

Do you think people in Indonesia prefer shopping online or offline when it comes to fashion?

Definitely online. Platforms like Shopee and Tokopedia are huge here, and they've made online shopping super accessible and convenient, especially since it's easier to compare prices. Online shopping is extremely popular among the younger generation, particularly with social media influencers making it highly influential for women in their 20s.

What's interesting now is how brands are blending both, using online platforms to build awareness and drive sales, while still offering offline experiences through pop-ups, events, or collaborations to create deeper connections.

What clothing pieces are usually popular among people in Indonesia, or which products are your brand's best-sellers?

Tops are definitely our best-selling items. Our brand focuses heavily on offering a wide variety of tops, which aligns well with the tropical climate in Indonesia, people tend to prefer clothing that is relaxed, breathable, and suitable for warm weather. Our relaxed-fit premium cotton tops in particular have resonated with customers, as they're both comfortable and practical for everyday wear. In general, it also makes more sense for consumers to change or refresh their tops more frequently than bottoms, which naturally drives higher demand.

Based on your experience, do Indonesian consumers prioritize affordability over fit accuracy, or are they willing to pay a premium for better-fitting clothes?

Both are equally important, but from what we've seen, a lot of people are actually willing to pay a bit more for clothes that fit them well, especially if it means they don't have to spend extra on alterations. And if they're paying more, they definitely expect good quality. So it's really about offering that balance between a great fit and materials that feel worth the price.

How do you structure your pricing strategy to balance affordability and size diversity in a brand?

Page 3

decisions and adjustments along the way. Just remember to stay grounded in your purpose, and being transparent will go a long way.

CLOSING
This has been incredibly insightful, and I appreciate you sharing your experiences and expertise. Before we wrap up, is there anything else you think I should know about launching a size-inclusive brand in Indonesia?

Just do as much research as you can. Developing the size charts will be the hardest part. You will need to refine them as you go. Also, building trust is very important with your customers through your brand messaging and staying consistent with your business values.

Thank you again for your insightful and inspiring answers. These will be invaluable in the possibility of launching the brand and the strategy moving forward. I'll make sure to share any updates with you and give credits if this idea comes true.

Page 5

It all comes down to finding the right supplier for the brand. Producing clothing in extended sizes definitely costs more. Our brand really leans into size diversity as part of our identity, so we're okay with having a smaller profit margin. The goal for us is to sell more and move products quickly, rather than marking things up a lot. As a brand that values inclusivity, you have to make room for those decisions, even if it hurts other areas. We usually import fabrics from China since it's more cost-efficient when we buy in bulk, but all the manufacturing happens here in Indonesia.

Did you face any production cost challenges when offering extended size ranges? If so, how did you manage them?

Yes, there were definitely challenges. Producing clothing beyond free size is a risk, costs go up, and there's always the concern that plus-size pieces might not sell as quickly as regular sizes, which can lead to excess stock and added storage costs. But we believed it was important to be inclusive, so we took that risk. And honestly, when we finally launched the extended sizes, the response was amazing, which really proved that the demand is there when you offer styles that truly cater to everyone.

Do you think made-to-order or small-batch production is a feasible approach for a size-inclusive brand in Indonesia?

I'd say it'll definitely be more complicated and challenging operationally, but not impossible, especially since customers really appreciate when something feels more personal. I'm still unsure about made-to-order, though, because it takes longer to produce and can be quite time-consuming, especially if you're working with a convection house or outsourcing your production. That said, I've seen brands successfully pull off small-batch production, like Duma and Claude. They started that way and are now really popular in Indonesia. You should check them out!

Do your customers value sustainability alongside size inclusivity?

Some of our customers aren't too concerned about sustainability, but I've noticed a growing number who are starting to care more about shopping sustainably. This is especially true for women who don't fit the standard sizing, since they rarely get the chance to wear trendy pieces that actually fit. So when they find something that looks good and fits perfectly, that's the priority. But I do think sustainability is slowly becoming more of a shared responsibility here in Indonesia, especially as our environmental issues are getting more serious.

What advice would you give to new brands like MUAT looking to enter this space? What are the most important factors to consider when launching a business that prioritises both inclusivity and sustainability?

When you're just starting out, it's best to build a community around your brand and do as many research as possible. From there, it becomes easier to connect with your customers, understand what they really want, and decide on the next steps for your business. It's a very dynamic environment. Things are always changing, and you'll likely need to make a lot of

Page 4

Appendix 4.2 Expert 2

An expert interview was conducted on 5 February 2025 with a **made-to-order bridal & casual wear brand owner** with experience in custom sizing and production processes. The participant requested to remain anonymous; therefore, their identity has been withheld to maintain confidentiality.

<p>Duration: 30 mins Location: In-person</p> <p>Do Indonesian consumers prioritise perfect fit over efficiency in purchasing decisions?</p> <p>(For example: customers are willing to wait longer than the estimated production time in exchange for better fit.)</p> <p>It depends. The ready-to-wear market tends to prioritise last-minute shopping, so fit isn't usually a major concern as long as the item is available immediately and can be worn right away.</p> <p>However, for custom pieces, the answer is yes. Clients are often willing to book more than 12 months in advance to achieve the best possible fit, allowing enough time for adjustments or alterations if needed.</p> <p>Do you think Indonesian women's body measurements differ from global standard sizing? If so, how?</p> <p>Yes.</p> <ul style="list-style-type: none">• Shorter height• Narrower shoulders• Shorter arm and leg lengths• Smaller or differently proportioned waists and hips <p>Due to genetics, environment, and lifestyle, Southeast Asian—including Indonesian—body structures tend to be shorter and slimmer. That's why terms like "Asian fit" or "Indo fit" have emerged as unique sizing references, especially on platforms like Zalora. These differ significantly from global standard sizing, which is based on Western (European/US) body proportions.</p> <p>Based on your experience, what sizing issues do Indonesian women often face when buying ready-to-wear clothing?</p> <ul style="list-style-type: none">• Each brand uses different size charts. For example, a 65 cm waist may be a size S in Brand A, but an XS in Brand B. So labels like S/M/L are not reliable without exact measurements.• "All size" often doesn't mean it fits everyone. Most "all size" items only suit sizes S and M, and don't fit size L.• Plus-size options are very limited. Few brands offer sizing that goes beyond the standard range.• The definition of "petite" often sits on a fine line. Women who are shorter in height but have a heavier build are frequently not considered petite, even though, in reality, I believe they still fall within that category. The term "petite" is difficult to interpret, and many brands don't fully understand or acknowledge its nuances.• Everyone's body proportions are different, making standard sizing difficult to follow.<ul style="list-style-type: none">○ For example, someone with a fuller bust might fit a size S in the waist and hips, but need a size M for the bust.○ Conversely, someone with wider hips might fit S in the bust and waist, but the hips are too tight—while sizing up to M makes the bust and waist too loose.○ This is especially common in body-fitted designs. <p>As you know, international sizing typically runs from XS to XL, which doesn't always capture the full range of body types. Since I'm building a brand that goes beyond this standard sizing system, what categories come to mind when you think of "non-standard" sizes?</p> <p>Honestly, it's hard to define "non-standard" because body shapes are so diverse. But I think a good place to start would be petite sizes, which are smaller than the usual XS, and a lot of people are already familiar with.</p> <p>Another key factor would be height. Not many brands actually take height into account, whether someone is petite in height or taller than average, and that really affects how clothes fit. So looking at sizing from both a width and height perspective makes a lot of sense and would definitely set your brand apart.</p> <p>Where do you usually source fabrics for your ready-to-wear and made-to-order collections? Do you use more local or imported materials?</p> <p>Ready-to-Wear (RTW): We source fabrics from local suppliers in Bandung. Some designs incorporate imported fabrics with unique textures or types not available locally. For basics, we use scuba satin or cotton satin—these are slightly different from regular scuba or satin, offering stretch and sheen while remaining as comfortable as cotton.</p> <p>Wedding Gowns: Almost all fabrics are imported from Europe. We work with dedicated suppliers for this. If the pattern is personalised, we do all the embroidery by hand in-house. For fabrics like full Swarovski crystal designs, we purchase them ready-made because some specific crystals are</p>	<p>only available abroad. However, for standard embroidery or beading, we can customise it locally.</p> <p>What is the typical lead time for a made-to-order piece, and what factors influence production speed?</p> <p>Ideally, clients book 8–12 months in advance. This extended timeline allows clients to finalise the design at their own pace and gives us enough room for adjustments. We also have a limit of 25 gowns per month. We don't accept more than that due to limited production capacity. It's difficult to find highly skilled tailors and embroiderers, which also affects production pace.</p> <p>How do you source high-quality materials while ensuring cost efficiency and sustainability?</p> <p>Cost Management: We always work with multiple suppliers for the same type of fabric, so we can compare prices while maintaining quality.</p> <p>Sustainability:</p> <ul style="list-style-type: none">• Usable fabric scraps from previous client orders are reworked into appliqués, design details, or fabric manipulations for future gowns. This reduces how much new material is needed.• Unusable fabric scraps are sold or given away to small businesses or local sellers who use them to create accessories like scrunchies. <p>What challenges do you face in managing tailoring logistics, especially with varying customisations and order volumes?</p> <p>The main challenge is maintaining a balance between a high level of personalisation and operational efficiency. Every custom order has different measurements and design details, making it difficult to standardise the production process. A well-organised system is essential, from recording measurements and design preferences to fabric selection and strict quality control.</p> <p>A lot of local brands that mass-produce tend to skip all of that. They just want to deliver fast and cut corners where they can. But in the long run, quality consistency really matters, especially for customers who care about fit. When you're offering something custom, they expect you to get it right.</p> <p>Fluctuating order volumes also pose a challenge. During peak seasons, we must scale production without compromising quality or timelines. On the other hand, when order volumes are low, we still need to maintain efficiency in workforce management and material use to avoid unnecessary costs.</p> <p>On average, how many garments do you think a tailor can finish in a day, assuming the design is fairly simple, like casual everyday wear?</p> <p>It really depends on the complexity of the design, but for basic, everyday pieces, like a casual jacket, a tailor can typically finish at least two garments a day, as long as the design and materials are already finalised and they're working a full 8-hour shift. Of course, it also depends on the skill level of the tailor. More experienced tailors work faster and with better precision.</p> <p>When it comes to more complex pieces, like gowns, it's a whole different story. A single dress can sometimes take up to a month to complete, especially if it involves intricate detailing, handwork, or multiple fittings.</p> <p>Can you briefly explain the production workflow from fabric sourcing to final product?</p> <ol style="list-style-type: none">1. Fabric Selection & Sourcing Fabrics are chosen from trusted suppliers offering high-quality and, where possible, certified sustainable options. Considerations include texture, durability, colour, and availability.2. Design & Pattern Making Once the fabric is selected, the design team develops sketches and patterns—whether for ready-to-wear or custom orders.3. Fabric Cutting The fabric is cut based on the finalised patterns, with high precision to reduce waste and ensure accurate sizing.4. Tailoring / Assembly Pieces are sewn together by skilled tailors. For custom designs, this stage requires extra care and attention to individual specifications.5. First Fitting A base fitting is done before applying lace, beading, or final materials. This helps adjust the fit and fabric choice if needed.6. Final Fitting The gown is fully detailed and fitted again. Final body changes can still be altered at this stage.7. Finishing Includes sewing in zippers or buttons, pressing, final quality checks, and packaging.
---	---

<p>8. Delivery to Client The final product is packed and shipped according to the client's schedule—whether for personal use, stores, or special events.</p> <p>What advice would you give to a new made-to-order brand looking to establish itself in Indonesia's fashion industry?</p> <ol style="list-style-type: none">1. Build Personal Connection & Storytelling The strength of a made-to-order brand lies in its personal touch. Share the creative process, your brand values, and the story behind each piece. Indonesian audiences appreciate authenticity and emotional storytelling.2. Establish Trust Through Social Proof & Service In the digital age, testimonials and customer service are essential. Prioritise clear communication, warm service, and strong visual documentation—such as before-and-after shots, production processes, and client feedback.3. Understand Local Body Types & Preferences Deeply research your market and align your designs with their needs. Indonesian consumers have diverse body types and unique preferences when it comes to comfort, modesty, and style. Tailoring your sizing and fit to local bodies is a major value-add.
--

Appendix 4.3 Expert 3

An expert interview was conducted on 10 January 2025 with a **sustainable activewear brand owner utilising small-batch production**. The participant requested to remain anonymous; therefore, their identity has been withheld to maintain confidentiality.

<p>Duration: 1 hour Location: Online call</p> <p>Thank you for taking the time to meet and speak with me today, Kak. This interview is part of the primary research for my final major project. I am building a brand called MUAT, which specialises in size and height inclusivity. Through this conversation, I hope to explore the feasibility of launching MUAT and gain expert insights on small-batch manufacturing, balancing sustainability and profitability, and inventory management.</p> <p><i>(Informed consent and Ground rules are mentioned.)</i></p> <p>Let's start with something light.</p> <p>Can you tell me about your brand and what inspired you to start it?</p> <p>Sure! Our brand was created to help people feel confident and empowered in their own skin. It was inspired by the success of our first brand in Indonesia, where our basics really helped customers feel good in their day-to-day lives and express themselves through style. That's always been one of my biggest goals in this industry. Ever since I was young, I found comfort in fitted basics like tank tops—they made me feel like myself, even when I felt judged or like I didn't fit into society's expectations. That's where my love for basics really started. Now, I just want others to feel that same confidence, no matter what insecurities they're dealing with.</p> <p>That's really inspiring! I was researching your brand, and I noticed sustainability seems to be a big part of what you do. Can you tell me more about how you integrate that into your production process?</p> <p>Sustainability's a huge focus for us as customers are also becoming very aware of it. We try to reduce waste as much as possible, so we use leftover fabric to make things like scrunchies, headbands, and reusable totes. As you mentioned before, we also adopt small-batch production with each drop to make sure we do not overproduce. We also use this method to ensure that nothing is wasted.</p> <p>We also make a real effort to use eco-friendly and recycled materials wherever we can. And beyond production, we're really passionate about giving back. After seeing the effects of deforestation up close in Indonesia, we knew we had to do something. So we started a programme where for every item sold, a new tree gets planted in Indonesia.</p> <p>Why did you choose small-batch production instead of mass production in the first place?</p> <p>Besides the sustainability purpose, we also do it to create a sense of exclusivity for our customers. When our products are limited, it actually makes people want them more. Each drop feels more curated and special, which I personally love. Producing in smaller batches also makes it easier for us to monitor and control quality at every stage, so there's less chance of</p>	<p>customers getting something defective or poorly made. Since our basics come at a higher price point, it's really important to us that the quality reflects that.</p> <p>How do you decide the quantity for each batch?</p> <p>We mainly rely on our sales history. It's definitely tricky to predict demand when you're just starting out. You kind of have to start small and figure things out through trial and error. For our first drop, we only produced 20 pieces. After that, if a certain size or design did really well, we'd open up pre-orders or waitlists to get a better idea of the actual demand. By the next drop, we had a clearer picture of how much stock to produce for each size or style. And if we ever end up with leftover pieces, we always make sure to recycle them into something new.</p> <p>Is it profitable for your business to adopt small-batch production model?</p> <p>I can't say that it is very profitable because the margin is tight. We save money on storage and excess stock but pay more per unit. That's why pricing, brand storytelling, and marketing are so important. It helps customers understand the why behind the price they are paying. I think if you're transparent, consistent, and stay true to what your brand stands for, people will get it, and they'll keep coming back because they feel connected to that value.</p> <p>You are also offering inclusive sizings, from XS - 4XL, how do you manage that with small batches?</p> <p>It's definitely a bit tricky. Offering more sizes means taking on more inventory risk, but for us, it's something that really matters. We try to balance it by using data from previous drops, looking at which sizes sold the most and adjusting from there. Honestly, it's a lot of trial and error in the beginning. From our experience, the bigger sizes tend to sell slower, so we usually produce around 20% less of those compared to the core sizes. But having that past data really helps us plan smarter for the next batches.</p> <p>That makes sense! For someone just starting out, how many pieces would you suggest producing per size or design?</p> <p>It really depends on the type of item. In our case, tops always perform better than bottoms, so we stock more tops. Now we usually produce about 100 pieces per top design, but when we first started, we only made 20 just to test the waters. For bigger sizes, we started with just 5 per size. Now we've worked our way up to 50 as demand has grown. The key is to start small, track everything, and grow from there.</p> <p>Do larger sizes cost more to produce? If so, how do you handle pricing?</p> <p>Technically, yes. Additional fabric, sometimes with different patterns. But we don't charge extra. We see size inclusivity as a core part of the brand's selling point, and we don't think it's fair for customers to pay more just because of their body type. Instead, we incorporate those extra</p>
---	--

costs into our overall pricing structure. That means we price our products based on the average cost across all sizes, so it balances out.

It's definitely a bit of a margin hit in the short term, but we believe it pays off in the long run by building trust and loyalty with our customers. They appreciate that we don't treat size inclusivity as an add-on but as a standard.

Where do you produce? I know that it can be tough since most factories don't accept low MOQs.

Yeah, that could be true, but finding factories that accept low MOQs is not difficult in Indonesia. Indonesia in general is a major hub for manufacturing, so once you do a lot of research and know where to look, you can find great options that are flexible and quality-focused.

At first, we worked with a few trusted local partners, but now we produce in Bali with a manufacturer called Megaya. I know the owner personally, so it's been great for communication and doing spot checks when needed. It just makes everything more efficient. There are actually quite a few suppliers and small-scale production houses in Bali that cater to both low and high order volumes.

How about the fabrics? How do you source sustainable materials?

One of our collections uses 94% biodegradable fabric made from wood pulp. It comes from certified and responsibly managed sources in Bandung, and the whole production process is fully traceable.

Most of the other products are made with 75% recycled polyester, which comes from post-consumer plastic waste. So instead of ending up in landfills or the ocean, that plastic gets turned into high-quality fabric. We get it from PT. Ecofiber, a big name in Indonesia for recycled polyester. They've been wonderful to work with, and it feels good knowing the materials we use are helping reduce waste.

Any challenges in sourcing sustainable fabrics?

The higher cost is probably one of the biggest challenges. Sustainable fabrics are still quite new to many customers in Indonesia, and most people lean toward affordability over sustainability. Since these materials are more expensive, it affects our pricing and margins. I don't think people here don't care about the environment. It's more that they just haven't been exposed to this kind of information yet. So as a brand, we see it as part of our role to educate and raise awareness through being transparent. Once they understand the impact, they're usually much more supportive.

What are your lead times from design to product launch?

If you include everything—designing, fabric sourcing, sampling, and testing—it usually takes about 8–10 weeks. We're really careful with how we create each piece. We're not just following

trends. Our focus is on timeless designs in classic colours and silhouettes that people can wear over and over again. We don't like to rush the process, and we always take customer feedback into account. We also don't believe in encouraging overconsumption, which is why we take our time curating each drop. Our goal is to release a new drop every two months, though.

Are customers willing to wait for product drops, and how does the brand generate revenue and maintain engagement during that time?

Yes, many of our customers are willing to wait for drops, as by doing this, we are also selling the exclusivity element of the brand. Though, I would suggest offering a permanent collection on the side (ready-to-ship) staples for customers who prefer immediate availability. These permanent pieces usually have much simpler designs to balance profitability during the wait between drops.

How can you maintain your competitiveness while setting pricing that represents your costs?

We set our pricing with a margin that keeps us profitable, but we don't try to compete with fast fashion brands. Instead, we position ourselves as a purpose-driven brand. Our customers are willing to invest more in products that align with their values—high-quality pieces, ethically made, and built to last.

By offering inclusive sizing, we tap into a strong and often overlooked demand in Indonesia. There are very few brands that provide well-made, stylish options in extended sizes, so that gives us a unique edge. We also prioritise designs that have consistent, proven demand to ensure we're producing pieces that people truly want and will wear often.

Can you share any tools or platforms that were especially useful when you were starting out?

Putting your products on e-commerce like Shopee is very advantageous. Many consumers in Indonesia shop there because it's convenient. They also offer things like free shipping and discount vouchers.

For marketing, Instagram has been the most powerful tool. It's great for showcasing your products, brand recognition, and reaching new audiences—especially through influencer marketing. A lot of younger women are really influenced by what they see on social media, so working with the right influencers can make a big impact.

Personally, I also use my own Instagram to share behind-the-scenes content and be really raw about my journey—like the struggles I faced in the beginning. I've saved some of those moments in my Highlights if you're curious. I think being transparent and authentic really helps people connect with the brand.

Speaking about marketing, are there other ways that you use to market your drops to build excitement and demand apart from using Instagram?

Page 3

Page 4

We've also experimented with offline methods. For example, we've done small pop-up events or fitness classes where people can try on the products in person and connect with the brand in a real way. Even simple things like packaging a handwritten thank-you note or a sample fabric swatch for upcoming drops can leave an impression and create buzz.

Thank you for sharing. It has been really insightful.

Lastly, what advice would you give to someone starting a size-inclusive, sustainable brand?

I mean, good luck in building an inclusive brand. There are numerous new entrants now so it will not be easy. But if you know your product and listen to your customer, you'll do great! Hope my insights are useful. It's been wonderful talking to you.

Thank you so much kak! Hope we can meet again!

Page 5

Appendix 4.4 Expert 4

An expert interview was conducted on 5 March 2025 with a social media marketing manager at a local fashion brand company, with expertise in consumer engagement and digital branding. The participant requested to remain anonymous; therefore, their identity has been withheld to maintain confidentiality.

Duration: 35 mins
Location: Online call

Hi Kak, thank you so much for taking the time to speak with me today. This interview is part of the primary research for my final major project. I am proposing a brand called MUAT which aims to address size and height inclusivity by catering to women with non-standard bodies. Through this interview, I hope to understand which digital marketing channels are most effective and impactful for fashion brands in Indonesia today. I also hope to explore content strategies, influencer partnerships, and user-generated content (UGC) trends. These insights will be used as a guide to effectively communicate MUAT's unique value proposition and gain recognition.

(Informed consent and Ground rules are mentioned.)

To begin, if you are comfortable enough to share this information, can you share a bit about your background and experience?

Sure. I've been working in marketing for local fashion and lifestyle brands for over 5 years now. I started my career working with a startup, but now I am currently working for a highly established label here in Jakarta. Right now I am managing a team and our day-to-day tasks, including trend forecasting, content planning, and performance tracking.

That's very interesting; thanks for sharing. I'm sure you're quite familiar with how startups operate. The brand I'm building takes a marketing-first approach, meaning we focus on creating demand and engaging our audience before moving into production. In other words, all of our items will be produced based on demand, which makes marketing an absolutely critical part of the business.

To start off my research, I'd love to hear your thoughts: what marketing strategy do you think works best for a new fashion brand just entering the Indonesian market?

I would say it really depends on your target market. But speaking from experience, for every fashion brand that I worked with, it's best to start out with building an online presence. People here are very connected to their phones and value convenience, so if you can create contents that has the potential to go viral, it can be incredibly effective.

What really works is when a brand can tap into current trends and deliver messages that resonate with people's personal values. If your content feels relevant and emotionally relatable, it'll naturally attract more attention and engagement.

Based on what you shared, would you say it's better to focus on online marketing rather than offline when starting out?

Page 1

Page 2

115

Offline marketing still has its place, and we're seeing more brands host events, pop-ups, and even brand-led talk shows to create more profound engagement. However, these activities can be quite costly, which is why most fashion startups tend to avoid them in the early stages.

Instead, they usually start with doing everything digitally, which is not only more cost-effective but also has a proven track record of delivering strong results, especially when done right. Once the brand begins to generate revenue and build a community, they often expand into offline experiences to complement their digital presence.

That's really helpful to hear. From your experience, which platforms have you found to be most effective in driving engagement in Indonesia?

TikTok is definitely having its moment right now, especially in Indonesia, which has the second-largest TikTok audience in the world, predominantly among Gen Z. It's a great platform for creating content with viral potential. However, for fashion brands, it can be a bit more challenging to consistently go viral, since the content tends to be more niche or aesthetic-focused.

That's where Instagram still plays a strong role. Many people in Indonesia use Instagram not only for inspiration but also as a search engine. They look for brands, style ideas, and even product reviews directly on the platform. Its algorithm is very good at surfacing content that matches users' specific interests, making it easier to target the right audience.

While TikTok is great for reach and riding trends, Instagram remains the strongest platform for brand storytelling and product presentation. I usually recommend using both in together, TikTok for expanding awareness and reach and Instagram for building credibility, retention, and conversion.

Is it possible to share what type of marketing is currently trending right now in Indonesia that a lot of brands do and has proven to be successful?

Right now, brand collaborations, especially with influencers, are one of the most popular and effective marketing strategies. Almost all fashion brands have done some form of collaboration. For example, the recent viral one was between Valerie Pola and Ocha Wear, while a longer-running and highly successful example is Elxi Elvina's collaboration with 3Mongkis.

This type of co-designed collection marketing has proven to drive significant sales. Many brands report that customers are constantly requesting restocks after a collaboration sells out. It creates hype, exclusivity, and a sense of personal connection between the influencer and the product. Even the brand I'm currently working for has several upcoming collaborations planned for the next season because we've seen how well this approach works.

We're also planning to work with micro- and nano-influencers who align with our values. In your experience, how effective are influencer partnerships at this level, especially if we can only offer free products at the beginning?

For startups, working with smaller influencers is actually really effective. They tend to have a more loyal following and higher engagement rates, mainly because their content feels more intimate and personal, which resonates strongly with their audience. And yes, many are open to unpaid collaborations as long as the product aligns with their online identity and personal values.

A lot of emerging influencers are still in the process of crafting their personal brand, so they're usually eager to collaborate with businesses that reflect their image. Unpaid partnerships are common, especially in the form of gifting or PR packages, and most brands don't require them to post anything in return. That lack of pressure often leads to more genuine and organic engagement, not only with the influencer but also with their followers.

It's also worth noting that when influencers really like a brand, they often go above and beyond. Some even continue to create content for free later on. That's why it's smart to build long-term relationships with them from the beginning.

What kind of content strategies would work best to build brand awareness for niche, targeted audiences?

I suggest leading with storytelling and community-focused content to develop emotional connection with your specific audiences. A great example is a brand like KLAYD. They don't just showcase their products, they feature the people wearing them, who represent the segments they're targeting. It's a way of reinforcing their brand values while making their customers feel seen and understood.

Sharing personal stories, especially those that highlight how the brand helps people feel more confident, can be incredibly impactful. Indonesian audiences really appreciate authenticity and transparency, so behind-the-scenes content also performs very well. Simple videos like "a day in the life" of your team or the production process give your audience a deeper understanding of your brand's values and build trust over time.

That's a great example; I'll definitely research it more. Do you have any advice on how to communicate a lot of values clearly without overwhelming or confusing the audience?

The key is to keep it simple and not overcomplicate things. Focus on communicating one value at a time. Create a series of posts, each dedicated to a specific value. This allows your audience to absorb the message gradually and understand it more deeply over time.

Your messaging should be visually cohesive and emotionally resonant. People connect with content that feels authentic. Also, don't underestimate the power of user-generated content (UGC). It's an incredibly effective way to grow organically because your audience begins to share and reflect your brand values themselves. Once UGC becomes part of your strategy, it builds social proof, and people are much more likely to trust and engage with your brand.

Since it can be challenging for a brand to stay interesting all the time, what's a great way to keep customers coming back continuously through marketing?

Page 3

Page 4

Develop new ideas every day for your content. Research current social media trends and make sure you're posting regularly and consistently. Local brands like Duma have been posting new content almost every day for over 10 years. They've served the same customer base since the beginning, and many of their customers have grown to become loyal advocates. That kind of long-term loyalty is built through consistency in both messaging and product offering.

But consistency doesn't mean being repetitive. It's important to keep content interesting and relevant, especially for your loyal followers. Give them something they'll want to engage with daily, whether that's styling tips, real-life outfit ideas, reposted customer reviews, or even behind-the-scenes moments from your team. It's the small, everyday content that keeps your brand top of mind.

Are there any mistakes you've seen new fashion brands make when entering the digital space?

One of the biggest mistakes is ignoring the data. Many new brands don't know how to properly track the performance of their content. They often end up creating posts just to follow trends, without actually analysing what kind of content resonates with their audience.

While it's tempting to jump on trending formats, doing so without a clear strategy often results in your content getting lost in a sea of similar posts, especially when bigger brands have already done it better or faster. At that point, it becomes really difficult to stand out.

That's why it's crucial to track engagement, conversions, and audience feedback, even from the very beginning. The data gives you direct insight into what your audience is responding to. Your followers are already telling you what they want, you just need to pay attention and adapt accordingly.

Are there any specific platforms or tools that you suggest using for tracking online engagement and social media contents?

Mostly I use Brand24 to track brand mentions, relevant keywords, and trending topics that align with the brand. It's especially helpful during campaign and need more detailed, real-time analytics. It also allows you to monitor competitors by analysing their brand mentions or hashtags, which is really useful for benchmarking.

For day-to-day tracking, I stick to simple, built-in tools like Instagram Insights and TikTok Analytics. They provide more than enough information to help you monitor daily performance, such as reach, engagement, and retention time.

Do you think customers actually care about a brand's sustainability in social media content, or is it more about style and values?

Sustainability-focused content can sometimes come across as boring or overly serious to certain audiences, especially if it's too information-heavy. That said, it's still important. I think a

good approach is to keep educational content accessible, like placing it in Instagram Highlights or pinned posts, so customers can revisit it when they're curious.

It's true that sustainability content alone won't necessarily drive people to discover your brand, but it plays a crucial role in educating your audience and reinforcing trust once they're interested. It's more of a supporting layer than a first hook. Style, identity, and values usually pull people in first, and then sustainability helps them stay.

Actually, it was my last question. Again, I am so grateful for your time today. My final project marketing approach will greatly benefit from your experience and counsel.

You are very welcome! MUAT seems like a company with a lot of heart and purpose, therefore I am extremely interested to see where it goes. I hope your project goes well, and do not hesitate to get in touch if you need help later.

Page 6

Page 5

116

Appendix 4.5 Colour-Coding Analysis Keywords

All 4 interviews with different experts were analysed using a colour-coded thematic analysis to identify recurring themes, preferences, and keywords relevant to MUAT's business strategic, operations, and management decisions. Consistent coding across the four interviews allowed for cross-referencing, with repeated insights highlighted using the same colour codes.

KEYWORDS	
CONSUMER DEMAND	ONLINE SHOPPING
COMMON ISSUES	SOCIAL MEDIA
MARKET TRENDS	MARKETING STRATEGY
SUSTAINABILITY	FINANCE
FABRICS	MANAGEMENT & OPERATIONAL
CUSTOMER MOTIVATIONS & VALUES	SIZE CHART INSIGHTS

Appendix 5 Research Ethics, Digital Consent, & Participant Consent Forms

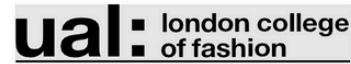

Appendix 5.1 Research Ethics Form

Research Ethics Approval Form	
To be agreed with Supervisor and signed off prior to undertaking primary research	
NAME: CHELSEALYA TANASHA TJANDRA	
COLLEGE: London College of Fashion	
IF YOUR RESEARCH INVOLVES PARTICIPANTS, PLEASE COMPLETE QUESTIONS 1 TO 9. IF NOT, GO TO QUESTION 10 BELOW.	
1. Will the participants be: (please tick as appropriate)	
Participants Outside the University	
2. How will participants be recruited and how many will be involved? (approximate number is ok) (Consider each research method you are using)	
<ul style="list-style-type: none"> Interview: 6 people through messaging them one by one personally Survey: 100 respondents through distributing it on social media (mainly Instagram story and Whatsapp group) 	
3. What will the participants be asked to do? (Explain clearly so that a non-specialist will understand)	
<ul style="list-style-type: none"> Interview: Asking several questions regarding body-fit problems in Indonesia and the personal sizing measurement from each participant Filling out the survey form with 20 questions to see the perceptions towards body inclusivity in Indonesia and challenges when doing online shopping 	
4. What potential risks to the interests of participants do you foresee and what steps will you take to minimise those risks? (A participant's interests include their physical and psychological well-being, their commercial interests, and their rights of privacy and reputation.)	
<ul style="list-style-type: none"> Participants may feel uneasy discussing body-fit challenges or sharing personal sizing measurements. Questions will be framed sensitively, and participants will have the option to skip any question they find uncomfortable. Data will be anonymized, and personal identifiers will not be collected or linked to survey/interview responses. Responses will be stored securely and used solely for research purposes. 	
5. What potential risks to yourself as research student do you foresee and what steps will you take to minimise those risks? (e.g. does your research raise issues of personal safety for you or others involved in the project, especially if taking place outside working hours, off University premises, or with people you do not know)	
All interviews will be conducted virtually through Google Meet or in public spaces to ensure safety. I will also personally choose the location and inform a trusted individual about the timing and location of any in-person meetings.	
6. Please attach a template of the Information and Consent Form for Participants to be given to participants for agreement and signing. This template should not include any participants names or signatures but should show the information you plan to share with them to gain their consent. If you are not obtaining written consent or supplying an information sheet, please explain the reasons for this. Most Research Ethics Consent Forms will be rejected without a template information and Consent Form for Participants.	
I have attached a copy of my proposed participant information and consent form	
7. Does your project involve children (i.e. under 16) or vulnerable adults e.g. a person with a learning disability?	
NO	
Please refer to the guidance note on data protection available at http://www.arts.ac.uk/research/researching-at-ual/researcher-support/ before answering the next question. Please consider the value of coding; the importance of secure storage and disposal of personal information, particularly sensitive data (e.g. records of health, origin, criminal record etc.)	
Will you be obtaining personal data from any of the participants? (personal data includes anything that could identify them. This could include names, email addresses, social media handles, location data, job titles, etc)	
YES	
IF YES, please give details. In your response, please consider: How will you securely store and use this information during the course of your research? What parts of this information will need to be confidential and how will you do this? Will you exhibit or publish the information? Will you retain information after the research is concluded? If information is to be destroyed, explain why this is appropriate.	
<ul style="list-style-type: none"> Name of an industry expert for inclusive fashion in Indonesia, I will note their job titles and position I will be collecting body measurements numbers (bust, waist, hip, inseam, height, weight) with consent (if they are comfortable) and all data will be anonymized → strictly for research 	
Will payments to participants be made?	
NO	
IF YES, please state amount and whether payment is for out-of-pocket expenses, or a fee. Normally no payment is made in student research projects.	

Appendix 5.2 Digital Consent

Will any restrictions be placed on the publication of results?
NO
If YES, please state the nature of the restrictions, e.g. details of any confidentiality agreement.
I confirm my responsibility as a student of UAL to conduct research in accordance with the Code of Practice on Research Ethics of the University of the Arts London (the University). In signing this form, I am also confirming that:
The form is accurate to the best of my knowledge and belief. There is no potential material interest that may, or may appear to, impair the independence and objectivity of researchers conducting this project. I undertake to conduct the research as set out in this form I understand and accept that the ethical propriety of this research may be monitored by the relevant College Research body and/or the University's Research Ethics Sub-Committee.
Signature of Student Researcher: Chelsealya Tanasha Tjandra
Date: 26 th November 2024
I support this research and have reviewed it with the student:
Signature of Supervisor: Ruth Lawrenson
Name of Supervisor: Ruth Lawrenson
Date: 27 th Nov 2024

You must include a copy of your research ethics approval form signed by your supervisor in your business plan appendix.

FMP Enterprise Option 3: Business Plan	
	
<h3>Digital Consent Form</h3>	
<p>I hereby give my consent for my Business Plan report to be copied* and stored electronically in the library.</p> <p>I understand that it is University policy to lodge a copy of student work in a library of the University. (See <i>Student Zone</i>, Regulations: ownership of student work).</p> <p>I understand that in order to protect my intellectual property rights, access is only made available to current University of the Arts London staff and students. Downloading and printing are prohibited.</p> <p>I understand that my report may be shown to other students as an example of previous work.</p> <p>Course <u>BA (Hons) Fashion Marketing</u></p> <p>Name <u>Chelsealya Tanasha Tjandra</u></p> <p>Signature </p> <p>Date <u>1 May 2025</u></p>	
<p>Notes for guidance</p> <p>You should include a copy of this document in your business plan appendix.</p> <p>If your report contains any confidential commercial information, please ensure you seek permission from the company concerned for this to be lodged in the library. Written consent from companies may be forwarded onto the library separately.</p> <p>*As part of the digitisation process it may be necessary for us to make a print copy to digitise your work. The University of the Arts London will try to ensure anonymity, where possible, when using work as a future student exemplar.)</p>	

Appendix 5.3 Focus Groups Consent Forms

5.3.1 Participant 1 (Petite)

Information and Consent Form for Participants	
Student Name	Chelsealya Tanasha Tjandra
Student UAL email address and phone number	c.tjandra0420211@arts.ac.uk
Hosting Institution	London College of Fashion, University of the Arts London

You are invited to participate in:
Focus Group for MUAT prototype testing

Please read this sheet carefully and be confident that you understand its contents before deciding whether to participate.

Why have you been approached?

You have been invited to participate as a representative of MUAT's target demographic: women with non-standard body sizes, who may have valuable insights regarding the design and functionality of MUAT's clothing and website prototypes to better understand MUAT's desirability and feasibility.

If I agree to participate, what will I be required to do?

- Attend a 20-minute – 1 hour focus group session on Google Meet.
- Provide feedback on the MUAT prototype designs presented.
- Participate in a group discussion about your preferences, challenges, and needs when it comes to clothing fit and design.

What are the possible risks or disadvantages?

- Discomfort due to discussing personal preferences or challenges related to clothing.

What are the benefits associated with participation?

- You will contribute to the development of a size-, height-inclusive and sustainable fashion brand.
- Your feedback may shape products that better address your clothing needs.
- You may find the discussion insightful and empowering.

What will happen to the information I provide?

- Your feedback will be anonymized and used only for the purpose of refining MUAT's products and strategy.
- Any recordings or notes will be stored securely and deleted after the research project is completed.

What are my rights as a participant?

- The right to withdraw from participation at any time
- The right to request that any recording cease
- The right to have any data withdrawn and destroyed, provided it can be reliably identified, and provided that so doing does not increase the risk for the participant.
- The right to be de-identified in any photographs intended for public publication, before the point of publication
- The right to have any questions answered at any time.

Whom should I contact if I have any questions or want to withdraw my consent?
Chelsealya Tanasha Tjandra (Email: c.tjandra0420211@arts.ac.uk)

PRIVACY NOTICE

Your personal data will be processed by UAL on its managed systems for research purposes with your explicit consent.

Your personal data will be anonymised and deleted on your request after the project end date.


You can find more information about UAL and your privacy rights at www.arts.ac.uk/privacy-information.

CONSENT TEMPLATE

- I have had the project explained to me, and I have read the information sheet
- I agree to participate in the research project as described
- I agree to the items checked below:
 - that my voice will be audio recorded to take part in a focus group
 - that my photo / a film of me will be taken
 - that information obtained may be published in an anonymised form.
- I acknowledge that:
 - I understand that my participation is voluntary and that I am free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied (unless follow-up is needed for safety).
 - The project is for the purpose of research. It may not be of direct benefit to me.
 - The privacy of the personal information I provide will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
 - The security of the research data will be protected during and after completion of the study. The data collected during the study may be published. Any information which will identify me will not be used.

Participant's Consent

'I agree to the above as indicated and give my explicit consent under GDPR Art.6(1)(a) and Art.9(2)(a) for my personal data to be processed by UAL as indicated on this form, including any special category data I may choose to provide'

Participant signature:


Date: 28 January 2025

5.3.2 Participant 2 (Petite-Plus)

Information and Consent Form for Participants	
Student Name	Chelsealya Tanasha Tjandra
Student UAL email address and phone number	c.tjandra0420211@arts.ac.uk
Hosting Institution	London College of Fashion, University of the Arts London

You are invited to participate in:
Focus Group for MUAT prototype testing

Please read this sheet carefully and be confident that you understand its contents before deciding whether to participate.

Why have you been approached?

You have been invited to participate as a representative of MUAT's target demographic: women with non-standard body sizes, who may have valuable insights regarding the design and functionality of MUAT's clothing and website prototypes to better understand MUAT's desirability and feasibility.

If I agree to participate, what will I be required to do?

- Attend a 20-minute – 1 hour focus group session on Google Meet.
- Provide feedback on the MUAT prototype designs presented.
- Participate in a group discussion about your preferences, challenges, and needs when it comes to clothing fit and design.

What are the possible risks or disadvantages?

- Discomfort due to discussing personal preferences or challenges related to clothing.

What are the benefits associated with participation?

- You will contribute to the development of a size-, height-inclusive and sustainable fashion brand.
- Your feedback may shape products that better address your clothing needs.
- You may find the discussion insightful and empowering.

What will happen to the information I provide?

- Your feedback will be anonymized and used only for the purpose of refining MUAT's products and strategy.
- Any recordings or notes will be stored securely and deleted after the research project is completed.

What are my rights as a participant?

- The right to withdraw from participation at any time
- The right to request that any recording cease
- The right to have any data withdrawn and destroyed, provided it can be reliably identified, and provided that so doing does not increase the risk for the participant.
- The right to be de-identified in any photographs intended for public publication, before the point of publication
- The right to have any questions answered at any time.

Whom should I contact if I have any questions or want to withdraw my consent?
Chelsealya Tanasha Tjandra (Email: c.tjandra0420211@arts.ac.uk)

PRIVACY NOTICE

Your personal data will be processed by UAL on its managed systems for research purposes with your explicit consent.

Your personal data will be anonymised and deleted on your request after the project end date.


You can find more information about UAL and your privacy rights at www.arts.ac.uk/privacy-information.

CONSENT TEMPLATE

- I have had the project explained to me, and I have read the information sheet
- I agree to participate in the research project as described
- I agree to the items checked below:
 - that my voice will be audio recorded to take part in a focus group
 - that my photo / a film of me will be taken
 - that information obtained may be published in an anonymised form.
- I acknowledge that:
 - I understand that my participation is voluntary and that I am free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied (unless follow-up is needed for safety).
 - The project is for the purpose of research. It may not be of direct benefit to me.
 - The privacy of the personal information I provide will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
 - The security of the research data will be protected during and after completion of the study. The data collected during the study may be published. Any information which will identify me will not be used.

Participant's Consent

'I agree to the above as indicated and give my explicit consent under GDPR Art.6(1)(a) and Art.9(2)(a) for my personal data to be processed by UAL as indicated on this form, including any special category data I may choose to provide'

Participant signature:


Date: 28 January 2025

5.3.3 Participant 3 (Tall)

Information and Consent Form for Participants	
Student Name	Chelsealya Tanasha Tjandra
Student UAL email address and phone number	c.tjandra0420211@arts.ac.uk
Hosting Institution	London College of Fashion, University of the Arts London

You are invited to participate in:
Focus Group for MUAT prototype testing

Please read this sheet carefully and be confident that you understand its contents before deciding whether to participate.

Why have you been approached?
You have been invited to participate as a representative of MUAT's target demographic: women with non-standard body sizes, who may have valuable insights regarding the design and functionality of MUAT's clothing and website prototypes to better understand MUAT's desirability and feasibility.

If I agree to participate, what will I be required to do?

- Attend a 20-minute – 1 hour focus group session on Google Meet.
- Provide feedback on the MUAT prototype designs presented.
- Participate in a group discussion about your preferences, challenges, and needs when it comes to clothing fit and design.

What are the possible risks or disadvantages?

- Discomfort due to discussing personal preferences or challenges related to clothing.

What are the benefits associated with participation?

- You will contribute to the development of a size-, height-inclusive and sustainable fashion brand.
- Your feedback may shape products that better address your clothing needs.
- You may find the discussion insightful and empowering.

What will happen to the information I provide?

- Your feedback will be anonymized and used only for the purpose of refining MUAT's products and strategy.
- Any recordings or notes will be stored securely and deleted after the research project is completed.

What are my rights as a participant?

- The right to withdraw from participation at any time
- The right to request that any recording cease
- The right to have any data withdrawn and destroyed, provided it can be reliably identified, and provided that so doing does not increase the risk for the participant.
- The right to be de-identified in any photographs intended for public publication, before the point of publication
- The right to have any questions answered at any time.

Whom should I contact if I have any questions or want to withdraw my consent?
Chelsealya Tanasha Tjandra (Email: c.tjandra0420211@arts.ac.uk)

PRIVACY NOTICE
Your personal data will be processed by UAL on its managed systems for research purposes with your explicit consent.
Your personal data will be anonymised and deleted on your request after the project end date.
You can find more information about UAL and your privacy rights at www.arts.ac.uk/privacy-information.

CONSENT TEMPLATE

- I have had the project explained to me, and I have read the information sheet
- I agree to participate in the research project as described
- I agree to the items checked below:
 - that my voice will be audio recorded to take part in a focus group
 - that my photo / a film of me will be taken
 - that information obtained may be published in an anonymised form.
- I acknowledge that:
 - I understand that my participation is voluntary and that I am free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied (unless follow-up is needed for safety).
 - The project is for the purpose of research. It may not be of direct benefit to me.
 - The privacy of the personal information I provide will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
 - The security of the research data will be protected during and after completion of the study. The data collected during the study may be published. Any information which will identify me will not be used.

Participant's Consent
I agree to the above as indicated and give my explicit consent under GDPR Art.6(1)(a) and Art.9(2)(a) for my personal data to be processed by UAL as indicated on this form, including any special category data I may choose to provide'

Participant signature:


Date: 28 January 2025

5.3.4 Participant 4 (Tall-Plus)

Information and Consent Form for Participants	
Student Name	Chelsealya Tanasha Tjandra
Student UAL email address and phone number	c.tjandra0420211@arts.ac.uk
Hosting Institution	London College of Fashion, University of the Arts London

You are invited to participate in:
Focus Group for MUAT prototype testing

Please read this sheet carefully and be confident that you understand its contents before deciding whether to participate.

Why have you been approached?
You have been invited to participate as a representative of MUAT's target demographic: women with non-standard body sizes, who may have valuable insights regarding the design and functionality of MUAT's clothing and website prototypes to better understand MUAT's desirability and feasibility.

If I agree to participate, what will I be required to do?

- Attend a 20-minute – 1 hour focus group session on Google Meet.
- Provide feedback on the MUAT prototype designs presented.
- Participate in a group discussion about your preferences, challenges, and needs when it comes to clothing fit and design.

What are the possible risks or disadvantages?

- Discomfort due to discussing personal preferences or challenges related to clothing.

What are the benefits associated with participation?

- You will contribute to the development of a size-, height-inclusive and sustainable fashion brand.
- Your feedback may shape products that better address your clothing needs.
- You may find the discussion insightful and empowering.

What will happen to the information I provide?

- Your feedback will be anonymized and used only for the purpose of refining MUAT's products and strategy.
- Any recordings or notes will be stored securely and deleted after the research project is completed.

What are my rights as a participant?

- The right to withdraw from participation at any time
- The right to request that any recording cease
- The right to have any data withdrawn and destroyed, provided it can be reliably identified, and provided that so doing does not increase the risk for the participant.
- The right to be de-identified in any photographs intended for public publication, before the point of publication
- The right to have any questions answered at any time.


Whom should I contact if I have any questions or want to withdraw my consent?
Chelsealya Tanasha Tjandra (Email: c.tjandra0420211@arts.ac.uk)

PRIVACY NOTICE
Your personal data will be processed by UAL on its managed systems for research purposes with your explicit consent.
Your personal data will be anonymised and deleted on your request after the project end date.
You can find more information about UAL and your privacy rights at www.arts.ac.uk/privacy-information.

CONSENT TEMPLATE

- I have had the project explained to me, and I have read the information sheet
- I agree to participate in the research project as described
- I agree to the items checked below:
 - that my voice will be audio recorded to take part in a focus group
 - that my photo / a film of me will be taken
 - that information obtained may be published in an anonymised form.
- I acknowledge that:
 - I understand that my participation is voluntary and that I am free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied (unless follow-up is needed for safety).
 - The project is for the purpose of research. It may not be of direct benefit to me.
 - The privacy of the personal information I provide will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
 - The security of the research data will be protected during and after completion of the study. The data collected during the study may be published. Any information which will identify me will not be used.

Participant's Consent
I agree to the above as indicated and give my explicit consent under GDPR Art.6(1)(a) and Art.9(2)(a) for my personal data to be processed by UAL as indicated on this form, including any special category data I may choose to provide'

Participant signature:


Date: 28 January 2025

Appendix 5.4 Expert Interviews Consent Forms

5.4.1 Expert 1

Information and Consent Form for Participants	
Student Name	Chelsealya Tanasha Tjandra
Student UAL email address and phone number	c.tjandra0420211@arts.ac.uk
Hosting Institution	London College of Fashion, University of the Arts London

You are invited to participate in:
An interview for a final major project

MUAT will be an online fashion brand that caters to women with non-standard body types in Indonesia. The study aims to gather expert insights on inclusive fashion, sustainability, and digital marketing strategies to inform the business plan.

Please read this sheet carefully and be confident that you understand its contents before deciding whether to participate.

Why have you been approached?
You have been identified as a relevant expert with experience in either fashion retail, marketing, sustainability, or inclusivity, whose perspective would enrich the research with practical knowledge and industry context.

If I agree to participate, what will I be required to do?
To participate in a one-time interview (30–60 minutes), either via Zoom or in person. Questions will relate to your professional expertise and may include discussion of market trends, consumer behaviour, marketing strategies, or industry best practices.

What are the possible risks or disadvantages?
There are no anticipated risks. Participants can skip questions or stop the interview at any time. All data will be anonymised upon request.

What are the benefits associated with participation?
Your insights will help shape a student-led fashion brand aimed at solving real-world fashion inclusivity issues. You will contribute to research that supports sustainable and inclusive fashion entrepreneurship.

What will happen to the information I provide?
Your responses will be transcribed, and key insights may be included in the final business plan. All identifiable information will be anonymised unless you give explicit permission otherwise. Data will be securely stored and only used for academic purposes.

What are my rights as a participant?

- The right to withdraw from participation at any time
- The right to request that any recording cease
- The right to have any data withdrawn and destroyed, provided it can be reliably identified, and provided that so doing does not increase the risk for the participant.
- The right to be de-identified in any photographs intended for public publication, before the point of publication
- The right to have any questions answered at any time.

Whom should I contact if I have any questions or want to withdraw my consent?
Chelsealya Tanasha Tjandra (Email: c.tjandra0420211@arts.ac.uk)

PRIVACY NOTICE
Your personal data will be processed by UAL on its managed systems for research purposes with your explicit consent.

As part of this project, your data may be shared with OpenAI (ChatGPT) and cloud storage platforms for transcription and editing support.

Your personal data will be anonymised and deleted on your request after the project end date.


You can find more information about UAL and your privacy rights at www.arts.ac.uk/privacy-information.

CONSENT TEMPLATE

- I have had the project explained to me, and I have read the information sheet
- I agree to participate in the research project as described
- I agree to the items checked below:
 - to be interviewed
 - that my voice will be audio recorded
 - that information obtained may be published in an anonymised form.
- I acknowledge that:
 - I understand that my participation is voluntary and that I am free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied (unless follow-up is needed for safety).
 - The project is for the purpose of research. It may not be of direct benefit to me.
 - The privacy of the personal information I provide will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
 - The security of the research data will be protected during and after completion of the study. The data collected during the study may be published. Any information which will identify me will not be used.

Participant's Consent

I agree to the above as indicated and give my explicit consent under GDPR Art.6(1)(a) and Art.9(2)(a) for my personal data to be processed by UAL as indicated on this form, including any special category data I may choose to provide

Participant signature: 

Date: 20 December 2024

Participants should be given a copy of this after it has been signed.
Signed copies should be included in your business plan appendix.

5.4.2 Expert 2

Information and Consent Form for Participants	
Student Name	Chelsealya Tanasha Tjandra
Student UAL email address and phone number	c.tjandra0420211@arts.ac.uk
Hosting Institution	London College of Fashion, University of the Arts London

You are invited to participate in:
An interview for a final major project

MUAT will be an online fashion brand that caters to women with non-standard body types in Indonesia. The study aims to gather expert insights on inclusive fashion, sustainability, and digital marketing strategies to inform the business plan.

Please read this sheet carefully and be confident that you understand its contents before deciding whether to participate.

Why have you been approached?
You have been identified as a relevant expert with experience in either fashion retail, marketing, sustainability, or inclusivity, whose perspective would enrich the research with practical knowledge and industry context.

If I agree to participate, what will I be required to do?
To participate in a one-time interview (30–60 minutes), either via Zoom or in person. Questions will relate to your professional expertise and may include discussion of market trends, consumer behaviour, marketing strategies, or industry best practices.

What are the possible risks or disadvantages?
There are no anticipated risks. Participants can skip questions or stop the interview at any time. All data will be anonymised upon request.

What are the benefits associated with participation?
Your insights will help shape a student-led fashion brand aimed at solving real-world fashion inclusivity issues. You will contribute to research that supports sustainable and inclusive fashion entrepreneurship.

What will happen to the information I provide?
Your responses will be transcribed, and key insights may be included in the final business plan. All identifiable information will be anonymised unless you give explicit permission otherwise. Data will be securely stored and only used for academic purposes.

What are my rights as a participant?

- The right to withdraw from participation at any time
- The right to request that any recording cease
- The right to have any data withdrawn and destroyed, provided it can be reliably identified, and provided that so doing does not increase the risk for the participant.
- The right to be de-identified in any photographs intended for public publication, before the point of publication
- The right to have any questions answered at any time.

Whom should I contact if I have any questions or want to withdraw my consent?
Chelsealya Tanasha Tjandra (Email: c.tjandra0420211@arts.ac.uk)

PRIVACY NOTICE
Your personal data will be processed by UAL on its managed systems for research purposes with your explicit consent.

As part of this project, your data may be shared with OpenAI (ChatGPT) and cloud storage platforms for transcription and editing support.

Your personal data will be anonymised and deleted on your request after the project end date.


You can find more information about UAL and your privacy rights at www.arts.ac.uk/privacy-information.

CONSENT TEMPLATE

- I have had the project explained to me, and I have read the information sheet
- I agree to participate in the research project as described
- I agree to the items checked below:
 - to be interviewed
 - that my voice will be audio recorded
 - that information obtained may be published in an anonymised form.
- I acknowledge that:
 - I understand that my participation is voluntary and that I am free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied (unless follow-up is needed for safety).
 - The project is for the purpose of research. It may not be of direct benefit to me.
 - The privacy of the personal information I provide will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
 - The security of the research data will be protected during and after completion of the study. The data collected during the study may be published. Any information which will identify me will not be used.

Participant's Consent

I agree to the above as indicated and give my explicit consent under GDPR Art.6(1)(a) and Art.9(2)(a) for my personal data to be processed by UAL as indicated on this form, including any special category data I may choose to provide

Participant signature: 

Date: 05/02/2024

Participants should be given a copy of this after it has been signed.
Signed copies should be included in your business plan appendix.

5.4.3 Expert 3

Information and Consent Form for Participants	
Student Name	Chelsealya Tanasha Tjandra
Student UAL email address and phone number	c.tjandra0420211@arts.ac.uk
Hosting Institution	London College of Fashion, University of the Arts London

You are invited to participate in:
An interview for a final major project

MUAT will be an online fashion brand that caters to women with non-standard body types in Indonesia. The study aims to gather expert insights on inclusive fashion, sustainability, and digital marketing strategies to inform the business plan.

Please read this sheet carefully and be confident that you understand its contents before deciding whether to participate.

Why have you been approached?
You have been identified as a relevant expert with experience in either fashion retail, marketing, sustainability, or inclusivity, whose perspective would enrich the research with practical knowledge and industry context.

If I agree to participate, what will I be required to do?
To participate in a one-time interview (30–60 minutes), either via Zoom or in person. Questions will relate to your professional expertise and may include discussion of market trends, consumer behaviour, marketing strategies, or industry best practices.

What are the possible risks or disadvantages?
There are no anticipated risks. Participants can skip questions or stop the interview at any time. All data will be anonymised upon request.

What are the benefits associated with participation?
Your insights will help shape a student-led fashion brand aimed at solving real-world fashion inclusivity issues. You will contribute to research that supports sustainable and inclusive fashion entrepreneurship.

What will happen to the information I provide?
Your responses will be transcribed, and key insights may be included in the final business plan. All identifiable information will be anonymised unless you give explicit permission otherwise. Data will be securely stored and only used for academic purposes.

What are my rights as a participant?

- The right to withdraw from participation at any time
- The right to request that any recording cease
- The right to have any data withdrawn and destroyed, provided it can be reliably identified, and provided that so doing does not increase the risk for the participant.
- The right to be de-identified in any photographs intended for public publication, before the point of publication
- The right to have any questions answered at any time.

Whom should I contact if I have any questions or want to withdraw my consent?
Chelsealya Tanasha Tjandra (Email: c.tjandra0420211@arts.ac.uk)

PRIVACY NOTICE
Your personal data will be processed by UAL on its managed systems for research purposes with your explicit consent.

As part of this project, your data may be shared with OpenAI (ChatGPT) and cloud storage platforms for transcription and editing support.

Your personal data will be anonymised and deleted on your request after the project end date.

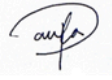
You can find more information about UAL and your privacy rights at www.arts.ac.uk/privacy-information.

CONSENT TEMPLATE

- I have had the project explained to me, and I have read the information sheet
- I agree to participate in the research project as described
- I agree to the items checked below:
 - to be interviewed
 - that my voice will be audio recorded
 - that information obtained may be published in an anonymised form.
- I acknowledge that:
 - I understand that my participation is voluntary and that I am free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied (unless follow-up is needed for safety).
 - The project is for the purpose of research. It may not be of direct benefit to me.
 - The privacy of the personal information I provide will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
 - The security of the research data will be protected during and after completion of the study. The data collected during the study may be published. Any information which will identify me will not be used.

Participant's Consent

'I agree to the above as indicated and give my explicit consent under GDPR Art.6(1)(a) and Art.9(2)(a) for my personal data to be processed by UAL as indicated on this form, including any special category data I may choose to provide'

Participant signature: 

Date: 10 January 2025

Participants should be given a copy of this after it has been signed.
Signed copies should be included in your business plan appendix.

5.4.4 Expert 4

Information and Consent Form for Participants	
Student Name	Chelsealya Tanasha Tjandra
Student UAL email address and phone number	c.tjandra0420211@arts.ac.uk
Hosting Institution	London College of Fashion, University of the Arts London

You are invited to participate in:
An interview for a final major project

MUAT will be an online fashion brand that caters to women with non-standard body types in Indonesia. The study aims to gather expert insights on inclusive fashion, sustainability, and digital marketing strategies to inform the business plan.

Please read this sheet carefully and be confident that you understand its contents before deciding whether to participate.

Why have you been approached?
You have been identified as a relevant expert with experience in either fashion retail, marketing, sustainability, or inclusivity, whose perspective would enrich the research with practical knowledge and industry context.

If I agree to participate, what will I be required to do?
To participate in a one-time interview (30–60 minutes), either via Zoom or in person. Questions will relate to your professional expertise and may include discussion of market trends, consumer behaviour, marketing strategies, or industry best practices.

What are the possible risks or disadvantages?
There are no anticipated risks. Participants can skip questions or stop the interview at any time. All data will be anonymised upon request.

What are the benefits associated with participation?
Your insights will help shape a student-led fashion brand aimed at solving real-world fashion inclusivity issues. You will contribute to research that supports sustainable and inclusive fashion entrepreneurship.

What will happen to the information I provide?
Your responses will be transcribed, and key insights may be included in the final business plan. All identifiable information will be anonymised unless you give explicit permission otherwise. Data will be securely stored and only used for academic purposes.

What are my rights as a participant?

- The right to withdraw from participation at any time
- The right to request that any recording cease
- The right to have any data withdrawn and destroyed, provided it can be reliably identified, and provided that so doing does not increase the risk for the participant.
- The right to be de-identified in any photographs intended for public publication, before the point of publication
- The right to have any questions answered at any time.

Whom should I contact if I have any questions or want to withdraw my consent?
Chelsealya Tanasha Tjandra (Email: c.tjandra0420211@arts.ac.uk)

PRIVACY NOTICE
Your personal data will be processed by UAL on its managed systems for research purposes with your explicit consent.

As part of this project, your data may be shared with OpenAI (ChatGPT) and cloud storage platforms for transcription and editing support.

Your personal data will be anonymised and deleted on your request after the project end date.


You can find more information about UAL and your privacy rights at www.arts.ac.uk/privacy-information.

CONSENT TEMPLATE

- I have had the project explained to me, and I have read the information sheet
- I agree to participate in the research project as described
- I agree to the items checked below:
 - to be interviewed
 - that my voice will be audio recorded
 - that information obtained may be published in an anonymised form.
- I acknowledge that:
 - I understand that my participation is voluntary and that I am free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied (unless follow-up is needed for safety).
 - The project is for the purpose of research. It may not be of direct benefit to me.
 - The privacy of the personal information I provide will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
 - The security of the research data will be protected during and after completion of the study. The data collected during the study may be published. Any information which will identify me will not be used.

Participant's Consent

'I agree to the above as indicated and give my explicit consent under GDPR Art.6(1)(a) and Art.9(2)(a) for my personal data to be processed by UAL as indicated on this form, including any special category data I may choose to provide'

Participant signature: 

Date: 05/03/ 2025

Participants should be given a copy of this after it has been signed.
Signed copies should be included in your business plan appendix.

Appendix 6

Cultural Triangulation

As size inclusivity remains a niche segment in Indonesia with limited existing research, this study adopts a cultural triangulation approach to identify and validate relevant market trends. Triangulation enhances research validity by combining multiple perspectives, reducing the risk of bias from relying on a single source (Bhandari, 2022). The cultural triangulation model applied here is to validate emerging trends of body positivity and size inclusivity in Indonesia. This theory combines observation through netnography with interrogation through focus groups and secondary research, ultimately leading to strategic intuition, where key trends are identified and analysed. By employing this method, MUAT can develop data-driven strategies rooted in relevant market trends and core consumer insights (Follmann & Tarachucky, 2012), ensuring a strong foundation for the business.

INTUITION

People in Indonesia are gradually becoming more conscious of the body positivity movement, particularly among younger audiences who are more receptive to discussions about accepting oneself and rejecting conventional standards of beauty. But this trend is still developing and needs to be properly adapted to the local context. Unlike Western markets, where body positivity is often framed as activism, in Indonesia, it must be communicated through the lens of self-care, modesty, and cultural respect. The focus groups showed that many women feel “left out” of mainstream fashion but also fear being different by embracing bold body-positive messaging (Appendix). Therefore, brands such as MUAT need to balance the promotion of inclusivity with the maintenance of cultural sensitivity. By offering relatable storytelling and sizing solutions tailored to local body proportions, MUAT can help normalise inclusivity while gradually shifting the perspectives as a body positivity advocate.

OBSERVATION

According to netnographic research (Appendix 2), online communities and fashion influencers in Indonesia reveal a mixed but slowly shifting attitude toward body positivity. Major influencers on social media sites like Instagram and TikTok, particularly in the midst of trends like #skinnytok, continue to advocate for slim-body ideals, with few embracing or expressing plus-size, petite, and tall body types. Hashtags such as #bodypositivity remain underutilised in local content. Nonetheless, an increasing number of regular users and micro-influencers are expressing their genuine journeys towards body acceptance, garnering a lot of interest and encouraging comments. Even while the broader fashion industry continues to be slow to adapt, user-generated content with relatable, non-aspirational body types consistently performs better, demonstrating a shift in consumer tastes towards body inclusivity.

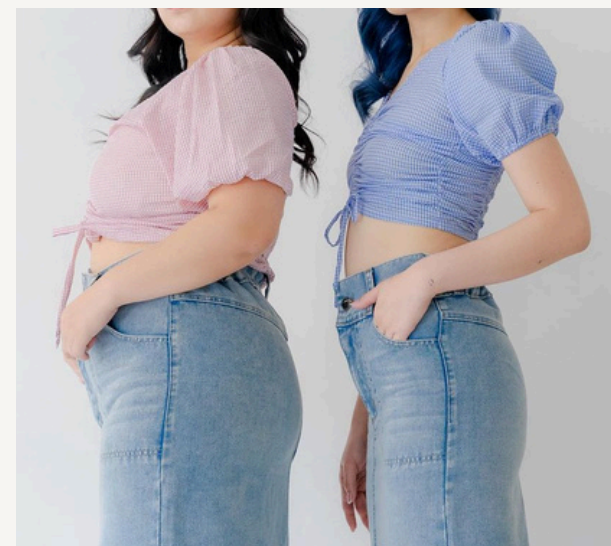
INTERROGATION

Over 50% of young women in Indonesia report some level of dissatisfaction with their appearance (McKay, 2021). Social media bullying, particularly body shaming, is highly prevalent, with 62.2% of Indonesian women experiencing discrimination for being plus-size (ZAP Beauty Index, 2020). In response, several campaigns have emerged to address this issue. One notable example is the collaboration between Girl Effect and Unilever’s Dove Self-Esteem Project, which launched a social media campaign to boost body confidence among adolescent girls and young women (McKay, 2021). An industry expert also highlighted the growing awareness of body positivity in Indonesia (Appendix E1). Research by Garbett et al. (2023) further confirms that Indonesian girls face significant appearance-related pressure from media, which frequently excludes diverse body types. These findings emphasised the urgent need for fashion brands to not only provide inclusive sizing but also play an active role in challenging conventional beauty standards in a culturally relevant manner.

Appendix 7 Competitor SWOT Analysis

The competitor SWOT provides information into their capabilities, allows for the identification of areas to exploit, and helps in forecasting possible challenges they may present (Symanto, 2022). The analysis focused on 'Baggylooks.id' because of their successful size-inclusivity strategy.

<p>S Strengths</p> <ul style="list-style-type: none"> Offers an extensive inclusive size range from S-5XL Strong social media presence Clear brand messaging, promoting #BecauseSizeDoesn'tMatter Every product comes with a comprehensive size guide Product photography are all represented by models with diverse body types 	<p>W Weaknesses</p> <ul style="list-style-type: none"> Limited information on the brand's commitment to sustainability No website, relying solely on e-commerce Complaints about inconsistent quality as well as poor stitching Mass-production
<p>O Opportunities</p> <ul style="list-style-type: none"> Offer a wider range of sizes, like sizes below S or height variations Creating a website for easier access to brand information Incorporate sustainable practices to the business ethics Invest in high-quality fabrics 	<p>T Threats</p> <ul style="list-style-type: none"> Competitors offering the same size offerings Failing to deliver true inclusivity (e.g. poor fit) leads to backlash Sensitive topic of body image Lack of desirability for larger sizes

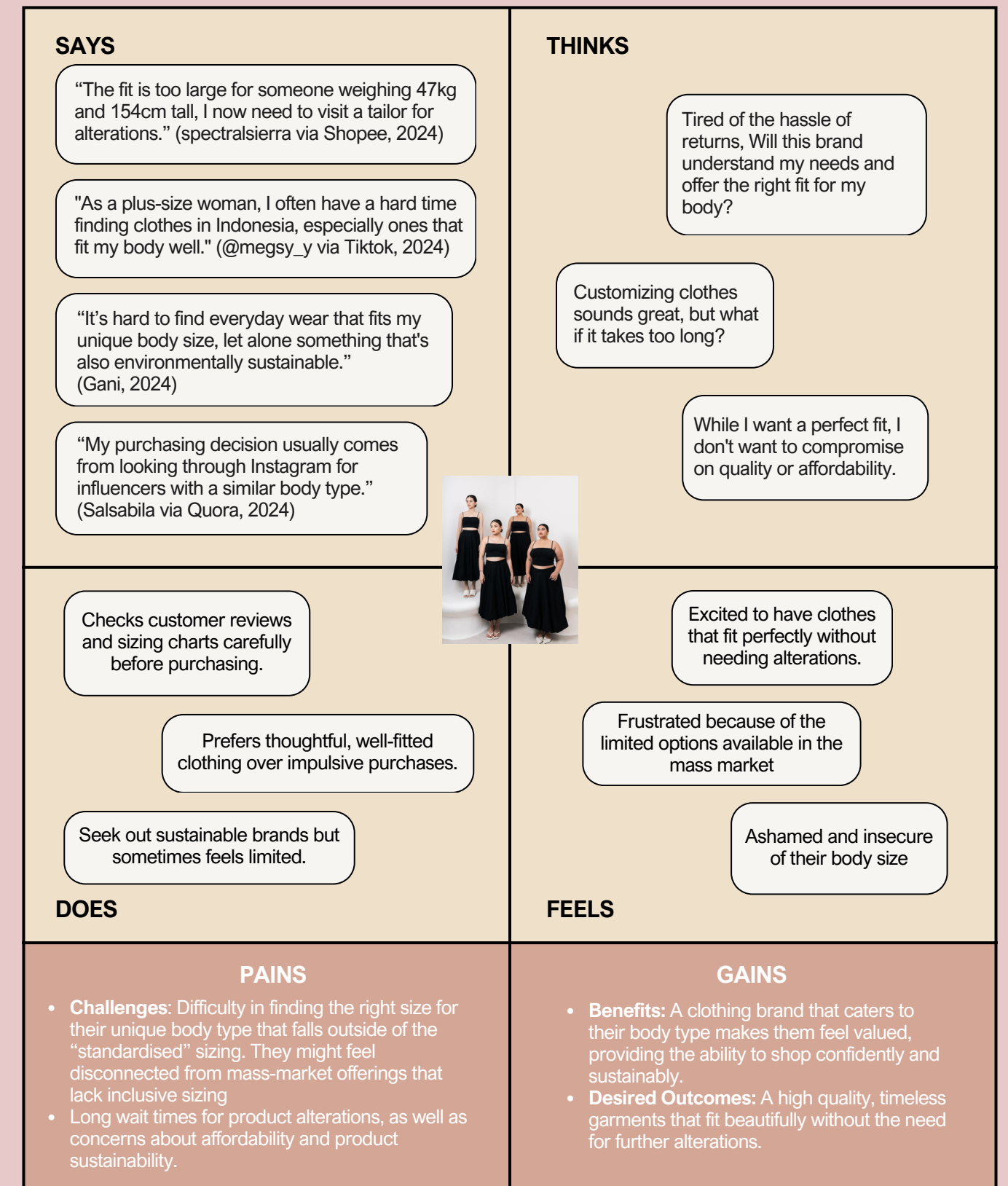


SWOT analysis of 'Baggylooks.id' above opens up opportunities for MUAT to differentiate itself by offering both size- and height-inclusive options. Additionally, the dependence of Baggylooks.id on Instagram, in the absence of a dedicated website, limits customer access to brand information, offering MUAT an opportunity to implement digital accessibility.

While Baggylooks.id features appealing designs, its reliance on mass production prompts concerns regarding quality consistency (Appendix 2). The findings from the survey show that 50% of women value quality in fashion, which is another customer need that can be addressed.

Appendix 8 Customer Empathy Map

To gain a deeper understanding of target customers' behaviours and attitudes, a customer empathy map is formed based on important points from the primary research. The map will lead to an analysis of their pains and gains, providing MUAT with valuable insights on how to effectively address these issues and ultimately provide the appropriate offerings.



Appendix 9 Size Chart Calculations

Body measurements used to develop MUAT’s size chart were gathered from four key sources:

- **Resource 1:** 18 individual body measurement submissions collected via survey
- **Resource 2:** 8 body measurements provided by Expert 2
- **Resource 3:** Sizing chart from Local Fashion Brand A
- **Resource 4:** Sizing chart from Local Fashion Brand B

The calculation process involved the following steps:

Resource 1				
MEASUREMENT LOCATION	PETITE	PETITE-PLUS	TALL	TALL-PLUS
Bust	80	95	87	116
	78	92	89	
	76	89	88	
	74	91		
	79	93		
	82	96		
	77			
	78			
Average	78	92.6666667	88	116
Waist	64	78	74	102
	61	73	73	
	59	75	72	
	62	73		
	60	74		
	59	77		
	61			
	60			
Average	60.75	75	73	102
Hip	95	107	99	129
	88	104	101	
	90	102	103	
	89	101		
	89	103		
	90	105		
	88			
	91			
Average	90	103.6666667	101	129
Inseam Lengths	91	90	100	104
	88	93	98	
	90	91	102	
	90	90		
	89	89		
	92	88		
	88			
	92			
Average	90.07142857		101	

First, the 18 survey submissions were averaged to generate baseline figures.

Resource 2				
MEASUREMENT LOCATION	PETITE	PETITE-PLUS	TALL	TALL-PLUS
Bust	84	92	94	119
	83	94	92	116
	82	95	90	118
	83	96	92	118
	Average	83	94.25	92
Waist	65	83	78	102
	62	80	72	104
	61	79	76	105
	63	78	74	102
	Average	62.75	80	75
Hip	96	109	101	129
	93	106	100	137
	96	108	105	136
	95	109	106	133
	Average	95	108	103
Inseam Lengths	99	102	115	114
	100	100	110	113
	101	98	100	108
	98	102	109	110
Average	100		109.875	

Separately, the 8 expert-provided measurements were also averaged.

MEASUREMENT LOCATION	REFERENCE	PETITE	PETITE-PLUS	TALL	TALL-PLUS
Bust	Resource 1	78	93	88	116
	Resource 2	83	94	92	118
	Resource 3	77	92	90	122
	Resource 4	82	97	94	120
	Average	80	94	91	119
Waist	Resource 1	61	75	73	102
	Resource 2	63	80	75	103
	Resource 3	67	76	74	101
	Resource 4	65	81	78	106
	Average	64	78	75	103
Hip	Resource 1	90	104	101	129
	Resource 2	95	108	103	134
	Resource 3	91	106	105	130
	Resource 4	96	110	107	135
	Average	93	107	104	132
Inseam Lengths	Resource 1	90		101	
	Resource 2	100		110	
	Resource 3	91		104	
	Resource 4	96		105	
	Average	94.25		105	

- These two average values were then combined with the sizing data from Resources 3 and 4.
- An overall average was calculated across all four sources to determine the final bust, waist, hip, and inseam measurements for each size category.

FINAL SIZE CHART

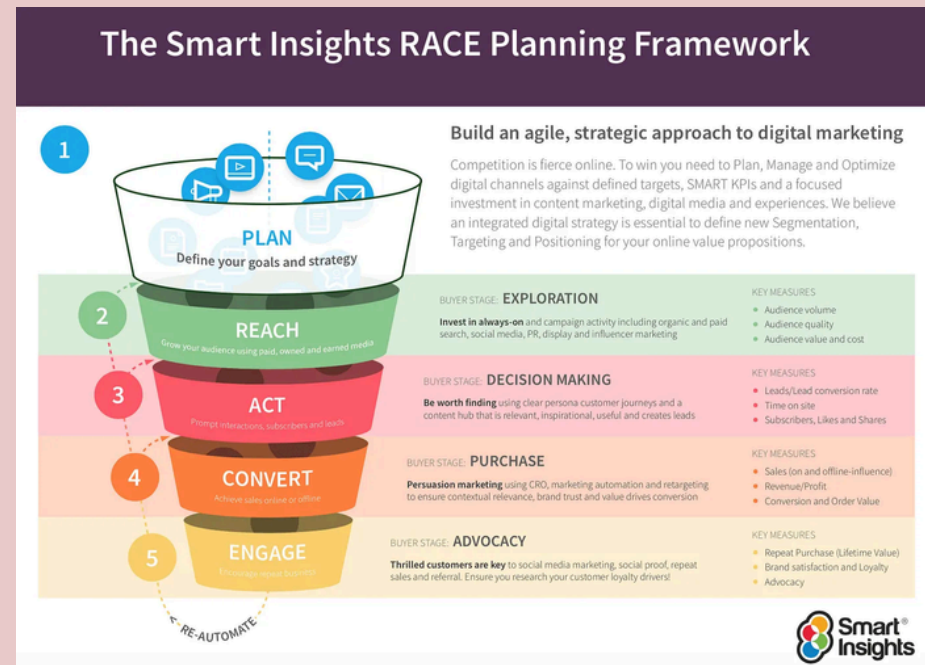
Centimeters (cm)	Petite	Petite-Plus	Tall	Tall-Plus
Bust	77-83	91-97	88-94	116-122
Waist	61-67	75-81	72-78	100-106
Hip	90-96	104-110	101-107	129-135
Inseam Lengths	94	94	105	105
Top (Length)	50	50	60	60

To account for the stretch and flexibility of MUAT’s chosen fabrics, a tolerance margin of ±3 cm was added to each measurement to ensure comfort and fit accuracy across diverse body types.

Appendix 10

RACE Model

MUAT adopts the RACE model (Reach, Act, Convert, Engage) as a structured framework to guide its communication strategy across the customer journey. In its early stages, the brand prioritises owned and earned media channels.



REACH

To effectively build reach and awareness, launch campaigns must resonate deeply with the right audience and encourage memorable conversations across social media (Weissman, 2018). Reflecting this approach, MUAT’s initial communication efforts will focus on a targeted campaign on Instagram and TikTok, aiming to reach communities that align with the brand’s inclusive ethos. To stand out in a crowded digital space, MUAT will utilise organic storytelling and visually driven content by featuring individuals behind the brand who represent the unique body types it serves: Petite, Petite-Plus, Tall, and Tall-Plus. The 4Cs content framework, as outlined by the Foundation Team (2024), will guide strong visual communication.

Component	Importance	Tips for Marketing
Colour	Evokes emotions, sets the tone	Use consistent brand colours
Composition	Guides viewer attention	Experiment with layouts
Context	Creates relevance	Showcase the product in use
Consistency	Builds brand identity	Use templates and guidelines

This approach helps create a brand image that feels authentic and emotionally resonant, fostering connection on a deeper level (Fabula Copy, 2023). As Expert 4 notes, emotional marketing goes beyond mere transactions, enabling brands to build lasting relationships with their customers.

ACT

To create deeper audience interaction that can subsequently be cultivated along the ‘path-to-purchase’ (Chaffey, 2023), MUAT will encourage user engagement and participation through storytelling and community-building initiatives. By creating a #MUATStories hashtag campaign, users can share their body acceptance stories and fashion struggles, encouraging the creation of user-generated content (UGC). As users participate and resonate with the content, they are more likely to explore MUAT as a company and its offerings. The desired outcomes at this stage include increased email sign-ups for the waitlist, product views, and website traffic. In line with the purpose of the “Act” stage, the focus is not on immediate purchase but rather on encouraging participation, nurturing interest, and guiding potential customers deeper into MUAT’s brand experience.

CONVERT

This stage focuses on converting interested visitors into first-time customers (Grigoryan, 2025). MUAT applies the principle of scarcity through a limited drop model, releasing only a small quantity of each product. This creates urgency and encourages quick action before items sell out, an essential conversion touchpoint. The approach not only reinforces exclusivity but also appeals to values-driven consumers who support slow fashion.

The emotional value associated with owning exclusive made items, which customer focus groups suggest is a strong purchasing motivator (Appendix F2). This exclusivity urges customers to share their purchases on social media, driven by the desire to showcase their ability to secure a coveted item, leading to personal engagement and connection with MUAT. Conversion is further strengthened by MUAT’s “Insider Community” influencer strategy, where selected micro- and nano-influencers promote the brand through unpaid yet authentic collaborations. With 51% of consumers influenced by such recommendations (Appendix 1), this makes for an effective strategy to generate initial sales while building trust.

ENGAGE

By getting to this stage, the relationship between MUAT and its consumer has deepened through the prior-mentioned strategies, but consistent and targeted communications remain essential for nurturing advocacy and boosting engagement (Frost, 2025). Personalised email marketing will be used to sustain regular communication with initial supporters, offering exclusive previews, style recommendations, and behind-the-scenes activities, thus enhancing feelings of belonging, trust, and transparency (Brandmovers, n.d.). In addition, UGC reposting and the “Insider Community” will remain active beyond product promotion, acting as channels for two-way conversation to express appreciation and build genuine, long-term relationships.

Appendix 11

Visual Range Plan

mUat
FIRST EXCLUSIVE COLLECTION

Sanur Cardigan
Black
Organic Cotton
IDR 800,000

SCBD Jacket
Copper
Premium Cotton
IDR 700,000

Senopati Top
Red-Black
Organic Cotton
IDR 350,000

Braga Top
Denim Blue
Premium Cotton
IDR 400,000

Canggu Top
Cream
Premium Cotton
IDR 370,000

Pluit Top
Black
Organic Cotton
IDR 400,000

Senayan Shorts
Copper
Premium Cotton
IDR 500,000

Tunjungan Jeans
Denim Blue
Premium Cotton
IDR 550,000

Dago Skirt
Off White
Premium Cotton
IDR 450,000

Kintamani Dress
Red
Organic Cotton
IDR 580,000

Appendix 12

Price Justification

Appendix 12.1 Average Selling Price

	Average selling price		
	Year 1	Year 2	Year 3
Outerwear	IDR 750,000.00	IDR 750,000.00	IDR 750,000.00
Tops	IDR 380,000.00	IDR 380,000.00	IDR 380,000.00
Bottoms	IDR 500,000.00	IDR 500,000.00	IDR 500,000.00
Dress	IDR 580,000.00	IDR 580,000.00	IDR 580,000.00
Made-to-Order	IDR 1,500,000.00	IDR 1,500,000.00	IDR 1,500,000.00

Based on the Range Plan (Appendix 9), each Ready-to-Wear (RTW) product is categorised into four main groups: Outerwear (Jackets & Cardigans), Tops, Bottoms (Jeans & Skirts), and Dresses. The average price calculations for each category are detailed below.

Outerwear

Sanur Cardigan	IDR 700,000.00
SCBD Jacket	IDR 800,000.00
Average	IDR 750,000.00

Bottoms

Tunjungan Jeans	IDR 550,000.00
Dago Skirt	IDR 450,000.00
Average	IDR 500,000.00

Tops

Senopati Top	IDR 350,000.00
Braga Top	IDR 400,000.00
Canggu Top	IDR 370,000.00
Pluit Top	IDR 400,000.00
Average	IDR 380,000.00

Dress

Kintamani Dress	IDR 580,000.00
Average	IDR 580,000.00

These category averages serve as the input assumptions for the financial projections included in the Excel submission. They provide a realistic pricing baseline for forecasting MUAT's revenue across different product types, ensuring consistency and accuracy in the financial model.

Appendix 12.2 Supplier Quotation

Material costs are based on supplier quotations communicated via WhatsApp. These prices reflect the estimated cost of fabric and materials per garment category:

- **Jacket: Rp 150,000**
- **Top: Rp 76,000**
- **Bottom: Rp 100,000**
- **Dress: Rp 145,000**

An additional **Rp 15,000** per piece is charged for shipping to Jakarta, covering packaging and transport. **Production lead time** is approximately **1–2 weeks**.

Appendix 12.3 Subscription Prices

12.2.1 Email Marketing Tools (Mailchimp)

(Mailchimp, 2025)

MUAT plans to use an Email Marketing Tool at an estimated cost of **IDR 500,000** for the **Essential package**. This early-stage plan allows email campaigns to be sent to up to 1,500 contacts per month, making it suitable for initial outreach and customer retention efforts.

12.2.2 Analytics Tool (Brand24)

(Brand24, 2025)

The social media analytics tool is estimated to cost **IDR 5,100,000/month** for the **Team package**. This is recommended for small businesses and start ups

12.2.3 Design Tool (CLO3D)

(CLO3D, 2025)

For design development, MUAT will subscribe to the CLO3D **Individual Plan** at **approximately IDR 1,000,000 per month**. As the founder will independently handle the design process during the first three years, this plan is sufficient for the brand's early-stage needs.

12.2.4 Storage Rent

MUAT will rent a **1.8m² storage unit at IDR 1,440,000/month**, which is sufficient for inventory and essential equipment. This compact space aligns with MUAT's small-batch production model, minimising the need for larger, costlier storage facilities.

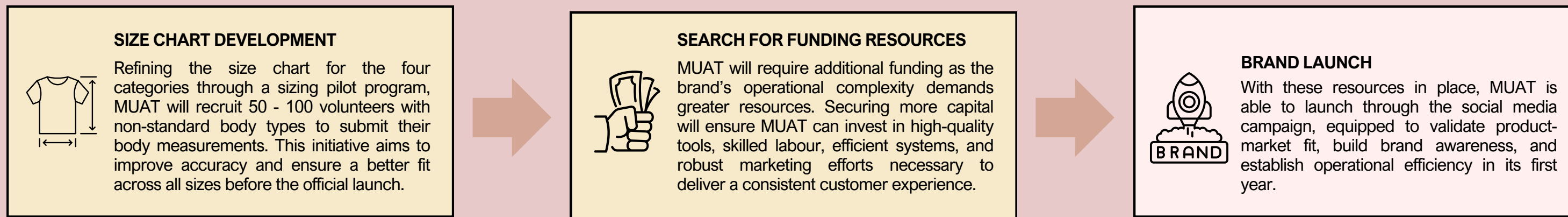
Appendix 12.4 Payment Domain

(Midtrans, 2025)

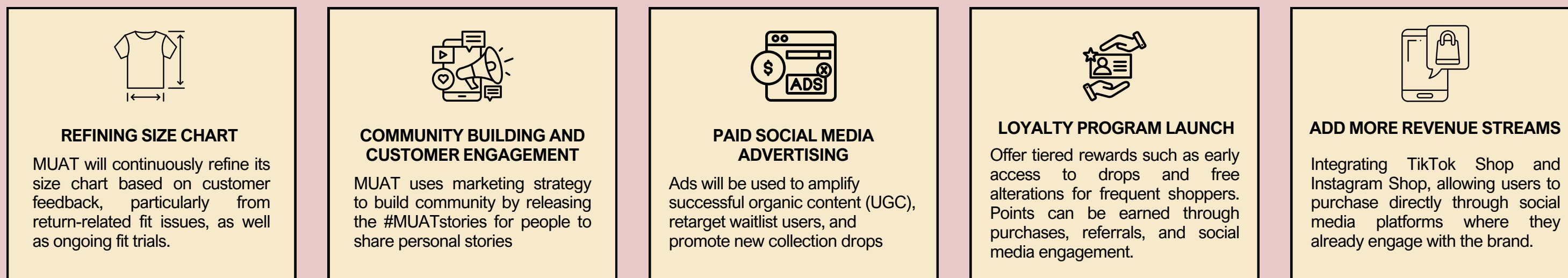
MUAT uses Midtrans as its online payment domain, which charges a fee of **IDR 4,000 per transaction**. Based on sales targets, this is estimated to total approximately **IDR 204,000 per month**.

Appendix 13 Development Plan

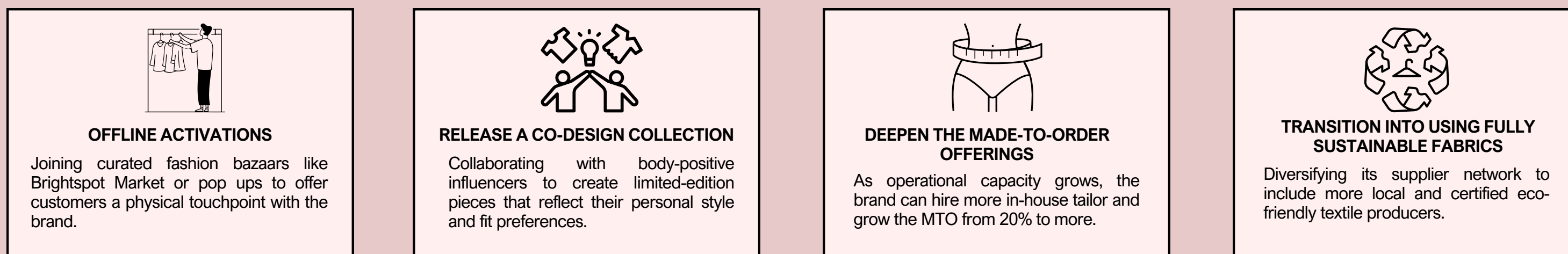
Short-Term (0-1 Year)



Mid-Term (2-3 Years)

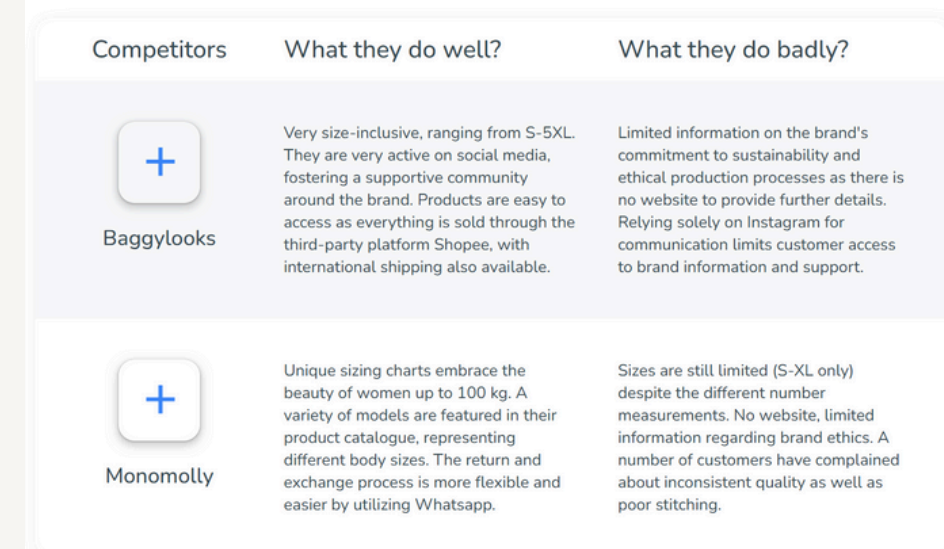
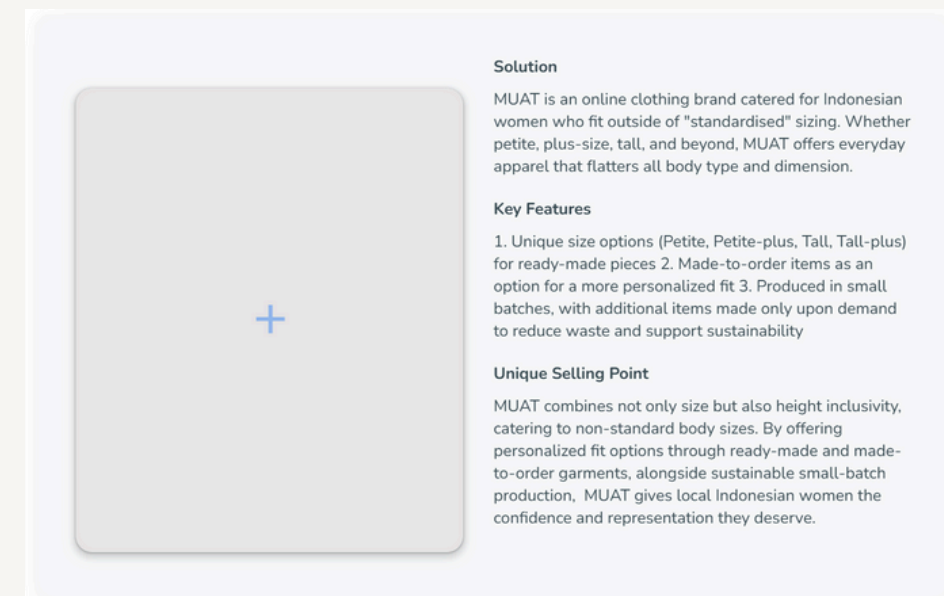
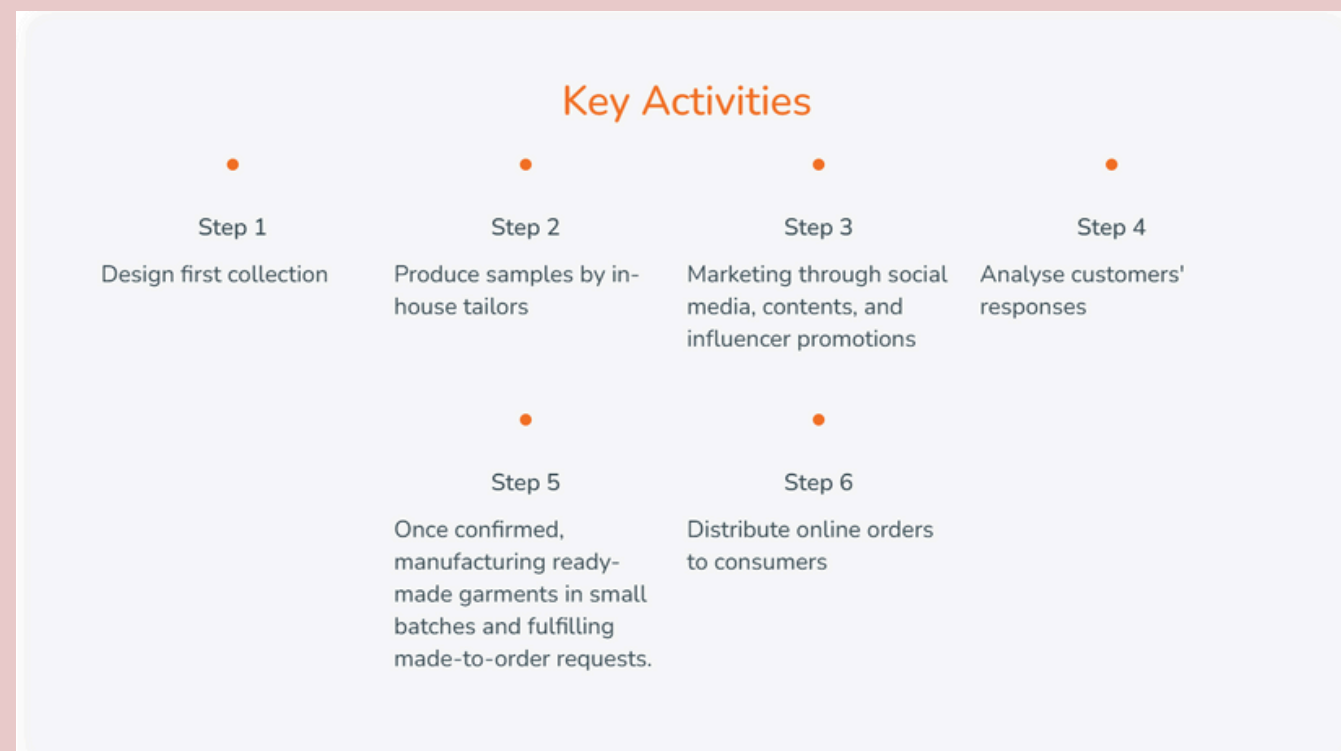
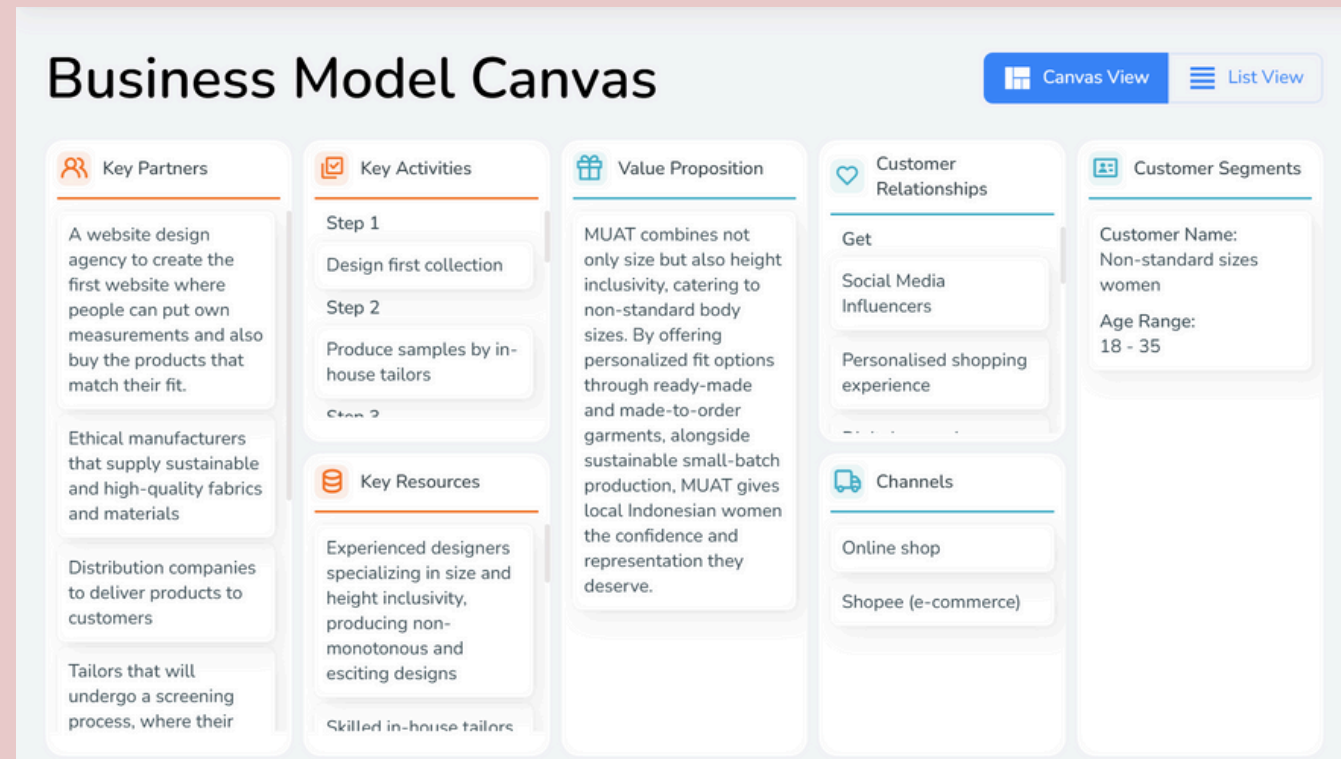


Long-Term (4-5 Years)



Appendix 14

Simventure Business Model Canvas (BMC)



Appendix 15

AI Use

AI TOOL USED	WHY USE THIS TOOL?	WHAT PROMPT USED?	WHAT OUTPUT WAS GENERATED?	DID THE OUTPUT USED?
ChatGPT	To translate expert interviews, social media discussions, and supplier communication from Bahasa Indonesia to English for use in the business plan.	“Translate this expert interview from Bahasa Indonesia to English while preserving professional tone.”	Full English translations of qualitative interview content.	Yes – used in the Appendices and Insights section, but minor adjustments were made during review to preserve contextual meaning and cultural nuance.
ChatGPT	To summarise long secondary research articles into concise insights relevant for the business plan.	“Summarise this article and extract key insights about size inclusivity in fashion for Indonesia.”	Bullet point summaries and keywords that is relevant based on the prompt.	Yes – but it was paraphrased to align with primary research throughout the business plan.
ChatGPT	To overlay designs onto AI-generated models to visualise MUAT products across diverse body types.	“Can you integrate this top design onto a tall-plus size model mockup?”	Realistic mockups of product designs worn by different body types based on the designs provided by the user.	Yes – used in website prototype and design testing (Appendix 3).
ChatGPT	To refine and improve phrasing throughout the business report, ensuring academic and professional tone.	“Refine this paragraph for clarity, tone, and conciseness: [insert text].”	Edited and polished version of user-written content.	No – the user refined it further in their own words to ensure the tone, clarity, and style aligned with the rest of the business plan.
Adobe Firefly	To generate text-to-image mockups for product visualisation and pretotype testing	"Generate a digital mockup of a cream, sleeveless, round-neck top with buttons, shown on four different body types: extra small, tall, plus-size, and petite-plus."	AI-generated visuals used to represent designs across diverse body types	No – visuals were included only for pretotype testing, as “work in progress” for the first focus group

