#AGELESSIVITY Brand Activation Plan on Improving Ageless Galaxy's Awareness among Gen Z in Jakarta

UNDERGRADUATE NON-THESIS

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ABSTRACT

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The fashion industry in Indonesia has played a significant role in contributing to the national GDP. Recently, there has been a notable increase in fashion product consumption patterns among the Generation Z. However, a local brand called Ageless Galaxy, faces the challenge of having a predominantly demographic audience aged 25-34, which has resulted in slower development and lack of engagement compared to other local brands in Jakarta. Therefore, a brand activation campaign named "#AGELESSIVITY" has been crafted by utilising relevant theories and incorporating the 12 steps of strategic planning and managing Public Relations campaigns, as proposed by Anne Gregory. A campaign concept plan has been thoroughly prepared that aims to raise awareness of Ageless Galaxy to Generation Z in Jakarta. This comprehensive campaign will leverage various strategies and tactics including social media promotion, socialisation to university students, exhibition, masterclass, fashion show and competition that are expected to bring a positive impact in increasing the awareness of Generation Z in Jakarta towards Ageless Galaxy.

Keywords: *Generation Z, Ageless Galaxy, Public Relations, Public Relations Campaign, Brand Activation Plan, 12 steps of PR Planning, Awareness*

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Industri fesyen di Indonesia telah memainkan peran penting dalam memberikan kontribusi terhadap PDB nasional. Baru-baru ini, telah terjadi peningkatan yang mencolok dalam pola konsumsi produk fesyen di kalangan Generasi Z. Namun, merek lokal bernama Ageless Galaxy menghadapi tantangan untuk memiliki audiens demografis yang dominan berusia 25-34 tahun, yang mengakibatkan perkembangan yang lebih lambat dan kurangnya keterlibatan dibandingkan dengan merek lokal lainnya yang berbasis di Jakarta. Oleh karena itu, kampanye aktivasi merek bernama "#AGELESSIVITY" telah dibuat dengan memanfaatkan teori yang relevan dan menggabungkan 12 langkah perencanaan strategis dan mengelola kampanye Hubungan Masyarakat, seperti yang diusulkan oleh Anne Gregory. Rencana konsep kampanye telah disiapkan secara matang yang bertujuan untuk meningkatkan awareness Ageless Galaxy kepada Generasi Z di Jakarta. Kampanye komprehensif ini akan memanfaatkan berbagai strategi dan taktik antara lain social media promotion, sosialisasi kepada mahasiswa, exhibition, masterclass, fashion show dan kompetisi yang diharapkan dapat membawa dampak positif dalam meningkatkan awareness Generasi Z di Jakarta terhadap Ageless Galaxy.

Kata Kunci: *Generasi Z, Ageless Galaxy, Hubungan Masyarakat, Kampanye Hubungan Masyarakat, Rencana Aktivasi Merek, 12 Langkah Perencanaan PR, Kesadaran*

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CHAPTER 1 INTRODUCTION

1.1 Research Background

Fashion has been a part of human existence since the beginning. From as simple as a cloth that wraps around the body, fashion has been developing and has impacted human development in many ways. Knowing that clothes are human needs, what makes every piece of clothing different is the craftsmanship. From the book Fashionpedia, the Edwardian Era (1900s) is the Era when Paul Poiret first introduced his couture house in Paris. Poiret communicated his fashion house with mouth-to-mouth technique and catered it specifically to the upper-class sector. With his craftsmanship and unwavering dedication to his creation, Poiret employed a unique mouth to mouth technique which fostered the perception that his fashion house was exclusively renowned among the Parisian executives and had cultivated its distinctive clientele segmentation (Fashionary, 2017).

In the accounts of the fashion industry, communication strategies have long been restrained by technological limitations, thereby resulting in an atmosphere of exclusivity within select fashion houses. As time goes by, the development of mass media such as the magazine and television has enabled the fashion industry to grow bigger and reach a wider audience. Coco Chanel started to become more famous after the American Vogue's publication of her iconic "Little Black Dress" which is an example of the industry's reliance on effective communication strategies. This

phenomenon proves the critical role that communication plays in shaping the fashion industry's evolution and growth. The correlation between fashion and communication starts getting stronger as it creates trends and lifestyles. The evolution of fashion throughout various eras has been intrinsically linked to the advancements in communication tools. Notably, the 80s witnessed the rise of disco fashion, while the subsequent decade (the 90s) saw the emergence of the hipster style, both of which were specifically influenced by the dynamic interplay between the music and film industry. As a country that the Europeans colonised, Indonesia's fashion industry was also affected. Specifically in the 1950s, Indonesia was introduced to the "Pin-Up" style and has become the trend of the era (Perkembangan Fashion di Indonesia, 2022).

The growth of global scope fashion also made a significant appearance in Asia, such as Louis Vuiton as one of the world's biggest fashion houses. Louis Vuitton Moët Hennessy created one of their offline campaigns "2021 LV Spring Menswear Show" in China; this event was intended to display products that intrigue customers with the pleasure of keeping up with fashion trends. The offline campaign has garnered international attention throughout the course of this event and has accumulated more than 100 million views. Louis Vuitton has also chosen Indonesia as one of the countries to host their offline campaign called the "Time Capsule" that took place in the atrium of Senayan City Mall, Jakarta.

Figure 1

Louis Vuitton Financial Statements 2010 - 2023 | LVMUY

Annual Data | Millions of US $ except per share data		2020-12-31	2019-12-31	2018-12-31	2017-12-31	2016-12-31	2015-12-31
Revenue		**$51,004.84**	**$60,110.4**	**$55,301.51**	**$48,191.47**	**$41,608.16**	**$39,601.3**
Cost Of Goods Sold		$18,129.44	$20,297.76	$18,453.13	$16,709.22	$14,428.96	$13,938.85
Gross Profit		**$32,875.39**	**$39,812.64**	**$36,848.38**	**$31,482.25**	**$27,179.2**	**$25,662.45**
Research And Development Expenses		-	-	-	-	-	-
SG&A Expenses		$23,340.62	$26,959.52	$25,062	$22,105.28	$19,407.55	$18,313.83
Other Operating Income Or Expenses		$-428.363	$-227.36	$-121.643	$-206.845	$-131.685	$-259.834
Operating Expenses		$23,768.98	$27,186.88	$25,183.64	$22,312.12	$19,539.23	$18,573.66
Operating Income		**$9,106.414**	**$12,625.76**	**$11,664.74**	**$9,170.129**	**$7,639.969**	**$7,088.793**
Total Non-Operating Income/Expense		$-694.518	$-626.08	$-458.228	$-202.324	$-478.051	$-459.706
Pre-Tax Income		**$8,411.897**	**$11,999.68**	**$11,206.51**	**$8,967.8**	**$7,161.915**	**$6,629.088**
Income Taxes		$2,751.801	$3,283.84	$2,951.319	$2,620.035	$2,333.819	$2,186.378
Income After Taxes		**$5,660.097**	**$8,715.84**	**$8,255.19**	**$6,347.765**	**$4,828.096**	**$4,442.71**
Other Income		-	-	-	-	-	-
Income From Continuous Operations		**$5,371.095**	**$8,031.52**	**$7,504.074**	**$5,797.309**	**$4,405.375**	**$3,967.459**
Income From Discontinued Operations		-	-	-	-	-	-
Net Income		**$5,371.095**	**$8,031.52**	**$7,504.074**	**$5,797.309**	**$4,405.375**	**$3,967.459**
EBITDA		**$16,017.33**	**$18,346.72**	**$14,383.4**	**$11,854.59**	**$10,011.41**	**$9,399.535**
EBIT		**$9,106.414**	**$12,625.76**	**$11,664.74**	**$9,170.129**	**$7,639.969**	**$7,088.793**
Basic Shares Outstanding		2,518	2,516	2,514	2,512	2,515	2,512
Shares Outstanding		2,521	2,519	2,520	2,520	2,523	2,524
Basic EPS		**$2.13**	**$3.19**	**$2.99**	**$2.31**	**$1.75**	**$1.58**
EPS - Earnings Per Share		**$2.13**	**$3.19**	**$2.98**	**$2.30**	**$1.75**	**$1.57**

From: Macrotrends

Furthermore, offline activities hold the capacity to offer substantial opportunities for social engagement, thereby contributing to the augmentation of a robust brand presence. Louis Vuitton utilised offline campaign strategies to explore consumer behaviour and extend a new target market. The introduction of the Time Capsule campaign in different countries, including Indonesia, during the period from 2017 to 2018 has resulted in a substantial increase in Louis Vuitton's net income that totals up to 1,707 million, a figure significantly higher than the 438 million rise observed from 2015 to 2016 and the 1392 million rise from 2016 to 2017, which coincided with the campaign's debut in Singapore. From this campaign itself, it can be

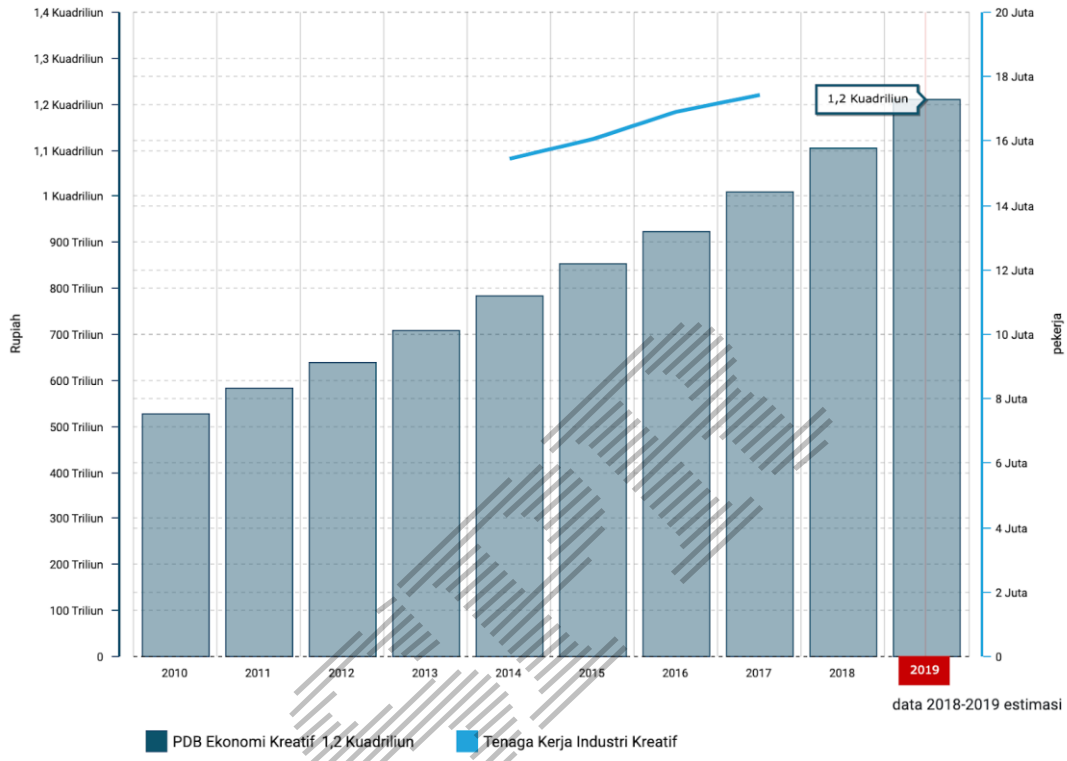
concluded that the interest and awareness regarding the fashion industry in Indonesia is expanding. Louis Vuitton Moët Hennessy's success in Asia reached a new peak after the campaign, with an increase of approximately 10 million Euros worth of financial assets from the year 2020 to 2021 (Mauliamala & Purbantina, 2022). This data proves the effectiveness of the offline campaign that was conducted in Asia.

Witnessing that the fashion industry is accelerating in the country, the Indonesian government took this opportunity to form a ministry in 2019 called The Ministry of Tourism and Creative Economy. This ministry focuses on developing and sustaining the growth of the creative industry in Indonesia that includes craft, culinary, film, animation and video, architecture, mobile app, music, game developer, interior design, visual communication design, photography publishing, advertising, television and radio, performance and fine arts, product designs, and fashion.

The fashion industry has been one of the major contributors to the national GDP and employment rate of the Creative Industry in Indonesia and this data from 2010 - 2019 can be seen from the chart below:

Figure 2

GDP and Indonesia's Creative Economy Workforce



From: databoks.katadata.co.id, December 11, 2018.

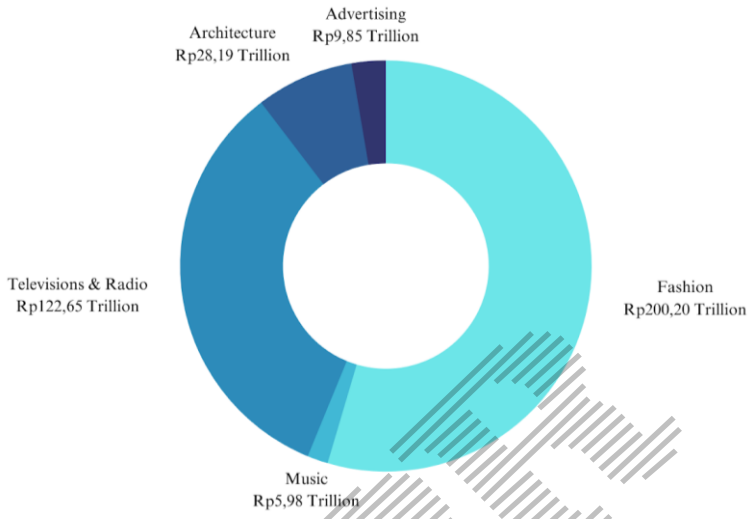
In Figure 2, it can be seen that the GDP increased from 1,105 trillion to 1,211 trillion in 2019. This jump in number was due to the reinstatement of the Ministry of Tourism and Creative Economy, which focused on boosting foreign exchange as well as the creative sector. With the establishment of this ministry, the local fashion industry in Indonesia has continued to grow and the government has started to take a keen interest and strive for the presence of all local brands. A local brand is known as a brand that is established, marketed, and distributed within one particular country. The term

local also explains that the geographical origin of the brand is from its own region (Winit, Gregory, Cleveland, & Verlegh, 2014). The increased demand for local products in Indonesia may require local brand owners to allocate a lot of effort to produce their goods and as the local fashion industry is overseen by the Ministry of Tourism and Creative Economy, it has been reported in Outlook Pariwisata & Ekonomi Kreatif Indonesia 2020/2021 that there was a rise of 85,934 employment in the fashion subsector between 2020 and 2021.

According to Outlook Pariwisata & Ekonomi Kreatif Indonesia 2020/2021, comparing the local fashion industry with other well-known industries such as architecture, music, advertising, televisions, and radio; the data depicted in figure 3 features that the fashion industry made the most substantial monetary contribution to Indonesia's Gross Domestic Product (GDP).

Figure 3

GDP of some sector of Creative Industry in Indonesia



From: Outlook Pariwisata & Ekonomi Kreatif Indonesia 2020/2021

Yuke Sri Rahayu as Director of Culinary, Craft Design and Fashion sector mentioned that the Ministry of Tourism and Creative Economy is willing to help in maximising the promotion of Indonesia's local fashion industry. As a realisation of the statement above, the Ministry of Tourism and Creative Economy sponsored an event called “Indonesia Fashion Week" that invited 250 Indonesia local designers and accommodated 400 different brands with stalls in Jakarta Convention Centre (Hendriyani, 2023). In doing so, the ministry recognises the potential of the local fashion industry to reach a wider community, which can be used as one of the tools to develop Indonesia’s economy.

Along with contributing Rp 200.20 trillion to Indonesia's GDP, the local fashion industry has proven to be a vital contributor to the country’s economy

by ranking first among the creative industry's export sub-sectors in terms of revenue, generating US$ 9.06 billion. The craft, culinary, and publishing industries follow suit as the next largest export contributors.

Figure 4

Top 4 export worth in Creative Industry 2020



From: Outlook Pariwisata & Ekonomi Kreatif Indonesia 2020/2021

For the industry to achieve such success in the competitive business world, it is crucial to distinguish their brand apart from their competitors. One of the essential requirements to access a wider market opportunity and export its products is to identify the uniqueness that sets their brand apart from their competitors. By doing so, a company needs to determine a group of customers who have the same needs or characteristics (Kotler &

Armstrong, 2021). In deciding the target market, the brand can concentrate on providing effective communication to later reach groups that meet specific criteria and build brand awareness.

As a crucially needed aspect of communication, brand awareness is a pertinent component or commonly known as top-of-the-mind awareness as it is the first thing that is noticed by the public. The growth of brand awareness can be attributed to several factors, including consistent presence, heightened familiarity and robust associations with relevant offerings and positive purchasing experiences (Keller & Swaminathan, 2019). These elements collectively contribute to establishing and strengthening brand awareness.

Establishing a good brand awareness among consumers is a deciding factor to ensure that the brand stays relevant amid the rapidly changing trends. Many brands are driven to produce interesting content, particularly in the field of information technology. Currently the development of the internet has tremendously aided and changed how people communicate. Derived from this technological change, customers' purchasing behaviour has been affected in certain ways (Nisar & Prabhakar, 2017). In regard to the above opinion, Generation Z is one of the affected groups. Generation Z, or what is well known as Gen Z, is a label given to people born in the mid-1990s to mid-2000s (Lanier, 2017). In a study conducted by Arilaha, Fahri, and Buamonabot (2021) indicated customers who dominate online shopping are Generation Z. This shows that digitalisation has become a powerful tool to

support brands in maximising their presence towards Generation Z. By 2020, Generation Z is predicted to account for almost 40 percent of the purchasing power among all other customers (Netzer, 2017). In terms of spending priorities, an analysis of Generation Z conducted by Simangunsong (2018) finds that clothing or fashion become the highest preference for spending. Priority on these fashion products significantly differs from other categories, i.e., food and beverage, cosmetics, and technology. In the meantime, Generation Z uses the internet with regard to information about clothing products to look for a more variety of items. The same study also finds that Generation Z tends to be consumptive when purchasing particular clothing products that meet their personal preferences. Since Generation Z will slowly take over the market, this impacts how a brand adapts to the new tastes and demands of a growing younger market.

As a part of the preliminary research, planners have interviewed 7 Generation Z representatives who live in Jakarta regarding their buying behaviour. The findings indicated that all the interviewees have a strong tendency to shop for Indonesia's local brands and use social media as their medium to find these brands. This is supported by the behaviour of Generation Z in consistently buying apparel from various local fashion brands both offline and online, ranging from t-shirts, pants, jackets, or shoes, at least once a week.

In the midst of a pandemic, there has been a rising public interest in purchasing goods from local fashion brands. Loads of promotions, various

arrangements of offline and online events, and unique product design all proved to be contributing elements. Supported by the increase of spending power towards local products that match their style and needs. Correspondingly, a big proportion of Generation Z's market in Indonesia can urge the possibility of all local entrepreneurs in Indonesia to attract Generation Z as customers and penetrate this market segmentation.

Based on the facts above, it can be confirmed that Generation Z utilises technology as their main source of information to discover local brands. The role of social media and online influencers are vital factors in their process of digesting information in the modern era. Due to this accessibility, Generation Z tends to hold different standards regarding their preference of role models, usually called Key Opinion Leaders (KOL). As the name implies, a KOL is regarded as an expert in a particular topic, community or fieldwork in modern culture. The general public is considered to have a favourable attitude towards advertisements or testimonials that could elicit their emotional responses in real-life environments (Levin, 2020). These KOLs are acknowledged for their persuasive communication skills, adept at capturing the public's attention through articulate expression of their thoughts, experiences and opinions on diverse subjects (Harrigan, Daly, Coussement, Lee, Soutar, & Evers, 2021). Their influential skill lies in their ability to captivate and engage the audience through compelling discourse. Therefore, this will then have an impact on the decision to select a product or service that the KOLs have shared.

As a supporting fact, one of the fast-growing local brands that utilise the role of KOL is 3Mongkis as the brand saw the opportunity by adapting this out-of-the-box concept, especially in this pandemic era where most people use electronics as their medium to communicate. With the facts mentioned above, the local fashion industry's index in Indonesia keeps on increasing. Two entrepreneurs Giorgi Krisno and Tamish Aswani took the opportunity in 2020 to open up an offline store to introduce their brand "Ageless Galaxy" which has been marketed through online marketplaces for seven years.

As mentioned by Tamish and Giorgi, Ageless Galaxy's method of communication lands solely on offline events that manages to maintain relationships with their existing audience which falls under the demographic of 25 to 34 years old. The outcome of this method is significantly low with engagement, likes, and comments rate that are under 0.5%. To be able to reach a broader audience, the new demographic offered by this campaign is Generation Z, a generation that is proven by Arilaha et al, 2021 are the most active users of electronic services and could interact more with Ageless Galaxy on Instagram. This campaign adapted both Ageless Galaxy's and Generation Z's behaviour, combining it with Anne Gregory's Manageable Section of PR Campaign.

In the year 2013, Giorgi Krisno and Tamish Aswani established a fashion brand that produces street style garments, with the concept of intergalactic exploration called "Ageless Galaxy". Ageless Galaxy is one of

Indonesia’s local brands focusing on creating garments and accessories. Inspired by the concept of outer space exploration, Giorgi and Tamish developed a brand persona that includes space equipment such as rocket ships and meteoroids as their main elements. From the “About” page of Ageless Galaxy’s website, the use of the word “Ageless” in their name represents the inexistence of a time frame in outer space, emphasising on the intangibility of light and dark. The limitless star constellation represents the limitless possibilities of designs or graphics that is represented in the name “Galaxy”.

Figure 5

Logo of Ageless Galaxy



From: Ageless Galaxy Website

With the growth of digitalisation, Ageless Galaxy utilises websites and social media as their communication tools. Analysing their website traffic, there is more traffic from outside Indonesia than from within. With a percentage of 55.96%, people in Singapore, the United States, China, and India opened Ageless Galaxy's website more than people located in Indonesia, measured only 44.04%. This data supported the fact that Ageless Galaxy is more known outside Indonesia, with Singapore as Indonesia's neighbouring country that holds 20.72% of the website traffic, followed by 14.08% at the third place held by the United States of America, 12.31% from China, and 8.85% from India.

Figure 6

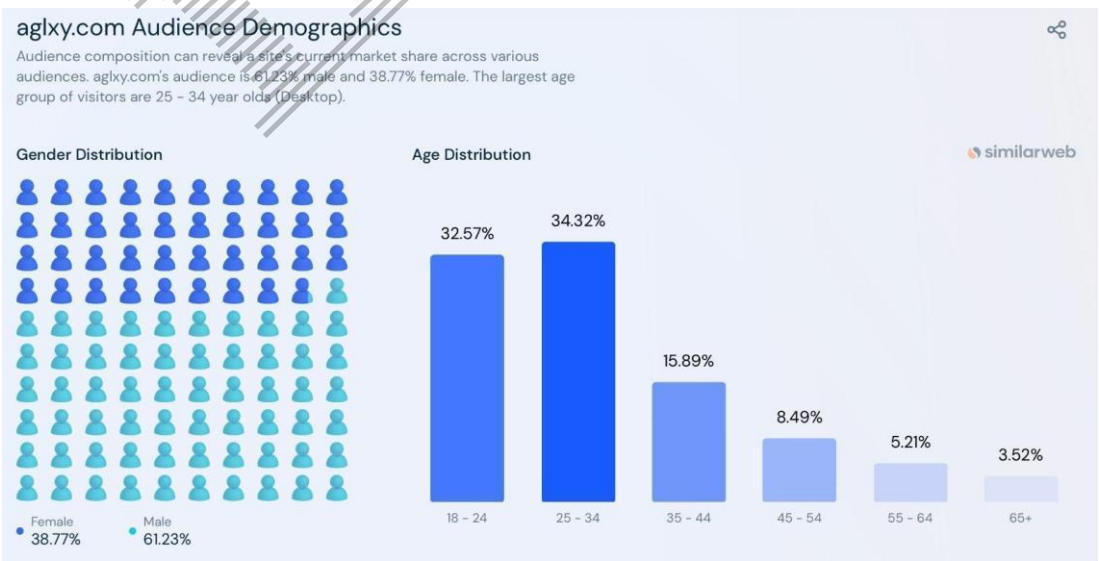
Website Traffic of Ageless Galaxy



From: Similarweb / website / aglxy.com

Figure 7

Demographics Target Audience of Ageless Galaxy



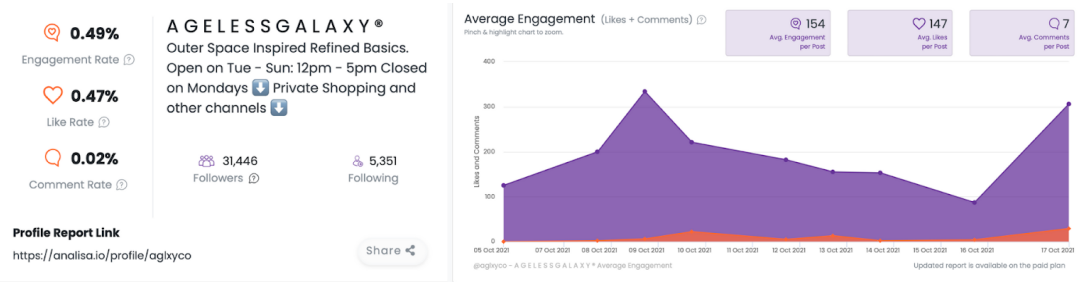
From: Similarweb / website / aglxy.com

Figure 7 showcases the audience demographic of Ageless Galaxy's website traffic, and the specific age range of 25-34 has been Ageless Galaxy's dominant audience, with a male predominance and a distribution of 61.23%. Based on some of the information above, it is shown that the target market of Ageless Galaxy is now displaying stagnant and relatively niche figures. Furthermore, focusing more on the community has also been echoing their original codes ever since the pandemic. As it is also supported by a statement given by Giorgi Krisno and Tamish Aswani in an interview with Manual that stated the community-based approach is considered one of the most effective methods for Ageless Galaxy to maintain and forge relationships with loyal customers and business partners. Additionally, from the observations and interviews that the planners have done, the findings also constitute evidence that all of the respondents are not aware of the existence of Ageless Galaxy.

On the other hand, Ageless Galaxy's Instagram page shows a fluctuation in engagement rate as shown in figure 8. With 31.446 Instagram accounts following them, it is shown in the analytics that only 0.49% of their followers, equivalent to 154 accounts are engaged with their content. Also analysing their like rate, it holds a percentage of 0.47%, equal to 147 likes, and a comment rate of 0.02%, equivalent to 7 comments.

Figure 8

Ageless Galaxy's Instagram Analytics



From: Analisa.io / AGLXY

Ageless Galaxy's Instagram analytics showcased a gap between the audience, which are the people that have followed them and their target market, referring to the people that engaged with them on Instagram. This phenomenon can be translated into many possibilities, such as the inability of Ageless Galaxy to create relatively relatable content, the inconsistent time of posting, or the downgrade of Instagram's algorithm. To be able to reach and obtain the attention of Generation Z, a generation that will accommodate almost 40 percent of the purchasing power among all other customers (Netzer, 2017), it is recommended for Ageless Galaxy to create a strategy that garners younger audiences through up-to-date promotion tools and events.

1.2 Project Plan Formulation

As stated in the research background, the phenomenon is concluded in the form of the question of “How Ageless Galaxy uses brand activation plans to raise the awareness of Gen Z?”

1.3 Project Objectives

The objective of this campaign is to raise awareness of Ageless Galaxy to Gen Z using a brand activation plan.

1.4 Project Significances

1.4.1 Academic Significances

The planners hope that this campaign may be able to serve academic purposes, specifically in increasing brand awareness through social media platform Instagram and offline activities to showcase, communicate, and deliver a message of a brand.

1.4.2 Practical Significances

The planners hope that this campaign can be a positive change for Ageless Galaxy to utilise online and offline communication more effectively and efficiently, giving target audience the chance to directly receive their messages.

1.5 Scope and Delimitation

The scope of this brand activation campaign covers only for the Gen Z in the Jakarta. This study uses a critical approach to analyse Public Relations by using a brand activation campaign through online and offline event strategy to reach intended objective.

CHAPTER II CONCEPTUAL FRAMEWORK

2.1 Literature Review

From a study conducted by Pambudi and Rahardjo (2021), it was discovered that the creative industry that includes individual property rights such as creativity, idea, or talent have the potential to increase the value of products and services that have been developed before. The creative industry in Indonesia has shown improvements in developing Indonesia's economy as it has proven by the growth of income and gross domestic products after the implementation of creativity, idea, or talent in some sectors, especially the fashion industry. It is also mentioned that the government's attention to the creative industry is caused by the limitless possibilities of creativity that could develop Indonesia's economy in the future (Pambudi & Rahardjo, 2021).

In a study conducted by Syah, Rahadi, and Farid (2022), it was revealed that a number of prominent brands have gained significant popularity among the Indonesian people, particularly among Generation Z teenagers. This generation is recognized for their inclination to embrace and explore trends, aspiring to establish themselves as trendsetters while emphasising their distinct individuality in contrast to preceding cohorts. The multifaceted and open-minded disposition and conduct exhibited by Generation Z are influencing the broader society's culture and perspectives. Their wholehearted adoption of technological

advancements have elevated technology to an indispensable aspect of their lives. The various factors that shape their behaviour include the viewpoints of their acquaintances, family, culture, media, public figures, social groups, economic climate, social standing, consumerism, marital status, and personality traits. The researchers of this study found that the increased utilisation of domestic goods and services by Generation Z can contribute to the nation's economic growth. However, a preference for foreign products by this cohort may pose a significant risk to the Indonesian economy (Syah, Rahadi, & Farid, 2022).

Given the importance of Generation Z in Indonesia as a potential wider market, research on Generation Z Buying Behaviour in Indonesia conducted by Simangunsong (2018) indicates that the rapid development of communication technologies will affect the emergence of a new consumer group, notably Generation Z, which has distinct behaviour in terms of purchases and product demand compared to prior generations. Related to this, the researchers also explained that clothing had become the main spending priority among Generation Z, which later can be seen as an opportunity for fashion entrepreneurs.

On the other hand, the same study also showed mounting evidence that there is an increasing tendency for Generation Z to prefer buying online rather than offline. This occurs due to faster and more attainable purchasing processes, cheaper pricing, and a consequence of the sheer volume of promotions.

This research is both relevant and important in strengthening planners' arguments since Generation Z will dominate and slowly take over the market. As more opportunities created by this generation are widely open, businesses also have to adapt and make new strategies, especially in placing their product in an online platform and building long-term relationships with this generation.

The planners of this campaign plan have compiled 3 different campaigns within the same Creative Industry. In the year 2022, Uniqlo initiated an event in one of the malls in Jakarta, Senayan City. Uniqlo executed this campaign to release their new collection and to also introduce their new store in the mall ahead of its grand opening. Uniqlo utilised different communication tools such as exhibition and social media, collaborating with Key Opinion Leaders such as Jerome Polin, Sophia Latjuba, Reza Rahadian and Eva Celia (Mecadinisa, 2022). The planners conducted an analysis regarding Uniqlo's strategy in collaborating Key Opinion Leaders and exhibition, how Uniqlo extended their messages through different social media personalities. It is proven that Key Opinion Leaders could tailor Uniqlo's messages in a manner that is more familiar and specific according to the Key Opinion Leader's audience. From the analysis that was conducted, the planners interviewed 7 Generation Z in the area of Jakarta and discovered that all of them utilise social media as their source of information, especially when it comes to fashion related information. Uniqlo's campaign in utilising social media as their communication tools and collaborating it with

Key Opinion Leaders such as Jerome Polin on February 3rd 2022 has gained more views than other videos related to the campaign such as one that was posted on January 27th (Uniqlo Indonesia, 2022).

During research, the planners discovered an exhibition that was created by one of Indonesia's local fashion brands called Sejauh Mata Memandang. This campaign exhibits Sejauh Mata Memandang's contribution in conserving Indonesia's wildlife (Felise, 2022). The exhibition of Sejauh Mata Memandang that was located in ArtJog showcased the wildlife of Indonesia that is in the line of extinction, presenting it in a room that is designed visually to appeal the public's attention regarding Indonesia's wildlife (Felise, 2022). Sejauh Mata Memandang presented their campaign similar to a theory by Anne Gregory called The Domino Theory Model (Gregory, 2015, p.90), where Sejauh Mata Memandang presented informations regarding their approach towards Indonesia's wildlife at the entrance of the exhibition to gain the awareness of the public, an interactive room where the public could write their message for the world to change the attitude of the public towards the issue, and a room that showcased their products at the end of the exhibition to change the behaviour of the public in purchasing their products (Mihardja, 2022).

Continuing the research regarding fashion brands campaigns in the Jakarta area, the planners came across a multinational brand Louis Vuitton. In the year 2018, Louis Vuitton Indonesia presented their brand identity with the concept of time capsule in an exhibition in Senayan City Mall, Jakarta

(Amandari, 2018). This exhibition showcased Louis Vuitton's brand through visuals of their products and the history behind it written on the walls of the exhibition, with an interactive room at the end of the exhibition presenting a leather artist crafting their products, which encompasses the public to gain a new information and understanding of the brand (Amandari, 2018).

Table 1

Comparison Table of Previous and Current Campaigns

Campaign	Lifewear SS 2022	Kisah Punah Kita	Louis Vuitton: Time Capsule	Agelessivity
Campaign Maker	Uniqlo Indonesia	Sejauh Mata Memandang	Louis Vuitton Indonesia	Ageless Galaxy
Topic	Uniqlo City - The Joys of Clothing	Indonesia's Wildlife Extinction	History of Louis Vuitton	Ageless Activity with Ageless Galaxy
Target Public	Visitor of Senayan City Mall	Visitor of ArtJog Fair	Visitor of Senayan City Mall	Age 18-24 years old

	Middle income demographic	Environmentalists	Middle to high income demographic	Visitor of ASHTA Mall
Area	Jakarta, Indonesia	Jakarta, Indonesia	Jakarta, Indonesia	Jakarta, Indonesia
Time Period	January 2022 - February 2022	Juli 2022 - September 2022	October 2018 - November 2018	January 2024 - July 2024
Objective(s)	To increase awareness regarding Uniqlo's newest collection SS2022	To increase awareness regarding Sejauh Mata Memandang approaches towards the extinction of Indonesia's wildlife	To increase the brand awareness of Louis Vuitton in Indonesia	To raise awareness of Ageless Galaxy to Gen Z
	To launch		To create	

	Uniqlo's newest collection SS2022		understanding regarding Louis Vuitton history and previous collection	

Source: Uniqlo, 2022; Sejauh Mata Memandang, 2022; Louis Vuitton Indonesia, 2018; Processed Data of The Planners, 2023

2.1.1 Creative Industry

The creative industries stem from the individual creativity, skill, and talent and possess the capacity to generate economic success and employment opportunities through the development and implementation of intellectual property falling within the aforementioned category (Zuhdi, 2014). According to Undang - Undang Republik Indonesia Nomor 24 Tahun 2019 tentang Ekonomi Kreatif Creative Economy, defines the Creative Economy as the embodiment of added value arising from intellectual property originating from human creativity based on cultural heritage, education and/or technology. Fundamentally, a creative industry is the skills or creative touch of oneself that can enhance or characterise an existing sector.

Creative industry in Indonesia is divided to 17 sub-sectors according to The Ministry of Tourism and Creative Economy (2019):

- Applications

- Games;
- Architecture;
- Design interior,
- Visual communication design;
- Product design;
- Fashion;
- Films, animations and videos;
- Photography;
- Crafts;
- Culinary;
- Music;
- Publishing;
- Advertising;
- Performing Arts;
- Art & Craft; and
- Television and radio.

2.1.2 Brand Activation Plan

Developing new products and services is crucial for a brand, especially given the intensity of today's market competition. The brand activation strategy effectively establishes a brand presence and fosters lasting customer relationships. According to Saeed, Zameer, Tufail, and Ahmad (2015) brand activation refers to creating experiences in a way that

customers understand the brand better. This is accomplished by creatively fusing all of the information and communication resources accessible. Essentially, this strategy promotes and strengthens two-way real-time communication between brands and customers. To succeed with brand activation, developing a strong emotional bond with customers is necessary. The stronger the relationship, the higher the quality of the interaction that will be created.

Brand activations are categorised according to different purposes according to Wallace from the website Strategy Insight Public Relations (2020):

- Social Media Activation, commonly referred as an activation activity that is conducted through various social media platforms to obtain the exposure it needs. For instance, Instagram, email blasts, Facebook, etc.
- Promotions Activation includes all activities intended to provide numerous offers in the form of promotions for the goods or services the brand offers. For instance, product launching, prize drawings, discounts, giveaways, etc.
- Marketing Event Activation, this type of activation is executed through an event. For instance, exhibitions, fashion shows, awards, workshops, etc.

- Direct Marketing Activation, where customers can touch, feel, and experience products in real time to create an engaging impression. For instance, through in-store events or pop-up stores.
- Sponsorship Activation is activities taken where a brand serves as the sponsor and provides funding for an activity.

Every one of these activations can be carried out either online or offline. Online strategies are typically conducted through digital media, one of which is through social media activations. Meanwhile, offline strategies are carried out in person and face-to-face.

In fact, several brand activation types can be merged into one in order to create multiple types of activities. With tactics like social media campaigns, the use of brand influencers, combined with a variety of in-store events, the brand can engage and attract a broader target audience in a personal way.

2.1.3 Brand Awareness

The degree to which a brand is recognised and known by its target market is known as brand awareness. It is a significant part of brand equity and influences how customers make decisions. This emphasises how crucial it is for customers to be able to recognize and remember a brand, regardless of the situation in which they come into contact with it. Furthermore, the level of brand awareness a brand enjoys can affect consumers' attitudes and behaviours towards the brand.

2.1.4 Target Market

For businesses to properly build their plans and communicate with their consumers, determining a target market is essential. A target market is "a set of customers who share common needs or characteristics that the company decides to serve," according to Kotler and Armstrong (2021). Cutlip, Center, and Broom (2013), defined the term target market as "a group of people or organisations that have similar needs or characteristics and are likely to be interested in the products, services, or messages that a company or organisation offers".

Conducting market research and analysing consumer data to comprehend their needs, wants, and behaviours are part of the process of determining a target market. Using demographic, regional, psychographic, or behavioural criteria, market segmentation is a standard strategy for breaking the target market down into smaller, more homogeneous segments (Kotler & Armstrong, 2021). By segmenting the market, businesses are enabled to gain a comprehensive understanding of the distinct requirements and preferences within various consumer groups, thereby facilitating the development of tailored marketing strategies that proficiently engage and resonate with each segmented segment.

Public Relations experts may customise their message and communication tactics to successfully connect and enlighten their audience by knowing the requirements and interests of their target market. This might involve coming up with intriguing narrative lines, utilising social media and

other digital platforms, and cultivating connections with influencers and other important stakeholders who can help them spread their message. In the end, Public Relations' objectives are to develop and sustain good connections with the target audience, encourage credibility and trust, and establish a feeling of common understanding and purpose.

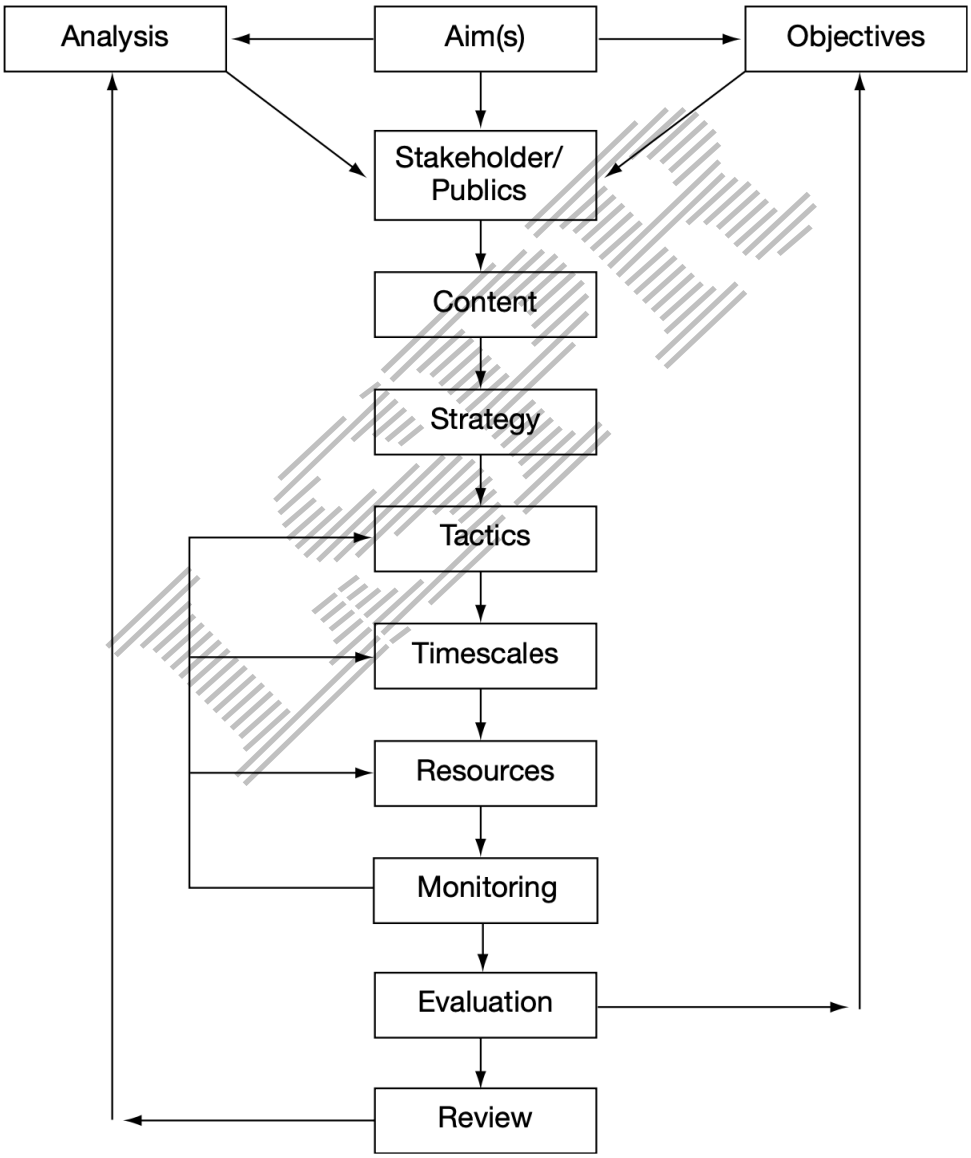
By identifying and understanding their target market, public relations professionals can develop communication strategies that are more likely to resonate with their audience and build long-term relationships based on trust and shared values (Wilcox, Cameron, Reber, & Shin, 2021).

2.1.5 Strategic Planning for Public Relations (Twelve Steps)

The strategic planning is illustrated in the figure below.

Figure 9

Conceptual Framework of the 12 Stage of PR Planning



From: Planning and managing public relations campaigns: A strategic approach by Anne Gregory, 2015.

According to Gregory (2010), the twelve stages of planning refer to a framework which contains effective PR strategies that can be run according to various purposes. Therefore, it will be listed as follow below:

1. Situation Analysis
2. Aims
3. Objectives
4. Stakeholders and Publics
5. Content
6. Strategy
7. Tactics
8. Timescales
9. Resources
10. Monitoring
11. Evaluation
12. Review

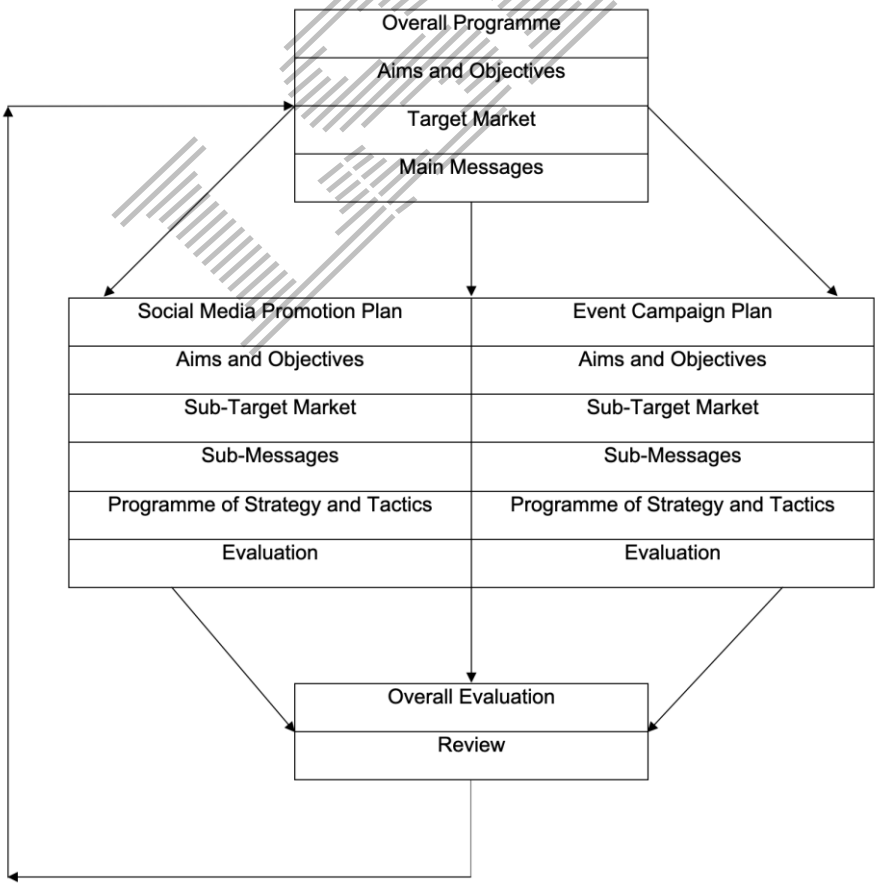
2.2 Conceptual Framework

Based on the background of the project and literature review, the conceptual framework for this project will be using the model The 12 Stage of Planning by Anne Gregory. As it was explained in the project plan formulation, Ageless Galaxy needs to raise brand awareness to Generation Z. A strategic programme is always founded by a deep analysis through pre-research background regarding the environment, the brand (Ageless

Galaxy), and the stakeholders or its public. Under the aims and objectives are the nine steps of strategic planning. Public or target markets are analysed, content and strategy are formulated, and communication tactics are chosen while identifying the time frame and resources. Then, monitoring covers information in order to track the progress and its implementation. The last part is the evaluation and review that consists of an output/outcome to see the applicability of the project toward brand awareness and target market for Ageless Galaxy.

Figure 10

Manageable Sections of PR Campaign



From: Planning and managing public relations campaigns: A strategic approach by Anne Gregory, 2015.

Perhaps the project itself is very complex, it could be necessary to split it down into a series of smaller sections that follow the same steps. Thus, there might be a social media promotion plan and an event campaign plan, each with specific goals and audiences, which feed into an overall programme with broader objectives, target market, and messages.

CHAPTER III PROJECT PLANNING

3.1 Planning Steps

In planning this campaign for Ageless Galaxy, it consists of 12 steps that includes situation analysis, aims, objectives, stakeholders and publics, content, strategy, tactics, timescales, resources, monitoring, evaluation, and review by Anne Gregory as all elements mentioned are critical in developing a Public Relations campaign.

Table 2

12 Steps Planning by Anne Gregory

STEPS	SECTION PLAN	TO ANSWER
1	Situation Analysis	Where is the brand now? What is happening now? Why does the brand need this plan?
2	Aims	Where will the brand be? What are the general goals that this plan wants to achieve?
3	Objectives	What are the specific and measurable activities or goals

		to achieve the aims?
4	Stakeholders and Publics (Segmentation, Targeting, and Positioning)	Who is receiving the message? Who is the target audience?
5	Content	What is the message?
6	Strategy	What combination of activities is required to achieve the objectives?
7	Tactics	How to execute the strategy? (Including the methods, steps, or tools applied to get measurable results)
8	Timescale	When will this plan take time?
9	Resource	What are the set of resources needed by the plan?
10	Monitoring	How to control the ongoing process of the plan?
11	Evaluation	How to calculate the success of the plan?

12	Review	Has Gen Z made a significant impact on the brand's overall growth?

Source: Author, 2023

3.1.1 Situation Analysis

A strategic Public Relations plan is always founded on extensive research. Here, it is vitally important to undertake an initial clarification for the planning process. Research assists in enabling planners to gain a better understanding of the core problems, especially looking for external and internal issues (Gregory, 2015, p.50). At this stage, a good understanding of the situation must answer all the fundamental questions, including the 'what', 'why', and 'who' (Gregory, 2015, p.48). These three questions aim at ensuring that all proposed plans are properly discussed and defined. Without analysing and addressing the fundamental issues, the project will not have a clear rationale nor be a credible programme (Gregory, 2015, p.50).

The emergence of an issue can be brought up in any situation. This indicates that an issue might dictate potential paths of action, which may have a favourable or unfavourable impact. If it threatens the circumstances, it needs to be turned into an opportunity that can be resolved by implementing a strategic Public Relations plan (Gregory, 2015, p.50). The purpose of analysis is to discern and pinpoint the main issues or specific problems upon

which the project will be founded, providing a solid basis for subsequent actions and decision-making (Gregory, 2015, p.50).

Three categories may be discovered in this research: a) environment analysis; b) organisation analysis; c) and stakeholder and public analysis (Gregory, 2015, p.50). This step helps planners to execute research, find information, and analyse the data regarding the creative industry and local fashion brands in Indonesia, Generation Z buying behaviour, and Ageless Galaxy as the foundation to plan the communication campaign.

3.1.1.1 Environment Analysis - STEEPLE Analysis

According to Gregory (2015, p.52), it is crucial to know the broad environmental context in order to generate an effective Public Relations programme. This refers to social environment changes, which often require organisations to adapt, act, and react in response to the changes. Furthermore, external change is something that cannot be controlled, it will undoubtedly impact how the organisation functions. The changing social trends are one of many factors that have a direct impact on society. Therefore, all other factors that may also affect this external change must be known by Public Relations practitioners in order to make informed decisions and produce an effective programme.

One of the immensely useful techniques for analysing the external environment is called STEEPLE analysis. These steps elaborate the social, technological, economic, ethical, political, legal, and environmental aspects

of the current situation. By conducting STEEPLE analysis, it is possible to identify Ageless Galaxy's significant current problems as well as predict future developments that may affect the business environment from external factors.

S for Social

Social structure changes can both perform as an opportunity or a threat for the company. This social environment encompasses all traditions, changes in social trends or lifestyles, levels of education, behaviour, and societal demands that can indirectly affect business strategy. (Gregory, 2015, p.53).

T for Technological

Technology is definitely one of the accelerators for businesses to obtain a competitive edge. The use of technology can aid businesses in increasing the productivity of the services and goods they generate (Gregory, 2015, p.54).

By utilising technology, people now have a variety of options for gaining access to information on the new discoveries they need (Gregory, 2015, p.53). Essentially, technology facilitates the dissemination of information and serves as a medium of communication (Gregory, 2015, p.53).

E for Economic

In any country, all types of economic development have an impact on all companies that are currently operating. The economic system can function as one of the drivers of the production process. There are several economic factors that can affect the economic condition in a country, including inflation rate, money supply, job and income levels, and global economic conditions (Gregory, 2015, p.53).

E for Ethical

The rise in cases of ethical violations and misconduct by many companies requires a more in-depth examination (Gregory, 2015, p.67). Ethical factors refer to the behaviour, morality, liabilities, and integrity of employees as well as the company (Gregory, 2015, p.67).

P for Political

Stable political conditions in a country will enable companies to run their business more optimally. This political component involves all government attitudes toward companies, trade systems, labour and environmental laws, and government political alliances (Gregory, 2015, p.53).

L for Legal

Legal environments cover all of the regulatory aspects in which the organisations operate (Gregory, 2015, p.53). Legal aspects include laws and regulations that can affect decision making and business management (Gregory, 2015, p.53).

E for Environmental

Environmental issues have become increasingly complex, emerging a range of business opportunities and threats (Gregory, 2015, p.53). The impacts of global warming, sustainability practices, and the disposal of hazardous and toxic waste are all categorised as hot subjects that organisations need to be aware of and address immediately (Gregory, 2015, p.53-54).

3.1.1.2 Organisation Analysis - SWOT Analysis

Undertaking an examination of all the numerous internal and external aspects that affect the success of the brand is a significant component of brand analysis. Brand analysis also involves an evaluation along with its resources and capabilities (Gregory, 2015, p.58). It can also help in deciding which set of actions to undertake in order to improve brand's performance (Gregory, 2015, p.58).

One of the practical ways to conduct a brand analysis is to use a technique called SWOT analysis. SWOT analysis refers to four areas:

strengths, weaknesses, opportunities, and threats (Gregory, 2015, p.57). The SWOT analysis aids the planners to fully understand all internal and external factors when making decisions to achieve the objectives of the project. The primary goals of a SWOT analysis need to be understood in terms of the aims and objectives that must be met during a strategic process (Gregory, 2015, p.58).

Finding the elements required to ascertain the brand's Strengths and Weaknesses is the first step in the SWOT analysis process (Gregory, 2015, p.57). Along with its performance, both elements also entail identifying the areas that require improvement and minimising the consequences. The second half of SWOT, Opportunities and Threats, can be considered as externally driven factors that have an impact on business in a larger market (Gregory, 2015, p.57). Having a determined internal and external research of Ageless Galaxy helps the planners to be aware of the affecting factors in order to meet the campaign’s objectives.

Strengths

Strengths are defined as the strong areas that contribute to the brand’s success the most (Gregory, 2015, p.58). This aspect helps Ageless Galaxy achieve the campaign's objectives and lead a competitive advantage.

Weaknesses

Weaknesses are the elements that can be analysed internally within the organisation itself (Gregory, 2015, p.57), such as the limitation of production, the inflexibility of working patterns, and the lack of attention towards employees' well-being (Gregory, 2015, p.58).

Opportunities

Opportunities are considered as the external factors that contribute to organisational performance. It defines a condition where an opportunity is created for Ageless Galaxy to offer services or goods to achieve its objectives. By fostering strong communication, it will enhance additional business opportunities (Gregory, 2015, p.66). In addition, the organisation must recognise the significance of establishing an authentic and continuous dialogue with stakeholders, as this presents an invaluable opportunity that should not be disregarded (Gregory, 2015, p.66).

Threats

Threats are considered as uncontrollable external forces, defined as those that have the potential to damage the business. The degree of risk posed by a threat exhibits variability, with some risks remaining concealed while others become apparent. Yet both categories have the potential to inflict harm upon the organisation (Gregory, 2015, p.136).

By identifying the threats, it will help to mark potential problems or conflicts as early as possible (Gregory, 2015, p.11). Thus, brands must develop contingency plans for handling potential threats that might occur.

3.1.1.3 Analysis of the stakeholder

Stakeholders' analysis is the last step of the situational analysis. Visibility and reputation are included as two elements intended to investigate the current state of stakeholders and the public towards the organisation. Visibility refers to portraying to the degree which organisations are visible by the stakeholders as well as the general public (Gregory, 2015, p.59). The term reputation means the public's perception of an organisation based on its verbal, visual, and behavioural statements (Gregory, 2015, p.59). Hence, to bridge any gaps and ensure alignment, organisations must actively listen to their stakeholders and formulate a strategic vision that corresponds to their desires and expectations. By attaining clarity in this regard, organisations can cultivate a favourable reputation and enhanced visibility, thereby, facilitating the establishment of trust and loyalty among customers (Gregory, 2015, p.59).

Thorough research is essential for businesses to gain a comprehensive understanding of the issues they are facing. This understanding should then be used to examine the potential impact of these issues on the Ageless Galaxy's ability to achieve its goals. Through careful

analysis, Ageless Galaxy can develop a targeted and strategic Public Relations' programme aimed at addressing the issues.

3.1.2 Aims

In solving an issue, Public Relations needs to set a point of achievement that can be measured and become the evaluative benchmark of the success of the communication plan that is called as aims (Gregory, 2015, p.89). Aims are specific sets of achievement that become the target by an organisation. In creating aims, it is mandatory for Public Relations to thoroughly consider all parties involved in the organisation, especially the parties that are vital in achieving the aims (Gregory, 2015, p.89).

To be able to create a unified understanding of what is expected from the communication plan, aims are supposed to be singular, specific, and knowledgeable; with an arrangement of writing that describes the outcome and the process of the communication, while also being measurable. Therefore, the success of the communication can be evaluated by the end of the term (Gregory, 2015, p.90). Aims itself is divided into two different categories, which are outcome aims and process aims. Outcome aims are focusing on the result of the plan or campaign such as how the public is expected to do, react or feel. Meanwhile, process aims are focusing on the planners that are conducting the communication and how it is conducted (Gregory, 2015, p.89). Creating aims will guide planners to create a specific

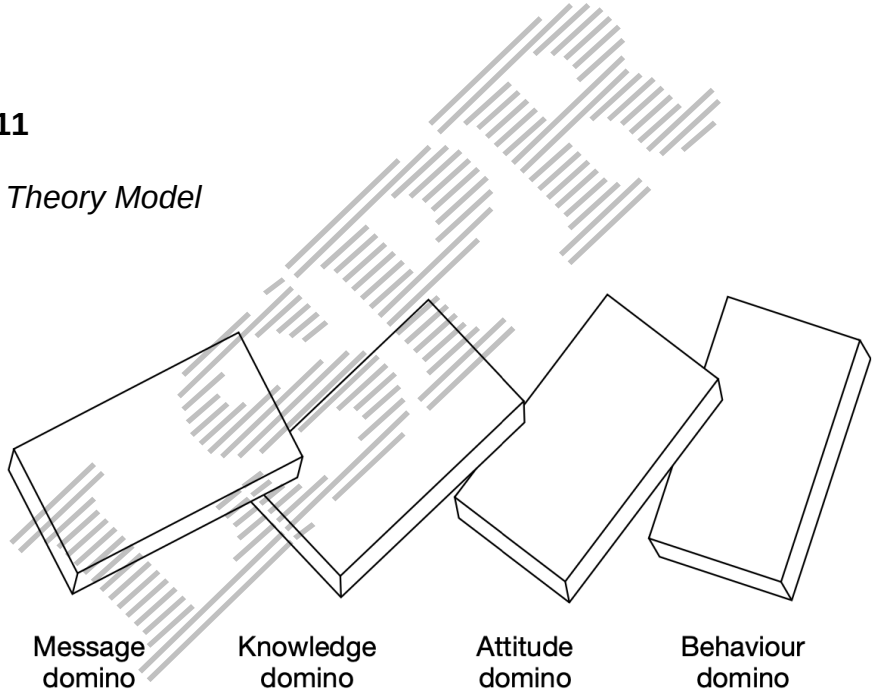
direction and desired future state for Ageless Galaxy as Indonesia's local fashion brand.

3.1.3 Objectives

To be able to reach the aims that are desired, a communication plan needs objectives that dissects the aims into smaller steps (Gregory, 2015, p.90).

Figure 11

Domino Theory Model



From: Planning and managing Public Relations campaigns: A strategic approach by Anne Gregory, 2015.

Objectives are specific, measurable, achievable, realistic, and time bounded steps that are in need by Public Relations to build the awareness of the public on a particular matter that could shape their attitude or opinion,

resulting in a behavioural change. With the three levels of objectives, it is more visible for Public Relations to lay out their communication plan in reaching the aims (Gregory, 2015, p.90).

With the levels mentioned above, Public Relations can develop objectives that strike different stages of feedback from the public. Stages of feedback by the public are divided into awareness, attitude, and behaviour. Developing objectives will help planners to have precise, smaller, and shorter strategic initiatives that need to be achieved by Ageless Galaxy which are in line with the formulated aims.

3.1.3.1 Awareness (Knowledge)

Awareness is the first stage of communication penetration where the public is exposed to the message and develops an understanding. Awareness, or what is familiar as knowledge, is a cognitive objective by Public Relations to gain the public's attention, comprehension, and retention (Gregory, 2015, p.90).

3.1.3.2 Attitudes and Opinions

Attitudes and Opinions are the stage when Public Relations establish the public’s attitude or opinion regarding a specific matter through messages that once were only for awareness. Known as feeling objective, attitudes or opinions of the public might come in many forms such as rejection or acceptance (Gregory, 2015, p.91).

3.1.3.3 Behaviour

Behaviour is the final step when the public take action towards, about or due to the message given to them (Gregory, 2015, p.91). This stage can only be achieved if the public has passed the awareness stage and the attitudes or opinion stage.

3.1.4 Stakeholders and Publics

Stakeholders and publics are all the parties that are involved in the organisation, whether it is internal or external. In creating communication, it is recommended for Public Relations to prioritise a specific public and generate a message that is particularly tailored for that public (Gregory, 2015, p.97). In finding the right public to prioritise, there are three points needed by Public Relations to group and identify them. With the intended public, it will ease the planners to develop a specific communication plan according to the behaviour, condition, and culture of the public.

3.1.4.1 Segmentation

Segmentation is where Public Relations can categorise people based on the similarities that they share, segmenting the public by similarities can ease the organisation to analyse the public and prepare a comprehensive message accordingly to the public's segmentation. In segmenting the public, there are six different segments:

- Geography: Location such as domicile or work

- Demographic: Gender, age, social class, and income
- Psychographic: Opinions, attitude, and beliefs
- Membership: Formed group such as associations, communities or clubs
- Power: Influential public or opinion former
- Role in decision process: Internal team, stakeholders or other parties that have contributions in the organisation's decision making (Gregory, 2015, p.104).

3.1.4.2 Targeting

Targeting helps Public Relations to reach their objectives with less effort and time, as targeting is when Public Relations can select which segment of the public matches the most with the objectives (Gregory, 2015, p.107). By deciding the segment, Public Relations can dive deeper into the interest and behaviour of the selected segment and formulate the communication plan that is applicable for that specific targeting (Gregory, 2015, p.107).

3.1.4.3 Positioning

Positioning is about how Public Relations wants to position the organisation within the mind of the targeted public. In creating positioning, Public Relations can use messages and visuals that could influence an impression desired in the mind of the public (Gregory, 2015, p.173).

3.1.5 Content

Content is the message of the communication plan or campaign that can be integrated according to the specific target public or objectives (Gregory, 2015, p.109). In the formulation of content, there are three different qualities of content. Informative content strives to deliver a message that transfers information and is usually communicated in a one-way communication manner (Gregory, 2015, p.109). Persuasion content is made to influence the targeted publics' point of view towards the product and intended to change the targeted public's attitudes or opinion from just knowing the product to wanting the product (Gregory, 2015, p.109). Dialogue-based content is the most direct and personal content an organisation or company could do, it promotes understanding and further bonds the relationships, dialogue-based content is best to use in a reputation or credibility crisis (Gregory, 2015, p.110). The emergence of good quality content drove a further benefit for Ageless Galaxy to receive clearer messages and understanding from the public.

3.1.5.1 Construction of Content

Before constructing the content, Public Relations must have decided the public that is targeted, and with the designated target public, there are different ways for Public Relations to develop a message (Gregory, 2015, p.110). Different content can focus on different nature, such as rational and emotional.

3.1.5.1.1 Rational Content

Rational content is one of the methods to persuade people and it is usually done through mediums such as letter or electronic letter, speech and advertisement (Gregory, 2015, p.110). Rational content is formulated with propositions such as fact proposition that explains about what is actually happening, value proposition that compasses the content towards the virtue of the product (Gregory, 2015, p.110-111). Conjecture propositions could also create reasonable evidence for the public to agree or accept the message. Lastly, policy propositions have the potential to affect the targeted public's behaviour by arguing or adopting a new policy (Gregory, 2015, p.111).

3.1.5.1.2 Emotional Content

As humane as humans are, Public Relations can combine rational and emotional content to intrigue the targeted public to react (Gregory, 2015, p.112). In combining rational and emotional content, it is recommended for Public Relations to carefully formulate the appropriate ratio of each content (Gregory, 2015, p.112). Emotional content itself could be negative or positive, depending on the appeals used. The appeals to create emotions are "Love Appeals" that attract the targeted public's attention through compassion, heart-warming, sympathy or pity messages. There is also an appeal that utilises the situation of the targeted public as a rationalisation of the product that is called as "Virtue Appeals" (Gregory, 2015, p.112). Keeping in mind

that comedy has a broad spectrum of interest, “Humor Appeals” could also be used to attract the targeted public interest (Gregory, 2015, p.112). As one of the most difficult appeals to be translated appropriately by Public Relations, “Sex Appeals” are also an emotional content that can be developed by Public Relations to gain the targeted public’s attention (Gregory, 2015, p.112).

Creating the feeling of fright, or what is mostly known as “Fear Appeals” could also trigger people to be more invested towards the message, but without the appropriate formulation, fear appeals are risky for Public Relations to use, as it has the potential to scare away the targeted public (Gregory, 2015, p.113). Within the same concept of fear, “Guilt Appeals” could affect the targeted public’s attitude by making them feel bad about what they are doing or did and give them the solutions on how they can solve it (Gregory, 2015, p.113). As fear appeals and guilt appeals are a reflection of the targeted public’s past experiences, it is recommended for Public Relations to consider the ethics.

3.1.5.2 Messages

Messages are what the Public Relations want to deliver across (Gregory, 2015, p.113). Utilising the formulation above, Public Relations can formulate a message with different content and grab the attention of the targeted public (Gregory, 2015, p.113).

3.1.6 Strategy

Strategy is a unifying approach that provides coherence to a campaign or programme. It is a guiding principle that acts as the coordinating factor, underpinning the tactical programme (Gregory, 2015, p.118). The development of a strategy is based on analysing the information available to the planners and the issues at hand. It should not be confused with objectives or tactics, as it serves as the underlying framework for a tactical programme (Gregory, 2015, p.118).

The aim of the strategy is to formulate a guiding principle that will direct the campaign from the current situation to the desired outcome. It is an essential component of campaign planning, providing coherence, and direction for all subsequent activities. As such, strategy should be carefully developed and reviewed throughout the campaign planning process to ensure its ongoing relevance and effectiveness.

In devising a strategy for a campaign, there are various propositions that can be considered. One such proposition is the utilisation of specific channels, while another could be centred around a particular message or theme (Gregory, 2015, p.119). It is important to note that strategy serves as the means by which the planner can achieve their objectives, and such as, should be used as a guide during brainstorming sessions as it provides the impetus for the entire campaign planning process (Gregory, 2015, p.119). In this approach, it is needed for planners to create a series of activities for

Ageless Galaxy to underpin the aims and objectives of the campaign, such as conducting a social media plan or event plan.

3.1.7 Tactics

After strategy planning, comes tactics. It is the terminology used to describe the methods of how the planners will be implementing the strategy (Gregory, 2015, p.118). When developing a tactical programme, the planner must leverage all their creative abilities. The choice and mix of approaches must be carefully considered, achieving a balance between the numerous activities selected. It is important to take into account that each method or technique has benefits and downsides of its own (Gregory, 2015, p.121). Therefore, the goal is to recognize and implement a variety of tactics that enhance one another and serve as an effective communication tool. However, the choice of tactics could be determined by the nature of the campaign, and some methods might be better suited to particular kinds of campaigns than others (Gregory, 2015, p.121).

Additionally, there are two critical factors to be considered when creating tactics for a campaign which are appropriateness and deliverability (Gregory, 2015, p.124). Appropriateness entails ensuring that the techniques utilised have the necessary impact, reach the intended audience, and are both credible and influential. The planners should also make sure that the tactics being employed are compatible with other communication tools in use. Deliverability, on the other hand, refers to establishing the successful

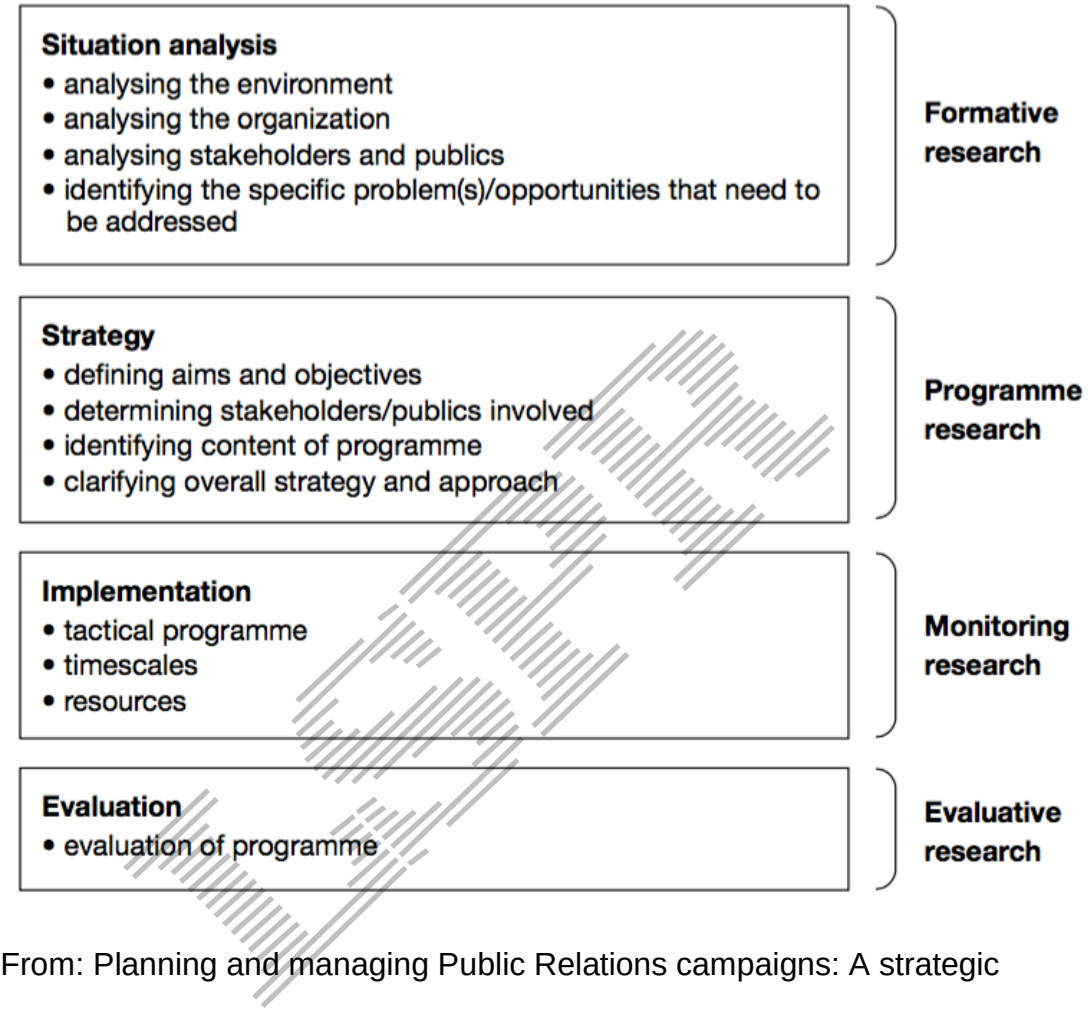
implementation of tactics within the allotted budget and timescales. This implies that the planners must ensure that the chosen tactics are both effective and feasible, meeting the requirements of the campaign and attaining its objectives (Gregory, 2015, p.124). In the context of developing tactics, a range of influencing methods and tools are taken to support the campaign strategy for Ageless Galaxy in reaching their aims and objectives.

3.1.8 Timescales

The next step is to create a timescale which is essential to be included as part of the campaign planning process, with a view to continually reviewing and updating it throughout the campaign. It is categorised as an element of the implementation process in the monitoring research aspect of a Public Relations Planning Process as seen in the figure shown below (Gregory, 2015, p.48). As a chronological guide for Ageless Galaxy, timescales are mandatorily prepared by planners. Therefore, Ageless Galaxy can thoroughly prepare the resources needed in executing the plan.

Figure 12

Embedding research in the planning process



From: Planning and managing Public Relations campaigns: A strategic approach by Anne Gregory, 2015.

When designing timescales, there are two critical factors to take into account. To ensure the timely completion of project duties, it is first necessary to establish precise timelines. In order to make it easier to complete the duties that have been allocated, it is also vital to provide the proper resources. Timescales can be accelerated if more resources become

available (Gregory, 2015, p.138). In addition, it is also important to note that timescales may be enforced from both internally and externally which may affect when the campaign activities can be executed (Gregory, 2015, p.33). Externally driven timescales may take place when factors from outside the organisation impact how activities are planned such as changing the dates of the event due to a public holiday. While an internally driven timescale may occur due to factors from within the organisation such as having a campaign to introduce a new product or services.

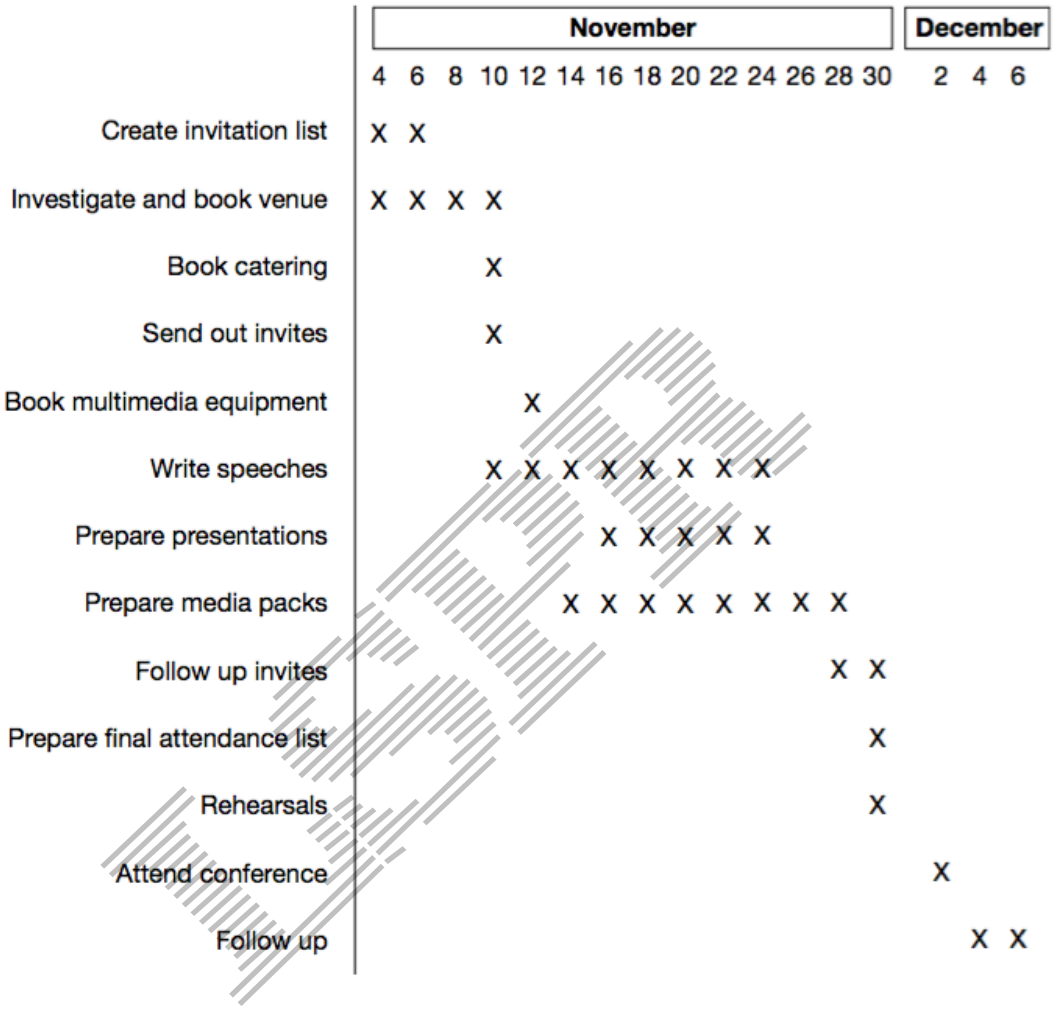
Hence, thorough consideration of the interaction between deadlines and resource allocation during the timetable creation process is necessary for the successful management of Public Relations campaigns.

Furthermore, to assist in planning the timescales of a Public Relations campaign, there are various visual methods that can be employed such as the Gantt Chart or Critical Path Analysis (CPA). A Gantt Chart presents each element of the project and assigns a specific time frame for its completion. These elements are then organised on the chart to display overlapping tasks, revealing potential issues in which too many tasks are required to be undertaken simultaneously (Gregory, 2015, p.140).

Through this chart, it enables the planners to identify opportunities to complete independent tasks earlier or later, thereby freeing up time during periods of high activity.

Figure 13

Gantt Chart Model



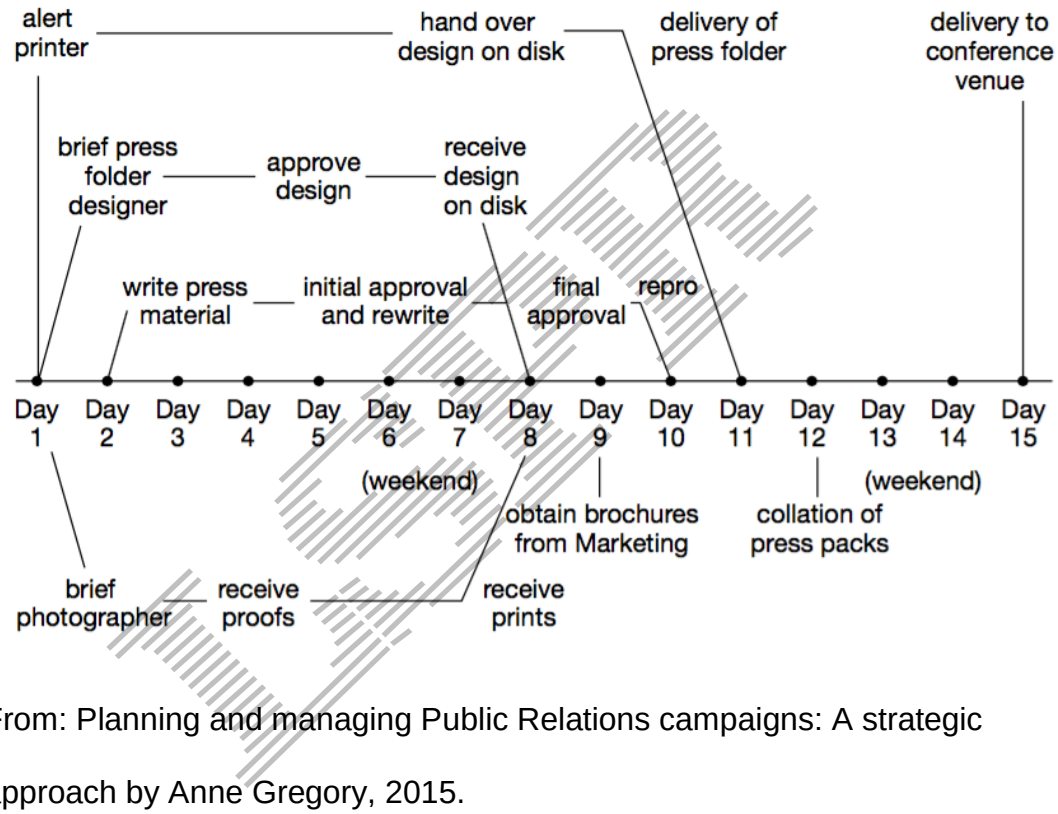
From: Planning and managing Public Relations campaigns: A strategic approach by Anne Gregory, 2015.

On the other hand, CPA needs the planner to determine which campaign components need the most time in order to determine when a project may be finished. Additionally, CPA recognizes that many tasks may

be carried out concurrently, allowing the planners to work more productively (Gregory, 2015, p.141).

Figure 14

Critical Path Analysis Model



From: Planning and managing Public Relations campaigns: A strategic approach by Anne Gregory, 2015.

It is crucial to keep in mind that the fundamental groundwork of figuring out how long each activity will take and who will be engaged still has to be done. Therefore, it is important to have a solid understanding of the criteria behind methods like a Gantt Chart and CPA (Gregory, 2015, p.143).

3.1.9 Resources

The extent to which resources are being allocated to a Public Relations campaign determines the range and scale of activities that can be initiated (Gregory, 2015, p.34). There are two methods in relations to resources which are:

- Creating a departmental organisation and determining the pertinent tasks that must be completed, then providing the required people and financial resources to carry out the tasks.
- To prioritise which tasks or components can be completed within a given budget by allocating resources according to an internal resource allocation model.

Both approaches have their merits and must be considered carefully when allocating resources to Public Relations activities. In the manner of the fashion industry, Ageless Galaxy has different resources that financially fund the business and provide non-monetary materials, products, and services.

3.1.9.1 Human Resources

The size and type of a programme affect how much human resources are essential to carry out the programme. The programme's complexity and depth necessitate a corresponding increase in human resources as well as a greater degree of ability and knowledge (Gregory, 2015, p.150). Ideally, to have the most effective programme is by determining and supporting it with the appropriate human resources.

However, problems may arise when human resources are reduced. Limiting human resources can have a significant influence on Public Relations' capacity to accomplish their goals since the field is people-oriented and relationships are built between and for the people. Prior to considering staff reduction in times of financial restrictions, it is imperative to exhaust all other cost-cutting measures (Gregory, 2015, p.150). It may be a struggle to overcome this issue as usually the cost for a Public Relations' human resources department is the greatest.

3.1.9.2 Operating or Material Costs

Effectiveness and efficiency are the two essential factors when considering the process of delegating operational or material costs as they refer to the expenses that are affiliated with delivering the programme (Gregory, 2015, p.151). Choosing the right techniques is crucial to ensuring the effectiveness of the programme. Once the techniques have been chosen, it is the responsibility of the planners to maximise efficiency. Efficient resource management is not only important from a management standpoint but may also allow the planners to implement additional activities within the budget. Two critical questions must be considered when evaluating the effectiveness and efficiency in executing this part of the plan, which are a) can the desired outcome be achieved by spending less money? b) and will spending a little more fund could significantly increase the value of the outcome? (Gregory, 2015, p.152). In executing a simple and low-cost

campaign, it is mentioned by Anne Gregory that it will cost approximately £1,000 or Rp 19,551,630 for one activity. In correlation to those details, the planners have envisioned fourteen different activities that will approximately cost Rp 273,722,820.

3.1.9.3 Equipment

In order for a programme or campaign to be successful, it is crucial to have the appropriate equipment to support it. While planners do not require a large amount of equipment, it is pertinent that they are up-to-date and fit for purposes. However, it is also important to keep in mind that not all organisations may have access to updated equipment and planners should be aware of alternative solutions (Gregory, 2015, p.152-153).

Furthermore, one of the most important parts of preparing for Public Relations programme is budget negotiations. Budgeting may be done in a variety of ways, such as by adopting a formula that is used throughout the whole organisation to calculate the percentage of resources allotted to each function (Gregory, 2015, p.155). The publics that should be reached out to by the planners vary with organisations, campaigns, and years. Public Relations may be the main or only form of communication for some organisations. An alternate strategy is to start with the goals that Public Relations must accomplish, estimate the cost of the strategies needed to achieve them, then adjust the budget in light of those findings. If the strategies' advantages

surpass their disadvantages, money should be distributed proportionately (Gregory, 2015, p.155).

3.1.10 Monitoring

Monitoring is designed to determine levels of accomplishment and coherence between programme plans and results. In addition, monitoring is also carried out to find out problems that may occur during the implementations. This includes by asking the 'what' and 'how' about the programme management, time scale, resources, and the impact created (Gregory, 2015, p.49).

In short, monitoring intends to measure the programme's realisation by reviewing all actions that have been contributed in reaching the final success (Gregory, 2015, p.45). An active monitoring of the campaign's execution for Ageless Galaxy consists of countering the shortcomings of all efforts, media coverage, and measuring the progress of Ageless Galaxy in reaching the aims and objectives.

3.1.11 Evaluation

Evaluation is a crucial process for long-term programmes, which is carried out to determine the effectiveness of activities, assess the achievement of objectives, and identify opportunities for improvement. Additionally, it enables planners to demonstrate an appropriate return on investment (ROI) (Gregory, 2015, p.156). Evaluation is a continuous process

that involves monitoring progress of the project and analysing the end results. The benefits of evaluation are manifold, including identifying potential issues before significant problems arise, improving the campaign's value and providing the following advantages (Gregory, 2015, p.157):

- Focusing on efforts
- Demonstrating effectiveness
- Ensuring cost efficiency
- Encouraging good management
- Facilitating accountability

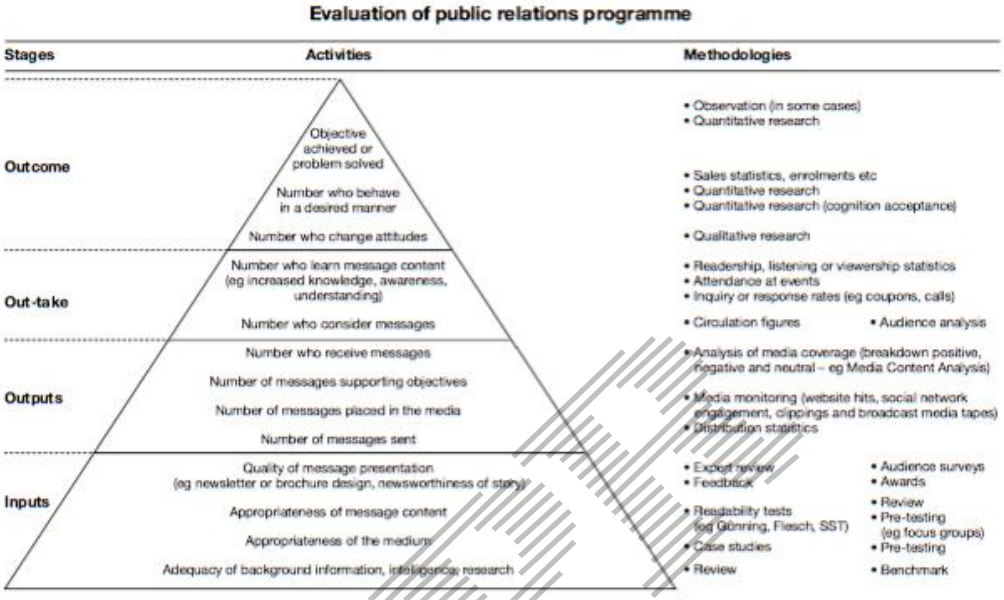
Furthermore, there are a few considerations to bear in mind when doing an evaluation of a campaign such as establishing realistic and quantifiable campaign objectives while conducting preliminary research and testing to assist the planners in demonstrating what is feasible. The most apparent approach to analyse any campaign is through the accomplishment of its objectives and it is essential that these aspects and the measurement criteria be utilised to determine the campaign's efficacy (Gregory, 2015, p.160). A vital aspect of the evaluation process entails closely monitoring its progression, which necessitates the efficient allocation of both human resources and financial resources. Additionally, it is of the utmost value to maintain strict monitoring of these resources as well as having staff members undergo continual training and development in order to stay up with and take advantage of the ever-changing communication landscape (Gregory, 2015, p.166). Moreover, evaluation should be carried out at every stage of the

communication process, from the commencement of the campaign until the end of it. The outcome of the communication depends on the choices that must be made throughout the whole communication chain. Content, tone, medium, exposure amount, and whether the target is receiving and accurately understanding the communication are all decisions that planners must make (Gregory, 2015, p.160). A crucial aspect of the evaluation process entails closely monitoring its progression, which necessitates the efficient allocation of both human resources and financial resources.

A programme evaluation model, such as Jim Macnamara's macro model, which is shown as a pyramid in the figure below, can be used as a measuring tool to make assessment easy for the planner (Gregory, 2015, p.166).

Figure 15

Macnamara's Macro Model of Evaluation



From: Planning and managing Public Relations campaigns: A strategic approach by Anne Gregory, 2015.

This macro model of evaluation consists of inputs, activities, output, out-take, and outcome. Each action is broken down into many communication process steps (Gregory, 2015, p.165). The planner assesses the information's quality as well as the communication's channel and substance at the input stage. The communication is created at the output stage, and the out-take stage is when the audience pays attention and remembers what was said. Moreover, the conclusion or findings at the top demonstrate what the communication has accomplished. Following the monitoring phase, the planners will conduct an assessment with the objective of determining the alignment between the ongoing campaign and the

established strategic plan or intended objectives. The task of devising evaluations includes establishing Key Performance Indicators (KPIs) for each activity.

3.1.12 Review

One of the last steps in conducting a Public Relations campaign is to conduct a comprehensive review of all the activities. Review is the process that entails a careful examination of the evaluation findings that have been conducted over a specified period of time, a revisiting of the campaign's initial objectives and a thorough scrutiny of the strategies employed (Gregory, 2015, p.157). Additionally, the review process involves an assessment of the circumstances surrounding the project. Such periodic assessments provide an opportunity to step back and identify any required strategic adjustments to achieve the desired outcomes. Ultimately, this final stage is imperative for ensuring that the campaign meets its intended objectives effectively (Gregory, 2015, p.157).

However, a thorough review is conducted less frequently than monitoring and evaluation. This comprehensive assessment which may be prompted by a significant event, involves extensive research and analysis of both the internal and external environment (Gregory, 2015, p.174-175). It is incumbent upon all planners to undertake regular review of the campaign by ensuring that the activities remain on track and any new situations are promptly addressed. In addition, remaining effective and adaptable to

evolving requirements is crucial. Despite careful planning, any plans are susceptible to major review or even reversal should significant shifts occur in the external and internal environment (Gregory, 2015, p.177). From the evaluation data that has been collected after the campaign, the planners will review the data that will help Ageless Galaxy to improve their future venture or create adjustments accordingly with the result.

3.2 Project Limitations

There are limitations to this work as this is only a concept planning of a campaign. The primary objective of this project is to raise awareness among the Gen Z population. As such, it is not intended to impact or evaluate other public groups' behaviours or quantify any resulting changes. These limitations exemplify the challenges that must be considered when initiating this project.

CHAPTER IV PROJECT EXECUTION

4.1. Situation Analysis

- The rapid development of local brands in Indonesia

By virtue of technological advancements, starting a business is now much simpler, and many local brand entrepreneurs have taken advantage to unleash their entrepreneurial creativity. As a result, Indonesia has seen the emergence of numerous local companies, one of which is in the fashion industry.

- The Generation Z takeover

The next generation of customers, Generation Z, will bring extensive change. Generation Z can be the instigator for new business models. To survive, businesses have to face the continual change of Generation Z's taste and expectations and consistently manage to stay ahead of the change. Businesses must rethink how they deliver messages and value to their customers in order to keep up with the current trends.

- Internet as the vital source of information

Due to the expansion of technology and the creation of social media, finding necessary information was made simple with only the internet. It also serves as a way to establish and exchange business communication to create effective products and services.

- Ageless Galaxy’s current audience

Throughout the first six months of 2023, Ageless Galaxy’s market place has been significantly visited by a demographic of 25-34 years old and it is unfortunate with the fact that the world’s biggest consumers are now coming from the age of 18-24 years old (Netzer, 2017). It is also proven by Ageless Galaxy's lack of engagement and likes rate on Instagram, because their current audience are in the age range of 25-34 years old, meanwhile Generation Z are the most active Instagram users.

4.1.1. Analysing the Situation

4.1.1.1. About the Campaign

This campaign will be Ageless Galaxy’s approach in creating a campaign that can increase their brand awareness dedicated to the fashion study and industry in Indonesia, by showcasing their journey with the intention of motivating Generation Z to never stop following their eagerness in the fashion study or industry. Acknowledging the statistics that the researchers discovered, Ageless Galaxy only reaches less than one percent in their likes, comments, and engagement rate on Instagram. Their website’s traffic is also dominated by other countries but Indonesia. Hence, it is knowledgeable from the data that Ageless Galaxy needs more attention regarding their brand awareness in the country. Fashion study in Indonesia has been rising significantly from the past 5 years as mentioned by the

planners in Chapter 1 of the paper. Therefore, creating a campaign that could increase Ageless Galaxy's brand awareness while also spreading some insight or knowledge to young fashion enthusiasts will boost Indonesia's fashion industry in the future.

This campaign includes an installation of Ageless Galaxy's mascot "Terry the Space Shuttle" that will be installed in front of ASHTA Mall to introduce the campaign to the public. Series of Instagram promotional posts as the pre-event that can boost Ageless Galaxy's social media presence by providing informational content about the brand, showcasing the story of the different roles in the business and the upcoming campaign. Interactive posts that lead to increased awareness regarding the new campaign and giveaway posts that can also build two ways communication between Ageless Galaxy and the public to strengthen the relationship.

To penetrate inside the right demographic, Ageless Galaxy will hold a class session at design and fashion universities in the area of Jakarta. Communicating their brand identity and positioning in Indonesia's local fashion industry. As a part of increasing the brand awareness of Ageless Galaxy, this activity is also an opportunity for Ageless Galaxy to meet young artists and aspiring designers that also happens to be within the scope of the campaign's target audience.

In the main event of this campaign, Ageless Galaxy will be creating an exhibition in ASHTA Mall as one of Jakarta's newest malls. The exhibition itself will be a vessel where Ageless Galaxy can express their dedication and

progress in Indonesia's fashion Industry, with a different room that focuses on different human senses, a room to see and read about Ageless Galaxy, and a room to touch and try on their products. On the second day of the exhibition, there will be a masterclass that invites the universities visited by Ageless Galaxy in the pre-event of the campaign, inviting Generation Z from different backgrounds such as fashion students or fresh graduates to share their experiences. On the last day of the exhibition, there will be a fashion show to showcase Ageless Galaxy's Time Capsule collection.

As this event will be Ageless Galaxy's first mall exhibition, the post event of this campaign will include a series of promotional and informational posts on Instagram to highlight the key moments of the event. As Ageless Galaxy are now more exposed to design and fashion students, there will be an online competition of designing that can be entered by the universities students that joined the masterclass, this approach will further nurture Ageless Galaxy's relationship with Generation Z.

Before conducting a series of evaluation and review of the outcome of the main event and the success of the campaign in reaching the objectives, Ageless Galaxy will hold a pool after party at Monopoli Hotel, Kemang. This approach is necessary to celebrate the end of the campaign and further nurture Ageless Galaxy's relationship with the KOLs, participants, and stakeholders to join the main event.

4.1.1.2. SWOT Analysis of #AGELESSIVITY

Strengths

- Strong brand name and high motivation among planners
- The campaign has a specific target audience that are from the age of 18 to 24 years Generation Z
- Quality processes involve outlining procedures and determining if the planners' process and steps are within the specifications for all the events so later it can help planners meet the audience's needs and demands for better actions
- All events of the campaign are free entrance to the public
- There will be a masterclass held for the targeted university students
- #AGELESSIVITY has the potential to be a long-term campaign
- The social media activation of the campaign has the opportunity to reach at least 66.379.200 Instagram accounts linked from the Key Opinion Leaders included

Weaknesses

- The campaign's social media plan is only held through Instagram
- #AGELESSIVITY campaign is only held in Jakarta
- The products of Ageless Galaxy have a high range of price

Opportunities

- The number of Generation Z in Jakarta area is approximately 1.717.470, higher than other demographic, which gives the opportunity for this campaign to be exposed to a bigger audience demographic

- The Ministry of Tourism and Creative Industry stated in their annual outlook that they are willing to help Indonesia's local fashion industry, therefore it is an opportunity for Ageless Galaxy to gain support from the government
- The opportunity to penetrate the Generation Z market of Jakarta as Generation Z is predicted to account for almost 40 percent of purchasing power among other demographics in the year 2023

Threats

- Other local fashion brand with similar approach
- Lack of acknowledgement from the public
- Competitor agencies might recruit our members due to the increasing popularity of local fashion brands since there are many brand agencies that share a similar objective, mission, and event

4.1.1.3. STEEPLE Analysis

Societal

Indonesia has a large population, and is continuously increasing at a steady rate. It is the 4th most populous country in the world with a total of 277,639,139 people based on the Worldometer elaboration of the latest United Nations data. Based on the results of the Population Census 2020 which has been redacted by Finaka (2021), out of 270 million people, 75 million belong to Generation Z. As previously mentioned in Chapter 1, this generation will accommodate almost 40 percent of the current market

consumption. Given that fact, it is prominent that Generation Z is a prospected target market for lifestyle products like fashion.

Technological

The rapid increased usage of technology has enabled people to interact using social media. Social media itself is defined by Van Dijck (2014) in the book Social Media: A critical introduction by Christian Fuchs as ‘a medium of communication that enables content creation and facilitates exchange of human networks that promote connectedness’. With a huge amount of reach and the ease of access on social media, the campaign message will reach a lot of audiences.

In terms of Public Relations, Instagram is the most used social media platform that can help to boost brand existence (Seitel, 2016). Its easy access and features will help a brand to connect and communicate with the public. On this interactive and fun social media platform, the planners will be able to develop a good relationship and engage with the targeted audience, specifically Generation Z.

Explained more on the research conducted by Simangunsong (2018) for Generation Z Buying Behaviour journal that Generation Z is more tech-savvy, relies a lot upon social media and engages with it, they choose the brand whose personality is close to their interest, engaged with creative and interactive content, and interested in shopping clothing compared to other sector. Ageless Galaxy can later focus on building strategic communication

with the Generation Z audience centralised through social media to attract their attention.

Economic

According to the Ministry of Tourism and Creative Economy, the creative sector has become one of the leading forces of the country's economic growth, which has significantly contributed to the national Gross Domestic Product (GDP) from 1,105 trillion to 1,211 trillion in 2019 due to the reinstatement of this ministry. Furthermore, many Indonesian brands owners have been able to adapt to the increased demand to produce goods and it is proven that there was a rise of 85,934 employment in the fashion subsector between 2020 and 2021.

With the existence of many local fashion brands in Indonesia, it is proven that there is a product or brand that could accommodate each and every public. However, to be able to be seen or acknowledged by the public, one brand needs to characterise itself from the others, build an impression, and create familiarity or what is more well known as brand awareness.

Ethical

Ageless Galaxy maintains a strong online presence on various social media sites such as websites and social media. With the company's strong presence already established, the campaign's ability to reach the desired target audience and achieve the exposure needed will not be too difficult.

Ageless Galaxy consistently shows its appreciation for the employees by creating and publishing credits content. At the same time, they are close to their community, it is proven since they often conduct gatherings.

Politic

The Republic of Indonesia operates under a Presidential multi-party system with President Joko Widodo currently serving his second term in office. Leading the Executive branch, President Widodo is supported by Vice President KH Ma'aruf Amin and a team of 34 ministers comprising the present Working Cabinet. Among the various ministries in Indonesia, one responsible for overseeing the creative economy is the Ministry of Tourism and Creative Economy, presided over by Sandiaga Uno.

Legal

As per the Indonesian Law Number 24 of 2019 on the Creative Economy (Undang - Undang Republik Indonesia Nomor 24 Tahun 2019 tentang Ekonomi Kreatif Creative Economy), the Creative Economy is defined as the manifestation of increased value resulting from intellectual property derived from human creativity rooted in cultural heritage, education, and/or technology. Essentially, a creative industry refers to the individual's skills or artistic expression that can enrich or distinguish an established sector.

Environmental

Ageless Galaxy demonstrates a profound understanding of the intricate process and resources entailed in clothing production. Distinguishing itself from mass producers, the company adheres to a distinctive approach by crafting each product on a made-to-order basis, typically limiting each design to a modest quantity of 90-100 pieces. A core tenet of their philosophy centres around combating the issue of overproduction, thereby mitigating any wastage arising from the production process. By embracing a sustainable and conscientious business model, Ageless Galaxy sets a commendable example within the clothing industry.

4.1.2. Analysing the Organisation

4.1.2.1. About Ageless Galaxy

Established in 2013, Ageless Galaxy has been selling street fashion inspired clothing through online media, until the year 2020 where they decided to create an offline store located in Bangka Raya Street Number 10, RT.2/RW.7, Pela Mampang, Mampang Prapatan, South Jakarta, Special Capital District of Jakarta.

With the vision of spreading the mentality of staying curious and striving to mark their existence in this never-ending universe, Ageless Galaxy has been publishing and producing designs that are intentionally colourful and uplifting. Through 17 different collections, Ageless Galaxy have garnered

40,000 followers on Instagram and have also made collaborations with brands such as BMW, Bakmi GM, and Roland.

Table 3

Ageless Galaxy Team List

NO	NAME	NICKNAME	POSITION	FIELD
1	Tamish Dilip Aswani	Tamish	Creative Director	Creative
2	Giorgi Adiraharja Krisno	Giorgi	Managing Director	Operations
3	Annisa Utami Hafizhah Imanina	Nina	Marketing Creative	Marketing
4	Victor Alexander	Victor	Director Of Operations	Operations
5	Rizky Suwendi	Wendy	Art Director	Creative
6	Alvian Batubara Yoeliko	Alvian	Senior Graphic Designer	Creative
7	Bagus Adhinmas	Bagus	Inventory Manager	Warehouse

8	Abid Rastra Kottama	Abid	Junior Graphic Designer	Creative
9	Randy Mamora	Randy	Sales Assistant	Store
10	Namira Adelia Sasongko	Nami	Copywriter	Marketing
11	Joshua Adiprayogo	Joshua	Head of Marketing	Marketing
12	Jicko Margayu	Jicko	Production Manager	Production
13	Olivia Aldysa	Olive	Graphic Designer	Creative
14	Elia Erjis	Lia	Content Creator	Marketing
15	Azaria Dwinanda Hanifa	Aza	Account Executive	Creative

From: Ageless Galaxy's Internal Team

4.1.2.2. SWOT Analysis of Ageless Galaxy

Strengths

- Creative and innovative to fashion trends
- Existing network and connection with other big brands from different industries such as BMW, SaladStop, Bakmi GM, and Roland
- Strategic location of store located in the heart of the city, Kemang
- Have both offline and online store

Weakness

- Lack of Social Media engagement
- Lack of Indonesian website visitor
- Have limited focus only to their community
- Located only in Jakarta

Opportunities

- Create events or campaigns that have the right message strategy in order to reach the right target audience
- Improve information displayed in social media and publish fashion trends that are up to date to provide relevant information to the general public
- To be collaborating with bigger brand
- To open up branches or pop-up store
- To engage with Generation Z as their products are very on trend and young
- Domestic expansion opportunities

- Support from fashion enthusiasts and Key Opinion Leaders
- Fashion campaigns that is started in Jakarta, the capital city of Indonesia so it would be an exemplar for brand in other cities

Threats

- Competitor/other street fashion brand
- Fluctuation of materials cost/price
- Plagiarism or product counterfeiting
- Lack of media and Key Opinion Leaders support

4.1.3. Analysing the Stakeholder

Table 4

Stakeholder Table

Employee of Ageless Galaxy	● Gender: Male and Female ● Education Level: High School Graduate, Diploma (I - IV), University Students, Bachelor's Degree ● Social Class: All ● Language: Indonesian and English
Potential Customers (Society)	Target Public

	• Every citizen of Indonesia are Ageless Galaxy's target public • Generation Z of Indonesia • Followers of Ageless Galaxy's social media • Gender: Male and Female • Education Level: University Student or University Graduate • Social Class: All • Language: Bahasa Indonesia and English
Targeted Sponsorships	MRT Jakarta  MRT Jakarta is expected to provide sponsorship
	ASHTA District 8

	ASHTA DISTRICT 8 ASHTA District 8 is expected to provide sponsorship
	Plataran Senayan Plataran True Indonesian Icon Plataran Senayan is expected to provide sponsorship as it is the parent company of Langit Senayan Rooftop
	Hotel Monopoli HOTEL MONOPOLI Hotel Monopoli is expected to provide sponsorship

	Make Over  As the sponsor for makeup and clothing to be used in the main event
	Wardah  As the sponsor for makeup and clothing to be used in the main event
	TikTok  TikTok company which is expected to provide sponsorship
	BCA 

	BCA is expected to provide sponsorship
	Ismaya ISMAYA® CREATING THE GOOD LIFE Ismaya is expected to provide sponsorship
	Fujifilm FUJIFILM Fujifilm is expected to provide sponsorship
Shareholders	Fully self-funded
Government	The Ministry of Tourism and Creative Economy - KEMENPAREKRAF

	
Suppliers	Manufactured mainly in Bandung, Ageless Galaxy has a production partner there that they have been working with since their POD003. There are also a couple of things that are produced in Jakarta, China, and Bangladesh to name a few.
Key Opinion Leader	• Gender: Male and Female • Social Class: All • Language: Bahasa Indonesia and English List of KOLs Name: a. Adhisty Zara b. Gabriel Prince

	c. Nazla Alifa d. Jeje Soekarno e. Angga Yunanda f. Ranggaz Laksmana g. Beby Tsabina h. Emil Mario i. Naura Ayu j. Agnes Rahajeng

Source: Processed Data of The Planners, 2023

The following are the rationalisations of the opinion leaders in the table above:

a) Adhisty Zara

Adhisty Zara, a versatile artist, shines as an actress, singer, and dancer. Her journey to fame began as a cherished member of JKT 48, a girl band from which she graduated on December 4th, 2019. It was in the year 2018 that Adhisty Zara stepped into the world of acting, marking the commencement of her successful acting career with a role in the movie "Dilan 1990." Her acting prowess and dedication to her craft quickly earned her trust and recognition, leading to opportunities in a plethora of feature films and web series. Adhisty Zara's talent and versatility have undoubtedly left an indelible mark on the entertainment industry, and she continues to captivate audiences with her captivating performances on both the big screen and digital platforms. Her promising career trajectory serves as an inspiration

to aspiring artists, highlighting the endless possibilities that await those who pursue their passion with unwavering determination.

b) Gabriel Prince

Gabriel Prince, a prominent creator of TikTok, has emerged as a captivating figure, drawing significant public attention. His journey to recognition began with the upload of random videos to social media, where he quickly garnered a loyal following. Following in the footsteps of his entertainment-industry-active mother, Gabriel found his passion in creating engaging content for his audience.

The world of creator content proved irresistible to Gabriel, and he delved deeper into the realm of entertainment, exploring the possibilities of acting. His multifaceted talents and dedication to content creation have led to remarkable success on various platforms, including Instagram, TikTok, and YouTube. On Instagram, Gabriel boasts an impressive following of nearly 2 million fans, a testament to his widespread appeal and influence. Engaging with his supporters, he regularly shares glimpses of his daily life, fostering a strong connection with his audience.

c) Nazla Alifa

Nazla Alifa, a seasoned model with a thriving portfolio, is known for her exemplary work in the fashion industry. With a keen eye for aesthetics and an inherent flair for posing, she has become a sought-after figure for various photo shoots, promoting and endorsing diverse products. In a significant career move, Nazla Alifa has recently aligned herself with Creative

Glass, a distinguished marketing agency renowned for representing a plethora of esteemed model and celebrity talents. This strategic collaboration is expected to further elevate her career and offer new opportunities to showcase her modelling prowess and charm to a broader audience.

d) Jeje Soekarno

Jeje Soekarno has established a prominent presence in the entertainment industry, garnering recognition as an accomplished actor, celebgram, and TikTok sensation, earning considerable popularity throughout Indonesia. With his strikingly handsome looks and impeccable fashion sense, he has captivated a substantial fan base. Presently, his official Instagram account boasts an impressive following of over 362K devoted followers. Embracing his role as a social media influencer, Jeje actively engages with his audience by sharing captivating and stylish portraits, further solidifying his status as a prominent figure in the world of Indonesian entertainment and social media.

e) Angga Yunanda

Angga Yunanda is a highly accomplished artist who has left an indelible mark on the Indonesian film industry, having graced the screens in numerous prominent films. With his initial breakthrough in soap operas, Angga quickly garnered attention and acclaim, paving the way for his venture into the realm of music as well. Over the years, he has continued to shine in a plethora of feature films, showcasing his exceptional talent and versatility as an actor.

Throughout his successful career, Angga Yunanda's exemplary performances have been duly recognized, earning him several prestigious awards in the entertainment arena. His dedication to his craft and the depth he brings to each role have not only solidified his status as a prominent figure in the acting world but also endeared him to a wide and devoted audience. As he continues to make significant contributions to the Indonesian entertainment landscape, Angga Yunanda remains an inspirational figure for aspiring artists and an emblem of artistic excellence in the industry.

f) Ranggaz Laksmana

Ranggaz Laksmana has earned the moniker "Prince of South Jakarta," a title that has become a prominent branding element across his social media accounts. In addition to his online presence, Ranggaz is recognized as the proprietor of several successful F&B ventures and is actively involved as a collaborator with various food products, showcasing his entrepreneurial prowess.

g) Beby Tsabina

Beby Tsabina, an accomplished actress and model, embarked on her journey in the Indonesian entertainment realm, initially gaining recognition as a celebrity and model. However, her career trajectory took a significant turn when she ventured into the world of cinema, earning prominence for her role in a major motion picture.

h) Emil Mario

Emil Mario has established himself as a highly popular content

creator, actively curating and sharing engaging content through his personal TikTok account. His humorous anecdotes, relatable to today's youth, have resonated with millions of viewers, further contributing to his widespread appeal and influence. Some of his content has even reached tens of millions of viewers, cementing his position as a prominent figure in the digital landscape.

i) Naura Ayu

Her popularity has been on the rise ever since she became a singer and actress. She succeeds in producing her precious artwork and creations. It is undoubtedly true that Naura becomes an inspiration for youngsters in Indonesia. Her existence is indeed admired in the Indonesian entertainment industry.

j) Agnes Rahajeng

Success in her chosen profession has encouraged Agnes to be vocal about issues of body positivity, self-love, and self-acceptance.

4.2. Aims

The planners want to create long-term value added for Ageless Galaxy by raising awareness of the brand to Gen Z in Jakarta using a brand activation plan.

4.3. SMART Objectives

The objectives of the campaign, #AGELESSIVITY, is to raise awareness of Ageless Galaxy to Gen Z in Jakarta through executing online and offline events specifically for the target audience of 18-24 years old. The planners will measure the success of the campaign by gaining 15.000 followers on Ageless Galaxy's Instagram page, 2.5% like rates on Instagram Feeds, 4.5% engagement rates on Instagram Story, and 0.5% comment rates on Instagram, to garner an increase of exposure in the news coverage from a minimum of 50 different media channels, to reach 5.305 individuals that reached the behaviour stage of awareness, and to make an increase of 10.43% in the representation of Gen Z within Ageless Galaxy's website traffic. This campaign can be achieved through a diverse range of events, commencing with online engagements hosted on Ageless Galaxy's social media platforms and progressing towards offline events that foster heightened awareness. Our objective is realistic as it uses communication tools that are aligned with the target audience and also deliver the campaign's messages with manners that are familiar to the business, but are adjusted to engage with new target audiences which are Generation Z. The time bound of the campaign will span from January 2024 until July 2024 which allows for adequate preparation and a longer period of exposure for the campaign.

Rationalisation:

The planners analysed different parties in the title of this paper including Ageless Galaxy, Indonesia's Creative Industry, Indonesia's local fashion industry, and the purchasing behaviour of Generation Z. From the analysis, it is acknowledged that Ageless Galaxy is dominated by the demographic of 25-34 years old, and also has a low engagement level on Instagram. The planners discovered that the market is now dominated by Generation Z, and Ageless Galaxy's social media posts are lacking engagement. The objectives mentioned above are created solely to increase Ageless Galaxy's brand awareness among a new target market that is also the dominator of the current market Generation Z.

4.4. Stakeholders and Publics

4.4.1. Segmentation, Targeting, Positioning

Segmentation

- Demographic

The demographic of our target audience is Generation Z in the age group of 18-24 of all genders, those present within social media space in Indonesia who are from middle to high-income households. Different levels of occupation range from students to working adults with a non-specific education level.

Age	:	18 - 24
Gender	:	All genders
Religion	:	All religions
Race	:	All races
Education Level	:	All education level
Occupation	:	Students to working adults
Nationality	:	Indonesian

- Psychographic

The objective of this campaign is to attract those who live a sociable, social media-connected lifestyle, tie themselves with updated pop culture, and have an interest in local brands regarding fashion items. Generation Z with hobbies or side occupations such as influencing and internet shopping. Metropolitan lifestyle combined with a consumerist day-to-day living. A personality that may differ but all share distinct personalities due to social media usage; vibrant, curious, and following popular trends mindset.

Personality traits	:	Independent, curious, sociable, vibrant
Attitudes	:	Energetic, consumerist
Value	:	Trend setters

Interests	:	Fashion, social media
Lifestyles	:	Progressive

- Geographic

The planners have chosen Jakarta as the main location of the campaign as it is the capital city of Indonesia. People who live in Jakarta are diverse and can be said as the central metropolitan region of Indonesia since the planners are focusing on Ageless Galaxy Jakarta.

- Membership

The planners would be reaching all members that have been following Ageless Galaxy since the very beginning, Generation Z communities who frequently visit malls, preferably ASHTA Mall, and people who work in that area.

- Power

Those who are active and vocal in informing public opinion and can easily influence the public such as Key Opinion Leaders, Founder, and Co-founder of Ageless Galaxy are also chosen.

- Role in decision process

As the planners are concentrating on Ageless Galaxy Jakarta, all of the stakeholders including investors, directors, employees, suppliers, and the internal team will be involved in every decision-making.

Targeting

Ages specific between 18-25 is the most likely to correspond to our campaign and ideas of such a lifestyle; people who are sociable, fashion enthusiasts, and active on social media. Targeting middle to high-income people for all the events. Since our aims are to build awareness and acknowledgement of Ageless Galaxy, the planners are targeting Generation Z and specifically those within Jakarta. The promotional and educational target is all people of Indonesia because the event's promotion will be publicly published on Instagram.

Positioning

Our name "AGELESSIVITY" will speak for itself and represent the whole concept and objectives of the campaign. The whole idea of #AGELESSIVITY shows how art is an ageless activity and irreplaceable. In accordance with our segmentation and targeting, the planners communicate the message of our event, which focuses on Generation Z, who are more open-minded and vocal and thrive on the idea of being a part of something that brings changes and solutions, especially technology and trend changes. Educational and impactful, our informative activities will provide a convenient experience as it is done on the social media platform Instagram and conducted through offline activities. Lastly, our approach to the campaign will present a new image of creativity that is unprecedented for Ageless Galaxy

as a fashion brand, in addition to appealing not only to the target audience but also to the general public.

4.5. Content

4.5.1. Key Messages

“Agelessivity: Ageless Activity with Ageless Galaxy”

Rationalisation:

Aligned with the objective of the campaign, the planners are trying to raise awareness regarding Ageless Galaxy among fashion enthusiasts within the Generation Z demographic while also expressing Ageless Galaxy’s vision in the fashion industry that the industry is ageless, and activities such as designing, conceptualising, and photography that includes individual creative is an ageless activity and cannot be replaced by machines.

Fashion is an art form and expression of individuality, has stood the test of time, transcending eras and cultures. The designing and conceptualization of fashion is an ageless activity that showcases the boundless potential of human creativity, even though technology and machines have undoubtedly revolutionised the fashion industry, they can never fully replace the ingenuity, uniqueness and soulful touch that human designers bring to the table.

One of the core reasons why human creativity in fashion industry remains irreplaceable is the ability to think outside the box, and create

something entirely novel and personal fashion is not just about aesthetic, it is a means of storytelling conveying emotions and reflecting, societal values human designers, infuse their collection with personal experiences, cultural influences and unique perspective, making each creation, a piece of wearable art furthermore, the process of fashion design involves not only creating garments, but also crafting an identity and brand narrative. Human designers have the capacity to understand the essence of a brand and embody its values into every stitch and pattern.

In conclusion, the designing and conceptualization of fashion will forever remain an ageless activity, demanding the power of human creativity. While machines and technology may steam line certain processes they cannot replicate the soul, authenticity and individuality that human designers spring to the fashion world. Fashion is an artefact of humanity, and their continued presence of human creativity, ensures that this art will thrive eternally.

4.6. Strategies

4.6.1. Pre-Event

4.6.1.1. Creating Agreement with ASHTA

Commencing the entire campaign necessitates the planners to arrange a visit to ASHTA Mall and conduct a meeting with the mall's

management. As the campaign is set to take place in ASHTA, with the main event spanning three days in May 2024, and the installation of Ageless Galaxy's Mascot, Terry the Space Shuttle, for several days in February 2024, scheduling the meeting on January 8th 2024, during the second week of January, is deemed effective. This timing is crucial considering that public spaces with significant foot traffic like ASHTA Mall might have other bookings for the desired venue.

Rationalisation:

Creating an agreement with ASHTA District 8 regarding the dates is the most important element of the whole campaign. To succeed the whole campaign, it is the main point that needs to be accomplished first. Conducting a meeting with ASHTA District 8 management will decrease the chances of misunderstanding and miscommunication.

4.6.1.2. Creating Content for Social Media

Preparing for social media contents will require the planners a long time and thus we will start brainstorming for the content which includes the design, mood boards, copywriting and schedule to post on Ageless Galaxy's Instagram account. The purpose of starting the planning and creating of the content far in advance is necessary since the team may need to make modifications and prepare for the schedule in order to determine the most effective day and time to upload the contents.

Rationalisation:

In this strategy, the planners are maximising Ageless Galaxy's reach towards Generation Z by utilising Instagram as the communication tool. Mentioned in Chapter 1, Generation Z uses Instagram as their source when it comes to researching fashion items. Creating contents that are engaging and interactive will also help Ageless Galaxy to generate digital interaction and traffic.

4.6.1.3. Installations of Terry the Space Shuttle (Ageless Galaxy's Mascot)

The planners will be having the Ageless Galaxy Mascot, known as Terry the Space Shuttle, as an installation that will be located in front of ASHTA Mall. This installation will be the first part of the pre-event that indicates the start of the brand activation campaign. The planners will be contacting Indodekorasi as the vendor to help in designing and creating the mascot installation. The purpose of this installation is to capture the attention of the public, intrigue curiosity, evoke emotion and word-of-mouth (WOM) among the audience, thereby increasing brand visibility and awareness. Additionally, by leveraging the immersive and experiential nature of art installation, Ageless Galaxy can create impactful and shareable experiences that trigger a ripple effect across social media platforms and cultivate widespread excitement and attention.

Rationalisation:

By creating this installation in the entrance of ASHTA Mall will introduce Ageless Galaxy and the campaign to the public, creating a conjunction to the main exhibition, masterclass, and fashion show. This installation will also provide a QR code that will direct the public to Ageless Galaxy's Instagram account, generating profile visits and engagements.

4.6.1.4. Social Media Activations Campaign (Instagram)

The planners will utilise social media to disseminate information, announcements, and promotions of the product as well as talking about the upcoming event. The goal of this activation is to generate excitement and raise awareness of #AGELESSIVITY campaign. Additionally, this approach enables direct customer engagement for Ageless Galaxy through Instagram, making the event itself more visible. The promotional activation will provide regular updates on Ageless Galaxy's upcoming event and entice people to explore what Ageless Galaxy has to offer. The content will be in the form of Instagram Reels, Feeds, and Stories.

While posting the content, we will collaborate with Key Opinion Leaders or fashion influencers to expand Ageless Galaxy's network and involve more people. It is critical to step outside of our comfort zone in order to gain a fresh perspective from someone who is more knowledgeable about the subject at hand. All of the Key Opinion Leaders or fashion influencers will

be captured using the Ageless Galaxy collections, and their caption writing will explain the brand and present product knowledge.

Rationalisation:

This strategy could increase Ageless Galaxy's social media engagement, especially towards Generation Z. Collaborating with 10 Key Opinion Leaders that are chosen specifically to fit within the Generation Z criteria and are aligned with Ageless Galaxy's identity such as fashion and lifestyle. This social media activation campaign will also be a communication tool for Ageless Galaxy to communicate their upcoming events or activity to the Generation Z public demographic.

4.6.1.5. Ageless Galaxy Goes To Campus

By visiting fashion and design universities, Ageless Galaxy can create awareness among students that are within the demographic of Generation Z about the creative industry in Indonesia. This helps in promoting Ageless Galaxy and showcasing the talent and potential that exists within the country. As universities are hubs of creativity and innovation, where aspiring designers and fashion enthusiasts gather. By visiting these institutions, Ageless Galaxy can connect with students, professors, and other industry professionals that opens up opportunities for collaboration, mentorship, and the exchange of ideas, which can contribute to the upcoming event of Ageless Galaxy "AGLXY Creativity Hunt" where the students from the

universities will compete to create a design pattern for Ageless Galaxy's upcoming collection.

Rationalisation:

This strategy is specifically designed to increase Ageless Galaxy's brand awareness among Generation Z that are interested and are inside the Creative Industry. Students from design and fashion schools are the aspiring future practitioners of the Creative Industry, and creating this strategy could open up limitless possibilities of future collaborations and to also generate participants for this campaigns competition, AGLXY Creativity Hunt in the post event of the overall campaign.

4.6.1.6. Preparation for Press Conference and Main Event

Extensive preparation is essential for the successful execution of the main event. The planners will need ample time to undertake various crucial tasks. Firstly, the planners must engage with vendors to arrange for staging installation, secure the venues for the main event in ASHTA Mall Atrium and Langit Senayan for the press conference. Additionally, negotiations with Key Opinion Leaders (KOLs) and talents are necessary to ensure their participation. Furthermore, the planners will engage in brainstorming sessions and provide comprehensive briefings to the committees involved. Some key aspects of the preparation also entail meticulous arranging all installations and products that will be showcased during the event, diligently coordinating with the invitees to confirm their availability for all the events and

make sure that the press kits and PR packages are ready and available to be distributed to the invitees during the event. To guarantee a seamless and polished outcome, the planners must allocate time for rehearsals for the press conference, masterclass and fashion show, which might span a few days.

Rationalisation:

Preparing the press conference and main event is an important matter to be done by Ageless Galaxy's internal team. This activity will be the first step by Ageless Galaxy to prepare their press conference venue and decoration. This strategy has a significant impact on the outcome of the press conference. Preparing the main event will also have a significant impact on the runway, as this strategy will include the production of PR packages as the key opinion's invitation.

4.6.1.7. Press Conference

As a way for Ageless Galaxy to attract media's attention, this press conference will provide the media an exclusive view of Ageless Galaxy through direct communication with the founder and co-founder of Ageless Galaxy. Providing the attending media with a press kit that includes Ageless Galaxy's company profile, brochure, pen, and tote bag could strengthen the relationship of the media and Ageless Galaxy, giving Ageless Galaxy more opportunity to be featured in the media.

Rationalisation:

This is how the planners will get the media exposure. The media will also help in spreading the message of the campaign. In order to raise awareness of the campaign and, at the same time, promote Ageless Galaxy. Explaining the reason behind the campaign in accordance with the product will also evoke the audiences' reaction towards the image of the brand, Ageless Galaxy, as a fashion local brand. It is also important to spread the news by telling the behind-the-scenes story of the campaign. This way, the public will understand the campaign's message and, at the same time, want to participate because of its good cause.

4.6.1.8. The Galaxy Gate

The pre-event of the campaign will culminate in the placement of billboards that will feature pertinent details about the campaign's main event. This information will include the brand name (Ageless Galaxy), the event name (#AGELESSIVITY), the dates (24-26 May 2024), and the venue (ASHTA Mall) where the event will take place. These billboards will be strategically positioned at the exit gates of Mass Rapid Transit/Moda Raya Terpadu (MRT) at Istora Mandiri and Senayan, both of which experience substantial foot traffic and are in close proximity to ASHTA Mall.

Similar to the installation of the Terry the Space Shuttle (Ageless Galaxy Mascot), the purpose behind deploying these billboards is to effectively engage the public by providing more comprehensive information

about the main event and to enhance brand visibility by capturing the public's attention.

Rationalisation:

As a part of the campaign’s traditional communication tool, the MRT gates near ASHTA Mall will expose the message of the campaign to the right audience, visitors of Sudirman Central Business District area and to also announce the existence of the exhibition, generating a direct one-way communication to the public to visit Ageless Galaxy’s exhibition. Also providing a QR code for the public to scan, this strategy could also increase Ageless Galaxy’s Instagram engagement.

4.6.2. Main Event

4.6.2.1. Exhibition

Conducting an exhibition that is in line with the campaign should not be an ordinary launch. People get to experience the feeling of using the product. Since Ageless Galaxy has various types of products that they sell, the target audience will see the explanation of each product in detail and get a chance to try the product themselves. Not only product exhibitions, through this event there will be several product installations and interactive rooms. Presenting the history of Ageless Galaxy, some of their collaborations with other brands, and outstanding products.

Spreading awareness about the campaign through giving experience will evoke the audience's emotions and understanding of the brand. In order to give a strong and last impression of the Ageless Galaxy, there should be specific stories or testimony for each unique product. In each of the product stands, it will reflect different stories.

Rationalisation:

In this exhibition, there will be walls of screen that can deepen Ageless Galaxy's penetration through motion picture and audio, different from other exhibitions, this exhibition showcases Ageless Galaxy's products and brand history such as where they came from and how they have been developing ever since. In this exhibition there is also a photobooth that will be the hotspot for Generation Z to stop by, offering a space where the visitors of the exhibition can try on Ageless Galaxy's product will be the next room after the photobooth.

4.6.2.2. Masterclass

This event will be our second activity of the main event phase, where the planners will hold a masterclass that is dedicated to creative study. Interactions, such as the formation of bonds with the targeted group by building two ways communication between the brand and Generation Z. The topic of the masterclass will be focusing on creative industry such as discussing graphic design, fashion industry, and fashion design to a group

audience of age group 18-24 years old specifically students from the universities that joined Ageless Galaxy Goes To Campus.

Education is the purpose of the event, thus, this event will have a format of a talk show, it allows Ageless Galaxy to share their brand identity and position within Indonesia's creative industry. Sharing their journeys in developing their business. At the end of the event, there will be a question-and-answer session where participants can dig and deepen their understanding regarding the materials given. In this way, people who visit ASHTA Mall will also be aware of Ageless Galaxy's campaign and products.

Rationalisation:

To increase Ageless Galaxy's awareness among Generation Z, this strategy will incorporate a topic that attracts Generation Z's attention, which is the development of Artificial Intelligence. Inviting the students from the universities visited in the previous strategy will also assure the success of this strategy in reaching Generation Z.

4.6.2.3. Ageless Galactic Runway (Fashion Show)

To firmly announce Ageless Galaxy's main venture which is street fashion, this strategy will lead to product introduction. Utilising the momentum of the summer season, this strategy can be a way for Ageless Galaxy to showcase their new/upcoming summer collection. As this will also be held in ASHTA Mall, it gives Ageless Galaxy the opportunity to be seen by a broader public in the area of Jakarta. This fashion show will also be the last strategy

in the exhibition, it is a monumental move for Ageless Galaxy to create more impression before the exhibition is closed.

Rationalisation:

With this runway, it is an opportunity for Ageless Galaxy to utilise the venue rented and showcase their products, creating an engaging activity for the public to attend. Additionally, inviting the Key Opinion Leaders and media will create an opportunity of exposure especially towards Generation Z.

4.6.3. Post Event

4.6.3.1. AGLXY Creativity Hunt

This is a design competition that is done through Instagram, open to the public but intended especially for those who take part in masterclass or the students of the universities visited during “Ageless Galaxy Goes to Campus”. Two winners will be chosen in this competition, and later the winners will be featured in the next collection and receive some curated exclusive Ageless Galaxy products. Thus, by conducting this activation there is a longevity between the brand, Ageless Galaxy and the target audience itself.

Rationalisation:

A competition that includes Generation Z like this could increase the brand’s visibility in that specific demographic. Working with 15 different fashion and design universities, Ageless Galaxy will engage with creative

individuals that share the same interest and have the possibilities to find new inspirations.

4.6.3.2. Social Media Highlights

This strategy serves as a visual documentation of the entire six months campaign. Capturing the key moments, events and initiatives undertaken during the period by creating a compilation of videos and pictures for Ageless Galaxy's followers or new followers to reflect on. It helps in building brand recognition and distinguishing the business from competitors in the market. A well-crafted highlight can also serve as a powerful communication tool to be shared across Instagram to attract new customers and generate brand awareness to enhance the brand reputation.

Conclude the campaign by announcing the winner of the competition while also posting videos and pictures of the campaign conducted in campuses and ASHTA Mall. Creating this highlight provides an opportunity for Ageless Galaxy to showcase and celebrate the achievements and milestones they have overcome such as the progress made throughout the campaign, and the goals that were accomplished. This celebration helps build a sense of accomplishment, pride and motivation within the business, and among its customers and followers.

Rationalisation:

This strategy is important for Ageless Galaxy because of the length of the campaign. Acknowledging the previous strategies that are engaging and

interactive, there might be new followers that visit Ageless Galaxy's Instagram account near the end of the campaign, this social media highlight will provide visual and audible information of Ageless Galaxy's previous activities.

4.6.3.3. Splash From The Galaxy (Pool After Party)

As the closing of the campaign, this strategy will allow Ageless Galaxy to continue and nurture their relationship with their new audience from the previous strategies. The pool after party provides an opportunity to celebrate the successful completion of the campaign. It creates an environment for networking and relationship building where participants can interact, exchange ideas, and establish connections that may lead to further collaborations or partnerships.

Rationalisation:

Implementing an after party into our strategy can also serve as a medium to further enhance the brand's visibility and reputation. It offers an opportunity to showcase the campaigns, highlights, testimonials and presents Ageless Galaxy's values to a wider audience. It could also foster loyalty among participants as it brings together individuals who have shared a common experience, and create a bond. Lastly, it allows participants and the employees of Ageless Galaxy to relax and celebrate their work in a festive and enjoyable atmosphere, allows the team, stakeholders and participants to

come together, acknowledge Ageless Galaxy's hard work and achievements, and express their gratitude.

4.7. Tactics

4.7.1. Pre-Event

4.7.1.1. Creating Agreement with ASHTA

Malls often have limited spaces available for installation and exhibitions by contacting them early, Ageless Galaxy can ensure their desired location and the dates for their installations, waiting until the last minute may result in the preferred spaces being already booked by other businesses or events. Early communication with the mall allows Ageless Galaxy to negotiate terms and costs for the space rental. It gives the planners time to explore different options and find the best deal that fits the budget if needed. Depending on the nature, terms and condition of ASHTA, the installation or exhibition may have permits and compliance requirements to meet, and starting early allows the business to address any legal or regulatory aspect and ensure unnecessary approvals are obtained in time.

Details:

Table 5

Schedule with ASHTA

NO	DATE & TIME	ACTIVITY	MATERIAL
1	8 January 2024	Approach ASHTA Mall Contact: (021) 50262888	Conduct a call with ASHTA Mall management to appoint a meeting on the 8th of January 2024.
2	10 January 2024	Meeting with ASHTA Mall Management and venue survey Location: District 8, SCBD, Lot 28, Jend. Sudirman Street, Kav. 52-53, RT.8/RW.3, Senayan, Kebayoran Baru, Jakarta	Further observation of location and venue. Measuring the spaces available and conducting a meeting with ASHTA Mall management to eliminate misunderstanding.

3	15 January 2024	Memorandum of Agreement signing with ASHTA Mall management Location: District 8, SCBD, Lot 28, Jend. Sudirman Street, Kav. 52-53, RT.8/RW.3, Senayan, Kebayoran Baru, Jakarta	Finalising the agreement with ASHTA Mall management regarding the date, location, and duration of the installation and exhibition.

Source: Processed Data of The Planners, 2023

4.7.1.2. Creating Content for Social Media

Date : 5 February - 1 March 2024

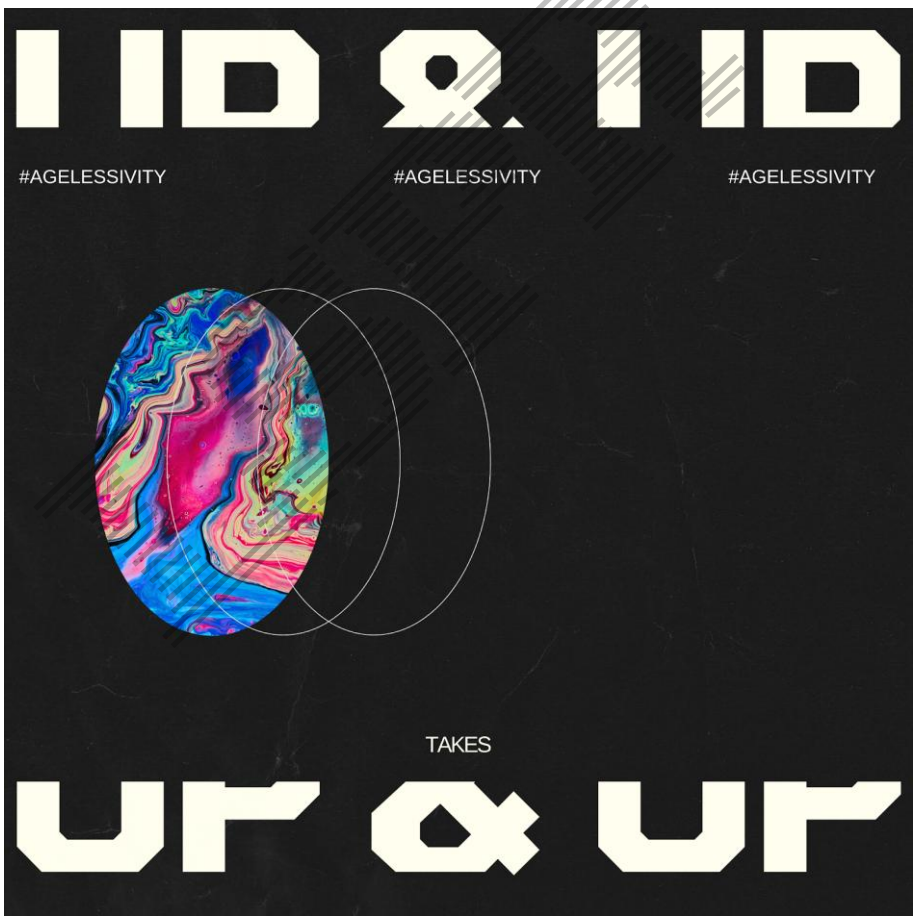
Week 1 - Informational Posts

General Quote Information

Design:

Figure 16

General Quote Information 1



From Authors, 2023

Caption:

“Unveiling the Ultimate Adventure! Brace yourself for a journey with Ageless Galaxy beyond your imagination. Stay tuned for details!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024

Design:

Figure 17

General Quote Information 2



From Authors, 2023

Caption:

“Shh… Can’t spill the secrets just yet, but we promise it’s worth the anticipation!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024

Design:

Figure 18

General Quote Information 3



From Authors, 2023

Caption:

“Ready to embark on a wild adventure with Ageless Galaxy? ‘Cause ladies and gentlemen, we promise you won’t be disappointed. Turn on post notifications and let the countdown begin!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024



Week 2 - Informational Posts

Quote from Founder and Co-Founder of Ageless Galaxy

Design:

Figure 19

Quote from Founder and Co-Founder 1



From Authors, 2023

Caption:

“Uncover the wisdom of Ageless Galaxy’s founder, Giorgi, a true trailblazer who's on a mission to inspire and nurture creativity with profound insights and unwavering passion!”

Hashtags:

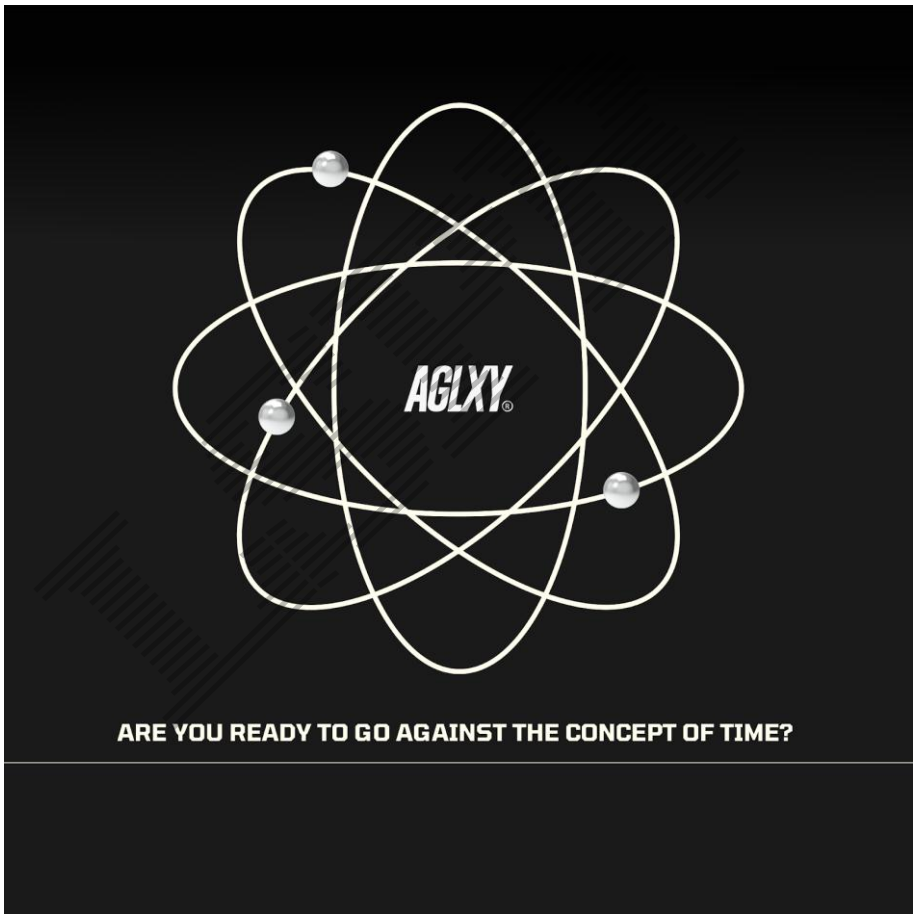
#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore

#WhateverItTakes #SinceInfinity #AGLXY2024

Design:

Figure 20

Quote from Founder and Co-Founder 2



From Authors, 2023

Caption:

“Paving Paths of Innovation! Discover the masterminds driving Ageless Galaxy’s success, revolutionising the creative industry one ingenious idea at

a time!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore

#WhateverItTakes #SinceInfinity #AGLXY2024

Design:

Figure 21

Quote from Founder and Co-Founder 3



From Authors, 2023

Caption:

“Meet Tamish, the founder of Ageless Galaxy, a visionary who bridges the gap between dreams and tangible creations in the creative realm!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024

Design:

Figure 22

My Dinner Outfit with Adhisty Zara



From Authors, 2023

Caption:

“Take a look at @zaraadhsty’s from the Ageless Galaxy Store! Which one is your favourite? All of Zara’s pick from AGLXY is available in-store and online through www.aglxy.com. Check out her style picks from our store. If you want to check out more of AGLXY items, head on to our store or our website at www.aglxy.com!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024

Week 3 - Informational Posts

Quote from Key Opinion Leaders

Design:

Figure 23

Quote from Key Opinion Leaders 1



From Authors, 2023

Caption:

“In the ever-evolving world of fashion and trends, expressing individuality is the ultimate power move. Embrace your unique style and inspire others to do the same with Ageless Galaxy!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore

#WhateverItTakes #SinceInfinity #AGLXY2024

Design:

Figure 24

Quote from Key Opinion Leaders 2



From Authors, 2023

Caption:

“When street style meets the vastness of the galaxy, fashion reaches new heights! Let your imagination take flight with Ageless Galaxy.”

Hashtags:

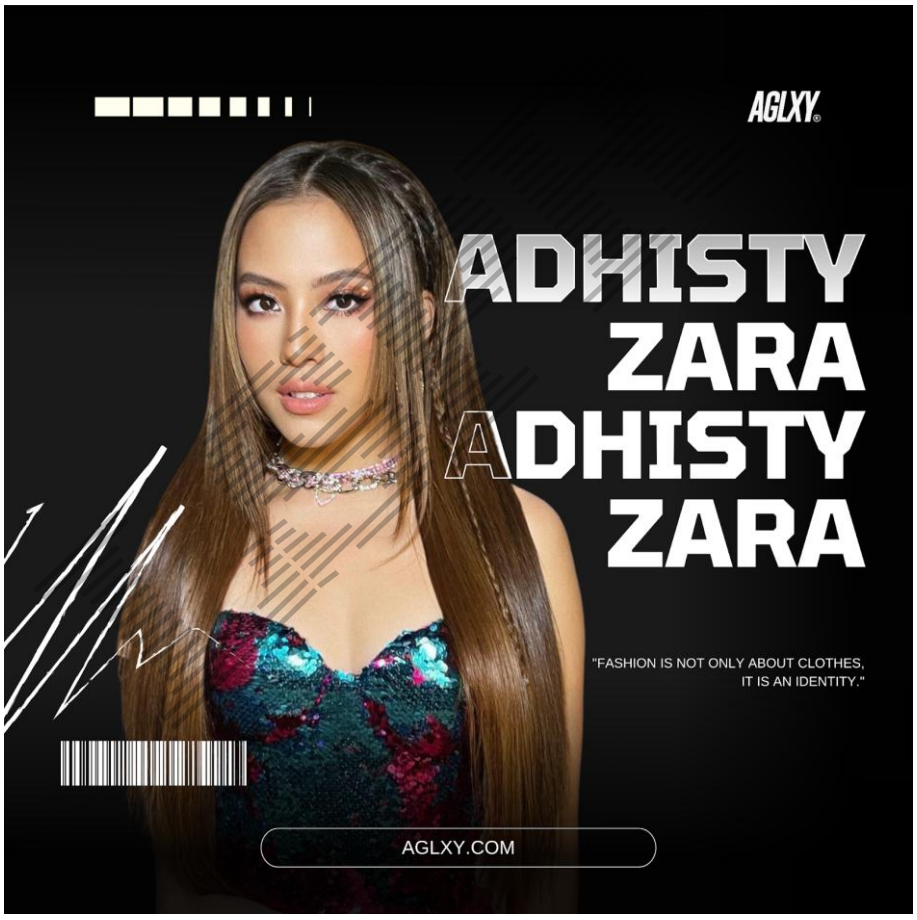
#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore

#WhateverItTakes #SinceInfinity #AGLXY2024

Design:

Figure 25

Quote from Key Opinion Leaders 3



From Authors, 2023

Caption:

“Fashion is more than what you wear, it’s a reflection of your identity and imagination! Join me in this captivating journey of self-expression with Ageless Galaxy.”

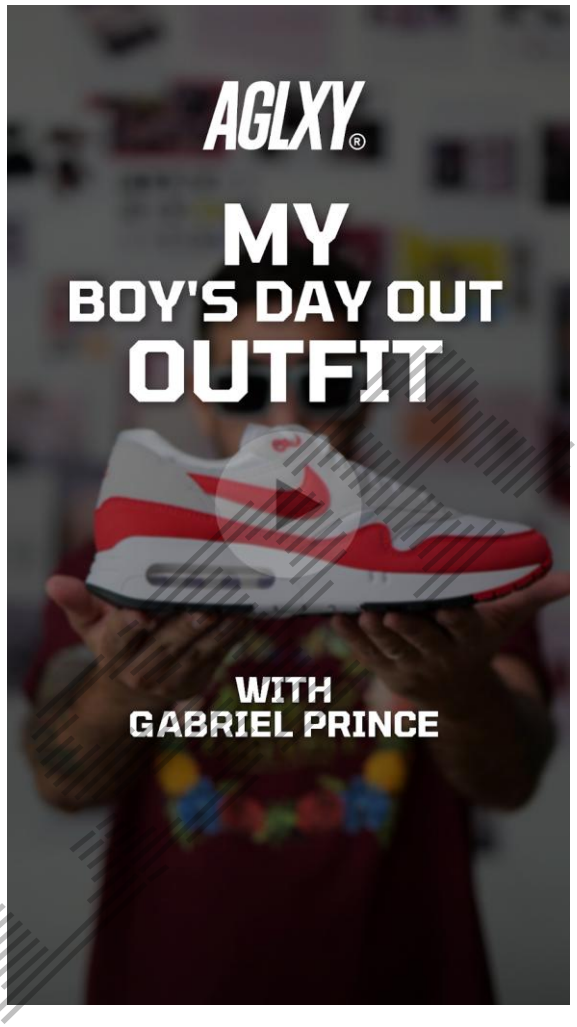
Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024



Figure 26

My Boy's Day Outfit with Gabriel Prince



From Authors, 2023

Caption:

"Take a look at @phrrince's from the Ageless Galaxy Store! Which one is your favourite? All of Prince's pick from AGLXY is available in-store and online through www.aglxy.com. Check out her style picks from our store. If you want to check out more of AGLXY items, head on to our store or our website at www.aglxy.com!"

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore

#WhateverItTakes #SinceInfinity #AGLXY2024

Week 4 - Informational and Promotional Posts

Introduction of Campaign

Design:

Figure 27

Introduction of Campaign 1



From Authors, 2023

Caption:

“From the streets to the stars, fashion knows no bounds! Let us take you to explore the universe of style with galaxy-inspired looks.” If you want to check out more of AGLXY items, head on to our store or our website at www.aglxy.com!

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024



Image about Installations

Design:

Figure 28

Image about Installations



From Authors, 2023

Caption:

“Embark on a thrilling adventure with Terry, the Space Shuttle from Ageless Galaxy! Keep your eyes peeled and join in the excitement as you try to spot it. Don’t forget to share the excitement by tagging as at @aglyxco! Let the journey begin.”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore

#WhateverItTakes #SinceInfinity #AGLXY2024

Design:

Figure 29

Introduction of Campaign 2



From Authors, 2023

Caption:

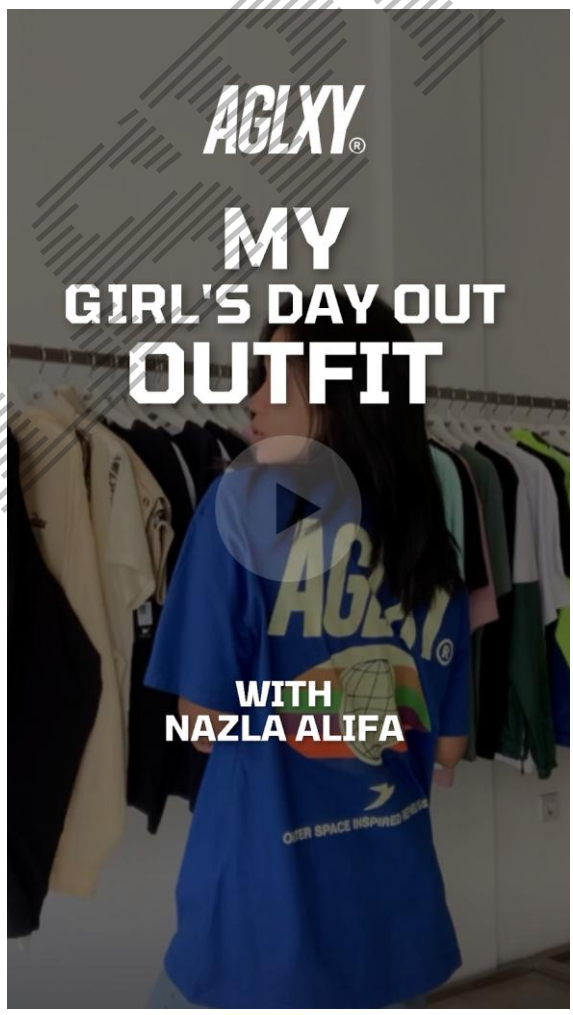
“Stepping out of the ordinary with street style grace! Elevating everyday fashion to extraordinary heights. If you want to check out more of AGLXY items, head on to our store or our website at www.aglxy.com!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024

Figure 30

My Girl’s Day Outfit with Nazla Alifa



From Authors, 2023

Caption:

“Take a look at @nazlaalifa’s from the Ageless Galaxy Store! Which one is your favourite? All of Nazla’s pick from AGLXY is available in-store and online through www.aglxy.com. Check out her style picks from our store. If you want to check out more of AGLXY items, head on to our store or our website at www.aglxy.com!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024

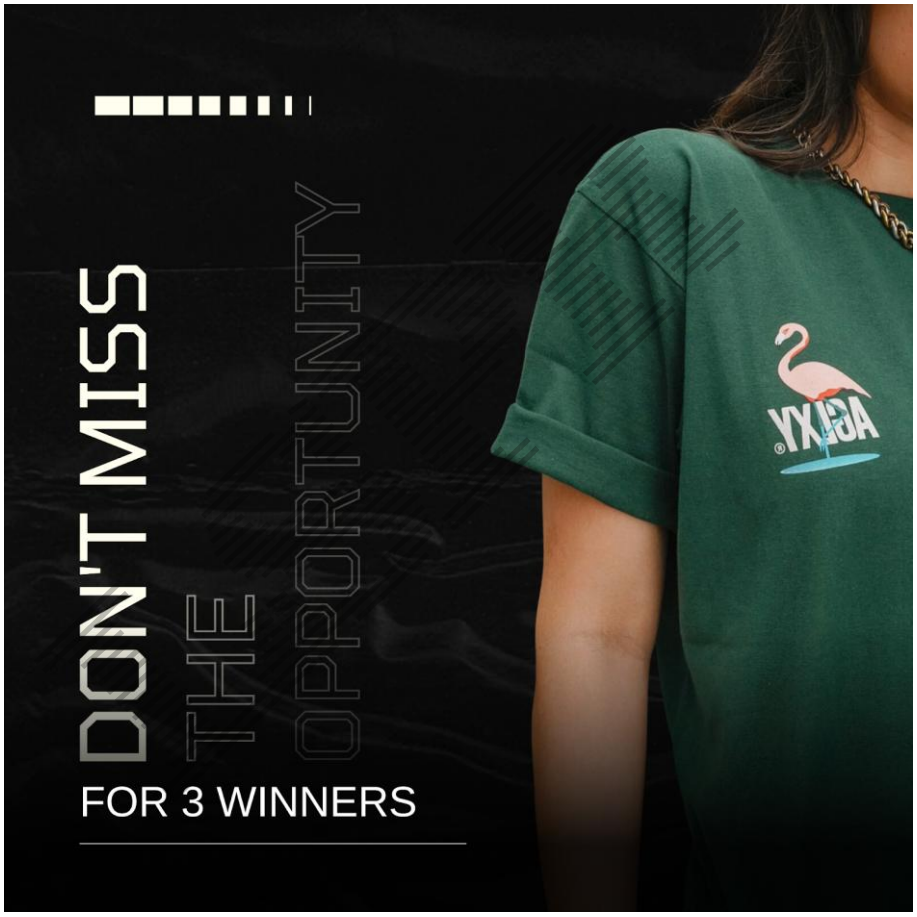
Week 5 - Engaging Posts

Giveaway Exclusive Products

Design:

Figure 31

Giveaway Exclusive Products 1



From Authors, 2023

Caption:

“ Discover the World of Ageless Galaxy: Exclusive Collection Awaits!

Elevate your style game with our exclusive products, crafted to perfection!

Unlocking these treasures is as easy as can be – simply follow, like, and

share this post on your IG Story! □ Don't keep the excitement to yourself, invite your friends to join in too, multiplying your chances to win big!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024

Design:

Figure 32

Giveaway Exclusive Products 2



From Authors, 2023

Caption:

“Unlock the exclusivity of Ageless Galaxy’s POD Collection 014! Elevate your style with our latest and most sought-after collection. Secure yours today!” If you want to check out more of AGLXY items, head on to our store or our website at www.aglxy.com!

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024

Design:

Figure 33

Giveaway Exclusive Products 3



From Authors, 2023

Caption:

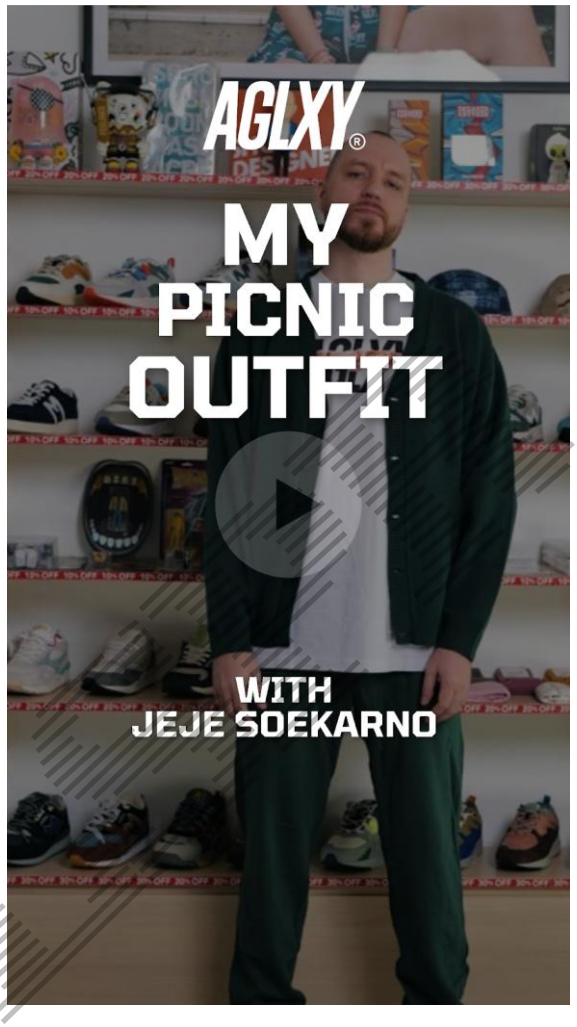
“ Discover the World of Ageless Galaxy: Exclusive Collection Awaits! Experience a style revolution with our meticulously curated exclusive products. Unlocking these coveted gems is a breeze - just follow, like and share this post on your IG Story! Spread the excitement far and wide by inviting your friends, amplifying your chances to win big! Save the date for the fashion event of the season: our upcoming exhibition! Immerse yourself in the captivating world of Ageless Galaxy, where style, sophistication, and innovation converge.”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024

Figure 34

My Picnic Outfit with Jeje Soekarno



From Authors, 2023

Caption:

“Take a look at @jejesoekarno’s from the Ageless Galaxy Store! Which one is your favourite? All of Jeje’s pick from AGLXY is available in-store and online through www.aglxy.com. Check out her style picks from our store. If you want to check out more of AGLXY items, head on to our store or our website at www.aglxy.com!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore

#WhateverItTakes #SinceInfinity #AGLXY2024



Week 6 - Informational and Engaging Posts

Outfit Fashion Show Inspo

Made by the KOLs

Design:

Figure 35

Outfit Fashion Show Inspo 1



From Authors, 2023

Caption:

“Delighted to share some top-notch outfit inspo that are perfect for a fashion

show! Get ready to be captivated by these favourites of mine and let your creativity shine as you recreate these stunning looks.” If you want to check out more of AGLXY items, head on to our store or our website at www.aglxy.com!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024

Figure 36

My Gym Outfit Inspired by Angga Yunanda



From Authors, 2023

Caption:

“Take a look at @angga’s from the Ageless Galaxy Store! Which one is your favourite? All of Angga’s pick from AGLXY is available in-store and online through www.aglxy.com. Check out her style picks from our store. If you want to check out more of AGLXY items, head on to our store or our website at www.aglxy.com!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024

Week 7 - Informational and Promotional Posts

POV: Visiting AG Offline Store

Design:

Figure 37

POV: Visiting AG Offline Store



From Authors, 2023

Caption:

“Experience the ultimate style journey with me at Ageless Galaxy’s store in Kemang! Prepare to be mesmerised by their exquisite product range, leaving

you in constant admiration.” If you want to check out more of AGLXY items, head on to our store or our website at www.aglxy.com!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024

Figure 38

My Boy’s Night Out with Ranggaz Laksmana



From Authors, 2023

Caption:

“Take a look at @ranggazlaksmana’s from the Ageless Galaxy Store! Which one is your favourite? All of Ranggaz’s pick from AGLXY is available in-store and online through www.aglxy.com. Check out her style picks from our store. If you want to check out more of AGLXY items, head on to our store or our website at www.aglxy.com!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024



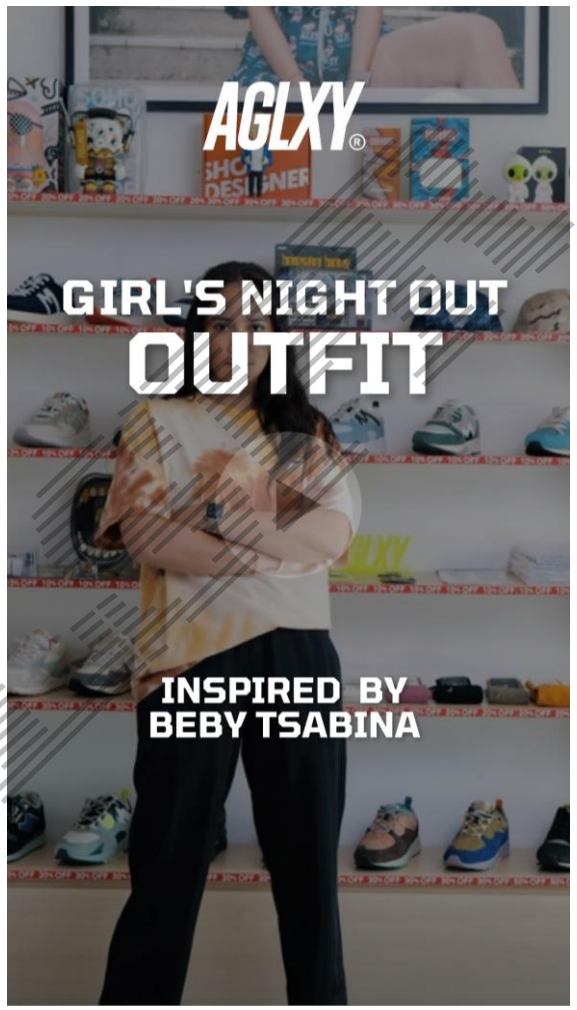
Week 8 - Promotional and Engaging Posts

My Girl's Night Out Inspired by Beby Tsabina

Design:

Figure 39

My Girl's Night Out Inspired by Beby Tsabina



From Authors, 2023

Caption:

"Take a look at @bebytsabina's from the Ageless Galaxy Store! Which one is your favourite? All of Beby's pick from AGLXY is available in-store and online

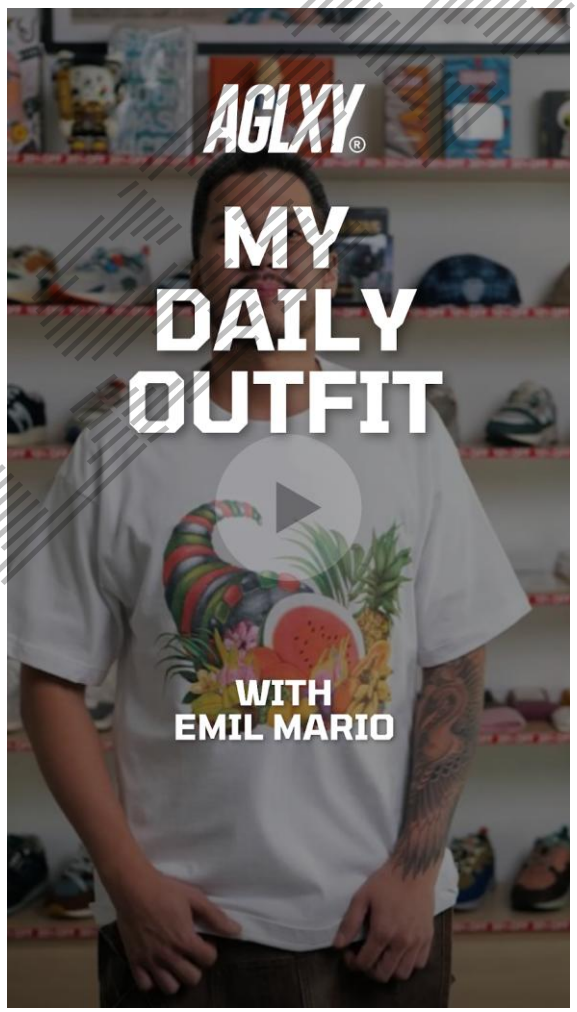
through www.aglxy.com. Check out her style picks from our store. If you want to check out more of AGLXY items, head on to our store or our website at www.aglxy.com!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024

Figure 40

My Daily Outfit with Emil Mario



From Authors, 2023

Caption:

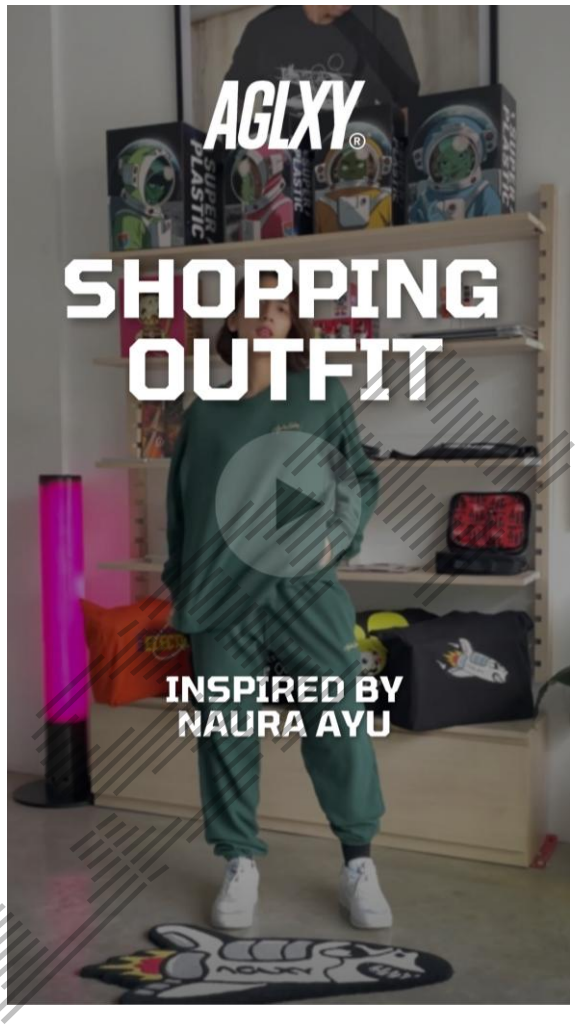
“Take a look at @emilmari0’s from the Ageless Galaxy Store! Which one is your favourite? All of Emil’s pick from AGLXY is available in-store and online through www.aglxy.com. Check out her style picks from our store. If you want to check out more of AGLXY items, head on to our store or our website at www.aglxy.com!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024

Figure 41

My Shopping Outfit Inspired by Naura Ayu



From Authors, 2023

Caption:

“Take a look at @naura.ayu’s from the Ageless Galaxy Store! Which one is your favourite? All of Naura’s pick from AGLXY is available in-store and online through www.aglxy.com. Check out her style picks from our store. If you want to check out more of AGLXY items, head on to our store or our website at www.aglxy.com!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore

#WhateverItTakes #SinceInfinity #AGLXY2024



Week 9 - Informational and Engaging Posts

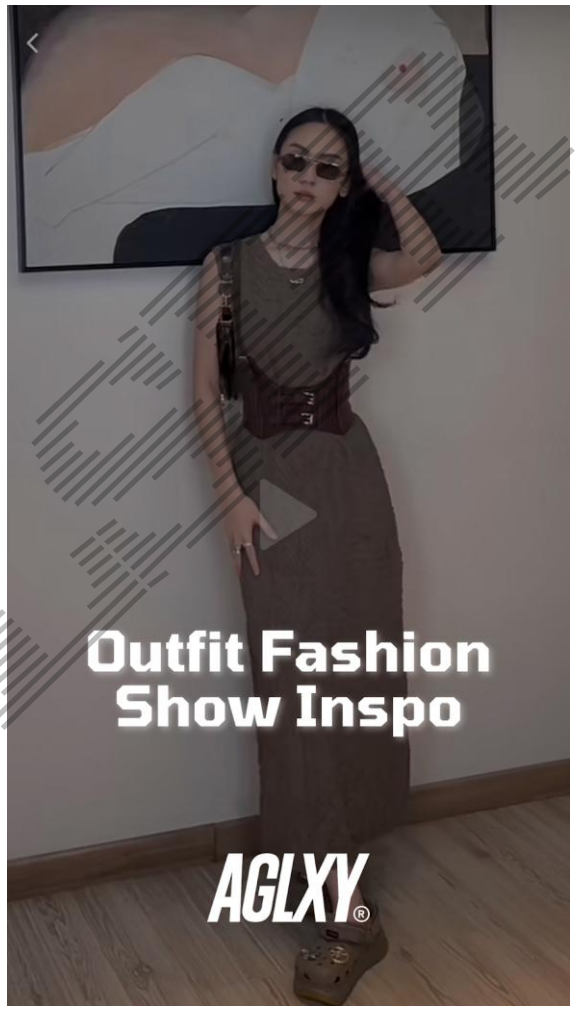
Outfit Fashion Show Inspo

Made by the KOLs (3 KOLs)

Design:

Figure 42

Outfit Fashion Show Inspo 2



From Authors, 2023

Caption:

“HELP! Which one should I wear to a fashion show? Comment down below

and let me know what you think □”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore

#WhateverItTakes #SinceInfinity #AGLXY2024

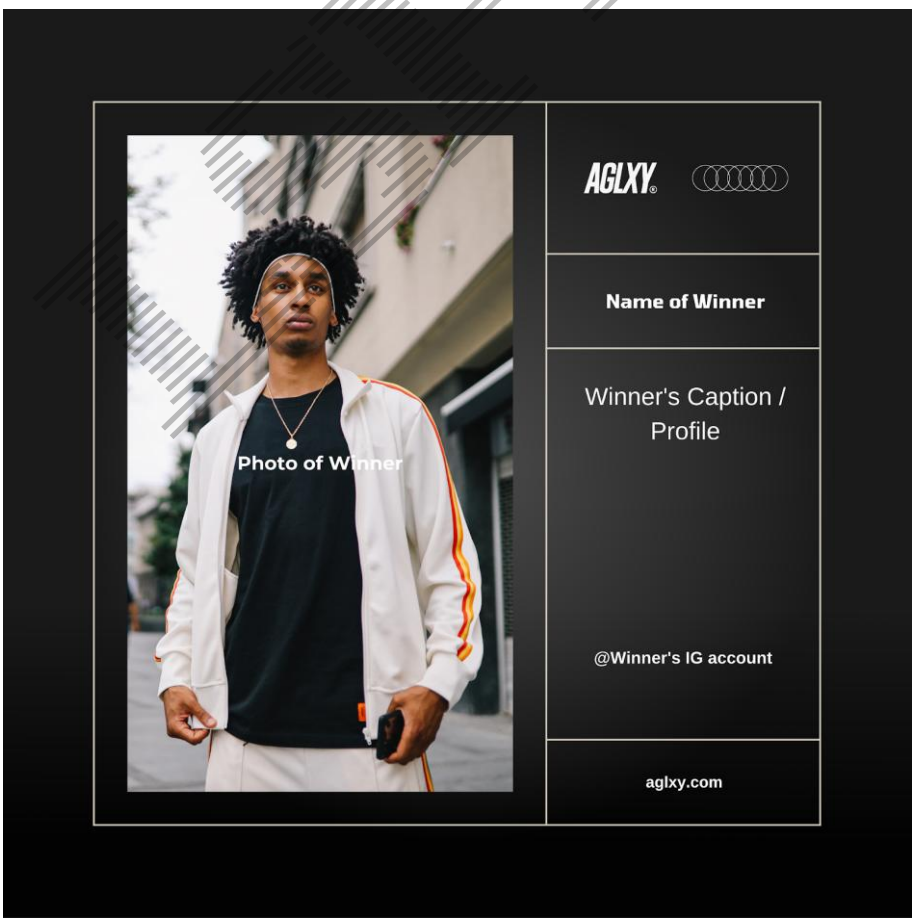
Week 10 - Informational and Engaging Posts

Outfit inspiration from the Giveaway Winner (3 Winners)

Design:

Figure 43

Outfit Inspiration from The Giveaway Winner 1



From Authors, 2023

Caption:

“Elevate your street style game with the allure of the Ageless Galaxy! Check out @winner’sigaccount take on our POD Collection 014 □ If you want to check out more of AGLXY items, head on to our store or our website at www.aglxy.com!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024

Design:

Figure 44

Outfit Inspiration from The Giveaway Winner 2



From Authors, 2023

Caption:

“Elevate your street style game with the allure of the Ageless Galaxy! Check out @winner’sigaccount take on our POD Collection 014 □ If you want to check out more of AGLXY items, head on to our store or our website at www.aglxy.com!”

Hashtags:

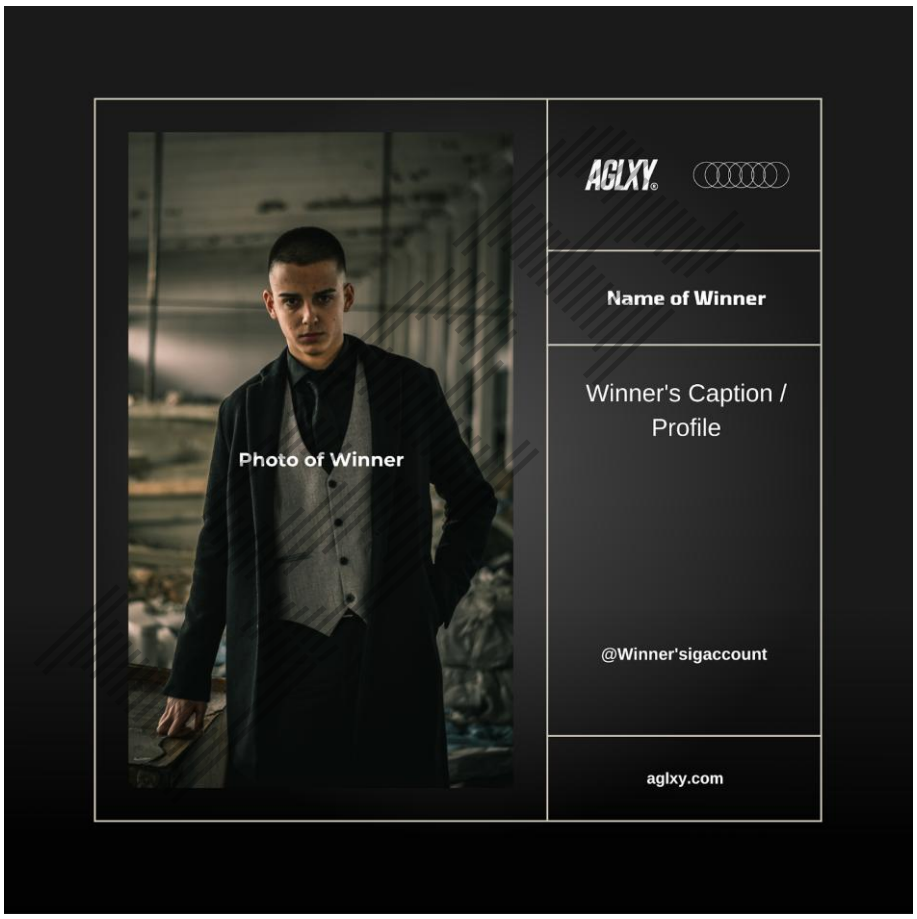
#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore

#WhateverItTakes #SinceInfinity #AGLXY2024

Design:

Figure 45

Outfit Inspiration from The Giveaway Winner 3



From Authors, 2023

Caption:

“Elevate your street style game with the allure of the Ageless Galaxy! Check out @winner’sigaccount take on our POD Collection 014 □ If you want to check out more of AGLXY items, head on to our store or our website at

www.aglxy.com!”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore

#WhateverItTakes #SinceInfinity #AGLXY2024

Figure 46

My Stay At Home Outfit with Agnes Rahajeng



From Authors, 2023

Caption:

“Take a look at @agnesrahajeng’s from the Ageless Galaxy Store! Which

one is your favourite? All of Agnes' pick from AGLXY is available in-store and online through www.aglxy.com. Check out her style picks from our store. If you want to check out more of AGLXY items, head on to our store or our website at www.aglxy.com!"

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024



Week 11 - Promotional Posts

Main Event Promotion

Design:

Figure 47

Main Event Promotion 1



From Authors, 2023

Caption:

“Come and visit with us at @ashtadistrict8 Atrium to discover our journey. We are honoured to share our history with you, whatever it takes □”

Hashtags:

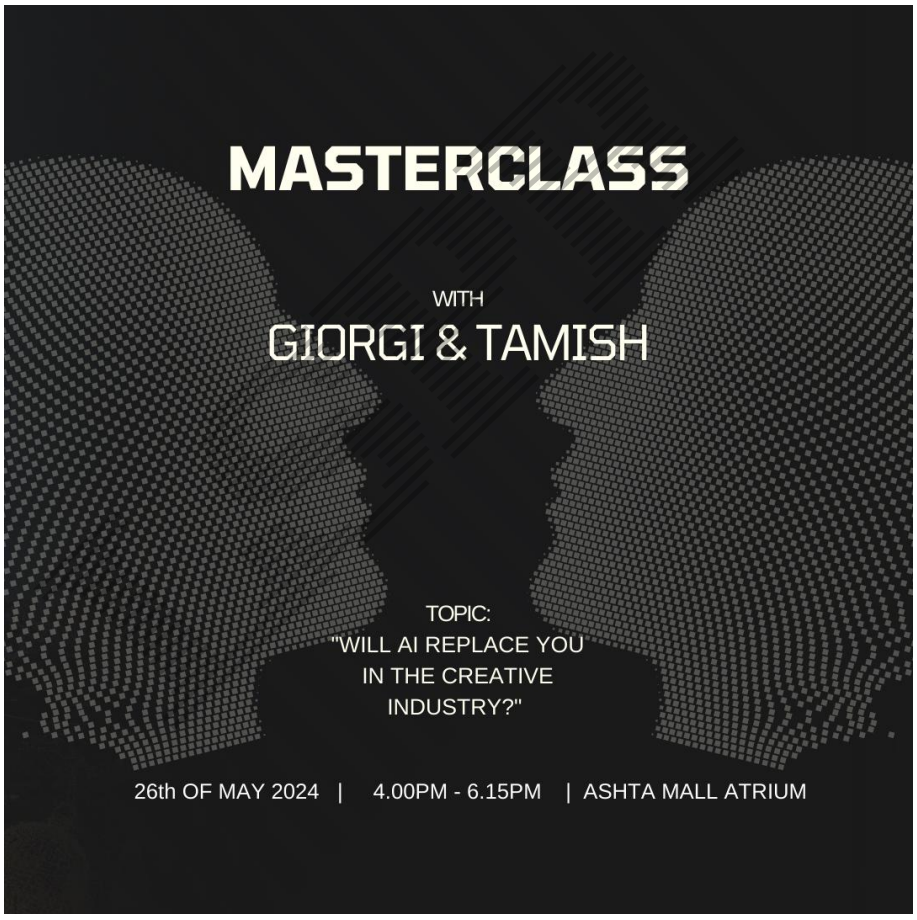
#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore

#WhateverItTakes #SinceInfinity #AGLXY2024

Design:

Figure 48

Main Event Promotion 2



From Authors, 2023

Caption:

“Will you be replaced? Join us in our masterclass with @giorgi.krisno and

@prontopixel to discover how your soul and character can never be

replaced”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore

#WhateverItTakes #SinceInfinity #AGLXY2024

Design:

Figure 49

Main Event Promotion 3



From Authors, 2023

Caption:

“Are you ready to see our new timeless collection? Let’s gather and wear

your favourite piece from Ageless Galaxy! Don’t be late, seats are limited □”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore

#WhateverItTakes #SinceInfinity #AGLXY2024

Week 12 - Promotional Posts

Competition Promotion

Design:

Figure 50

Competition Promotion 1



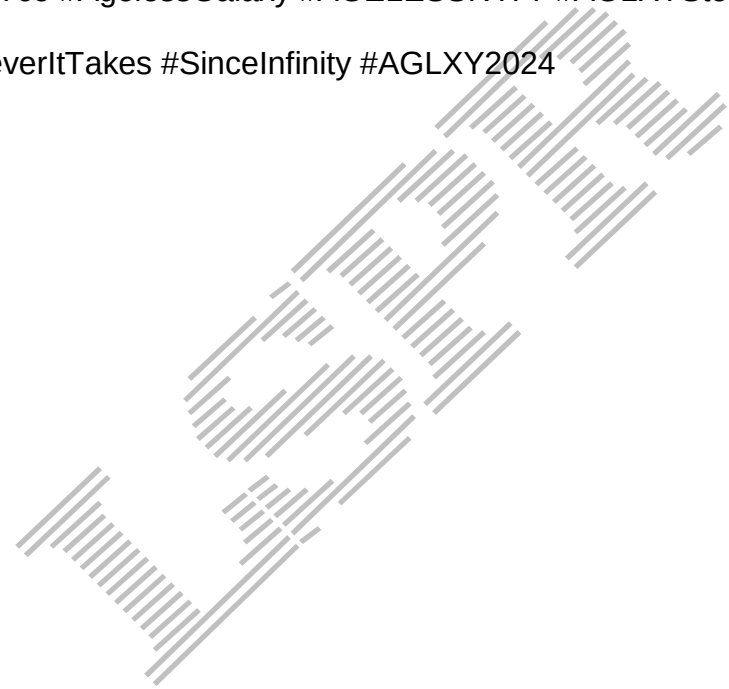
From Authors, 2023

Caption:

“CALLING ALL FUTURE CREATIVES! Unleash your creativity and join us in the AGLXY Creativity Hunt with Ageless Galaxy from 27 May to 21 July 2024! Show us your design magic and win exciting rewards”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore #WhateverItTakes #SinceInfinity #AGLXY2024



Design:

Figure 51

Competition Promotion 2



From Authors, 2023

Caption:

“Are you a budding designer with a passion for innovation? Join the AGLXY Creativity Hunt with Ageless Galaxy, starting 27th May 2024! Show the world your artistic prowess and stand a chance to shine”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore

#WhateverItTakes #SinceInfinity #AGLXY2024

Design:

Figure 52

Competition Promotion 3



From Authors, 2023

Caption:

“The countdown begins! Ready to embark on a creativity journey? AGLXY

Creativity Hunt with Ageless Galaxy is the stage just for you! From 27th May

to 21st July 2024, let your design speak volumes and stellar prizes”

Hashtags:

#AGLXYco #AgelessGalaxy #AGELESSIVITY #AGLXYStore

#WhateverItTakes #SinceInfinity #AGLXY2024

4.7.1.3. Installations of Terry the Space Shuttle (Ageless Galaxy Mascot)

For the beginning of the campaign, Ageless Galaxy will create an installation in the entrance of ASHTA District 8 from 16 February 2024 until 1 March 2024. Ageless Galaxy’s mascot “Terry the Space Shuttle". In creating the installation, contacting Indodekorasi as the vendor that will create the installation will be the first step to do, it will take approximately one to two weeks for the vendor to create the installation. After the installation is made, Ageless Galaxy will place the installation in the designated spot for a week.

News Value:

Timeliness

This installation will be presented to the public two months before the exhibition, this tactic will be the first penetration of Ageless Galaxy, creating an intriguing show-piece that will make the public wonder about Ageless Galaxy.

Proximity

This installation will be placed on the mall where the exhibition will take place. Therefore, we can conclude that this Installation will be seen by potential public that will also see the exhibition in the future.

Impact

Since the installation will provide a QR code for the public to scan from their phone, this installation will directly drive the public to Ageless Galaxy's Instagram page that will instantly increase the engagement rate of Ageless Galaxy's account.

Prominence

The installation will be presented in a manner where not much information has been mentioned, therefore it builds a sense of curiosity within the mind of the public and pushes the public to scan the QR code.

Relevance

The installation will showcase Ageless Galaxy's mascot "Terry the Space Shuttle". Therefore, when people are seeing the installation, people will be more aware of Ageless Galaxy as a brand.

Details:

Table 6

Details of Terry the Space Shuttle Installation

NO	DATE	ACTIVITY	MATERIAL
1	1 - 2 February 2024	Designing the 3D Model of Terry the Space Shuttle	Ageless Galaxy's internal design and art team will develop a 3D model of Terry the Space Shuttle that later on will be given to the vendor.

			The 3D design of Terry the Space Shuttle will be adapted to Ageless Galaxy's new design or theme.
2	1 - 4 February 2024	Contacting the vendor: Indodekorasi +62 812 1255 2611	Share the final design Sending the final design to Indodekorasi as the vendor for the 3D installation. Communicating the deadline of the installation is before 16 February 2024.
3	16 February 2024	Installing the installation at Ashta District 8 lobby	Contact Ashta Mall a day prior the installation date and grand
4	1 March 2024	Removing the installation	Paperwork with Ashta

Source: Processed Data of The Planners, 2023

Figure 53

Ageless Galaxy Instagram QR Code



From Authors, 2023

Figure 54

Mock up Terry Installation



From Authors, 2023

4.7.1.4. Social Media Activation Campaign (Instagram)

Table 7

Instagram Postings Timeline

WEEK	DATE	CONTENT
Week 1	26 February 2024	General Quote Information
	28 February 2024	General Quote Information
	1 March 2024	General Quote Information

Week 2	4 March 2024	Quote from Founder of Ageless Galaxy
	6 March 2024	Logo Ageless Galaxy
	8 March 2024	Quote from Co-Founder of Ageless Galaxy
	9 March 2024	My Dinner Outfit with Adhisty Zara
Week 3	11 March 2024	Quote from Key Opinion Leaders (Ranggaz Laksmana)
	13 March 2024	Old Television Design of Agelessivity
	15 March 2024	Quote from Key Opinion Leaders (Adhisty Zara)
	16 March 2024	My Boy's Day Outfit with Gabriel Prince
Week 4	18 March 2024	Introduction of Campaign
	20 March 2024	Image about Installations
	22 March 2024	Introduction of Campaign
	23 March 2024	My Girl's Day Outfit with Nazla Alifa
Week 5	25 March 2024	Giveaway Exclusive Products
	27 March 2024	POD Collection 014 Image

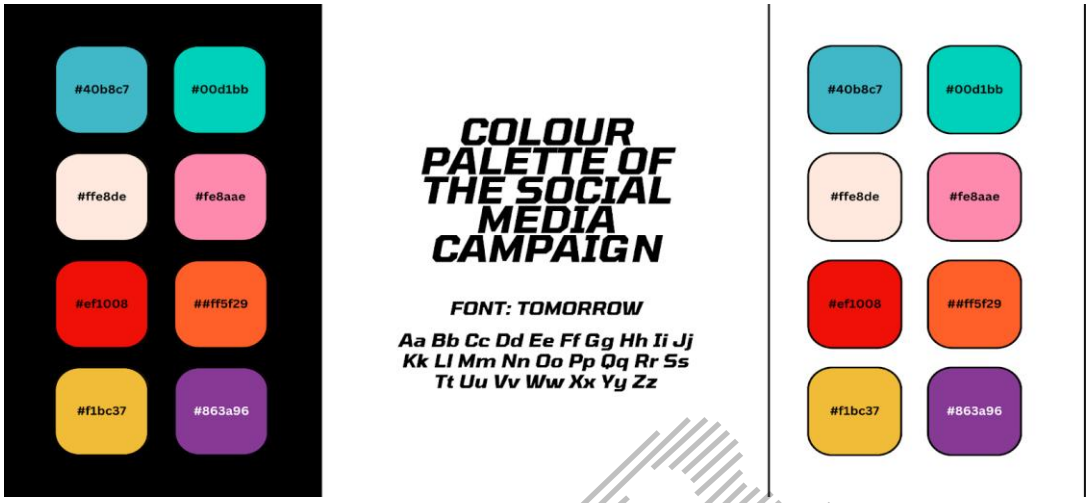
	29 March 2024	Giveaway Exclusive Products
	30 March 2024	My Picnic Outfit with Jeje Soekarno
Week 6	3 April 2024	Outfit Fashion Show Inspo Made by the KOLs (2 KOLs)
	6 April 2024	My Gym Outfit with Angga Yunanda
Week 7	10 April 2024	POV: Visiting AG Offline Store (3 KOLs)
	13 April 2024	My Boy's Night Out with Ranggaz Laksmana
Week 8	15 April 2024	My Girl's Night Out with Beby Tsabina
	17 April 2024	My Daily Outfit with Emil Mario
	19 April 2024	My Shopping Outfit with Naura Ayu
Week 9	27 April 2024	Outfit Fashion Show Inspo Made by the KOLs (3 KOLs)
Week 10	29 April 2024	Outfit inspiration from the Giveaway Winner
	1 May 2024	Outfit inspiration from the Giveaway Winner

	3 May 2024	Outfit inspiration from the Giveaway Winner
	4 May 2024	My Stay At Home with Agnes Rahajeng
Week 11	6 May 2024	Main Event Promotion (Exhibition)
	8 May 2024	Main Event Promotion (Masterclass)
	10 May 2024	Main Event Promotion (Runway)
Week 12	13 May 2024	Competition Promotion
	15 May 2024	Competition Promotion
	17 May 2024	Competition Promotion

Source: Processed Data of The Planners, 2023

Figure 55

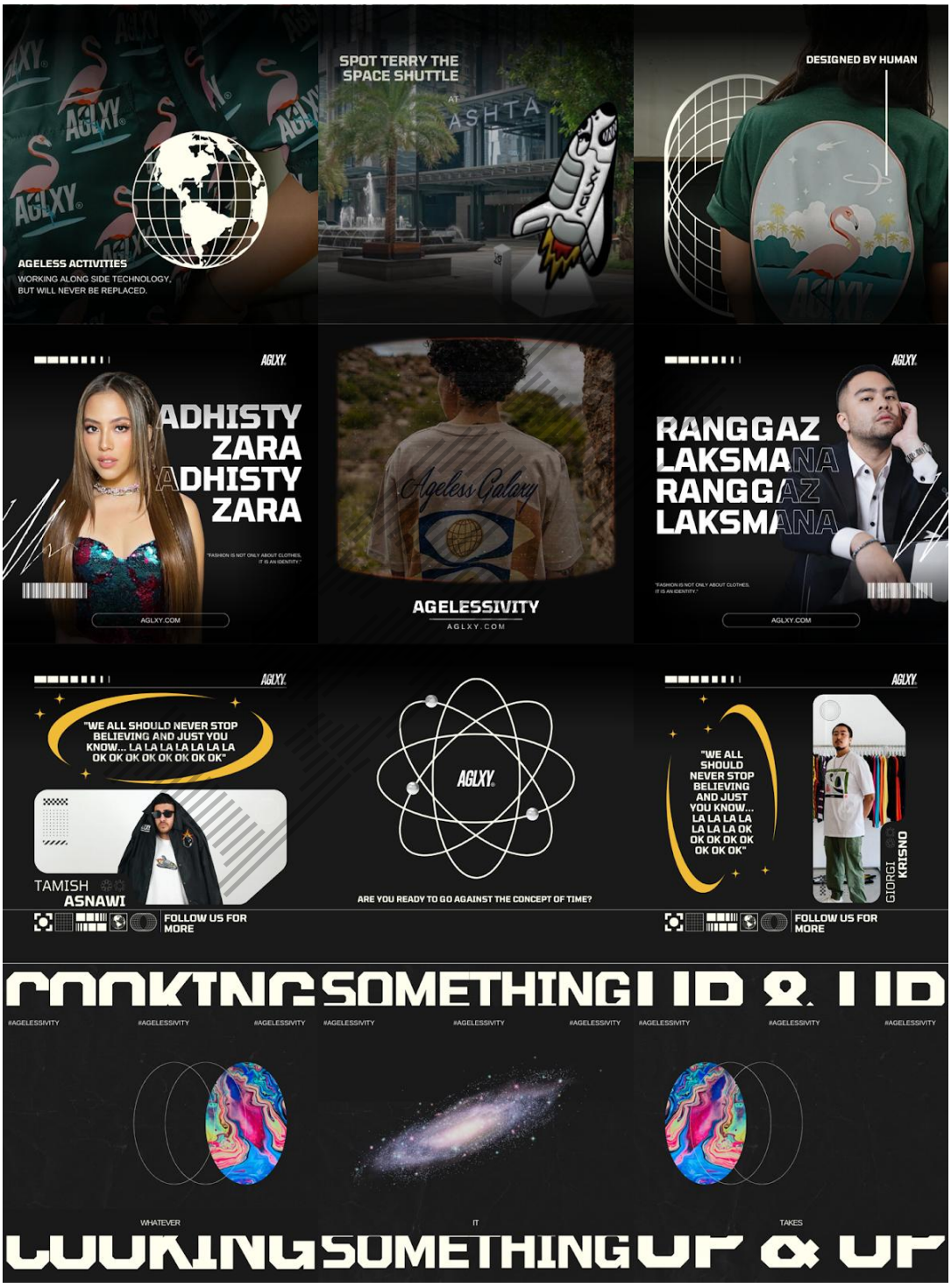
Colour Palette of The Social Media Campaign



From Authors, 2023

Figure 56

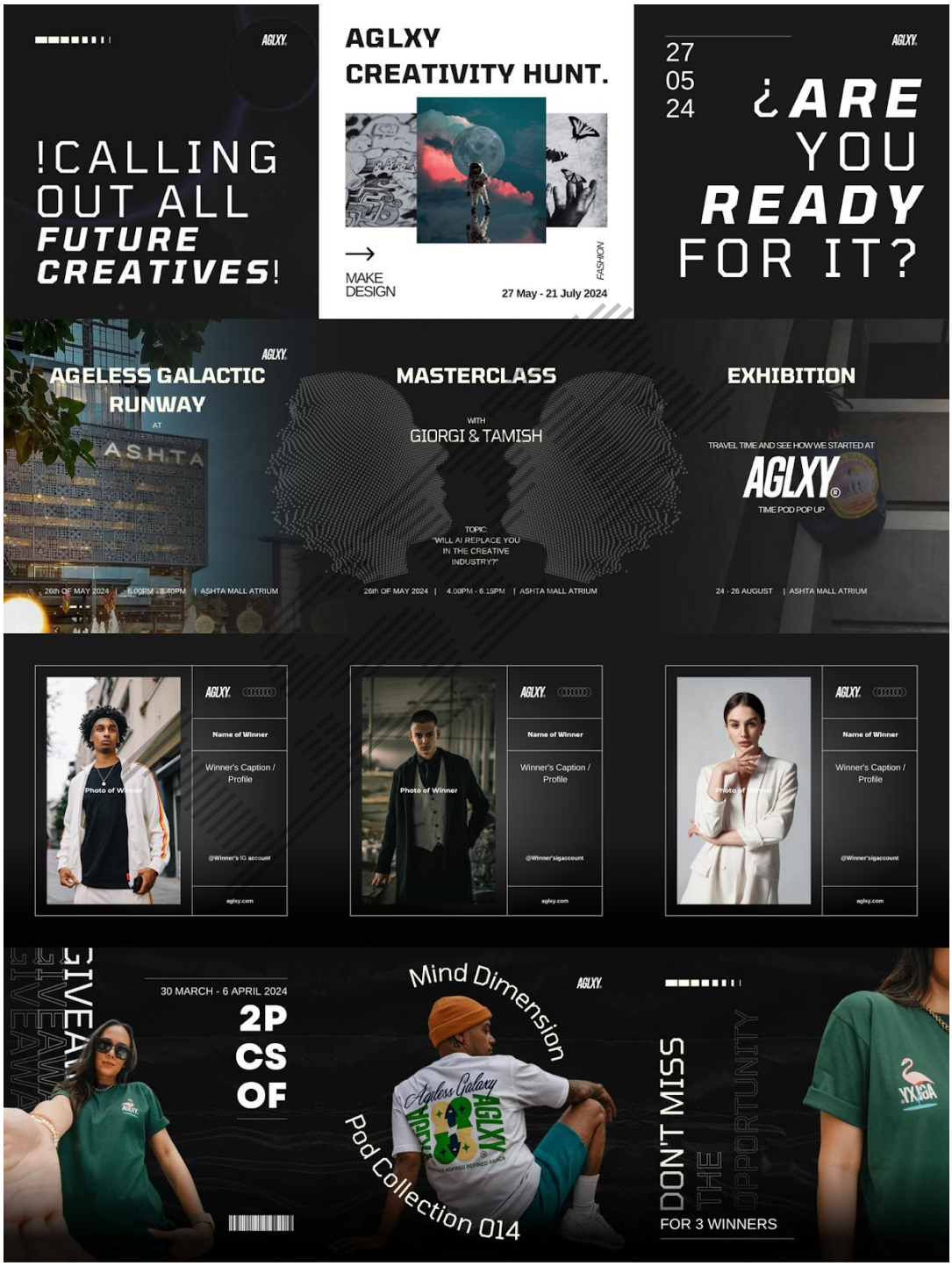
Instagram Grid Mock up 1



From Authors, 2023

Figure 57

Instagram Grid Mock up 2



From Authors, 2023

Target:

- ➔ Instagram Feed : 786+ likes/post
- ➔ Instagram Story : 1.415+ users
- ➔ Instagram Reels : 1.415+ viewers
- ➔ Instagram Followers : 15.000+ new followers
- ➔ Instagram Comment : 157+ comments

Target Calculation

- ➔ Instagram Feed : 786+ likes/post

  Average 147 Likes (0.47% Likes Rate)

  Final Target : 2.5% x 31.446= 786 likes/post

- ➔ Instagram Story : 1.415+ users

  Average 154 Views (0.49% Engagement Rate)

  Final Target : 4.5% x 31.446= 1415 users

- ➔ Instagram Reels : 1.415+ viewers

  Average 154 Views (0.49% engagement rate)

  Final Target : 4.5% x 31.446= 1415 viewers

- ➔ Instagram Followers : 15.000+ new followers

  Current Followers : 31.446 followers

  Final Target : 46.446 followers

➔ Instagram Comment : 157+ comments

Average 7 Comments (0.02% comment rate)

Final Target : 0.5% x 31.446 = 157 comments

The following list is the Key Opinion Leaders that will be contacted:

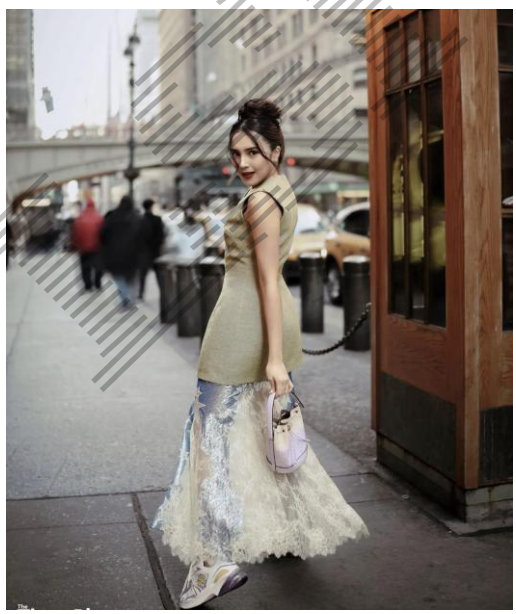
Table 8

Key Opinion Leaders for Social Media Campaign

NO	NAME	DESCRIPTION
1	Adhisty Zara 	2.1M followers on Instagram
2	Gabriel Prince	1.8M followers on Instagram

		
3	Nazla Alifa 	363K followers on Instagram CEO of @kacakreatif and @kopi.botolkaca
4	Jeje Soekarno	362K followers on Instagram Part of @kacakreatif

		
5	Angga Yunanda 	10.8M followers on Instagram Brand Ambassador of @oppoindonesia, @joydayicecream, @guribeeid, @kopi.pikopi, @azarinecosmeticofficial
6	Ranggaz Laksmana	88.2K followers on Instagram

		Part of @kacakreatif Partner of @goersapp, @maharaksabiru, @museumediaid, @swillfam, @taulany_tv
7	Beby Tsabina 	7.6M followers on Instagram Brand Ambassador of @id.biore and @hersprotexid
8	Emil Mario	766K followers on Instagram

		
9	Naura Ayu 	4.4M followers on Instagram
10	Agnes Rahajeng	38.1K followers on Instagram

Source: Processed Data of The Planners, 2023

4.7.1.5. Ageless Galaxy Goes To Campus

Date : 1 - 3 April, 8 - 9 April, 15 - 16 April, 22 - 23 April, 29 - 30 April, 6 - 7 May, 13 - 14 May 2024

Time : 10.00 - 12.00 WIB

Rundown :

Table 9

Rundown Ageless Galaxy Goes To Campus

TIME	DURATION	ACTIVITY	PIC
18 March 2024	-	Contact and	Intan Natalia

		send an official letter to 15 universities (See Appendix 1)	
10:00 - 10:30	30 minutes	Registration	Elijah Maleachi
10:30 - 10:35	5 minutes	Welcoming Speech by MC	Petra Arvella
10:35 - 10:40	5 minutes	Opening Speech	Founder or Co-Founder & Intan Natalia
10:40 - 10:50	10 minutes	Ice Breaking	Elijah Maleachi
10:50 - 11:05	15 minutes	Campaign Introduction and Competition Promotion	Intan Natalia
11:05 - 11:25	10 minutes	Games	Elijah Maleachi
11:25 - 11:55	30 minutes	Snack and Q&A Session	Petra Arvella

11:55 - 12:00	5 minutes	Closing	Intan Natalia

Source: Processed Data of The Planners, 2023

Universities List :

Table 10

Universities List

NO	NAME	CONCENTRATION	DETAILS
1	Instituto di Moda Burgo Indonesia (IMB Indonesia)	Fashion	Address: The Plaza Tower, Complex Plaza Indonesia Lv. 45, Unit A2, Jakarta Pusat, Indonesia Phone: +62 8118180118 | +62 81317011181 Email: info@burgoindonesia.com Website: burgoindonesia.com
2	ESMOD Jakarta	Fashion	Address: Jalan Asem Dua No. 3-5 Cipete, Jakarta Selatan Phone: +62-21-7659181/+62-21-7659182

			Whatsapp: 0811 1220 699 Email: info@esmodjakarta.com Website: https://esmodjakarta.com/
3	LaSalle College International	Fashion	LaSalle College Jakarta Sahid Office Boutique Unit D-F, Jalan Jenderal Sudirman Kav. 86 Jakarta Phone: +6221 – 57851819/+62 812-3881-8184
4	Bunka School of Fashion	Fashion	Address: Jalan Pembangunan II No 16 I-J Jakarta Pusat Phone: 021-6342063 Whatsapp: +62 87769270917 Website: www.bunkaschooloffashion.com Instagram:

			@bunkaschooloffashion
5	Raffles Institute of Higher Education	Fashion	Address: Raffles Jakarta, Citywalk Sudirman 6th floor, Jalan KH Mas Mansyur No 121 Jakarta Phone: +62 21 – 2918 5188/+62 821 1792 8889 Email: jakarta@rafflesindonesia.com Website: www.raffles-indonesia.com
6	Sekolah Mode Susan Budiharjo (Susan Budiharjo School of Mode)	Fashion	Address: Jalan Cikini Raya No 58 FF/GG, Central Cikini Complex Jakarta Phone: (021) 3140575, 3160586/0857 818 898 33
7	Sparks Fashion Academy	Fashion	Address: JFH - Jakarta Fashion Hub Jl. Teluk Betung No.33,

			RT.4/RW.1, Kb. Melati, Kecamatan Tanah Abang, Kota Jakarta Pusat Whatsapp : +6281221913484 Email: sparksfashionacademy@gmail.com
8	Universitas Negeri Jakarta (UNJ)	Fashion	Address: Jl. R.Mangun Muka Raya No.11, RT.11/RW.14, Rawamangun, Kec. Pulo Gadung, Kota Jakarta Timur, Daerah Khusus Ibukota Jakarta 13220 Phone: (021) 4898486 Email: humas@unj.ac.id
9	Binus University	Design (DKV)	Address: Jl. K. H. Syahdan No. 9, Kemanggisan, Palmerah Jakarta 11480 Indonesia Phone +62 21 534 5830,

			+62 21 535 0660 Fax +62 21 530 0244
10	Institut Kesenian Jakarta (IKJ)	Design (DKV)	Address: Jl. Cikini Raya 73 Taman Ismail Marzuki (TIM), Cikini – Menteng, DKI Jakarta 10330 Kontak: 0812-1300-1173 info@ikj.ac.id ikj.ac.id
11	Universitas Multimedia Nusantara (UMN)	Design (DKV)	Address: Jalan Scientia Boulevard Gading, Curug Sangereng, Serpong, Kabupaten Tangerang, Banten 15810 Telp: +62-21.5422.0808 Fax: +62-21.5422.0800 Email: marketing@umn.ac.id
12	Universitas Bunda Mulia (UBM)	Design (DKV)	Address: Jl.Lodan Raya No. 2 Ancol, Kota Jakarta Utara, 14430 DKI Jakarta

			Phone: 021-692-9090 Fax: 021-6909712 Email: info@ubm.ac.id
13	Universitas Tarumanegara (UNTAR)	Design (DKV)	Address: Gd. M, lt.dasar. Jl. S.Parman No. 1, Jakarta Barat 11440 0811 - 7579 - 727 (Admisi) 021 - 5695 - 8744 (Humas) 0812 - 9059 - 3136 (Whatsapp)
14	Universitas Pelita Harapan (UPH)	Design (DKV)	Address: Jalan M.H. Thamrin Boulevard No.1100, Kelapa Dua, Tangerang Regency, Banten 15811 Phone: (021) 5460901
15	Universitas Trisakti	Design (DKV)	Address: Jl. Kyai Tapa No.1, RT.6/RW.16, Tomang, Grogol

			petamburan, Kota Jakarta Barat, DKI Jakarta 11440 Phone: (021) 5674166

Source: Processed Data of The Planners, 2023

4.7.1.6. Preparation for Press Conference and Main Event

Details:

Table 11

Details of Preparation for the Main Event

NO	DATE	ACTIVITY	MATERIAL
1	1 April 2024	Contacting venue of Press Conference	Contact Langit Senayan to book the venue. Contact Info: +62 812-9440-9007
2	22 April 2024	Production of Press Kit	Producing Press Kit including press release, tote bag, brochure, map folder, company profile, pen, id card, and standing banner for the

			media representatives attending.
3	3 May 2024	Decorating the venue	Setting the videotron footage, banner, and standing banner in the venue.
4	6 - 8 May 2024	Contacting vendor of Exhibition	Communicating the layout of the exhibition, date of installation, and duration of the staging rent.
5	9 - 12 May 2024	Ordering the exhibition mounting Design is presented in the paper (Figure 65-69)	Ordering the exhibition staging and walls according to the design presented, discussing the materials and finishing of the exhibition.
6	13 - 23 May 2024	Production of PR Package. Design is presented in the paper (Table 20)	Producing PR packages including Invitation card, box, and t-shirt for the Key Opinion Leaders listed.

Source: Processed Data of The Planners, 2023

4.7.1.7. Press Conference

We will invite 50 media to join our press conference. There will be three speakers hosting the press conference; Moderator, Founder, and Co-Founder from Ageless Galaxy. After the press conference there will be a question-and-answer session for the media to ask more details about the upcoming events.

Date	: 4 May 2024
Place	: Langit Senayan Rooftop Jl. Jenderal Sudirman No.54-55, RT.1/RW.3, Gelora, Kecamatan Tanah Abang, Kota Jakarta Pusat
Time	: 10.00 - 12.30 WIB
Speakers	: Giorgi Krisno and Tamish Aswani

Figure 58

Mock up Press Conference



From Authors, 2023

Figure 59

Banner Press Conference



From Authors, 2023

Rundown :

Table 12

Rundown Press Conference

TIME	DURATION	ACTIVITY	PIC
10:00 - 10:30	30 minutes	Media Registration	AGELESSIVITY Committee
10:30 - 10:35	5 minutes	Greetings and Opening Remarks	Petra Arvella
10:35 -10:55	20 minutes	Presentation from the Founder and Co-Founder	Intan Natalia
10:55 - 11:10	15 minutes	Q&A Session	Elijah Maleachi
11:10 - 11:15	5 minutes	Closing Remarks	Elijah Maleachi
11:15 - 11:30	15 minutes	Photo Session	Intan Natalia
11:25 - 12:25	60 minutes	Coffee Break	Petra Arvella

Source: Processed Data of The Planners, 2023

Media List :

Table 13

Target Online Media

NO	MEDIA	ADDRESS/CONTACT
1		CNN Indonesia PT. Agranet Multicitra Siberkom Gedung Transmedia lt. 3A Jl. Kapten P. Tendean Kav. 12 - 14A Mampang Prapatan, Jakarta Selatan - 12790 Instagram: @cnnindonesia Phone: 021 7918 4557 (Hunting) Fax: 021 7918 7763 E-mail: redaksi@cnnindonesia.com Titin Rosmasari – Editor in Chief
2		FIMELA Jl. RP Soeroso 18 Gondangdia, Menteng, Jakarta Pusat 10330 Instagram: @fimeladotcom Email : redaksi.fimela@kly.id Amelia Ayu Kinanti – Editor in Chief: ayu.kinanti@kly.id

3		Tabloid Bintang Centennial Tower,Lantai 29, Unit D-F, Jl. Jenderal Gatot Subroto Kav. 24-25, Jakarta 12930 Instagram: @tabloidbintang Telp: +62 21 29553530 Email: redaksi@tabloidbintang.com
4		Kompas Muda Gedung Kompas Gramedia, Unit II Lt. 5 Jl. Palmerah Selatan No. 22 – 28 Jakarta 10270, Indonesia. Instagram: @kompasmuda Phone: 021 5369 9200 / 021 535 0377 Fax: 021 536 0678 Sutta Dharmasaputra – Editor in Chief Kompas Wisnu Nugroho – Editor in Chief Kompas.com
5		USS Feed Address: Conclave Wijaya, Jl. Wijaya I No.5C, RT.7/RW.4, Petogogan, Kec. Kby. Baru, Kota Jakarta Selatan,

		Daerah Khusus Ibukota Jakarta 12170 Instagram: @ussfeeds
6	kumparan	Kumparan Address: Jl. Jati Murni no.1A, Jati Padang, Pasar Minggu, Jakarta Selatan, 12540 Phone: 021-22784571 Instagram: @kumparancom Email: redaksi@kumparan.com Arifin Asydhad – Editor in Chief
7	CRETIVOX	CREVITOX Address: Jl. Balap sepeda No.6 Jati, Jakarta Timur Business: marketing@cretivox.com Instagram: @cretivox Phone: +6281310336767
8	IN EN OUT	IN EN OUT Concerto Beach 2 No.28, Daerah Khusus Ibukota Jakarta 14470 Instagram: @inenout.id Phone: 0813-8299-9888

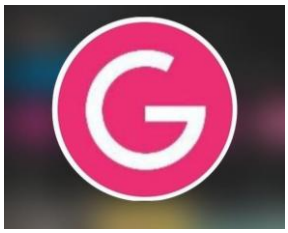
9		TFR News Instagram: @tfrnews Website: http://www.thefineryreport.com
10		JKTGO Address: Jl. Duri Selatan I, Komplek Permai Indah Blok B, Grogol, Petamburan, RT.2/RW.1, Duri Sel., Kec. Tambora, Kota Jakarta Barat, Daerah Khusus Ibukota Jakarta 11440 Instagram: @jktgo Phone: (021) 6325907
11		Shift Media Instagram: @shiftmedia.id Business Inquiries: info@shiftmedia.id Info: +62812 2222 3800 (Whatsapp)
12		Folk Mood Jakarta Instagram: @mood.jakarta Phone: +62 858-8495-5740

13		Folkactive Address: Jl. Benda Atas No.8, RT.7/RW.6, Cilandak Tim., Ps. Minggu, JAKARTA, Daerah Khusus Ibukota Jakarta 12430 Instagram: @folkactive Email: joey@saxontheme.com
14		Manual Jakarta Address: Jalan Kemang Timur Raya no. 998 COMO PARK, 2nd Floor Kemang, Jakarta Selatan, RT.10/RW.6, Pela Mampang, Kec. Mampang Prpt., Kota Jakarta Selatan, Daerah Khusus Ibukota Jakarta 12730 Instagram: @manualjakarta Phone: 0811-8990-988 Email: info@manual.co.id
15		Jakarta Creative Media Instagram: @jktcreativemedia Phone: +62 896-5772-3140 Email: jktcreativemedia@gmail.com

16	VOLIX.	VOLIX Media Headquarter Location: Kebayoran Lama, South Jakarta Instagram: @volix.media Website: https://volix.co.id/ Business Inquiries: +62 811 131 549 (Mieska Farhana)
17		Whiteboardjournal Address: Como Park, Jl. Kemang Timur No.998, RT.1/RW.3, Bangka, Kec. Mampang Prpt., Kota Jakarta Selatan, Daerah Khusus Ibukota Jakarta 12730 Instagram: @whiteboardjournal Phone: (021) 7197319 Website: https://www.whiteboardjournal.com/
18	POPBELA.com	Popbela.com Instagram: @popbela.com Website: https://www.popbela.com/ Email: hello@popbela.com

19	Freakout	Freakout Media Instagram: @freak0ut___ Business Inquiries: weare@freakout.media
20	M	The Maple Media Address: Jl. Sutra Niaga III No.3, Alam sutra, Kec. Serpong Utara, Kota Tangerang Selatan, Banten 15325 Instagram: @themaplemedia Phone: (022) 052830 / 0821 2368 6423 Website: https://themaple.media/home Email: info@themaple.media
21	LOCAL iNA	Media Lokal Indonesia Instagram: @local.ina Phone: 0895 4102 99409
22	BLOOM MEDIA	Bloom Media Address: Jl. Bulungan No. 26 Kramat Pela, Kebayoran Baru, Jakarta, Indonesia, Jakarta Instagram: @bloommedia.id

		Phone: +62 857-1667-4064 Email: bloomenergyid@gmail.com
23	Sneakynesia	Sneaky Media Instagram: @sneakynesia
24		Froyonion Address: Ruko Kebayoran Square Blok A-08, Bintaro Sektor 7, Tangerang Selatan Instagram: @froyonion Email: luki@froyonion.com Website: https://www.froyonion.com/
25	CONDFé	CONDFé Address: Jl. Raya Condet No.58, Batu Ampar, Kec. Kramat jati, Kota Jakarta Timur, Daerah Khusus Ibukota Jakarta 13520 Instagram: @condfe Phone: 1 500 366 / +62 851-5779-1327 Website: http://condfe.com/

26	the corator	The Corator Instagram: @the.corator Website: http://thecorator.co/
27		GADIS Media Instagram: @gadismagz Phone: +62 877-8488-8016 Email: kontak.gadis@pranagroup.id
28		Heboh Media Address: Address: Jl. Blora No.7, RT.2/RW.6, Dukuh Atas, Menteng, jakarta, Kota Jakarta Pusat, Daerah Khusus Ibukota Jakarta 10310 Instagram: @hebohdotcom Phone: (021) 3102888 Website: https://heboh.com/
29		Urban Spot Indonesia Instagram: @urbanspotina Phone: +62 859-4311-7925

30	FRIX	FRIX Media Address: Jl. Benda Atas No.7, RT.7/RW.6, Cilandak Tim., Ps. Minggu, Kota Jakarta Selatan, Daerah Khusus Ibukota Jakarta 12560 Instagram: @frix.id

Source: Processed Data of The Planners, 2023

Table 14

Target Media Television

NO	MEDIA	ADDRESS/CONTACT
1	NET. TELEVISI MASA KINI	PT Net Visi Media Tbk The East Lt. 27–29, Jl. Dr. Ide Anak Agung Gde Agung No. 1, Mega Kuningan, East Kuningan, Setiabudi, South Jakarta 12950 Phone: + 62 21 5050 6100 E-mail: cs@netvisimedia.co.id
2	RCTI	RCTI - MNC STUDIOS Jl. Raya Pejuangan, Kebon Jeruk, Jakarta 11530

		Phone: 021 5303555 Ext 1240 & 1426 E-Mail: corcom.rcti@mncgroup.com Atika Suri – Editor in Chief
3	TRANSTV	Gedung TRANSMEDIA Jl. Kapten P. Tendean Kav 12-14A Mampang Prapatan, Jakarta Selatan 12790 Phone: 021 79177000 Fax. 021 79187721 Email: prtranstv@gmail.com Gatot Triyanto – Editor in Chief
4	iNews TV	iNews Center Lt. 7, MNC Center Jl. Kebon Sirih No. 17-19, Jakarta Pusat 10340 Phone: 021 235 67600 Fax: 021 392 0032 Email: corsec.inewstv@mncgroup.com
5	TRANS 7	TRANS 7 Gedung Transmedia Lantai 5 JL. Kapten P. Tendean Kav.12-14A, Jakarta 12790

		Phone: 021 7918 7762

Source: Processed Data of The Planners, 2023

Table 15

Target Media Radio

NO	MEDIA	ADDRESS/CONTACT
1		iNews Center Lt.5 MNC Center Complex Jl.Kebon Sirih No.17-19 Menteng, Jakarta Pusat 10340 Phone : 021 392 3555 (Hunting) Fax : 021 392 7001 E-mail : vradiofm@gmail.com
2		Iradio Gedung Sarinah, Lantai 8 Jalan MH Thamrin 11, Jakarta 10350 Indonesia Phone: (021) 398 32162 (Ext - 480) Email: MarketingDept@mramedia.com

3		Prambors Radio Jl. Aditiyawarman No. 71, RT.5/RW.2, Melawai, Kec. Kby. Baru, Kota Jakarta Selatan, DKI Jakarta 12160 Phone: 0817 1717 1022 Email: info@pramborsfm.com
4		Gedung Sarinah, Lantai 8 Jalan MH Thamrin 11, Jakarta 10350 Indonesia Phone: (021) 398 32162 (Ext - 480) Email: MarketingDept@mramedia.com
5		Jl. Adityawarman No. 71, Kebayoran Baru, Jakarta Selatan 12160 Phone: (021) 720 2443 Fax: (021) 720 2058
6		Menara Imperium Lt. P7, Metropolitan Kuningan Super Blok Kav. No. 1, Jl. HR Rasuna Said, Jakarta 12980 Phone : (021) 8370 7171 (Hunting) Fax : (021) 8370 7172

7		Gedung Perintis Lt.5 Jalan Kebahagiaan No. 4, Jakarta 11140 Phone: 021 6337783 Email: radio@sonoranetwork.co.id
8		Jl. Medan Merdeka Barat 4-5, Jakarta Pusat Redaksi: (021) 386 6713 Redaksi: redaksi@rri.co.id Heri Firmansyah – Editor in Chief
9		Menara Imperium Lantai P7, Metropolitan Kuningan Super Blok Kavling No. 1, Jalan HR. Rasuna Said Jakarta 12980 Whatsapp: 08111407987 Line: Gen 98.7 FM
10		Menara Imperium Lt. P7, Metropolitan Kuningan Super Blok Kav. No. 1, Jl. HR Rasuna Said, Jakarta 12980 Phone: (021) 8370 7171 (Hunting) Fax: 01 8370 7172

Source: Processed Data of The Planners, 2023

Table 16

Target Media Magazines

NO	MEDIA	ADDRESS/CONTACT
1	COSMOPOLITAN	COSMOPOLITAN Wisma MRA 5th and 7th fl. Jalan T. B. Simatupang no.19 Jakarta 12430, Indonesia Phone:021 2765 1717 / 1718 Fax: 021 2765 1755
2	GAYA HIDUP MASA KINI femina www.femina.co.id	FEMINA Gedung Femina, 5th floor Jl. HR Rasuna Said, Blok B, Kav 32-33, Jakarta 12910 Phone: 021 525 3816 / 520 9370 ext 4177 Fax. : 021 520 9366 E-mail: info@femina-online.com / kontak@femina.co.id Petty Fatimah – Editor in Chief
3	PRESTIGE INDONESIA	Prestige Indonesia Telepon : +62 21 573 7070 Email : subscribe@destinasian.com

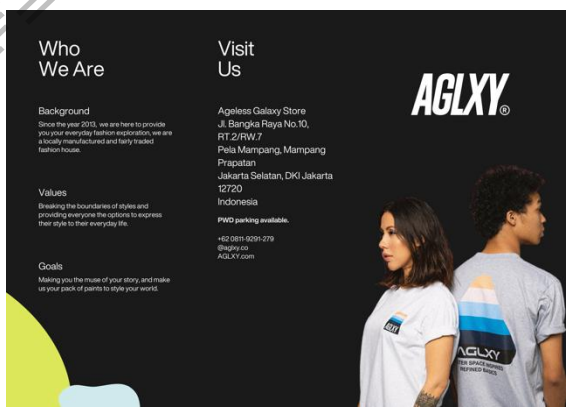
		Website : http://prestige-indonesia.com/
4	ELLE INDONESIA	ELLE Indonesia Mayapada Tower 1, Jl. Jenderal Sudirman No.Kav. 28, RT.4/RW.2, Kuningan, Karet, Setiabudi, South Jakarta City, Jakarta 12920 Tel. (021) 5226828 Fax. (021) 5227208.
5	Harper's BAZAAR INDONESIA	Harper's Bazaar Wisma MRA 7th fl. Jalan T. B. Simatupang no.19 Jakarta 12430, Indonesia Telepon: 62 021 2765 1717 / 1718 Fax Redaksi: 62 021 2765 1755

Source: Processed Data of The Planners, 2023

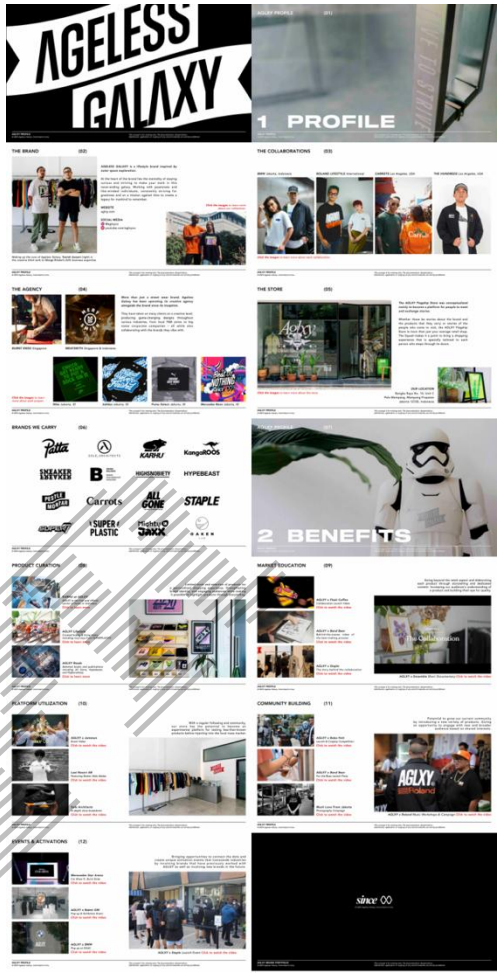
Press Kit :

Table 17

Press Kit

Brochure	 

	
Company Profile	

	AGELESS GALAXY 1 PROFILE THE BRAND THE COLLABORATIONS THE AGENCY THE STORE BRANDS WE CARRY 2 BENEFITS PRODUCT CURATION MARKET EDUCATION PLATFORM UTILIZATION COMMUNITY BUILDING EVENTS & ACTIVATIONS since 00
Pen	AGLXY

Tote Bag	
Press Release	See Appendix 2

Source: Processed Data of The Planners, 2023

4.7.1.8. The Galaxy Gate

Date : 6 - 26 May 2024 (3 weeks)

Place : Exit gate of MRT at Istora Mandiri & Senayan

Concept :

- Starting at the exit gate, which features a door with letters A and G
- Passenger waiting room with posters for “Whatever It Takes”, “The Best or Nothing Since”, and embellished with space-themed elements
- The floor, with the Ageless Galaxy Mascot (Terry the Space Shuttle) image and the brand's emblem, both surrounded by spacey elements
- Passengers on the MRT experience a similar sense of entering an outer space

- Installation of The Galaxy Gate will be conducted on D-day (6 May 2024) at 24.00-05.00 WIB before MRT Jakarta operational hour

Layout Overview :

Figure 60

Mock up of The Galaxy Gate



From Authors, 2023

Figure 61

Design Gate



From Authors, 2023

Figure 62

First Floor Design



From Authors, 2023

Figure 63

Second Floor Design



From Authors, 2023

4.7.2. Main Event

4.7.2.1. Exhibition

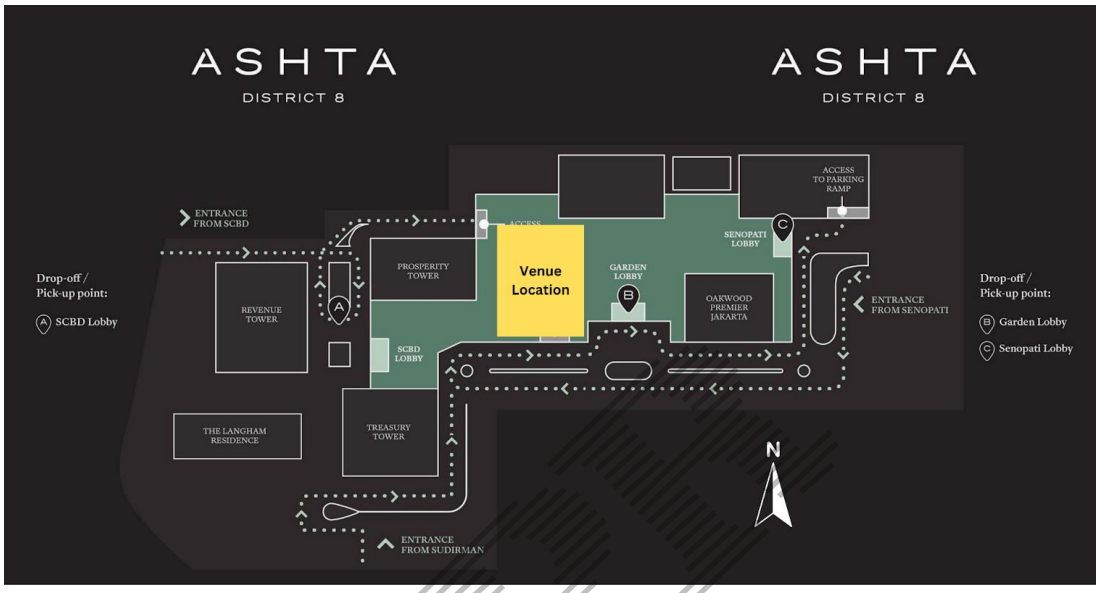
Date : 24 - 26 May 2024

Place : ASHTA District 8, SCBD Lot 28,

Jend. Sudirman Street kav 52-53, South Jakarta

Figure 64

Venue Location



From Authors, 2023

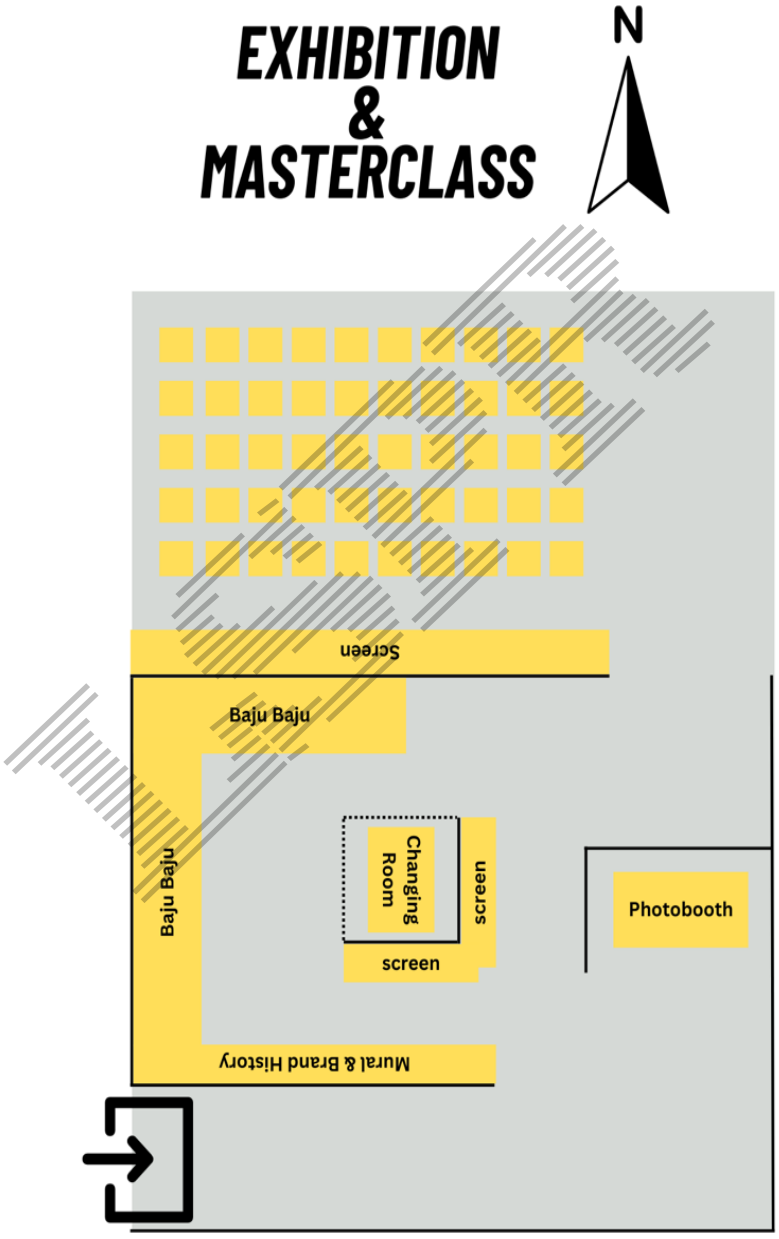
Time : 10.00 - 22.00 WIB

Concept : Time Capsule or Time Pod

Layout overview :

Figure 65

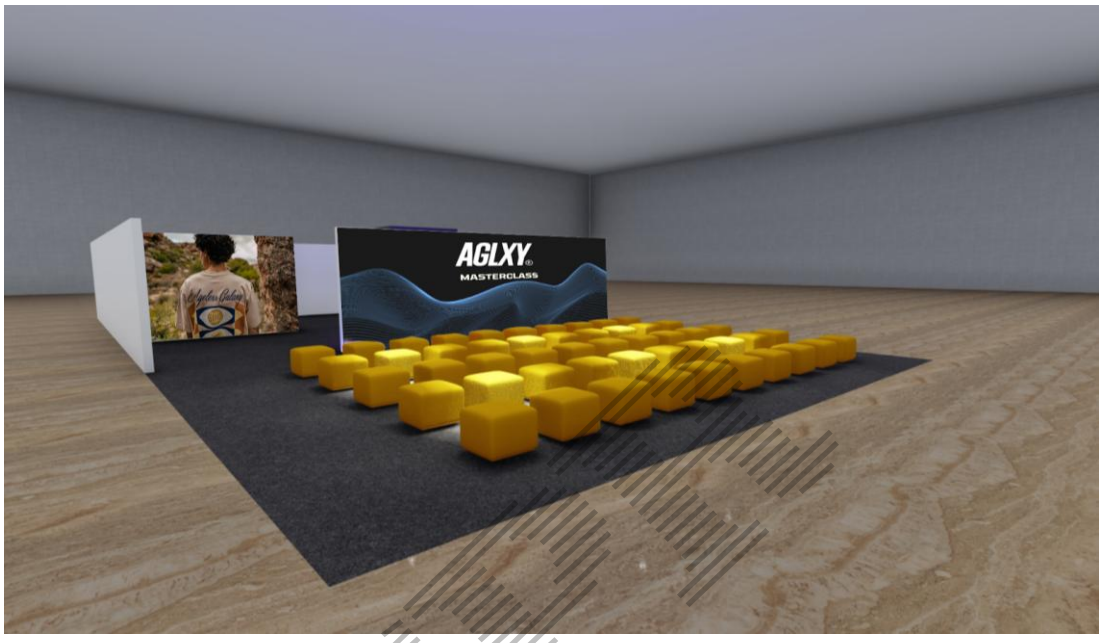
Layout Exhibition and Masterclass



From Authors, 2023

Figure 66

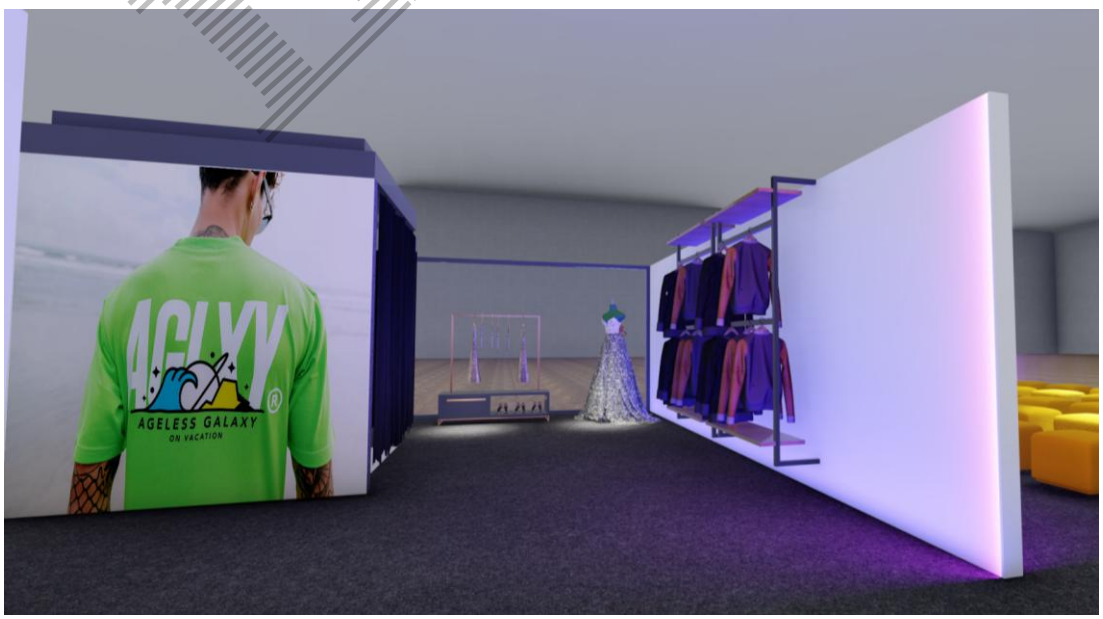
3D Design Exhibition and Masterclass 1



From Authors, 2023

Figure 67

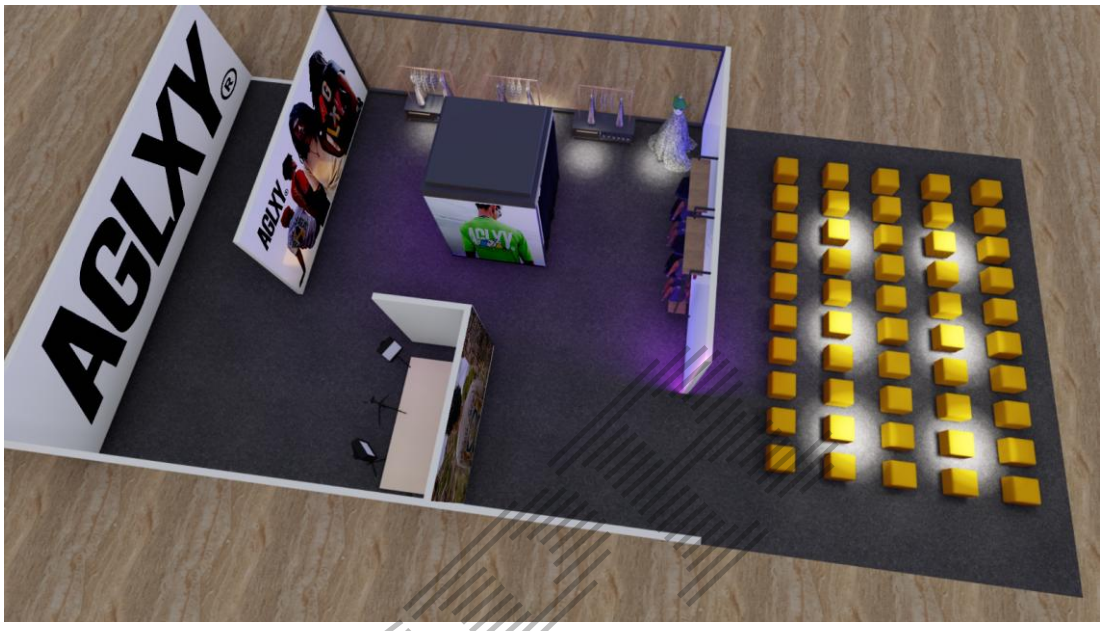
3D Design Exhibition and Masterclass 2



From Authors, 2023

Figure 68

3D Design Exhibition and Masterclass 3



From Authors, 2023

Figure 69

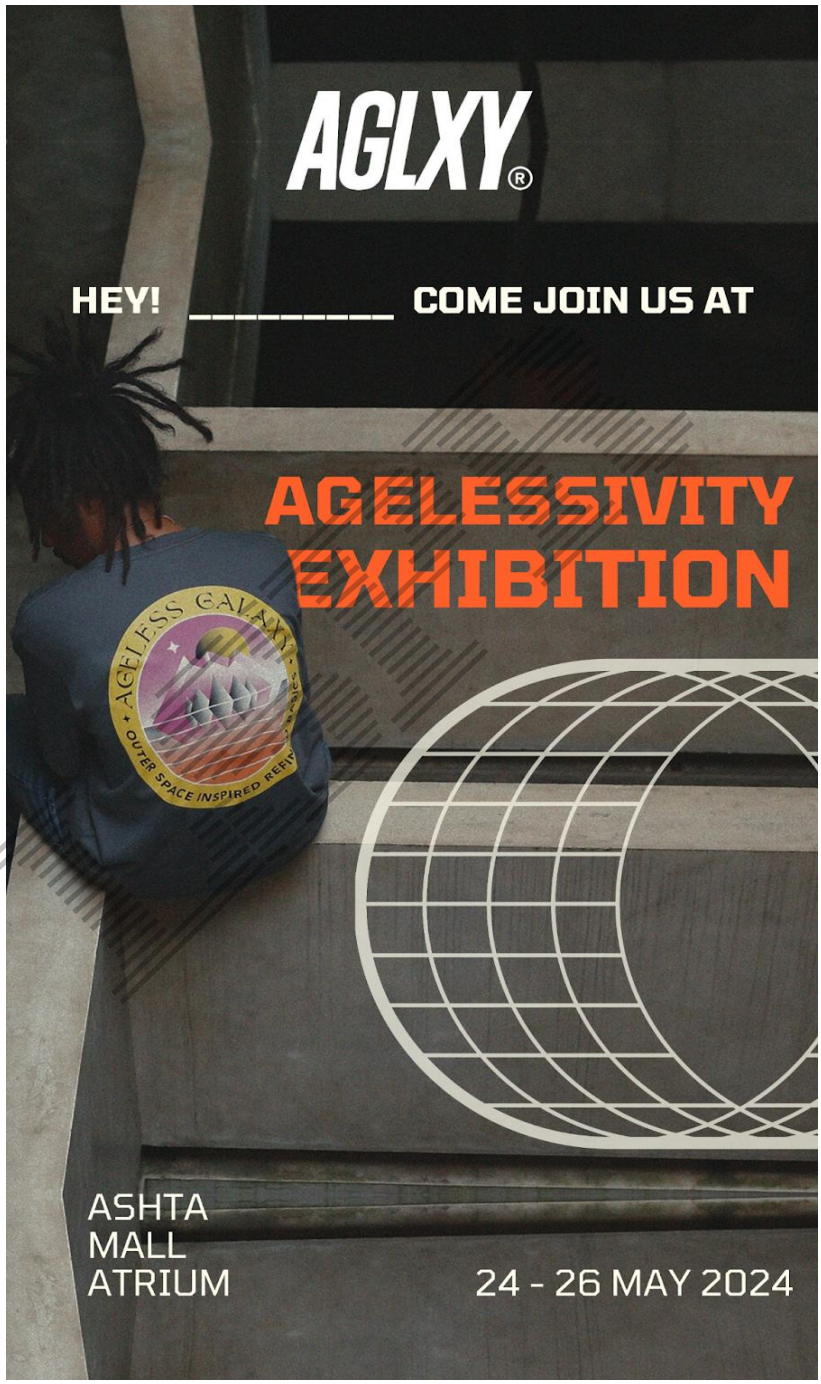
3D Design Exhibition and Masterclass 4



From Authors, 2023

Figure 70

Online Invitation for Exhibition



From Authors, 2023

Rundown :

Table 18

Rundown Exhibition

NO	TIME	DURATION	ACTIVITY	PIC
1	23 - 24 May 2024 22:00 - 06:00	480 minutes	Vendor Installation	Elijah Maleachi
2	24 May 2024 06:00 - 09:00	180 minutes	Finalising Installation	Elijah Maleachi
3	06:00 - 07:00	60 minutes	Briefing Committee	Petra Arvella
4	07:00 - 07.30	30 minutes	Preparation	Petra Arvella
5	07:30 - 08:30	60 minutes	Registration Booth Opens	Intan Natalia
6	08:30 - 08:40	10 minutes	Opening with Committee	AGELESSIVITY Committee

Source: Processed Data of The Planners, 2023

During the exhibition, questionnaires would be distributed by the committee through a QR code. This will help the planners to evaluate overall

impressions and opinions of the public. Here are some questions that will be asked:

Table 19

Questionnaire for Exhibition Visitor

NO	QUESTIONS	ANSWER
1	Name	Short Answer
2	Age	Multiple Choice ● 18-24 years old ● 25-34 years old ● 35-44 years old ● 45-54 years old ● 55-64 years old ● 65+ years old
3	Domicile	Multiple Choice ● Central Jakarta ● South Jakarta ● East Jakarta ● West Jakarta ● North Jakarta
4	Email	Short Answer

5	Phone Number	Short Answer
6	Have you ever heard about Ageless Galaxy?	Multiple Choice • Yes • No
6	How would you rate the overall activities of the exhibition?	Linear Scale • 1 - 5
7	How did you know about Ageless Galaxy?	Multiple Choice • Ageless Galaxy Installations • Social Media • The Galaxy Gate • Campus Visit • Media Mention • Organic Site (Google) • Word-of-Mouth • Others
8	Are you willing to join Ageless Galaxy's next event?	Multiple Choice • Yes • No

9	QR Code	

Source: Processed Data of The Planners, 2023

4.7.2.2. Masterclass

Date : 25 May 2024

Place : ASHTA District 8, SCBD Lot 28,
Jend. Sudirman Street kav 52-53, South Jakarta

Time : 16.00 - 18.15 WIB

Rundown :

Table 20

Rundown Masterclass

NO	TIME	DURATION	ACTIVITY	PIC
1	16:00 - 16:30	30 minutes	Registration	Elijah Maleachi
2	16:30 - 16:40	10 minutes	Opening	Elijah Maleachi
3	16:40 - 17:40	60 minutes	An educational	Petra Arvella

			presentation by the speakers	
4	17:40 - 18:00	20 minutes	QnA	Petra Arvella
5	18:00 - 18:10	10 minutes	Photo Session	Intan Natalia
6	18:10 - 18:15	5 minutes	Closing	Intan Natalia (MC)

Source: Processed Data of The Planners, 2023

4.7.2.3. Ageless Galactic Runway (Fashion Show)

Date : 26 May 2024

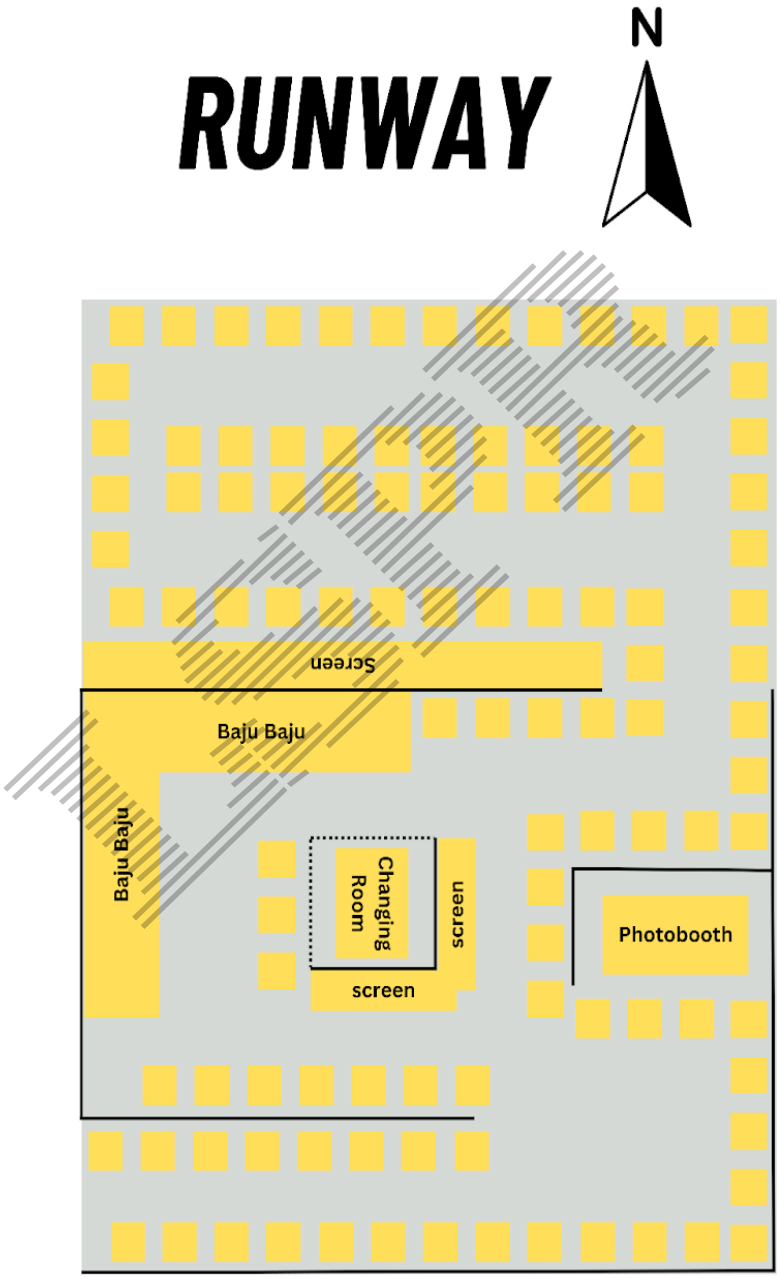
Place : ASHTA District 8, SCBD Lot 28,
Jend. Sudirman Street kav 52-53, South Jakarta

Time : 18.00 - 20.40 WIB

Layout Overview :

Figure 71

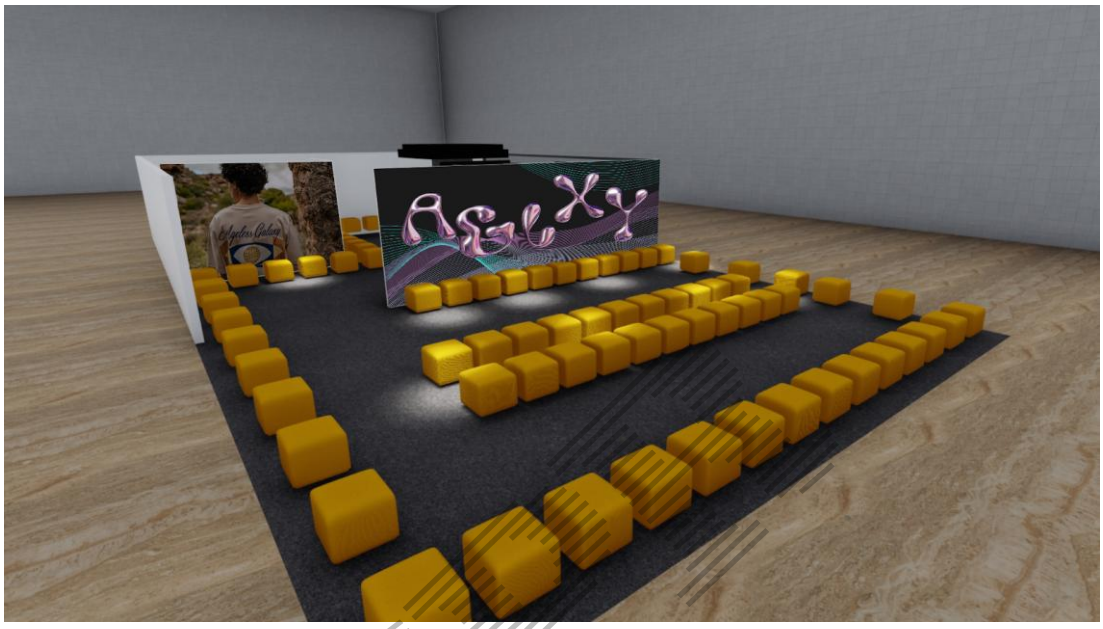
Layout Runway



From Authors, 2023

Figure 72

3D Design Runway 1



From Authors, 2023

Figure 73

3D Design Runway 2



From Authors, 2023

Figure 74

3D Design Runway 3



From Authors, 2023

Figure 75

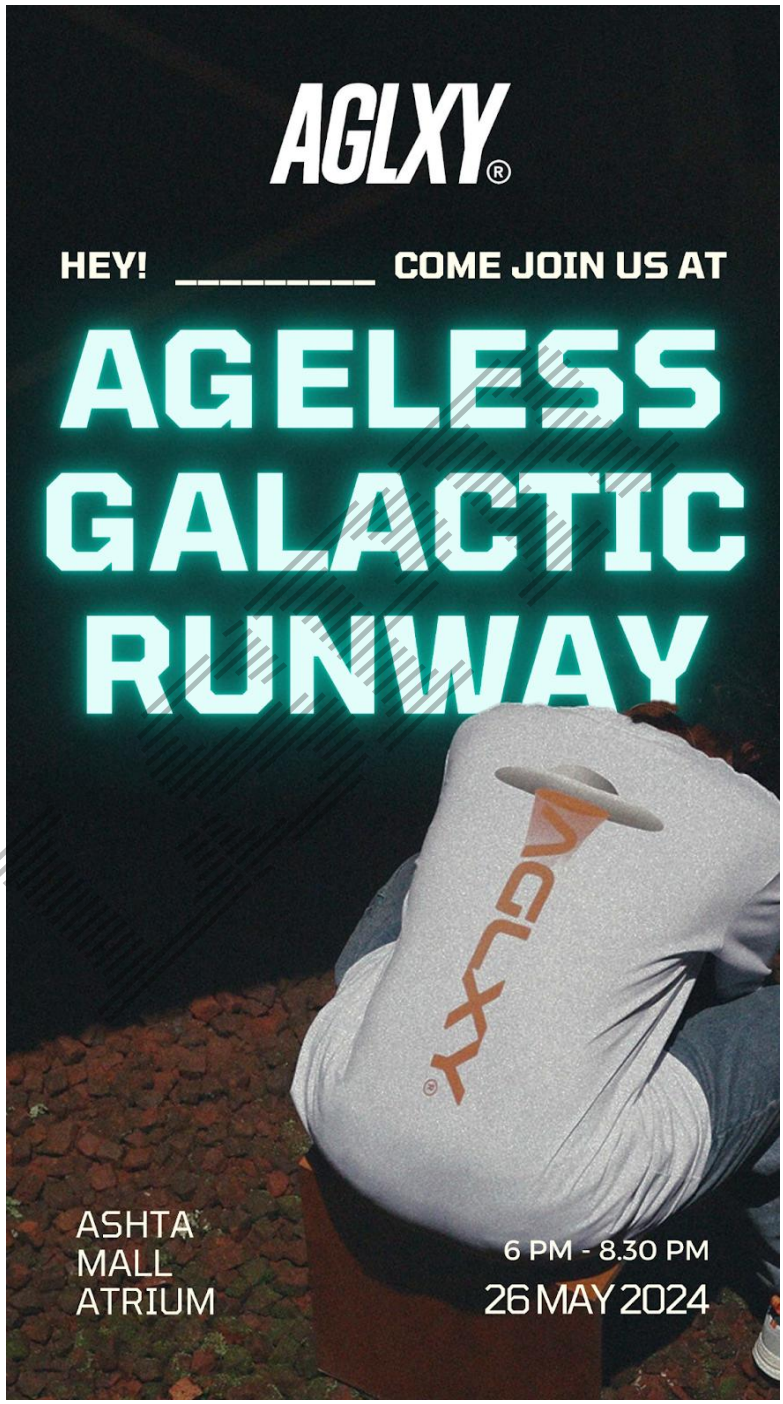
3D Design Runway 4



From Authors, 2023

Figure 76

Online Invitation for Ageless Galactic Runway



From Authors, 2023

Rundown :

Table 21

Rundown Fashion Show

NO	TIME	DURATION	ACTIVITY	PIC
1	25 May 2024 22:00 - 24:00	120 minutes	Rehearsal	AGELESSIVITY Committee
2	18:00 - 18:30	30 minutes	Opening Remarks	Elijah Maleachi
3	18:30 - 19:15	45 minutes	Showtime	Elijah Maleachi
4	19:15 - 19:30	15 minutes	BREAK	AGELESSIVITY Committee
5	19:30 - 20:15	45 minutes	Showtime	Petra Arvella
6	20:15 - 20:30	15 minutes	Photo Session	Intan Natalia
7	20:30 - 20:40	10 minutes	Closing	Intan Natalia (MC)

Source: Processed Data of The Planners, 2023

The following list is the Key Opinion Leaders that will be contacted:

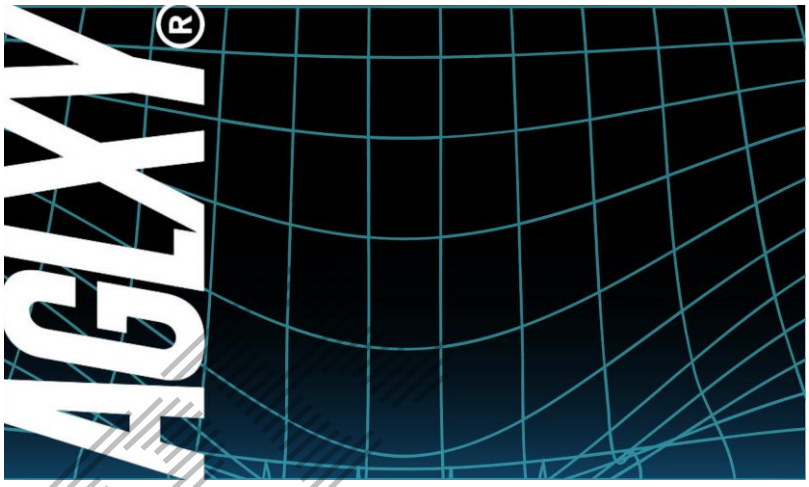
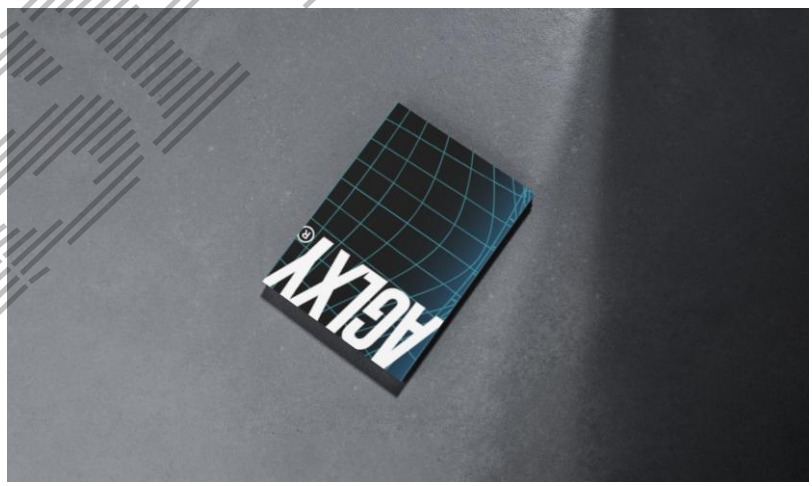
- ➔ Adhisty Zara
- ➔ Gabriel Prince
- ➔ Nazla Alifa

- ➔ Jeje Soekarno
- ➔ Angga Yunanda
- ➔ Ranggaz Laksmana
- ➔ Beby Tsabina
- ➔ Emil Mario
- ➔ Naura Ayu
- ➔ Agnes Rahajeng
- ➔ Iqbaal Ramadhan
- ➔ Karin Novilda
- ➔ Bella Clarisa
- ➔ Lula Lahfah
- ➔ Caitlin Halderman

The PR Package will be distributed to all the 15 invited KOLs one week before the exhibition date (17 May 2024) and it contains invitation cards, AGLXY products, product(s) from sponsors if available and confirmation invitations for RSVP who are present at the main event.

Table 22

PR Packages

Invitation Cards	Front  

	Back  AGLXY. HEY GIORGI YOU ARE INVITED TO ATTEND AGELESS GALACTIC RUNWAY 26th OF MAY 2024 | 6.00PM - 8.40PM | ASHTA MALL ATRIUM DON'T FORGET TO ALSO COME AND SEE OUR EXHIBITION THROUGH OUT THE WEEKEND 

AGLXY Products	Front  Back 

Fujifilm Disposable Camera	
Customised PR Box	

Source: Processed Data of The Planners, 2023

4.7.3. Post Event

4.7.3.1. AGLXY Creativity Hunt

Date : 27 May - 21 July 2024

Competition Contestant Criteria :

Participants of the design competition should follow these rules:

1) Create a pattern design and post it on your Instagram in a carousel that includes the mock up on the first slide and the pattern on the second slide
2) Contestant must be between the age of 18 - 24 years old
3) Instagram must be public and not private
4) Contestants must follow @aglxyco and @aglxyloop
5) Contestants must post their designs on Instagram tagging @aglxyco, @aglxyloop, and 3 of their friends

Judge :

- Giorgi Krisno
- Tamish Aswani
- Rizky Suwendi
- Alvian Batubara Yoeliko

Table 23

Grading Criteria

CRITERIA	SCORE
Originality	/20
In-line with the theme	/20
Craftsmanship	/20
Creativity	/20

Understanding, Achievement, and Completion	/20
Overall Impression	= /100

Source: Processed Data of The Planners, 2023

Competition Prizes :

There will only be three winners that will win AGLXY Creativity Hunt some prizes from Ageless Galaxy:

Table 24

AGLXY Creativity Hunt Prizes

First Place Price: Featured in the next collection AGLXY Products	

Second Place Price: AGLXY Products	

Source: Processed Data of The Planners, 2023

Details:

Table 25

Details of AGLXY Creativity Hunt Process

NO	DATE	ACTIVITY	MATERIAL
1	8 - 18 July 2024	Entry Assessments by Judges	This time is allocated for the judges to review and judge all the submissions of the competition that will be submitted through Instagram.
2	19 July 2024	Competition Winners Announcements	The social media team will be announcing the winners of

			AGLXY Creativity Hunt on Instagram.
3	19 July 2024	Prizes Posted on Social Media	Along with announcing the winners of the competition, the prizes will also be posted on Ageless Galaxy's Instagram such as being featured on the next collection and some curated exclusive Ageless Galaxy's products.
4	20 July 2024	Prize Distribution	The team will be utilising this period of time to distribute the prizes to the winners.
5	21 July 2024	Social Media Repost on Competition Winners Receiving Their Prizes	The team will be reposting the posts on social media to showcase the winners with the prizes.

Source: Processed Data of The Planners, 2023

4.7.3.2. Social Media Highlights

Date : 27 May - 9 June 2024

Table 26

Instagram Highlights Timeline

DATE	CONTENT
27 May 2024	Highlights Compilation of Ageless Galaxy Goes To Campus
29 May 2024	Highlights Compilation of Press Conference
31 May 2024	Highlights Compilation of The Galaxy Gate
2 June 2024	Highlights Compilation of Exhibition
4 June 2024	Highlights Compilation of Masterclass
6 June 2024	Highlights Compilation of Ageless Galactic Runway
8 June 2024	AGLXY Creativity Hunt Highlights Compilation
9 June 2024	Highlights Compilation of Splash From The Galaxy (Pool After Party)

Source: Processed Data of The Planners, 2023

4.7.3.3. Splash From The Galaxy (Pool After Party)

Date : 27 July 2024

Place : Hotel Monopoli
Jl. Taman Kemang No.12, RT.14/RW.1, Bangka,
Kec. Mampang Prpt., Kota Jakarta Selatan,
Daerah Khusus Ibukota Jakarta 12730

Time : 15.00 - 17.00 WIB

Tunes : PDouble and C.N.M.

Rundown :

Table 27

Rundown Pool After Party

NO	TIME	DURATION	ACTIVITY	PIC
1	15:00 - 15:15	15 minutes	Opening by the host and gathering crowd	Elijah Maleachi (MC)
2	15:15 - 15:30	15 minutes	Remarks by Founder and Co-Founder	Elijah Maleachi
3	15:30 - 16:30	60 minutes	Barbeque Cookout &	Petra Arvella

			Special Cocktails	
4	16:30 - 17:00	30 minutes	Fun games and closing	Petra Arvella

Source: Processed Data of The Planners, 2023

Figure 77

Mock up Pool After Party



From Authors, 2023

4.8. Timescales

Table 28

Timeline of #AGELESSIVITY Campaign

ACTIVITY	Jan 2024				Feb 2024				March 2024					April 2024				May 2024			
	1	2	3	4	1	2	3	4	1	2	3	4	5	1	2	3	4	1	2	3	4
PRE-EVENT																					
Approach ASHTA																					
Meeting and survey venue with ASHTA																					
Sign MOA with ASHTA																					
Designing the 3D model of Terry the Space Shuttle																					
Contact Indodekorasi for installation (Terry the Space Shuttle)																					
Creating content for the social media campaign																					

Installing the installations of Terry the Space Shuttle	
Remove the installation	
Social Media Activation Campaign	
Contact and send an official letter to 15 universities	
Ageless Galaxy Goes To Campus	
Contacting venue for Press Conference	
Production of Press Kit	
Decorating the venue for Press Conference	
Press Conference	
Contacting vendor of exhibition	
Ordering the exhibition mounting	

Production of PR Package																		
Installation of the Galaxy Gate																		
The Galaxy Gate																		

ACTIVITY	May 2024				June 2024					July 2024			
	1	2	3	4	1	2	3	4	5	1	2	3	4
MAIN EVENT													
Distribution of PR Package to the KOLs													
Vendors starts to install in the exhibition													
Finalising the installations													
Exhibition of Ageless Galaxy													
Masterclass with Giorgi Krisno and Tamish Aswani													
Runway Rehearsal													

Ageless Galactic Runway (Fashion Show)													
POST EVENT													
AGLXY Creativity Hunt													
Social Media Highlights													
Entry Assessments by Judges													
Competition Winners Announcements													
Prizes Posted on Social Media													
Prize Distribution													
Social Media Posts on Competition Winners Receiving Their Prizes													
Splash From The Galaxy													

Source: Processed Data of The Planners, 2023

4.9. Resources

Table 29

List of Committee Distribution

NO	DIVISION	TASK	PIC
1	Leader	Organise and lead all activities related to the event. In charge of team events, consumption, finance, and equipment.	Giorgi Adiraharja Krisno (Managing Director)
2	Vice Leader	Organise and lead all activities related to the event. In charge of team documentation and decoration.	Tamish Dilip Aswani (Creative Director)
3	Finance	Prepare and delegate all the funds needed to execute the campaign.	Azaria Dwinanda Hanifa (Account Executive)

4	Event	Contact and coordinate with universities to execute Ageless Galaxy Goes To Campus Event. Organise and lead all activities related to the event. Make a detailed and specific schedule (rundown) (load time, event, performers, equipment, and place). Set the time, place, and share the tasks of each member of the event session. Contact, dealing and negotiation with third parties (ASHTA District 8, universities, Langit Senayan, MRT Jakarta, Hotel Monopoli and other vendors).	Annisa Utami Hafizhah Imanina (Marketing Creative) Rizky Suwendi (Art Director) Randy Mamora (Sales Assistant) Namira Adelia Sasongko (Copywriter)

		ASHTA Contact: Jl. Senopati No.8, Senayan, Kec. Kby. Baru, Kota Jakarta Selatan, Daerah Khusus Ibukota Jakarta 12190 (021) 50262888 suci.ardina@asri.co.id Langit Senayan Contact: Jl. Jenderal Sudirman No.Kav. 53, RT.1/RW.54, Gelora, Kecamatan Tanah Abang, Jakarta, Daerah Khusus Ibukota Jakarta 12190 0812-9440-9007 reservation.hutankota@plataran.com MRT Jakarta Contact: Wisma Nusantara Lt. 21 Jln. MH Thamrin 59 Jakarta 10350 – Indonesia (+62-21) 390 6454	Elijah Maleachi Hutagaol

		Info@jakartamrt.com Hotel Monopoli Contact: Jl. Taman Kemang No.12, RT.14/RW.1, Bangka, Kec. Mampang Prpt., Kota Jakarta Selatan, Daerah Khusus Ibukota Jakarta 12730 (021) 22715665 +62 821-1110-0336	
5	Decoration	Create designs for the event. - Stage - Installations during the exhibition Prepare designs for the Ageless Galaxy's Mascot that will be installed during the main event. Create a content list and schedule	Alvian Batubara Yoeliko (Senior Graphic Designer) Abid Rastra Kottama (Junior Graphic Designer)

		for Ageless Galaxy's social media campaign. Prepare designs for The Galaxy Gate and Splash From The Galaxy - Pool After Party.	Olivia Aldysa (Graphic Designer) Petra Arvella Febriana
6	Equipment	Contact the vendors to install materials for exhibition, The Galaxy Gate, and Splash From The Galaxy - Pool After Party. Dealing with Indodekorasi for the	Victor Alexander (Director of Operations)

		installation of Ageless Galaxy's Mascot. Prepare tools for the main event such as microphones, speakers, lighting, sound system, camera for photos and videos. Prepare transportation for Ageless Galaxy Goes To Campus.	Bagus Adhinmas (Inventory Manager) Jicko Margayu (Production Manager)
7	Documentation	Prepare the materials from the events that will be posted on Ageless Galaxy's social media such as stories, feeds, and reels.	Joshua Adiprayogo (Head of Marketing)

		Prepare adequate equipment to take photos and videos for documenting the whole event from pre-event until post event.	Elia Erjis (Content Creator)
8	Consumption	Prepare food, beverages, and snacks for the committee throughout the events of the campaign.	Intan Natalia Sandy

Source: Processed Data of The Planners, 2023

Table 30

Price details for operating or material costs and equipment

PRE-EVENT BUDGET				
NO	**ITEM**	**DETAILS**	**DETAIL PRICE**	**TOTAL PRICE**
1	Agreement With ASHTA			
	ASHTA	Down payment	Rp. 20.000.000	Rp. 20.000.000
2	Creating Content For Social Media			
	Canva for	Edit tools for	1 year x @ Rp.	Rp. 769.000

	Enterprise	contents on Instagram	769.000	
3	Installations Of Terry The Space Shuttle			
	Manufacture & installation fee	To make and display Terry the Space Shuttle (3 x 1 m)	1 item x @ Rp. 20.000.000	Rp. 20.000.000
4	Social Media Activation Campaign			
	Instagram Ads	To reach more exposure from the public	5 months x @ Rp. 500.000	Rp. 2.500.000
	Quota (Internet Provider)	Provide the internet service for online activities	5 months x @ Rp. 300.000	Rp. 1.500.000
	Paid promote influencers	Adhisty Zara	Rp. 55.000.000	Rp. 208.325.000
		Gabriel Prince	Rp. 50.000.000	
		Nazla Alifa	Rp. 31.000.000	
		Jeje Soekarno	Rp. 30.000.000	

		Ranggaz Laksmana	Rp. 8.325.000	
		Emil Mario	Rp. 30.000.000	
		Agnes Rahajeng	Rp. 4.000.000	
5	Ageless Galaxy Goes To Campus			
	Transportation	Fee to go to 15 universities	15 days x Rp. 300.000	Rp. 4.500.000
	Merchandise	Ageless Galaxy's shirt	75 pcs x @ Rp. 320.000	Rp. 24.000.000
		Tote bag	75 pcs x @ Rp. 7.500	Rp. 562.500
	Food & Beverage	Food + Water	5 pax x @ Rp. 81.000	Rp. 405.000
6	Preparation For The Main Event			
	ASHTA	Pay off payments for the venue	3 days x @ Rp. 111.000.000	Rp. 333.000.000
7	Press Conference			
	Langit Senayan	Venue	Rp. 70.000.000	Rp. 70.000.000
	Brochure	A5 Folded Brochure	45 pcs x @ Rp.	Rp. 45.000

			1.000	
	Map Folder	A4	45 pcs x @ Rp. 3.200	Rp. 144.000
	Company profile	A4	45 pcs x @ Rp. 12.000	Rp. 540.000
	Pen	Pen Karinex	45 pcs x @ Rp. 1.250	Rp. 56.250
	Tote Bag	Customised Blacu Material	45 pcs x @ Rp. 7.500	Rp. 337.500
	Press Release papers	A4	45 pcs x @ Rp. 2.000	Rp. 90.000
	ID Card (include lanyard)	To distinguish all the committee of Ageless Galaxy	30 pcs x @ Rp. 10.000	Rp. 300.000
	X-Banner	60 x 160 cm	2 pcs x @ Rp. 55.000	Rp. 110.000
	Food & Beverage	Include with the venue	-	-
8	The Galaxy Gate			

	Stickers	A3	28 pcs x Rp. 3.500	Rp. 98.000
9	Miscellaneous			
		Transportation	15 x @ Rp. 100.000	Rp. 1.500.000
		Press Kits delivery fee	10 x @ Rp. 9.000	Rp. 90.000
TOTAL				Rp. 688.872.250

MAIN EVENT BUDGET				
1	Exhibition			
	Food & Beverage	Snack box + Water	22 pax (3 days) x @ Rp. 25.000	Rp. 1.650.000
		Rice Box + Water	22 pax (3 days) x @ Rp. 50.000	Rp. 3.300.000
	Exhibition booth	Exhibition stands, fitting rooms, photo panels, laminated partitions, exhibition booths and room	1 set (3 days) x @ Rp. 7.000.000	Rp. 21.000.000

		dividers		
2	Masterclass with Giorgi Krisno & Tamish Aswani			
	Equipment Rental Service	Including stage, chair, mic, speaker system, lighting set, etc	1 set (1 days) x Rp. 15.000.000	Rp. 15.000.000
3	Ageless Galactic Runway (Fashion Show)			
	Fee Models	Hire models for the fashion show	20 models x @ Rp. 2.500.000	Rp. 50.000.000
	Equipment Rental Service	Including stage, chair, mic, speaker system, lighting set, etc	1 set (1 days) x Rp. 15.000.000	Rp. 15.000.000
	PR Package	Invitation Card	15 pcs x @ Rp. 2.900	Rp. 43.500
		AGLXY T-shirt	15 pcs x @ Rp. 320.000	Rp. 4.800.000
		Disposable Camera (Fuji Film)	15 pcs x @ Rp 289.900	Rp. 4.348.500

		Custom front lock box	15 pcs x @ Rp. 10.000	Rp. 150.000
5	Miscellaneous			
		Service Tips	10 x @ Rp. 30.000	Rp. 300.000
		Security Tips	10 x @ Rp. 30.000	Rp. 300.000
TOTAL				Rp. 115.892.000

POST EVENT BUDGET				
1	AGLXY Creativity Hunt			
	Shipping Fee	Delivery Fee to the 2 winners	2 x Rp. 14.000	Rp. 28.000
2	Splash From The Galaxy (Pool After Party)			
	Hotel Monopoli	Venue fit for 75-100 pax	Rp. 18.150.000	Rp. 18.150.000
		Decor mural (paint & brush)	Rp. 78.000	Rp. 78.000
	Food & Beverage	Include with the venue	-	-

3	Miscellaneous			
		Service Tips	5 x @ Rp. 30.000	Rp. 150.000
		Security Tips	5 x @ Rp. 30.000	Rp. 150.000
TOTAL				Rp. 18.556.000

Source: Processed Data of The Planners, 2023

Table 31

Overall Budget of #AGELESSIVITY

OVERALL BUDGET OF #AGELESSIVITY CAMPAIGN		
1	Total Pre-Event	Rp. 688.872.250
2	Total Main Event	Rp. 115.892.000
3	Total Post Event	Rp. 18.556.000
4	TOTAL	Rp. 823.320.250
5	Contingency (10%)	Rp. 82.332.025
GRAND TOTAL		Rp. 905.652.275

Source: Processed Data of The Planners, 2023

4.10. Monitoring

Table 32

List of Monitoring Activities

ACTIVITY	DETAIL	CHECKLIST
PRE-EVENT		
Agreement with ASHTA	Schedule a meeting with the management	
	Survey the venue for the main event and installation	
	Down Payment to secure the place and time	
Create content for Social Media Campaign	Create mood boards, colour palette and theme for the content of the campaign	
	Set a schedule to create the content, submit the content to Joshua Adiprayogo as Head of Marketing and revise the content if needed.	
	Post the content according to the schedule or other schedule adjusted to other company agenda.	

Installation of Terry the Space Shuttle	Create initial 3D design for Terry the Space Shuttle as an installation	
	Contact the vendor (Indodekorasi) to negotiate and ask the requirements for installing Terry the Space Shuttle	
	Down payment to lock in the installation slot (manufacturing and setting up)	
	Installing Terry the Space Shuttle on the designated place and time	
Social Media Campaign	Make sure that the contents (photos, videos and captions) are aligned with the content's pillar	
	Make sure that the time of posting is during the prime time of Instagram	
	Make sure that the Instagram Ads have been published	
Ageless Galaxy Goes To Campus	Contact all 15 universities if Ageless Galaxy is able to come and visit	
	Make an official offering letter	

	Contact and book 5 pax of snack box for the team	
	Prepare the merchandise (tote bag and t-shirt)	
	Prepare transportation (fee for gas)	
Preparation for the Main Event	Contact and make a deal with KOL and talents	
	Contact all vendors for equipment and operational tools	
	Prepare content ideas	
	Prepare rundown for Masterclass with Giorgi Krisno & Tamish Aswani	
	Prepare rundown for Ageless Galactic Runway (Fashion Show)	
	Set a schedule for loading all the equipment to the venue	
	Set a schedule for rehearsals	
Press Conference	Contact Langit Senayan to negotiate and	

	book venue	
	Contact all 50 medias to be invited	
	Prepare press kit - Brochure - Map Folder - Company profile - Pen - Tote Bag - Press Release papers - ID Card (include lanyard)	
	Make sure that X-Banner and Banners are set	
	Contact vendors for sound system (mic, speakers, etc)	
	Make sure that food consumption is available	
The Galaxy Gate	Contact MRT Jakarta representative	
	Prepare design for the Galaxy Gate	
	Contact vendors to create and set up the	

	designs	
MAIN EVENT		
Exhibition of Ageless Galaxy	Set a schedule to load all the equipment such as decorations, sound system and lighting system.	
	Make sure that all installations are set and safe	
	Make sure that the venue is secure	
	Make sure that food and beverages are available for the next 3 days for the team	
Masterclass with Giorgi Krisno & Tamish Aswani	Prepare all the technical equipment	
	Make sure that speakers and MC are ready	
	Check if all attendees are present	
	Prepare the materials that will be presented during the masterclass	
	Check the documentation team	
Ageless Galactic	Check that all the models and outfit are	

Runway (Fashion Show)	ready	
	Make sure that the staging area are set and secure	
	Make sure that the documentation, lighting and sound team are ready	
	Make sure that all invitees have RSVP and present	
POST EVENT		
AGLXY Creativity Hunt	Check if the target of minimum 75 participants have joined each month	
	Make sure that all participants have met the criteria/requirements to join the competition	
Social Media Highlights	Check that all the contents have been compiled	
	Make sure that each compilation is in the right folder per event	
Splash From The	Contact Hotel Monopoli to book the venue	

Galaxy (Pool After Party)	Make a down payment to secure the time and place	
	Make sure that food and beverages are available and is included with the venue	
	Contact vendors for decorations	
	Make sure that all the invitations have been sent and that all invitees have RSVP	
	Make sure that security is available all time	

Source: Processed Data of The Planners, 2023

4.11. Evaluation

Pre-Event

➔ Installations of Terry the Space Shuttle (Ageless Galaxy's Mascot)

- Engagement Rate

  > 4.5% engagement : Successful

  4.5% engagement : Mediocre

  < 4.5% engagement : Unsuccessful

- Instagram Followers

  > 2.000 new followers : Successful

  2.000 new followers : Mediocre

  < 2.000 new followers : Unsuccessful

➔ Social Media

- Website traffic (18-24 years old demographic)

  > 10.43% increase of traffic : Successful

  10.43% increase of traffic : Mediocre

  < 10.43% increase of traffic : Unsuccessful

- Instagram Feed

  > 786 likes/post : Successful

  786 likes/post : Mediocre

  < 786 likes/post : Unsuccessful

- Instagram Story

  > 1.415 users : Successful

  1.415 users : Mediocre

  < 1.415 users : Unsuccessful

- Instagram Reels

  > 1.415 viewers : Successful

1.415 viewers : Mediocre

< 1.415 viewers : Unsuccessful

- Instagram Followers

  > 8.000 new followers : Successful

  8.000 new followers : Mediocre

  < 8.000 new followers : Unsuccessful

- Instagram Comment

  > 157 comments : Successful

  157 comments : Mediocre

  < 157 comments : Unsuccessful

➔ Ageless Galaxy Goes to Campus

- University Visit

  15 Universities : Successful

  < 15 Universities : Unsuccessful

- Instagram Followers

  > 1.000 new followers : Successful

  1.000 new followers : Mediocre

  < 1.000 new followers : Unsuccessful

➔ Press Conference

- Media Attendees

  50 Media : Successful

  < 50 Media : Unsuccessful

➔ The Galaxy Gate

- Engagement Rate

  > 4.5% engagement : Successful

  4.5% engagement : Mediocre

  < 4.5% engagement : Unsuccessful

- Instagram Followers

  > 1.000 new followers : Successful

  1.000 new followers : Mediocre

  < 1.000 new followers : Unsuccessful

Main Event

➔ Exhibition

> 5.000 Visitor : Successful

5.000 Visitor : Mediocre

< 5.000 Visitor : Unsuccessful

➔ Masterclass

> 50 Participants : Successful

50 Participants : Mediocre

< 50 Participants : Unsuccessful

➔ Ageless Galactic Runway

> 100 Participants : Successful

100 Participants : Mediocre

< 100 Participants : Unsuccessful

Post Event

➔ AGLXY Creativity Hunt

- AGLXY Creativity Hunt Participants

  > 225 Participants : Successful

  225 Participants : Mediocre

  < 225 Participants : Unsuccessful

- Website traffic (18-24 years old demographic)

  > 10.43% increase of traffic : Successful

  10.43% increase of traffic : Mediocre

  < 10.43% increase of traffic : Unsuccessful

- Instagram Feed

  > 786 likes/post : Successful

  786 likes/post : Mediocre

  < 786 likes/post : Unsuccessful

- Instagram Story

  > 1.415 users : Successful

  1.415 users : Mediocre

  < 1.415 users : Unsuccessful

- Instagram Reels

  > 1.415 viewers : Successful

  1.415 viewers : Mediocre

  < 1.415 viewers : Unsuccessful

- Instagram Followers

  > 3.000 new followers : Successful

  3.000 new followers : Mediocre

  < 3.000 new followers : Unsuccessful

- Instagram Comment

  > 157 comments : Successful

  157 comments : Mediocre

< 157 comments : Unsuccessful

➔ Social Media Highlights

- Website traffic (18-25 years old demographic)

  > 10.43% increase of traffic : Successful

  10.43% increase of traffic : Mediocre

  < 10.43% increase of traffic : Unsuccessful

- Instagram Feed

  > 786 likes/post : Successful

  786 likes/post : Mediocre

  < 786 likes/post : Unsuccessful

- Instagram Story

  > 1.415 users : Successful

  1.415 users : Mediocre

  < 1.415 users : Unsuccessful

- Instagram Reels

  > 1.415 viewers : Successful

  1.415 viewers : Mediocre

  < 1.415 viewers : Unsuccessful

- Instagram Comment

  > 157 comments : Successful

  157 comments : Mediocre

  < 157 comments : Unsuccessful

➔ Splash from The Galaxy - Pool After Party

> 80 Participants : Successful

80 Participants : Mediocre

< 80 Participants : Unsuccessful

4.12. Review

To review the implementation of the campaign's strategic plan, the planners will reflect back to the objectives.

Pre-Event

- Installations of Terry the Space Shuttle (Ageless Galaxy's Mascot)

  If successful, Ageless Galaxy should proceed to build art installations, because it directs most awareness and also attainable, knowing that it has the potential to be the factor in whether people find the campaign interesting and innovative.

  If unsuccessful, Ageless Galaxy should not proceed to create art installations as their communication tool, because it does not direct

the public significantly and does not help them with their brand awareness.

- Social Media Campaign (Instagram)

    If successful, the effectiveness of the social media campaign for Ageless Galaxy can be maximised by producing more content on raising brand and product awareness to ensure that each topic will latch to the public as well as broadening the use of other platform, this means utilising other applications that can lead to more exposure and penetration.

    If unsuccessful, Ageless Galaxy should not proceed to plan a social media campaign as their strategy, because it lacks audience understanding, time consuming, and requires the brand to stay engaged and active.

- Ageless Galaxy Goes To Campus

    If successful, Ageless Galaxy needs to prioritise direct socialisations and engagement with the targeted audience. Since one of its objectives is to attract them to come and join the upcoming event. Through this strategy, the target public can be more familiar with the campaign and socialise with each other.

    If unsuccessful, Ageless Galaxy should not proceed to organise this approach since it may not be interested in the discussion's topic because they might be exposed to numerous different socialisations that also have similar topics.

- Press Conference

If successful, Ageless Galaxy should conduct a press conference before executing the main event in order to distribute the information to the invited media. This strategy will help the brand as a tool to make an announcement heard by as many people as possible.

If unsuccessful, Ageless Galaxy should not proceed with this strategy since it requires a lot of work and should be taken seriously. Giving misinformation or insignificant explanation would have a detrimental effect for the brand itself.

- The Galaxy Gate

If successful, Ageless Galaxy needs to proceed to construct street art as a creative and unconventional strategy to attract public attention.

If unsuccessful, Ageless Galaxy should not proceed to create street art because it only involves one way communication where people can easily dismiss the information and only reach a limited public.

Main Event

- Exhibition

If successful, Ageless Galaxy needs to organise an exhibition as a medium to attract the target public and introduce the products offered by the brand. By conducting exhibitions allows Ageless Galaxy

to get in front of their target audience, which is the perfect opportunity to showcase their products, boost their business' image, gain exposure, and, overall, draw attention.

If unsuccessful, Ageless Galaxy should not proceed to organise an exhibition because it needs a lot of time and cost to arrange and demands complex arrangement and responsibilities.

- Masterclass

If successful, Ageless Galaxy needs to compose a masterclass where it is an effective tool to provide an opportunity for Ageless Galaxy to develop talents and insights with different subjects. Where the participants can get the opportunity to get direct learning and training from fashion and business experts.

If unsuccessful, Ageless Galaxy should not proceed to organise masterclass as the content materials may be quickly forgotten and it may be hard to fit everything to cover into a single class.

- Ageless Galactic Runway

If successful, Ageless Galaxy needs to set up a fashion show since it serves as a platform for Ageless Galaxy to showcase their product collection and assist in attracting public attention. The role of fashion shows is still relevant as today's era demands more from the brand to make prime impressions.

If unsuccessful, Ageless Galaxy should not proceed to conduct a fashion show because it is complex which requires a lot of time and money for the whole preparation.

Post Event

- AGLXY Creativity Hunt

  If successful, Ageless Galaxy needs to set up a creativity hunt strategy as it provides an opportunity for the participants to gain knowledge in particular study, demonstrating their skills which will benefit their career as well as the brand itself.

  If unsuccessful, Ageless Galaxy should not proceed to create a competition since there is no potential for building human interpersonal connections and it can, therefore, be challenging for hosts to hold participants' attention.

- Social Media Highlights

  If successful, Ageless Galaxy needs to proceed in creating this strategy as it allows the brand to compile the best highlights of all the campaign series so the public can easily find and interact with past stories.

  If unsuccessful, Ageless Galaxy should not proceed through with planning a social media campaign as their strategy because it is time-consuming, demands constant engagement from the company, and lacks audience awareness.

- Splash From The Galaxy - Pool After Party

If successful, Ageless Galaxy needs to conduct an after party to provide an informal atmosphere and serve as a celebration with the communities in a more intimate and casual setting. It can also serve as a way to network and build relationships with other people in the same industry.

If unsuccessful, Ageless Galaxy should not proceed to host an after party since it can lead to inconsistent engagement where participants may ignore the activities because these people may not fully understand the benefits of after celebration.

CHAPTER V CONCLUSION AND RECOMMENDATION

5.1 Conclusion

This campaign aims to raise awareness of Ageless Galaxy to the Generation Z in Jakarta while concurrently fostering public understanding of the creative industry's influence and significance for future generations. To achieve these objectives, a comprehensive brand activation plan will be implemented, featuring a diverse range of online and offline events such as seminars in 15 universities across the city, exhibition, masterclass, fashion show and online competition. Each event will be meticulously designed to be both engaging and informative, effectively captivating the target audience. The content presented during these events will be strategically tailored to promote Ageless Galaxy specifically to Generation Z, recognizing the potential of this demographic as a new and valuable target audience.

A paramount consideration throughout the campaign is ensuring that the dissemination of messages aligns with the communication style of the target audience. This approach is crucial in effectively conveying the campaign's message and ensuring they resonate appropriately with the intended recipients.

To ensure the seamless execution of the campaign, several critical factors warrant consideration such as:

1. Align the campaign with its initial plan and purpose by evaluating the communication style and approach to connect effectively with the target audience.
2. Utilise the appropriate social media channels preferred by the target audience to maximise the impact and reach of the campaign's message.
3. Ensure clarity and conciseness in the messaging conveyed by the organising committee and through the events to evoke curiosity and avoid confusion among the audience.
4. Select influential Key Opinion Leaders (KOLs) who align the campaign's objectives and possess a commendable reputation to attract and engage the public effectively.

5.2 Recommendation

Upon the completion of this campaign, it is imperative to sustain its momentum and extend its reach to a broader audience. To achieve this, the planners have proposed the following recommendations:

1. Foster ongoing communication and engagement with Ageless Galaxy's new audiences, cultivating their loyalty through diverse social media platforms such as Instagram, TikTok, and YouTube.

2. Enhance the campaign's efficacy by expanding its target audience scope, considering the inclusion of another age group to garner increased exposure and penetration.
3. Prolong the campaign's presence to encompass other cities, allowing Ageless Galaxy to connect with a more extensive array of target audiences across the nation, transcending localised exposure.
4. Forge strategic collaborations with prominent brands, leveraging existing communities that share common interests with Ageless Galaxy, thereby magnifying the opportunity to reach a broader audience and elevate overall brand reputation.

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APPENDIX

1. Offering Letter

Jakarta, 18 Maret 2024

Nomor : 001/AGELESS GALAXY/III/XVIII/2024
Lampiran : -
Hal : **Surat Permohonan**

Kepada Yth:
Rektor Universitas A
Di tempat

Dengan hormat,

Dalam rangka meningkatkan pengetahuan mengenai kreatif industri di Indonesia, Ageless Galaxy ikut melaksanakan usaha untuk memelihara dan meningkatkan pengetahuan umum mengenai industri kreatif dalam lingkup pelajar. Ageless Galaxy adalah sebuah merek fesyen asal Jakarta yang berfokus pada mode gaya jalanan (*street fashion style*).

Hari : *(menyesuaikan)*
Tanggal : *(menyesuaikan)*
Pukul : 10.00 s/d 12.00
Tempat : *(menyesuaikan)*

Sehubungan dengan maksud tersebut di atas, dengan ini kami selaku panitia meminta izin untuk mengadakan kunjungan ke universitas yang Bapak/Ibu pimpin. Kami berharap agar Bapak/Ibu dapat menerima permohonan pengajuan ini sehingga kami dapat mensosialisasikan kampanye mengenai industri kreatif secara langsung sebagai bahan pembelajaran dan motivasi bagi para mahasiswa.

Demikian surat ini kami sampaikan, atas perhatian serta kerjasama Bapak/Ibu kami ucapkan terima kasih.

Jakarta, 18 Maret 2024
Hormat kami,
Direktur Manajemen Ageless Galaxy

GIORGI KRISNO

2. Press Release

BERITA DARI AGELESS GALAXY
SIARAN PERS

PELUNCURAN KAMPANYE #AGELESSIVITY

Ageless Galaxy baru saja meluncurkan kampanye yang berjudul #AGELESSIVITY. Pengumuman dibuat pada hari Sabtu, tanggal 2 Maret 2024 di akun Instagram Ageless Galaxy (*@aglxyco*). Kampanye #AGELESSIVITY adalah salah satu kampanye dari Ageless Galaxy yang bertujuan untuk menginformasikan publik dan meningkatkan kesadaran tentang kontribusi bidang busana dalam industri kreatif Indonesia. Sebagai salah satu bagian dari kampanye tersebut, #AGELESSIVITY akan memasang *Terry the Space Shuttle* (Roket Ageless Galaxy) sebagai seni instalasi sebelum menuju ke rangkaian acara utama yaitu acara yang dipertunjukan untuk publik, terutama Generasi Z di Jakarta.

Tamish Aswani, Direktur Kreatif Ageless Galaxy mengatakan, "Melalui kampanye ini, kami ingin meningkatkan wawasan tentang *fashion industry* kepada generasi muda Indonesia dan memberikan gambaran tentang peluang pekerjaan yang bisa mereka ambil jika mereka tertarik dengan dunia *design* dan *fashion*." Dia menambahkan, "Kami juga ingin menunjukan kepada masyarakat bahwa dunia *fashion* ini tidak hanya sekedar industri produksi melainkan sebagai wadah anak bangsa untuk berkarya."

Sebelum acara utama, akan ada kegiatan sosialisasi yaitu Ageless Galaxy Goes To Campus yang diperuntukkan untuk memelihara dan meningkatkan pengetahuan umum mengenai industri kreatif dalam lingkup pelajar kepada mahasiswa/i yang akan dilaksanakan pada tanggal 1 April 2024 sampai 14 Mei 2024 di 15 universitas di Jakarta. Rangkaian acara di dalam sosialisasi Ageless Galaxy Goes To Campus akan menjadi acara luring dari awal kampanye ini dan juga mengundang mahasiswa/i untuk datang dan berpartisipasi di acara-acara lain seperti pameran, masterclass, peragaan busana, dan kompetisi AGLXY Creativity Hunt.

Ageless Galaxy adalah sebuah merek fesyen asal Jakarta yang berfokus pada mode gaya jalanan (*street fashion style*) dan didirikan dari 2013 oleh Giorgi Adiraharja Krisno dan Tamish Dilip Aswani. Dengan konsep eksplorasi intergalaksi, Ageless Galaxy merupakan salah satu brand lokal Indonesia yang berfokus pada pembuatan garmen dan aksesoris. Terinspirasi dari konsep penjelajahan luar angkasa, Krisno dan Aswani mengembangkan brand persona yang memasukkan perlengkapan luar angkasa seperti kapal roket dan meteoroid sebagai elemen utamanya.

ENDS

Intan Natalia, Press Officer
Ageless Galaxy
087783967597

Untuk informasi lebih lanjut, silahkan hubungi:
Giorgi Adiraharja Krisno
Directing Manager
Ageless Galaxy
Jl. Bangka Raya No.10, RT.2/RW.7
Pela Mampang Kec. Mampang Prpt
Daerah Khusus Ibukota Jakarta 12720
Indonesia

Telp: 0811-9291-279
Email: info@aglxy.co
Tanggal: 3 Mei 2024
Ref: 0987654321

Press Release

4th March, 2024

Ageless Galaxy

PELUNCURAN KAMPANYE #AGELESSIVITY: AGELESS ACTIVITY

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Please Contact

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www.AGLXY.com