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Enhancing papermark's brand awareness and profitability with a blue ocean strategy

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ABSTRACT

This study examines the brand awareness and identity of Papermark, a Jakarta-based creative stationery brand, and proposes strategies to strengthen its position in Indonesia's stationery market. Although Papermark has grown steadily, its visibility, digital presence, and customer engagement remain limited compared to those of its emerging and established competitors. This study identifies the drivers of awareness, diagnoses gaps between internal brand intentions and consumer experiences, and formulates recommendations to support long-term development. A mixed-method approach was used. Quantitatively, an online survey was analyzed using descriptive statistics and reliability testing to capture the perceptions of product aesthetics, functionality, personalization, digital touchpoints, and brand recall. Qualitatively, structured interviews with internal stakeholders, loyal customers, and potential customers explored operational priorities, brand meaning, and customer discovery paths. The integration of both sources enables an assessment of the current performance. The findings indicate that Papermark is perceived positively in terms of product quality, design consistency, and lifestyle. However, awareness is constrained by weak digital engagement, limited community building, and the underutilization of social media. Many respondents discovered the brand through offline retail, bazaars, or word-of-mouth rather than through digital channels. Younger consumers particularly associate stationery brands with high online activity, interactive content, and collaborative campaigns. This study recommends a digital community-centered strategy: identity-led content curation, consistent posting cadence, collaboration with creative communities, user-generated content activation, and interactive engagement tactics. Strengthening storytelling, improving search visibility, and integrating online and offline touchpoints are also recommended to elevate visibility, reinforce perceived value, and build customer relationships.

Keywords: brand awareness; digital engagement; consumer perception; creative industry; market positioning; consumer insight; stationery branding

1. INTRODUCTION

Stationery refers to commercially manufactured writing materials, including pens, paper, pencils, and envelopes, as well as machinery-produced materials, such as computer printers. The stationery industry can be categorized by application into school, office, and home. Office stationery includes items such as staplers, rulers, scissors, paper clips, stamps, and pushpins. While, art supplies feature paints, pastels, clay, brushes, drawing pads, and sketchbooks.

According to the Creative Economy Outlook 2024 report, Indonesia's creative economy contributed approximately US\$ 82 billion to the GDP in 2021. As the creative industry in Indonesia has been developing recently, it also includes stationery and office supplies businesses. This can be seen by the growth of small and medium-sized enterprises (SME) with stationery businesses in Indonesia, such as Peek My Book, Blessing Bells, Paperie Lab, Kern Paper, and Fill in The Blank Space.

As market condition has grow rapidly, the stationery industry in Indonesia has become highly saturated and competitive red ocean. According to [Kim and Mauborgne \(2004\)](#), a red ocean shows the existing market space where industries compete intensely on similar products, pricing, and market channels, making it harder to stand out with just product quality alone. To address this, businesses need to build strategic branding and differentiation.

In today's competitive market, brand awareness has become a vital element for standing out. It includes brand's visibility, customer perception, and long-term success. [Aaker \(1996\)](#) defines brand awareness is the key component of brand equity that influences consumer recognition and decision making. For stationery that emphasize aesthetics and lifestyle, high brand awareness can help to create emotional engagement, drive preference, and support premium positioning in the industry.

Papermark, a creative stationery brand in Indonesia, operates in a landscape where numerous global and local brands compete for customer attention. To address this, applying the Red Ocean vs Blue Ocean Strategy framework ([Kim & Mauborgne, 2004](#)) provides a new point of view. In red ocean strategy, Papermark faces an intense competition and limited visibility. Papermark could reposition itself innovatively, build connections, and ultimately to create awareness through unique value proposition (USP) with personalize and premium design. This repositioning can drive stronger brand awareness and long-term growth.

Papermark believes that stationery is not just pen and paper. It's a way to capture moments, express emotions, and connect with others in more meaningful way. From Jakarta, Indonesia, our journey started in 2017 with a simple thought of creating a beautiful and ready stock printed stationery. As a sister company of Watermark Fine Papers, a well-known brand since 2006 for its exquisite custom invitation suites, we have always understood the power of paper in creating meaningful experiences. With Papermark, we wanted to bring the same level of artistry to everyday stationery, making it accessible, stylish, and personal.

Its product portfolio includes notebooks, journals, money envelopes, gift sets, and office stationery such as pens and notepads. Positioned as a part of Indonesia's growing creative economy, Papermark appeals primarily to a niche audience of young professionals aged 25-34 who value thoughtful design, aesthetics, and functional with storytelling in their everyday tools.

There are many ways to satisfy the needs of target market. With so many possible variables, there is a way to organize all the decision and simplify with marketing mix ([Perreault & McCarthy, 2002](#)). In terms of marketing mix, Papermark emphasizes on design driven with premium quality design (product), applies value-based pricing strategies (price), distributes mainly through online channels, consignments, and pop-up stores (place), and relies on social media through Instagram campaigns and seasonal promotions (promotion). While this approach has built a loyal community within its niche, Papermark still struggle to expand visibility more than seasonal peaks and to maintain relevance throughout the year.

Papermark offers products ranging from journals and notebooks to money envelopes, gift sets, and office stationery like pens and notepads. The brand has built a strong identity in Indonesia's stationery and gift market, attracting loyal customers who value thoughtful design and quality craftsmanship. However, its recognition remains niche and tied to seasonal demand, particularly during Christmas and

Chinese New Year. This seasonality makes it difficult to maintain consistent visibility and sales throughout the year. As consumers shift toward digital planning tools, Papermark faces the challenge of staying relevant to a changing audience. Papermark also struggles with a limited online presence that constrains growth potential. While the brand's aesthetics resonate with its current audience, its reach across digital channels remains underdeveloped, resulting in missed opportunities for brand discovery. This lack of digital visibility weakens marketing campaigns, slows customer acquisition, and limits brand recall in a crowded marketplace. These issues risk diminishing customer satisfaction and reducing repeat purchases and brand loyalty.

Papermark offers a broad product range journals and notebooks, money envelopes, gift sets, and office stationery such as pens and notepads yet its brand recognition remains niche and heavily tied to seasonal peaks, especially Christmas and Chinese New Year, making year-round visibility and sales difficult to maintain. As consumer habits shift toward digital planning tools, Papermark also faces a relevance challenge with changing audiences. Beyond the product portfolio, the brand's limited and inconsistent digital presence constrains growth: underdeveloped reach across digital channels reduces opportunities for discovery and engagement, weakens marketing campaign impact, slows customer acquisition, and limits brand recall in a crowded market, ultimately risking repeat purchases and long-term loyalty. See [Figure 1](#)

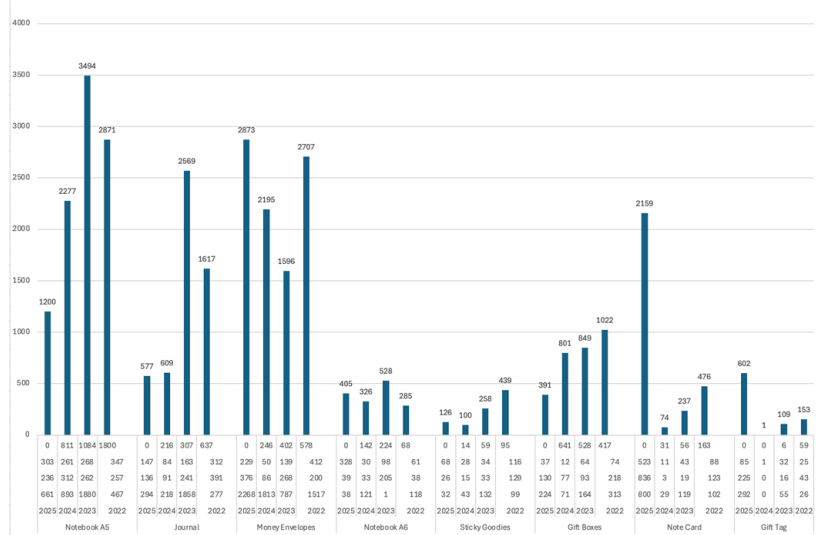


Figure I. Internal Unit Sales Graph for Q1-QIII 2022-2025

Source: Internal sales data from Papermark (author)

Internal performance data reinforce the seasonality problem. Unit sales from 2022 to 2025 show revenue concentration around festive peaks (Q1 and Q4), driven mainly by Money Envelopes and Gift Boxes; in 2024, Money Envelopes dropped from 1,813 sets in Q1 to 50 sets in Q3, while Gift Boxes fell from 641 pcs in Q4 to 12 pcs in Q3. This dependency reduces cash flow stability, weakens off-season visibility, and limits opportunities for repeat purchases throughout the year. Financially, company revenue fluctuated from 2021 to 2024 and declined by -23.83% in 2023 before partially recovering in 2024.

Digitally, Papermark's Instagram reach and impressions (2021–2025) fluctuated but trended downward over time, with spikes largely limited to campaign-driven festive months and sharp declines afterward, signaling a reliance on seasonal campaigns rather than sustained audience nurturing. Competitors sustain stronger year-round visibility through more consistent digital storytelling and campaigns, while Papermark's communication remains mostly organic and less integrated, with engagement reported below 1%, despite having 43,200 followers. In marketplace-based visibility benchmarking, Papermark's visibility indicator is categorized as "low" (479 units sold / 266 listings = 1.8), suggesting a weak conversion from assortment presence to demand. This weakness is connected to retention outcomes: while 70% of customers have purchased at least once, only 11% have made repeat purchases, highlighting a large gap between one-time buyers and long-term advocates.

This research addresses Papermark's core challenges of limited brand awareness, sales dependence on seasonal peaks (especially Christmas and Chinese New Year), and an underdeveloped, inconsistent digital presence amid intensifying competition from local stationery brands and substitute digital productivity tools. The problem statement focuses on four questions: what is Papermark's current brand awareness level among Indonesia's creative, design-conscious target market, and how is it reflected in familiarity, recall, and consideration? What gaps exist between Papermark's intended brand identity/differentiation and consumers' actual experiences that may weaken loyalty and repeat purchases? How is Papermark positioned competitively when assessed through industry structure, competitor behavior, and internal capabilities? How can insights from Red Ocean and Blue Ocean strategies be translated into actionable branding moves to enhance year-round relevance? Accordingly, this study aims to evaluate Papermark's current brand awareness, diagnose how brand identity elements, differentiation attributes, and communication practices shape customer perceptions linked to loyalty and repeat purchases, analyze competitive positioning using industry-competitor-capability perspectives, and formulate Blue Ocean-aligned branding strategies to strengthen awareness while reducing seasonal dependency.

2. LITERATURE REVIEW

2.1 Brand Awareness

Brand awareness refers to the ability of current and potential customers to recognize or recall a brand. Aaker (1991) considers brand awareness to be one of the core dimensions of brand equity, emphasizing that it contributes to consumer trust, brand recall, and purchasing behavior.

According to Keller (2008), brand awareness comprises two layers: 1) Brand recognition: the ability of customers to confirm prior exposure to a brand when given the brand as a cue; 2) Brand recall: the ability of consumers to retrieve a brand from memory when they provide the product category as a cue.

Brand awareness is crucial, especially for small businesses and emerging brands, as it forms the foundation of the brand-consumer relationship (Keller, 2001).

2.2 Aaker's Brand Equity Model

There are five components of brand equity based on Aaker's (1991) proposed model: 1) Brand loyalty: Reduced cost marketing, attract new customer, time to respond to competitive threats; 2) Brand awareness: Anchor to which other associations can be attached, familiarity, signal of substance, brand to be considered; 3) Perceived quality: Reason to buy, differentiation or position, price, channel member interest; 4) Brand associations: help process and retrieve information, differentiation or position, reason to buy, barrier to competitors; 5) Other proprietary assets: competitive advantage

Brand equity provides value to customers by enhancing their interpretation or processing of information, confidence in their purchase decisions, and satisfaction with product use. It also provides value to firms by enhancing the efficiency of marketing programs, brand loyalty, prices/margins, brand extensions, trend leverage, and competitive advantage. This study focuses on brand awareness as a driver of consumer attention and market reach. High brand awareness can positively impact the other brand equity components over time.

2.3 Keller's Customer-Based Brand Equity (CBBE) Model

Customer-based brand equity (CBBE) pyramid model illustrates how brands can build strong brand equity from the customer perspective (Keller's, 2001). The pyramid includes four stages: 1) Brand identity (awareness); 2) Brand meaning (performance and imagery); 3) Brand response (judgement and feelings); 4) Brand resonance (loyalty and attachment). See Figure 2

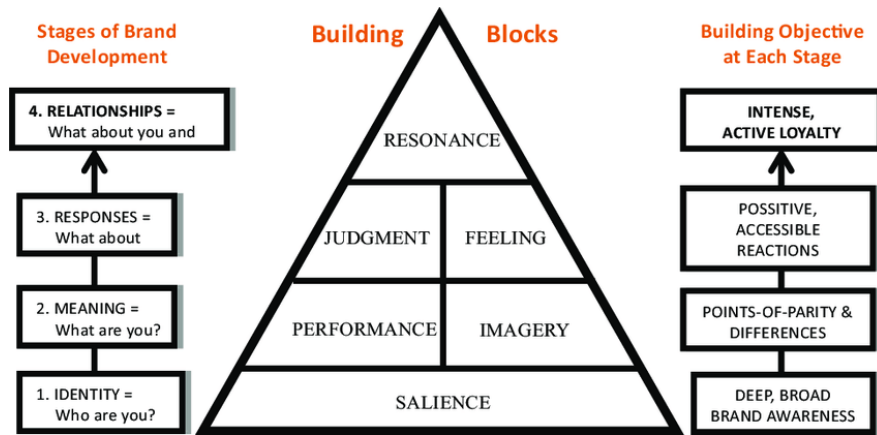


Figure 2. The Pyramid Model of Customer-Based Brand Equity

Source: https://www.researchgate.net/figure/The-pyramid-model-of-customer-based-brand-equity_fig1_277681730

The CBBE pyramid model is divided into six building blocks that represent the essential factors for achieving a strong brand. Going from the bottom to the top, the hierarchy includes brand salience, brand performance, brand imagery, brand judgement, brand feeling, and brand resonance. Brand salience is the base of the pyramid. This emphasizes the importance of ensuring that a brand is recognized and recalled in relevant situations.

Papermark has a loyal niche audience but still struggles to convert awareness into deep emotional connections and strong advocacy. Based on the CBBE model, it highlights the steps required to progress from basic salience to brand resonance. The model will help identify at which stage Papermark loses potential customers, whether at initial awareness, performance evaluation, or loyalty-building based on strategic gaps. This framework supports qualitative interviews and helps categorize customer perceptions and loyalty drivers, which inform Papermark’s loyalty and repeat purchase strategies. For Papermark, building brand salience is the key step in reaching new markets and increasing its share of the mind.

2.4 Blue Ocean Strategy

Kim and Mauborgne (2004) introduced the concepts of Red Ocean and Blue Ocean strategies in strategic management. First, red oceans are all industries currently existing in the market space. In red oceans, industry boundaries are defined and accepted, and the competitive rules of the game are well known. As products become commodities, the market space becomes crowded, leading to cutthroat competition within the industry. Second, blue oceans are all the industries that do not exist in the current market space. The demand is created rather than fought over, making it a great opportunity for growth, as profitable and rapid as the company creates and captures new demand.

2.4.1 The Strategy Canvas

A visual tool that compares a brand’s performance across key factors of competition. It helps to identify which areas of brand can diverge from industry norms. The strategy canvas shows how businesses are currently competing and investing to stay in the industry’s game, find what buyers get when they patronize the industry, and shows the strategic profile of the company and other major players.

2.4.2 Four Actions Framework (ERRC Grid)

The Eliminate-Reduce-Raise-Create (ERRC) Grid is an essential tools in Blue Ocean Strategy. It is a simple matrix that drives companies to focus on eliminating and reducing, while raising and creating in the new blue ocean. There are four actions framework used in Blue Ocean Strategy: 1) Eliminate factors

the industry takes for granted; 2) Reduce factors below the industry standard; 3) Raise factors above the industry standard; 4) Create new value elements that never offered before

2.4.3 Buyer Utility Map

It helps identify innovative solutions by focusing on the full buyer experience cycle, from awareness, purchase, use, and post-use. It outlines all the levers companies can pull to deliver an exceptional utility to buyers, along with the various experiences buyers can have with a product or service. The Blue Ocean Strategy focuses on creating an uncontested market space and making competition irrelevant through value innovation (Kim & Mauborgne, 2024). Papermark’s red ocean environment forces it to compete on similar products and pricing. The strategy canvas, ERRC Grid, and Buyer Utility Map from Blue Ocean Strategy help Papermark unlock value in untapped segments, such as the creative community or eco-conscious consumers. This framework identifies differentiation opportunities to escape direct competition and strengthen PaperMark’s brand awareness.

2.5 Integrated Marketing Communication (IMC)

According to Kotler and Keller (2016), Integrated Marketing Communication (IMC) is the strategic coordination of all brand messaging and promotional tools to ensure clarity and consistency. It emphasizes brand awareness by reinforcing core values across all the marketing channels.

The key components: 1) Owned media: website papermark.id, packaging; 2) Earned media: reviews, user generated content (UGC); 3) Paid media: social media ads, collaboration with influencers and key opinion leader (KOL); 4) Experiential marketing: pop-up booth and bazaar such as Semasa Art Market and Brightspot Market

Papermark’s currently struggle with inconsistent messaging across campaigns which can ultimately dilute brand recognition. With IMC, it will ensure Papermark’s identity is reinforced at every customer touchpoint. IMC analysis identifies communication gaps that weaken brand recall and hinder loyalty building. See Figure 3

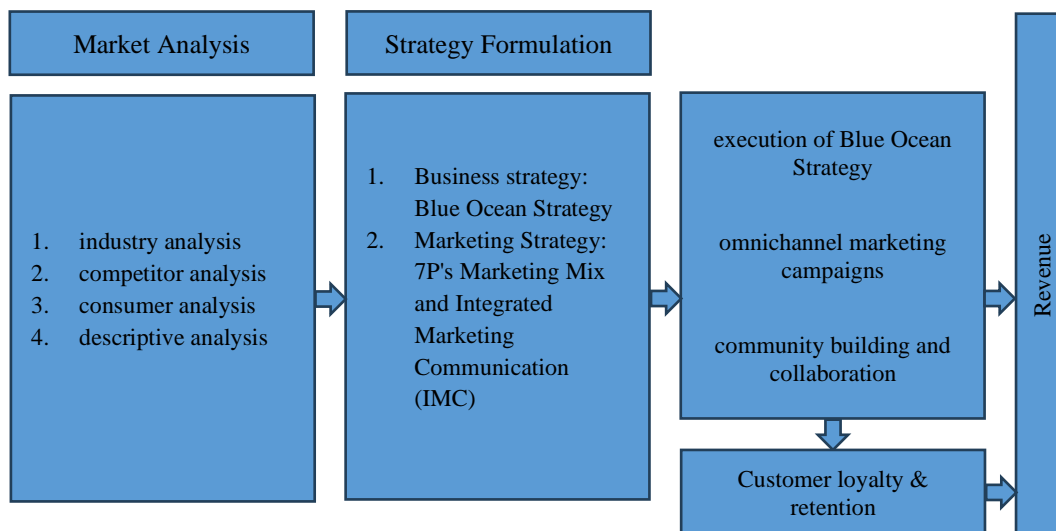


Figure 3. Conceptual Framework

Source: Author

3 METHOD

This study adopts a mixed-methods approach, combining qualitative and quantitative approaches to provide a comprehensive understanding of Papermark’s brand awareness and strategic positioning in the stationery market. This design was chosen because of the need to explore complex consumer perceptions while also quantifying the extent of brand awareness and related variables.

The research begins by identifying business issues and formulating a problem statement, which becomes the foundation of the entire analysis. Following this, data collection incorporated both primary and secondary data. Primary data included in-depth interviews with internal stakeholders, loyal customers, and target consumers to uncover perceptions related to brand identity, emotional attachment, and product relevance. A structured questionnaire using a Likert scale developed based on Aaker’s (1991) Brand Equity Model provides quantitative insights into brand awareness, perceived quality, associations, and loyalty. Secondary data were obtained from internal sales reports and academic literature relevant to branding, strategy, and consumer behavior.

After collecting the data, the study proceeded to the data analysis stage, which was divided into external and internal analyses, reflecting the key concepts. External analysis using PESTEL, Porter’s Five Forces, the 7P’s Marketing Mix, and customer analysis to evaluate market dynamics, competitiveness, environmental opportunities, and consumer preferences. Internal analysis using the VRIO framework to identify Papermark’s core capabilities, gaps, and sources of competitive advantage.

The findings from both analyses were then integrated through the TOWS Matrix, which helped identify the strategic root causes of Papermark’s low brand awareness and seasonal demand. This framework connects the theories used in the literature review from Porter (1981), Kim and Mauborgne (2004), and Aaker (1991) to ensure conceptual alignment between analytical tools and research objectives.

Based on this diagnostic process, the study develops strategic recommendations using the Blue Ocean Strategy to emphasize differentiation, value innovation, and uncontested market space creation. This research concludes with a practical implementation plan using the 5W+1H structure to guide PaperMark’s strategic execution. The research framework does not extend to measuring outcomes, customer loyalty, or revenue impact, as the study intentionally stops at the level of strategic formulation and implementation.

4. RESULT AND ANALYSIS

4.1 Result

4.1.1 Respondent profile

A total of 100 valid responses were collected. The demographic profile highlights the characteristics of consumers who interact with or are aware of Papermark.

Table 1. Respondent Characteristics Summary

| Variable | Category | Frequency | Percent | Valid Percent | Cumulative Percent |
|-----------------|--------------------|------------|--------------|---------------|--------------------|
| Gender | Male (Laki-Laki) | 46 | 46.0 | 46.0 | 46.0 |
| | Female (Perempuan) | 54 | 54.0 | 54.0 | 100.0 |
| | Total | 100 | 100.0 | 100.0 | |
| Age | 25 | 13 | 13.0 | 13.0 | 13.0 |
| | 26 | 11 | 11.0 | 11.0 | 24.0 |
| | 27 | 9 | 9.0 | 9.0 | 33.0 |
| | 28 | 8 | 8.0 | 8.0 | 41.0 |
| | 29 | 10 | 10.0 | 10.0 | 51.0 |
| | 30 | 15 | 15.0 | 15.0 | 66.0 |
| | 31 | 12 | 12.0 | 12.0 | 78.0 |
| | 32 | 10 | 10.0 | 10.0 | 88.0 |
| | 33 | 7 | 7.0 | 7.0 | 95.0 |
| | 34 | 5 | 5.0 | 5.0 | 100.0 |
| | Total | 100 | 100.0 | 100.0 | |
| Province | Banten | 7 | 7.0 | 7.0 | 7.0 |
| | DI Yogyakarta | 3 | 3.0 | 3.0 | 10.0 |
| | DKI Jakarta | 33 | 33.0 | 33.0 | 43.0 |
| | Jawa Barat | 38 | 38.0 | 38.0 | 81.0 |
| | Jawa Tengah | 12 | 12.0 | 12.0 | 93.0 |
| | Jawa Timur | 7 | 7.0 | 7.0 | 100.0 |

| | | | | | |
|-------------------------------|--------------|------------|--------------|--------------|-------|
| | Total | 100 | 100.0 | 100.0 | |
| Spending Stationery on | 2 | 19 | 19.0 | 19.0 | 19.0 |
| | 3 | 39 | 39.0 | 39.0 | 58.0 |
| | 4 | 42 | 42.0 | 42.0 | 100.0 |
| | Total | 100 | 100.0 | 100.0 | |

Based on Table 1, respondents were predominantly female (54%), with males at 46%, reflecting common patterns in lifestyle stationery consumption/ The age distribution clustered between 25 and 31 years, representing over three-quarters of the sample, with the highest proportions at age 30 (15%), 25 (13%), and 31 (12%); this suggests that Papermark appeals most to young working adults who value functional aesthetics.

Geographically, respondents were concentrated in Jawa Barat (38%) and DKI Jakarta (33%), two urbanized provinces and major hubs of Indonesia's creative economy where lifestyle spending and brand engagement tend to be higher (Data Reportal, 2024), indicating Papermark's strongest visibility in urban creative clusters. For digital behavior, Instagram emerged as the dominant platform (87%), reinforcing its importance as a key discovery channel for visually driven product discovery.

E-commerce preferences were led by Shopee (78%), followed by users shopping on both Shopee and Tokopedia (11%), suggesting that Papermark's marketplace strategy should prioritize Shopee while maintaining a cross-platform presence. Purchase frequency was low, with 63% selecting "strongly disagree" to frequent buying behavior; this is typical for stationery with longer usage cycles and highlights the need for strategies to stimulate repeat purchases through personalization and community engagement.

4.1.2 Descriptive statistics

See Table 2 for detail.

Table 2. Questionnaire Analysis – Descriptive Statistics of Brand Equity Variables Summary

| Dimension | Variable Code | Indicator | Mean | Median | Mode | Std. Deviation | Min | Max |
|---------------------------|---------------|------------------------|------|--------|------|----------------|-----|-----|
| Brand Awareness | Q_AW1 | Brand familiarity | 4.21 | 4.00 | 5 | 0.808 | 2 | 5 |
| | Q_AW2 | Brand recall | 4.11 | 4.00 | 4 | 0.815 | 2 | 5 |
| | Q_AW3 | Brand recognition | 4.04 | 4.00 | 4 | 0.777 | 1 | 5 |
| | Q_AW4 | Brand seen frequently | 4.20 | 4.00 | 5 | 0.841 | 2 | 5 |
| | Q_AW5 | Brand exposure | 4.03 | 4.00 | 4 | 0.834 | 1 | 5 |
| | Q_AW6 | Brand launch awareness | 4.11 | 4.00 | 4 | 0.852 | 2 | 5 |
| Perceived Quality | Q_Q1 | Overall quality | 4.40 | 4.00 | 4 | 0.620 | 2 | 5 |
| | Q_Q2 | Price worthiness | 4.27 | 4.00 | 4 | 0.679 | 1 | 5 |
| | Q_Q3 | Material & texture | 4.34 | 4.00 | 4 | 0.623 | 2 | 5 |
| | Q_Q4 | Durability | 4.38 | 4.00 | 5 | 0.648 | 3 | 5 |
| | Q_Q5 | Finishing quality | 4.23 | 4.00 | 4 | 0.548 | 3 | 5 |
| | Q_Q6 | Trustworthiness | 4.17 | 4.00 | 4 | 0.739 | 1 | 5 |
| Brand Associations | Q_AS1 | Creativity | 4.24 | 4.00 | 4 | 0.830 | 1 | 5 |
| | Q_AS2 | Reflects identity | 4.36 | 4.00 | 5 | 0.718 | 2 | 5 |
| | Q_AS3 | Story consistency | 4.23 | 4.00 | 4 | 0.737 | 2 | 5 |
| | Q_AS4 | High design value | 4.26 | 4.00 | 4 | 0.760 | 1 | 5 |
| | Q_AS5 | Lifestyle fit | 4.13 | 4.00 | 4 | 0.787 | 2 | 5 |
| Brand Loyalty & Intention | Q_L1 | Purchase intention | 4.34 | 4.00 | 5 | 0.714 | 2 | 5 |
| | Q_L2 | Recommendation | 4.31 | 4.00 | 5 | 0.787 | 1 | 5 |
| | Q_L3 | Preference | 3.97 | 4.00 | 4 | 0.784 | 2 | 5 |

| | | | | | | | | |
|----------------------|------|-------------------------------|------|------|---|-------|---|---|
| | Q_L4 | Disappointment if unavailable | 3.99 | 4.00 | 4 | 0.798 | 2 | 5 |
| | Q_L5 | Continued usage | 4.25 | 4.00 | 5 | 0.821 | 1 | 5 |
| Overall Brand Equity | Q_C1 | Overall awareness | 4.16 | 4.00 | 5 | 0.884 | 1 | 5 |
| | Q_C2 | Brand appeal | 4.28 | 4.00 | 5 | 0.766 | 2 | 5 |

Despite these strengths, the lower position of Brand Awareness relative to other constructs reveals a strategic opening for expansion. Broader visibility across platforms, geographies, and formats could significantly enhance market penetration. Brand loyalty, while promising, shows variability that underscores the importance of deepening customer engagement through personalization, community activation, and repeat purchase incentives. Content level items shows that Papermark’s communication strategy is effective, and content remains a powerful tool for shaping consumer perceptions and encouraging continued interactions.

Overall, the findings affirm that Papermark’s brand equity is built on a strong foundation of quality and emotional resonance. To sustain and accelerate its growth trajectory, brand will be benefit from strategic initiatives that strengthen awareness, reinforce loyalty, and expand its creativity ecosystem.

4.1.3 PESTEL Analysis

PESTEL analysis is used to evaluate the macro-environmental factors political, economic, social, technological, environmental, and legal that shape Papermark’s strategic position and influence consumer perceptions that drive brand awareness.

4.1.3.1 Political

Government support for Indonesia’s creative economy (exhibitions, grants, market access, training, and IP facilitation) can be leveraged to increase visibility year-round and strengthen legitimacy beyond seasonal peaks. However, shifts in import duties or restrictions on premium materials may raise costs and threaten PaperMark’s quality-based differentiation; therefore, participation in programs should be balanced with supplier redundancy and stronger IP routines.

4.1.3.2 Economic

Macroeconomic growth supports lifestyle spending; however, inflation and income pressure can push consumers toward value-seeking. This means that Papermark needs clearer value communication (quality, durability, design) and flexible offers such as bundles, supported by an always-on awareness plan to stay top-of-mind across economic cycles.

4.1.3.3 Social

Gen Z and millennials prioritize identity-aligned brands, making personalization, storytelling, and community building important to strengthen emotional connection and loyalty. Indonesia’s large base of social media and Internet users creates a strong potential for building salience through relevant, frequent content, UGC, and collaborations.

4.1.3.4 Technological

The growth in digital and social commerce increases the importance of always-on content, short-form videos, KOLs/influencers, and user-generated content to improve discovery and engagement. Experimentation (e.g., teasers and A/B testing) can help sustain awareness as competition is increasingly shaped by online visibility.

4.1.3.5 Environmental

Rising sustainability expectations make eco-friendly packaging and responsible material choices relevant for brand perception and willingness to pay, which can support premium positioning if communicated effectively.

4.1.3.6 Legal

Stronger IP protection and transparent labeling reinforce trust and authenticity, especially for design-led brands vulnerable to copycats. Building IP routines (registration, watermarking, takedown SOPs, and collaboration contracts) helps protect differentiation and supports premium-brand equity.

4.1.4 Industry Analysis (Porter's Five Forces)

Indonesia's stationery market is increasingly saturated, with competition from mass-market global brands (e.g., Faber-Castell, Moleskine, and Traveler's Journal) and fast-growing local creative brands. Although Indonesia's creative economy contributed over USD 82 billion to GDP in 2021, much of the growth has shifted toward digital creative sectors, reinforcing the reality that Papermark operates in a "red ocean" where many offers look similar and margins are pressured by price sensitivity. Porter's Five Forces is used to assess industry attractiveness and external pressures that shape differentiation and value creation through five dimensions: rivalry, new entrants, supplier power, buyer power, and substitutes.

4.1.4.1 Competitive Rivalry (Very High)

Rivalry is intense due to many comparable products, aggressive promotions, and price-driven competition, amplified by global incumbents with strong brand equity and local SMEs leveraging TikTok Shop, Instagram, and other marketplaces. This makes it difficult for Papermark to stand out without stronger brand awareness and emotional differentiation from competitors.

4.1.4.2 Threat of New Entrants (Medium-High)

Entry barriers are relatively low because capital needs are limited and production can be supported by printing and packaging vendors, while e-commerce platforms accelerate the entry of new brands. However, building trust, design consistency, and a loyal community remains challenging, meaning that Papermark can defend itself by strengthening its brand identity, storytelling, and engagement.

4.1.4.3 Bargaining Power of Suppliers (Moderate)

Papermark relies on premium materials and specialized suppliers (often imported inputs), making it vulnerable to policy shifts, price fluctuations, and availability risks. This increases the importance of developing alternative suppliers, maintaining strict quality standards, and communicating material quality to sustain the perceived value.

4.1.4.4 Bargaining Power of Buyers (High)

Gen Z and millennials can easily compare prices and switch brands, especially via digital platforms, which raises buyer power and intensifies price sensitivity. Strengthening brand awareness, emotional connection, and perceived uniqueness supported by loyalty mechanisms becomes critical to reducing churn and improving repeat purchases.

4.1.4.5 Threat of Substitutes (Very High)

Digital planning tools (e.g., Notion, GoodNotes, and digital calendars) reduce the reliance on physical stationery, shifting consumer behavior toward hybrid and digital workflows. This threat can be mitigated if Papermark positions stationery as a lifestyle and emotional-expression product (creativity, mindfulness, identity) rather than a purely functional tool.

4.1.5 Competitor Analysis

Competitor analysis helps Papermark understand how comparable brands position themselves across product design, pricing, distribution, promotion, and customer experience. This analysis is useful for identifying differentiation opportunities, anticipating threats, and refining the brand's value proposition as consumer preferences evolve (Kotler & Keller, 2016). In Indonesia's stationery market, high product similarity and easy substitution increase competitive intensity, which makes strong brand awareness and clear positioning essential for standing out beyond product quality alone. See [Table 3](#)

Table 3. Marketing Mix 7P's

| Marketing Mix (7P's) | Papermark | Blessing Bells | Thre Design | Kern Paper |
|--------------------------|--|---|--|---|
| Product | Premium design-driven stationery with personalization, notebooks, journals, planners, money envelopes, and gift sets | Aesthetic journal and planner, focus on community building | Minimalist, pastel color notebooks, everyday journaling | High-quality notecards and gift tag, bespoke design, minimalist and modern design |
| Price | Mid to premium pricing aligned with Papermark's brand identity Planner: Rp150.000 Notecards: Gift tags: | Mid pricing, accessible to younger buyers Planner: Rp145.000 | Mid pricing with emphasis on minimal lifestyle products Planner: Rp99.000 | Premium pricing reflecting high material quality Notebook: Rp260.000 Notecards: Gift tags: |
| Place | Website through papermark.id, Instagram, Shopee, Tokopedia, pop-up booth, and consignment in big city Indonesia and Singapore. | Website, Instagram, Shopee, Tokopedia | Website, Instagram, Shopee, Tokopedia | Website, Instagram, Shopee, Tokopedia, consignment |
| Promotion | Personalization, aesthetic branding, limited seasonal campaigns, collaborations. | Community, viral friendly launches, frequent Instagram updates, rebranding, strong brand tone | Consistent lifestyle based IG content, clean visual | Focus on product craftsmanship |
| People | Small team (< 10 people), personalized customer interaction | Young, social media savvy, female | Young, Gen Z | Experience in bespoke stationery production |
| Process | Local production, personalized design process, premium packaging | Limited production | Streamlined minimalist product, rarely launch product | High quality production process |
| Physical Evidence | Premium packaging, pop-up booth, brand identity, design-driven, ready-stock stationery | Aesthetic PR package | Lifestyle visual identity | High-end paper products, luxury feel branding |

4.2 ANALYSIS

4.2.1 VRIO Analysis

Table 4. VRIO Framework Analysis

| Internal Capability | Valuable | Rare | Inimitable | Organized | Competitive Implication |
|---|----------|------|------------|-----------|---------------------------------|
| 1. Design and visual identity | Yes | Yes | Yes | Yes | Long term competitive advantage |
| 2. Personalization capability including names, logo, and bespoke products | Yes | Yes | Yes | Yes | Long term competitive advantage |
| 3. Loyal customer base | Yes | Yes | No | No | Unused competitive advantage |
| 4. Brand storytelling | Yes | No | No | No | Competitive parity |
| 5. Supplier relationship and production quality | Yes | No | No | Yes | Competitive parity |
| 6. Digital marketing capability (Instagram, Shopee, and bazaars) | Yes | No | No | No | Competitive parity |

| | | | | | |
|----------------------------|-----|-----|-----|----|------------------------------|
| 7. Community engagement | Yes | Yes | Yes | No | Unused competitive advantage |
| 8. Product diversification | Yes | No | No | No | Competitive parity |

The VRIO framework on Table 4 (Value, Rarity, Imitability, Organization) is used to assess whether Papermark’s internal resources can generate a temporary or sustained competitive advantage (Barney, 1991; Barney & Hesterly, 2019). The analysis indicates that Papermark’s distinctive design and visual identity is its strongest sustained advantage because it is valuable, rare, difficult to imitate, and is consistently embedded in product releases and branding. Personalization capability (names, logos, bespoke products) is also valuable and relatively rare but remains an unused advantage owing to limited manpower, manual workflows, and seasonal bottlenecks that prevent the full capture of its value. Papermark’s loyal niche customer base provides only a temporary advantage because communities can be replicated by competitors, and Papermark’s engagement is still seasonal rather than year-round. Meanwhile, brand storytelling, supplier/production quality, and product diversification largely deliver competitive parity because they are valuable but not rare and are relatively easy for competitors to replicate. The weakest area is digital marketing and IMC consistency, which currently limits discovery and awareness across Instagram, Shopee, TikTok, and website touchpoints. Overall, the findings suggest that Papermark has high-potential strengths (design identity and personalization), but must improve operational execution, always-on digital marketing, and consistent community engagement to convert unused or temporary advantages into sustained brand awareness and loyalty.

4.2.2 TOWS Matrix

Table 5. TOWS Matrix

| | |
|---|---|
| Strengths | Weaknesses |
| S1. Strong visual identity and consistent visual branding (VRIO: long term competitive advantage) | W1. Limited year round digital marketing that the visibility peaks only on seasonal events (Christmas, CNY) |
| S2. Personalization capabilities valued by niche customer (VRIO) | W2. Underutilized personalization due to limited manpower and semi manual production workflow |
| S3. Loyal Gen Z and young millennial customer base with emotional attachment (interviews) | W3. Low brand awareness compared to other competitors (external benchmarking) |
| S4. High perceived product quality (questionnaire) | W4. Weak storytelling integration across platforms (competitive parity) |
| S5. growing community engagement through bazaars, journaling, and gifting | W5. Limited production discovery on Shopee and Tokopedia due to SEO, listings, and ad spend gaps |
| Opportunities | Threats |
| O1. Rising Indonesian creative economy support (Kemlu RI 2022; UNESCO-BEKRAF; WIPO 2019) | T1. Intense competition from Blessing Bell, Kern paper, The Design |
| O2. Growing demand from Gen Z for aesthetics, personalization, and expressive stationery | T2. Digital planning substitutes (Notion, GoodNotes) reducing demand for notebooks |
| O3. Social media favors UGC and viral trends on TikTok and IG Reels | T3. Economic slowdown reduces noncompulsory spending (PESTEL) |
| O4. Market shifts to lifestyle stationery from gift sets, planners, journals (industry trend) | T4. Copycat stationery brands replicate designs quickly (low entry barriers) |
| O5. Collaborations with creators, illustrators, and lifestyle brands boost visibility and credibility | T5. Seasonal and trend based purchase pattern (unpredictable demand) |

Table 6. TOWS Strategies Matrix

| | |
|---|---|
| SO Strategies | WO Strategies |
| <ul style="list-style-type: none"> S1+O2/O3: strengthen Instagram and TikTok content using Papermark’s strong design identity to capitalize on aesthetic stationery trend. S2+O4/O5: expand personalization campaigns during gifting seasons and collaborations | <ul style="list-style-type: none"> W1+O2/O3: build year round digital marketing calendar aligned with trending stationery seasons and UGC W2+O2: automate parts of personalization using standardized name plates to meet rising demand |

| | |
|--|--|
| <ul style="list-style-type: none"> • S3+O3: activate loyal community through journaling challenge, UGC contests, and ambassador program • S4+O4: launch premium gift sets and limited drops using exclusive product to tap into festive and lifestyle market • S5+O1/O5: host collaborative pop ups and workshops with other creative brands using Papermark’s strong community presence | <ul style="list-style-type: none"> • W4+O5: strengthen brand storytelling through collaborations and Key Opinion Leader (KOLs) • W5+O4: improve marketplace SEO and Shopee or Tokopedia optimization to leverage growing local stationery search volume • W1/W2+O1: apply for government backed creative economy programs to compensate for limited marketing manpower |
| <p>ST Strategies</p> <ul style="list-style-type: none"> • S2+T1/T2: use personalization capability to compete against cheaper stationery brand and digital substitute • S3+T3/T5: activate loyal community with exclusive drops to maintain relevance during economic downturns and seasonal fluctuations • S4+T1/T4: highlight premium quality through reviews and UGC to differentiate from low quality competitors • S5+T2: expand community events to prevent from threat of digital tools by emphasizing on emotional and tactile stationery experience. | <p>WT Strategies</p> <ul style="list-style-type: none"> • W1+T5: reduce dependencies on seasonal spikes by launching stationery collections to address year round gifting needs • W4+T4: strengthen IP registration to minimize design imitation • W5+T1: improve marketplace optimization to stay competitive against SEO dominant brand • W3/W5+T2: diversify product formats to reduce risk from digital substitute • W3+T3: reinforce customer retention systems to maintain stability during economic downturns. |

From the TOWS matrix (Table 5 and Table 6), there are several strategic opportunities align strongly with Blue Ocean Strategy, particularly on emphasizing value innovation, emotional differentiation, and unconsted market space (Kim & Mauborgne, 2004). The most actionable initiatives, include: (1) SO Strategy: personalization campaign and collaboration (S2+O4/O5) that create unique value nobody else in the market is offering at scale, allow Papermark to differentiate beyond price based competition; (2) WO Strategy: year round digital marketing calendar (W1+O2/O3). This is critical to fill visibility gap and establishes Papermark as a consistent lifestyle brand rather than just a seasonal stationery shop; (3) ST Strategy: expand community events to prevent from threat of digital tools by emphasizing on emotional and tactile stationery experience (S5+T2). This builds loyal inner circle, strengthens emotional bonds, and creates demand spikes independent of market threats; (4) WT Strategy: product diversification to reduce digital threat (W3/W5+T2). This open a Blue Ocean pathway such as exploring on hybrid digital-physical stationery, guided journaling kits, or collaboration based creativity boxes.

4.2.3 Business Solution

Based on the integrated findings from the external environment, industry dynamics, competitor mapping, VRIO analysis, closed interviews, and quantitative survey results, Papermark’s core business challenge centers on low brand awareness, strong seasonality, limited digital presence, and weak year round customer engagement. To address these issues, the business solution proposed is focus on unlocing Papermark’s underutilized strengths in design identity, personalization capability, community engagement, while mitigating weaknesses on inconsistent visibility, operational bottlenecks, and limited digital marketing manpower. The solution also consider the market threat identified by particularly on the rise of digital stationery tools, intese competition in the physical stationery segments, and changing consumer expectations.

4.2.3.1 Blue Ocean Strategy

Blue Ocean Strategy emphasizes creating uncontested market space rather than competing head-to-head in a crowded “red ocean.” Papermark currently operates in a saturated stationery market characterized by repetitive designs, seasonal trends, and price-based competition, while facing strong competitors (Blessing Bells, Thre Design, Kern Paper) with consistent content and collaboration-driven visibility, and substitute pressure from digital tools such as GoodNotes and Notion.

First, Point of Parity. Papermark already meets the baseline requirements to be considered a legitimate competitor in the premium local stationery category: comparable pricing, trend-aligned

aesthetic design, availability across Shopee/Instagram/offline bazaars, and similar product categories (journals, planners, envelopes, cards).

Second, Point of Differentiation. Papermark’s strongest differentiation comes from personalization (names/initials/logos/bespoke designs), a distinctive design identity, community-driven journaling potential (UGC and workshops), and a premium gifting experience through packaging and seasonal drops shifting value from purely functional stationery toward emotional and lifestyle meaning.

Third, Strategy Canvas. The strategy canvas compares Papermark with key competitors across ten competing factors that influence customer value perception: affordability, community engagement, marketplace visibility, year-round marketing consistency, offline touchpoints, brand differentiation, gifting appeal, product variety, personalization options, and innovation capability. See [Table 7](#)

Table 7. Blue Ocean – Strategy Canvas

| Key Competing Factors | Papermark | Blessing Bells | Thre Design | Kern Paper |
|-------------------------------------|-----------|----------------|-------------|------------|
| 1. Price affordability | 8 | 8 | 7 | 7 |
| 2. Community engagement | 6 | 8 | 6 | 6 |
| 3. Marketplace visibility | 7 | 7 | 7 | 7 |
| 4. Year round marketing consistency | 2 | 7 | 6 | 3 |
| 5. Offline touchpoints | 5 | 0 | 5 | 5 |
| 6. Brand differentiation | 8 | 7 | 6 | 7 |
| 7. Gifting appeal | 8 | 7 | 6 | 8 |
| 8. Variety of products | 9 | 3 | 5 | 7 |
| 9. Personalised options | 10 | 5 | 5 | 8 |
| 10. Innovation capability | 10 | 5 | 4 | 3 |

Papermark leads in personalization, innovation capability, brand differentiation, and gifting appeal, forming a strong value curve and clear Blue Ocean potential. However, it remains weaker or inconsistent in year-round marketing consistency, marketplace visibility optimization, offline touchpoints, product variety scaling, and community engagement, indicating that the core issue is visibility consistency rather than product strength.

The main opportunity is value innovation: strengthening personalization, storytelling, and community-based engagement experiences year-round, while reducing operational complexity and eliminating inconsistent marketing cycles so Papermark is perceived as a creative lifestyle brand, not merely a notebook or seasonal gifting brand.

4.2.3.2 ERRC Grid (Eliminate-Reduce-Raise-Create)

See [Table 8](#) for detail

Table 8. Blue Ocean – ERRC Grid

| | |
|---|---|
| <p>Eliminate</p> <ul style="list-style-type: none"> Overdependence on seasonal campaigns (CNY, Christmas) Inconsistent marketing cycles Manual personalization processes that slow fulfillment Heavy dependence on price based promotions in marketplace | <p>Raise</p> <ul style="list-style-type: none"> Personalization depth on bundles, engraved plates, custom design community engagement through journaling clubs, workshops, challenges gifting appeal and premium packaging |
| <p>Reduce</p> <ul style="list-style-type: none"> Operational complexity SKU clutter and product types that dilute brand identity Production of items with low repeat purchase behavior (continuous quarterly check) | <p>Create</p> <ul style="list-style-type: none"> Signature personalization experiences at scale (personalization bar at offline store) Year round thematic campaigns (self growth, productivity, creativity) Collaboration ecosystem (artist, other brands) |

| | |
|--|--|
| <ul style="list-style-type: none"> Operational dependency on pop up event for awareness | <ul style="list-style-type: none"> Papermark creative box (subscription journaling box) |
|--|--|

4.2.3.3 Buyer Utility Map

The Buyer Utility Map developed by [Kim and Mauborgne \(2004\)](#) provides a strategic tool to identify how customers experience value across six utility levers and six stages of buyer journey. Applying this map to Papermark reveals where current industry players typically concentrate, primarily on purchase convenience and use aesthetics and where new opportunities emerge to unlock uncontested market space. See [Table 9](#)

Table 9. Blue Ocean – Buyer Utility Map

| | Purchase | Delivery | Use | Supplements | Maintenance | Disposal |
|-----------------------------------|---|-----------------------------------|------------------------------------|---|---|--|
| Productivity | | | | | ● streamlined refill system for planner and journal | |
| Simplicity | ● easy checkout on marketplace | | ● simple guided journaling formats | ● DIY personalization, omakase personalization kits | | |
| Convenience | ● variety of ready made planners and journals | ● faster personalization dispatch | ● simple usage | ● stickers and add ons | ● subscription restock system | |
| Risk Reduction | | | ● durable premium materials | | ● easy replacement pages | |
| Fun & Image | | | ● aesthetic layout and design | ● seasonal drops and collabs | | |
| Environmental Friendliness | | | | | | ● recycleable packaging return program |

- Current Industry Focus (Blessing Bells, Thre Design, Kern Paper)
- Blue Ocean Opportunity for Papermark

Competitors such as Kern Paper and Thre Design mainly compete on convenience and aesthetics (easy marketplace purchase, attractive layouts, and small add-ons). These have become industry norms; therefore, differentiation is weak, and Papermark remains in a red-ocean setting with high price sensitivity and low switching costs ([Kotler & Keller, 2016](#)).

The Buyer Utility Map indicates that Papermark can differentiate by redesigning the user experience: simplifying use through guided journaling templates and modular refills that help beginners ([Kim & Mauborgne, 2015](#)); improving delivery convenience by speeding up personalization with semi-automated tools and adding subscription-based refills/kits to extend the customer journey; and reducing risk while strengthening sustainability through durable materials, longer product lifespan, and a recycling initiative.

millennial expectations for identity-aligned brands, Papermark should amplify community- and collaboration-led experiences (creative challenges, events, partnerships). Overall, closing utility gaps in simplicity, personalization speed, and emotional/community engagement can create an uncontested space and reposition Papermark from a stationery seller into a creative lifestyle ecosystem.

4.2.4 Integrated Marketing Communication (IMC)

Integrated Marketing Communication (IMC) ensures that Papermark communicates with clarity, consistency, and strategic alignment across all touchpoints, strengthening brand equity through a unified message delivered via owned, paid, earned, and experiential channels (Kotler & Keller, 2016). Papermark's communication is still fragmented due to irregular content scheduling, inconsistent campaign narratives, and limited year-round visibility outside seasonal peaks, which reduces brand recall and weakens loyalty.

4.2.4.1 Owned Media Strategy (Website, Instagram, Packaging)

Papermark-owned media offers the strongest control over messaging but is underutilized. Because customers value Papermark's design identity and premium unboxing experience, the website and Instagram should apply a consistent storytelling framework highlighting personalization, craftsmanship, and creative-lifestyle meaning, reinforced through product descriptions, visual layout, tone of voice, and packaging (Kotler & Keller, 2016). Packaging should also include repeatable brand cues (signature colors and typography) and QR codes linking to journaling tutorials and community pages to extend post-purchase engagement.

4.2.4.2 Paid Media Strategy (KOLs, Ads, Seasonal Campaigns)

Influencer-driven content strongly shapes stationery-purchase decisions, especially among younger consumers. Paid media should run in structured cycles aligned with demand peaks (Christmas, Chinese New Year, Eid, and academic seasons), emphasizing PaperMark's unique value drivers, such as personalization, limited collaboration drops, and gifting. A/B-tested Instagram and TikTok ads built around journaling and emotional lifestyle narratives (e.g., "day in my life") can improve reach and deepen brand associations through consistent repeated exposure (Keller, 2001).

4.2.4.3 Earned Media Strategy (UGC, Reviews, Organic Mentions)

Interviews indicate that UGC and social proof are critical for trial purchases, but Papermark's earned media is currently low and seasonal. The IMC plan should systematically trigger post-purchase content through incentives (referral codes, early access, small rewards), actively collect reviews, and showcase them on the website and Instagram highlights section. Authentic customer storytelling also supports differentiation because it is socially complex and difficult for competitors to replicate (Barney and Hesterly, 2019).

4.2.4.4 Experiential and Community-Based Strategy (Pop-ups, Bazaars, Workshops)

Offline bazaars generate strong awareness and emotional resonance because customers can experience paper quality, personalization, and packaging firsthand—key elements of the Papermark value proposition. To integrate offline with digital, each event should include QR-based community sign-ups, UGC corners, event-exclusive personalization, and mini-workshops to ensure a seamless journey from physical experience to ongoing digital engagement.

Overall, the IMC strategy integrates owned, paid, earned, and experiential channels into one coherent system to amplify Papermark's differentiation, build year-round awareness beyond seasonal spikes, and strengthen loyalty through consistent storytelling and connected customer experience.

4.2.5 Implementation Plan & Justification

Table 10. Implementation Plan

| STRATEGIC INITIATIVE | | | | | | | | | | | | |
|--|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| | JAN | FEB | MAR | APR | MAY | JUN | JUL | AUG | SEP | OCT | NOV | DEC |
| WO Strategy: Year round digital marketing calendar | | | | | | | | | | | | |
| Planning, content pillars for a year, seasonal mapping, Q1 campaigns | ● | | | | | | | | | | | |
| Execution of Q2 campaigns, optimization, A/B testing | | | | ● | | | | | | | | |
| Execution of Q3 campaigns, mid year review | | | | | | | ● | | | | | |
| Q4 campaigns, annual review, planning for 2027 | | | | | | | | | | ● | | |
| Integrated Marketing Communication | | | | | | | | | | | | |
| IMC Audit, message alignment | ● | | | | | | | | | | | |
| Implementation across all media | ● | | | | | | | | | | | |
| Channel integration and consistent monitoring | | | | ● | | | | | | | | |
| Final evaluation refinement for 2027 | | | | | | | | | | | ● | |
| ST Strategy: Community events and journaling workshop | | | | | | | | | | | | |
| Restart quarterly workshop plan, search partner | ● | | | | | | | | | | | |

| | | | | | | | | | | | | |
|---|---|---|---|---|--|--|---|--|--|--|---|--|
| Execution of workshop plan | | ● | | | | | | | | | | |
| Community program | | | | | | | ● | | | | | |
| Year end creative meet up, limited workshop series | | | | | | | | | | | ● | |
| WT Strategy-Blue Ocean: Product diversification through collaboration | | | | | | | | | | | | |
| Research and concept new product lines | ● | | | | | | | | | | | |
| Wedding journal collaboration development with wedding vendors | ● | | | | | | | | | | | |
| Prototype and development | | | ● | | | | | | | | | |
| Launch, seasonal drops | | | | ● | | | | | | | | |

Based on the Table 10, four initiatives are proposed and justified by Papermark’s internal and external analysis findings, particularly the need to improve year-round visibility, strengthen emotional engagement, and build differentiated value in Indonesia’s competitive stationery market. All initiatives are structured using the 5W+1H logic and are intended to be executed throughout 2026 by the brand manager, marketing team, and design team in an integrated monthly work flow.

4.2.5.1 WO Strategy – Year-Round Digital Marketing Calendar

This initiative addresses Papermark’s inconsistent marketing rhythm (W1), which has created visibility gaps and weakened brand recall, while leveraging the opportunity to increase digital consumption among Gen Z and millennials (O2/O3). A year-round calendar ensures continuous relevance and reduces dependence on seasonal spikes by combining always-on content with planned seasonal moments (e.g., Chinese New Year, Valentine’s Day, Eid, Back-to-School, and Christmas), supported by recurring UGC prompts and periodic KOL activations. Execution should prioritize consistent publishing across Instagram, TikTok, Shopee, the website, and email marketing, starting with content planning and batching, monthly UGC cycles, seasonal campaign launches, and quarterly performance reviews to continuously refine the reach and engagement.

4.2.5.2 Integrated Marketing Communication (IMC) System

A standardized IMC system is needed to solve the messaging fragmentation identified in Chapters 2 and 4, including inconsistent tone, mixed narratives, and an unpredictable customer experience that weakens brand equity. Consistent with Kotler and Keller (2016), the IMC system ensures a unified message across owned, paid, earned, and shared channels, such that every touchpoint reinforces the same brand identity and value proposition. The brand manager and marketplace team should embed IMC checkpoints into monthly campaigns—covering narrative, visuals, call-to-action, and channel alignment—so that execution remains consistent across digital platforms, customer service, packaging, and marketplace listings.

4.2.5.3 IV.3.3 ST Strategy – Community Events and Journaling Workshops

To counter the threat of digital planning tools reducing physical stationery dependency (T2), Papermark should scale community-based experiences that emphasize the tactile and emotional value of journaling, an area digital tools cannot fully replicate. Building on Papermark’s existing community base and emotional engagement potential (S3), the plan recommends monthly journaling workshops, community meetups, and a larger “Journaling Week” program as a recurring, annual highlight. These activities expand the inner-circle community, strengthen loyalty, generate user-generated content, and increase repeat purchases through ongoing engagement rather than one-off seasonal buying.

4.2.5.4 WT Strategy – Blue Ocean Product Diversification Through Collaboration

This initiative reduces the risk of digital substitution and easy imitation in the physical stationery segment by creating new utility and opening less contested market space. Guided by VRIO, Papermark’s design capability is a high-value and difficult-to-imitate resource that can be translated into Blue Ocean offerings through collaboration-led diversification. Proposed directions include guided journaling kits, hybrid digital–physical bundles, and a Wedding Journal collaboration with wedding vendors to tap into an emotionally driven, underserved segment while strengthening gifting appeal (O4/O5). This approach extends Papermark beyond traditional stationery items and builds differentiated relevance across new use occasions.

Together, these initiatives translate Papermark’s strategic priorities into a practical 2026 roadmap: the year-round calendar closes visibility gaps and matches rising digital engagement trends; the IMC system ensures that every interaction reinforces a coherent identity; community workshops protect Papermark from digital substitutes by strengthening emotional and experiential value; and collaboration-based diversification creates new utility and supports Blue Ocean growth.

5. CONCLUSION

This study concludes that Papermark operates in a saturated, price-sensitive “red ocean” stationery market, where competitors compete on similar product attributes, while consumers increasingly shift toward digital tools. Simultaneously, macro trends create opportunities through the growth of the creative economy, rising digital consumption, and strong consumer interest in personalization and gifting.

The VRIO results identify Papermark’s most strategic strengths as its distinctive design identity, personalization capability, and community engagement potential—resources that can support a long-term advantage if the organization is structured to fully leverage them.

The TOWS synthesis highlights four priority directions: strengthening personalization and collaboration, building year-round digital marketing consistency, expanding community-based events to reinforce emotional engagement and resist digital substitution, and developing product diversification through collaborative formats aligned with Blue Ocean opportunities.

Blue Ocean tools (Strategy Canvas, ERRC Grid, Buyer Utility Map) confirm that Papermark can break away from head-to-head competition by creating new value curves centered on scaled personalization, community experiences, hybrid digital–physical offerings, and more robust brand storytelling. Integrated Marketing Communication (IMC) is essential for maintaining consistent messages and improving recall across owned, paid, earned, and experiential touchpoints.

Papermark’s brand awareness is moderate but uneven: familiarity is stronger among niche consumers, but recall and top-of-mind consideration drop outside festive peaks, showing high seasonality. Its identity (aesthetic design and personalization) supports affective loyalty, but weak year-round engagement prevents this from becoming a consistent repeat purchase behavior. To remain competitive, Papermark should reposition itself from functional stationery to a creative lifestyle and emotional-experience brand supported by consistent digital storytelling and community activation. Finally, Blue Ocean thinking provides a pathway to reduce commoditization by shifting competition away

from price and basic functionality toward personalization, community, and hybrid creative experiences that are harder to replicate.

Ethical Approval

Not Applicable

Informed Consent Statement

Not Applicable

Authors' Contributions

Not Applicable

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The Authors declare that they have no conflict of interest

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