



EXPLORING THE BUSINESS MODEL OF A LOCAL INFLUENCER: A QUALITATIVE CASE STUDY OF @SUDUTPAYAKUMBUEH USING THE BUSINESS MODEL CANVAS FRAMEWORK

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ABSTRACT

This study explores the business model of @sudutpayakumbuh, an Instagram-based creator providing digital branding and creative services in Payakumbuh, West Sumatra. Using the Business Model Canvas framework, the qualitative descriptive research maps out how this digital account operates as a local micro-entrepreneur. The study directly evaluates the core management through in-depth interviews and social media observations. The findings show that the account functions as a creative content studio offering integrated visual production, digital campaigns, and branding strategies. Its primary target audience consists of local Micro, Small, and Medium Enterprises, utilizing a value proposition that combines affordable pricing, professional production quality, and personalized services. Strategic collaborations with creative communities, government bodies, and educational institutions expand its reach and boost local brand visibility. The study concludes that local influencers build sustainable business models by leveraging technology and cultural approaches, playing a vital role in regional creative economy ecosystems.

Keywords: *business model canvas, local influencer, sudutpayakumbuh, SMEs, creative business*

INTRODUCTION

Rapid technological advancements have turned the internet into a highly popular communication tool. This dynamic drives significant changes in public communication patterns. The public is moving away from conventional systems toward adaptive digital approaches. High internet availability and affordable smartphone costs accelerate this digital transformation. According to the WeAreSocial report from February 2025, internet users in Indonesia reached 212 million. This number represents approximately 74.6 percent of the total population. Additionally, 356 million smartphone devices connect to the internet, which equals about 125 percent of the population (Riyanto, 2025). These statistics indicate deep digital technology penetration in Indonesia.

Massive internet usage stems partly from the popularity of social media platforms like Twitter, Facebook, TikTok, and Instagram. WeAreSocial data shows that Indonesia had 143 million active social media users during this period (Riyanto, 2025). These users spend an average of three hours and seventeen minutes daily on these platforms. Social media began as a tool for online interaction. Today, it operates as a multifunctional platform for commercial activities. Businesses use social media accounts as promotional channels. They also use them to spread actual and relevant information, fueling the rapid growth of the digital creator economy.

However, current research on the creator economy focuses heavily on macro-influencers and national-scale digital branding. Academic literature often overlooks the operational dynamics of local or regional influencers. This gap is critical because local creators possess distinct cultural proximity and localized social capital. They interact differently

with regional micro, small, and medium enterprises (MSMEs) compared to national celebrities. Digital industry data shows that regional consumers display higher engagement rates with local accounts due to a shared cultural identity. Understanding how these local entities capture and distribute value within smaller economic ecosystems remains an unanswered scientific question.

The Business Model Canvas (BMC) framework serves as a vital analytical lens to decode this regional phenomenon. (Osterwalder & Pigneur, 2010) originally developed the BMC for traditional corporate structures. Applying this framework to a community-based local influencer offers high novelty. It provides a structured method to analyze how regional digital platforms build sustainable operations. This approach bridges the gap between traditional business modeling and the unique demands of the regional influencer economy.

PT Sudut Kreatif Media represents a clear example of this local digital transformation. Based in West Sumatra, this independent media company manages social media channels as its core operation. The company operates Instagram accounts like @sudutpayakumbuh and @sudutbukittinggi to present inspiring content for local youth. Since its establishment in 2015, the company expanded its reach from Instagram to Facebook, Twitter, Path, and an official website. The founders launched this entity to provide creative, fresh, and relevant information for the younger generation in Payakumbuh City and Lima Puluh Kota Regency. The company uses an inclusive approach by applying the citizen journalism concept. This strategy allows the community to participate actively in sharing local updates, enriching the content, and strengthening community

bonds. Therefore, this study selects the Instagram account @sudutpayakumbuh as a specific case study. It perfectly tracks a successful transition from grassroots citizen journalism into a commercially viable creative business unit in West Sumatra.

LITERATURE REVIEW

To understand how digital media entities like PT. Sudut Kreatif Media form and maintain their existence amid dynamic technological changes, a study of their business model strategy is necessary. This study is significant for identifying the structures and essential elements that sustain overall business operations. Using a comprehensive and applicable conceptual framework is highly relevant here. One practically proven approach for systematically analyzing and describing business models is the Business Model Canvas (BMC). This framework provides structured guidance in formulating business strategies based on value propositions, innovation, and long-term sustainability.

In modern business, the BMC developed by Osterwalder et al. has become a crucial instrument for designing and evaluating business models. Consisting of nine core components, BMC presents a systematic approach that allows business actors to comprehensively articulate value propositions, customer segmentation, distribution channels, customer relationships, key activities, key resources, strategic partners, cost structure, and revenue streams. These elements serve as both a conceptual foundation and a practical framework for integrating strategic planning with operational implementation. BMC is a visual framework or representative template describing how an organization creates, distributes, and captures value (Osterwalder & Pigneur, 2010). It clarifies

the value proposition, target market segmentation, supply chain, and financial structure supporting business operations. This clarity ensures that the entire organization—from top management to new employees—has a complete understanding of the applied business model. BMC maps the business model across nine main elements, conceptually classified into four main dimensions: value creation, value distribution, and value capture (see Figure 1).



Figure 1. Business Model Canvas (BMC)

1. Customer Segments: This is a crucial element referring to specific groups of individuals or entities targeted for products or services (Amour et al., 2024).
2. Value Proposition: A strategic statement summarizing the primary benefits offered to a specific customer segment (Santoso & Felecia, 2022).
3. Channels: Various media and mechanisms used to deliver value propositions to target customer segments (Aliwinoto et al., 2022).
4. Customer Relationship: A vital element for business sustainability, serving to understand and respond to consumer aspirations (Fuad et al., 2023).
5. Revenue Streams: Vital for financial sustainability, obtained through mechanisms like product sales, strategic alliances, or promotional activities (Purba et al., 2024; Lopes et al., 2023).
6. Key Resources: Essential elements that

support business activities, including physical assets, financial capital, intellectual property, and quality labor (Hermawan & Pravitasari, 2013).

7. Key Activities: The foundation of company operations designed to create and maintain the value proposition (Solihah et al., 2014).
8. Key Partnerships: Strategic partnerships support efficiency and risk reduction (Setiawan, 2023).
9. Cost Structure: Reflects the total expenses incurred to operate the designed business model (Afriandi, 2022).

Understanding BMC is vital for designing strategies for unique and relatively new business models like PT. Sudut Kreatif Media through the @sudutpayakumbuh account. For digital and community-based businesses, this mapping is crucial to understanding how value is offered to local audiences and differentiated from mainstream media. Furthermore, BMC helps design relevant and sustainable growth strategies (Joyce & Paquin, 2016).

PT. Sudut Kreatif Media has shown success in utilizing technological developments as a basis for business model innovation. Based on this background, the research problems are: (1) How is the current business model of PT. Sudut Kreatif Media if analyzed through the BMC approach? and (2) How can a new business model development be applied using the BMC approach? The objectives are: (1) To identify the current business model using BMC, and (2) To design a more optimal business model with the same approach.

METHODS

This study uses a qualitative descriptive approach to map the

organizational structure and business model of PT Sudut Kreatif Media. This approach allows a detailed and systematic breakdown of the Business Model Canvas elements. The researchers chose Payakumbuh City, West Sumatra, as the study location because it serves as the operational hub of the company. Payakumbuh connects Padang and Riau strategically. The local community features a large productive age group that actively uses digital technology. The local social culture aligns perfectly with the citizen journalism approach through principles of cooperation and collective participation.

The researchers selected two primary informants, the Director and the Commissioner. These two individuals run the entire company as the core management team. The company operates exclusively through these two main individuals. While the platform utilizes local citizens for content creation, these citizens work only as voluntary external contributors and do not form a main part of the internal corporate structure. Therefore, these two informants hold absolute authority over the strategic direction and operational execution of the company, making them fully representative. The sampling strategy relied on data saturation principles. The researchers stopped collecting new data when subsequent interview hours yielded no new thematic insights or operational codes.

The data collection method combined face-to-face in-depth interviews with indirect observation of social media activities on the @sudutpayakumbuh account. The interview protocol comprised eighteen structured questions based on the nine elements of the Business Model Canvas. The researchers conducted these interviews over a four-week timeframe. Each interview session lasted exactly sixty minutes. The researchers

used a digital audio recorder to capture all statements. They then manually transcribed the audio records into clean word processing text documents.

Data analysis employed a rigorous thematic analysis framework. The coding process followed three systematic stages. First, open coding broke down raw transcript sentences into basic conceptual labels. Second, axial coding established conceptual connections between these labels. Third, selective coding organized these themes into the definitive nine categories of the Business Model Canvas. The researchers processed the coded data using Microsoft Excel to visualize patterns, interpret the actual business model, and formulate strategic recommendations.

The study ensures data trustworthiness by applying the criteria of (Lincoln & Guba, 1985). The researchers achieved credibility through prolonged engagement and source triangulation, comparing interview data with internal company documents and direct observations. The team-maintained dependability by creating a clear audit trail of raw data and coding transcripts. The researchers secured confirmability by cross-checking interpretations directly with the informants. They supported transferability by providing a thick description of the regional context in Payakumbuh. Regarding ethical considerations, all informants signed a written informed consent form prior to the interviews. The researchers guaranteed complete data confidentiality and obtained explicit participant approval before publishing the organizational details.

RESULTS

Identification of Current Business Model Elements

1. Customer Segments: Target audiences

include residents of Payakumbuh, *perantau* (migrants) interested in their hometown, and social media users attracted to regional culture and aesthetics. A critical segment is local MSMEs seeking strategic promotional venues to increase exposure without high costs.

2. Value Proposition: Offers trusted and consistent local information presented through strong visual branding. For MSMEs, it provides a bridge to the digital market through personal and narrative-based promotion at affordable rates, sometimes even free for new businesses.
3. Channels: Primarily utilizes Instagram due to its visual strength but also uses Facebook and Twitter. It maximizes Instagram Stories, Reels, and Feed for engagement and reaches millennials and Gen Z. Offline activities and community events also serve as distribution channels.
4. Customer Relationships: Maintained through personal and interactive approaches, such as actively responding to comments and Direct Messages (DM). Collaboration with the community and involving the audience as content contributors through tagging and reposting also strengthens the bond.
5. Revenue Streams: Income is primarily generated from paid promotions for MSME products. Additional revenue comes from brand endorsements, sponsorships for local events, and potentially selling high-quality visual content for documentary or branding purposes.
6. Key Resources: A core team of three people managing content and business, plus field contributors. Key physical resources include digital platforms (Instagram, Facebook) and technology tools like DSLR cameras, high-quality

smartphones, and software (Canva, Adobe Photoshop).

7. Key Activities: Systematic production and distribution of creative content regarding MSMEs, tourism, and local culture. This involves research on local trends, filming, editing, and utilizing a weekly scheduling system (content calendar) for consistency.
8. Key Partnerships: Collaboration with local MSMEs, creative communities, local government, and educational institutions. These partnerships are mutualistic and often informal or based on short-term projects.
9. Cost Structure: Operational expenses include production equipment, field documentation travel, internet subscriptions, and honorariums for the team. Efficiency strategies include using free or "lite" versions of digital tools and optimizing smartphone use.

DISCUSSIONS AND CONCLUSIONS

The customer segment of @sudutpayakumbuh centers heavily on local MSMEs requiring low-cost digital marketing. This finding expands the classic Business Model Canvas framework by (Osterwalder & Pigneur, 2010). Traditional models prioritize mass market commercial gains. In contrast, this local influencer prioritizes community integration. This orientation aligns with the triple layered business model canvas by (Joyce & Paquin, 2016). Their theory emphasizes the blending of economic viability with social and community value creation. To meet the challenges of growth, the proposed expansion directs the business model toward a regional scope in West Sumatra or even national levels through a strategic restructuring of the nine elements.

1. Customer Segments: The platform targets local Payakumbuh residents,

Minang diaspora members, regional cultural enthusiasts, and budget-conscious local MSMEs. This finding contrasts with national influencer literature, where macro-influencers target broad, geographically dispersed consumer groups (Djafarova & Rushworth, 2017). Theoretically, this structure aligns with the Customer Segments element of (Osterwalder & Pigneur, 2010). It also incorporates the social stakeholder layer of the Triple Layered Business Model Canvas (Joyce & Paquin, 2016), as the audience functions as an engaged community rather than passive consumers. This specific segmentation occurs because local residents and diaspora share strong cultural identity and emotional ties to their hometown. Additionally, regional MSMEs operate on tight financial budgets, which makes hyper-local digital media their primary promotional channel.

2. Value Proposition: PT Sudut Kreatif Media delivers value by combining affordable narrative promotions, cinematic visuals, end to end digital branding, and hands on MSME mentoring. This approach contrasts with national influencer research, where macro creators focus mainly on high-cost endorsements and standardized visual assets for large corporate clients (Campbell & Farrell, 2020). Theoretically, this offering aligns with the Value Proposition element of (Osterwalder & Pigneur, 2010). It also reflects the social value layer proposed by (Joyce & Paquin, 2016), as the agency generates social utility alongside economic returns. This strategy occurs because regional MSMEs face tight budget constraints and low digital literacy. Providing high aesthetic quality at accessible prices directly solves a local market gap and establishes deep community trust.

3. **Channels:** The platform distributes content primarily through Instagram Stories, Reels, and Feed posts to target millennials and Gen Z, supported by Facebook, Twitter, and offline community events. This hybrid delivery strategy contrasts with national influencer marketing research, where creators rely almost exclusively on automated digital reach without physical community presence (De Veirman et al., 2017). Theoretically, this structure aligns with the Channels element of (Osterwalder & Pigneur, 2010) and reflects the physical distribution touchpoints of the Triple Layered Business Model Canvas (Joyce & Paquin, 2016). This result occurs because regional youth demand high-tempo visual media, while establishing strong local credibility requires combining digital content with real-world community engagement.
4. **Customer Relationship:** The platform builds customer relationships through direct interaction, such as answering direct messages and comments. It also engages the audience as content co-creators through tagging and reposting user-submitted posts. This interactive strategy contrasts with national macro-influencer practices. Macro-influencers rely on one-way broadcast communication and low-touch interaction due to their massive follower scale (Abidin, 2015). Theoretically, this structure fulfils the Customer Relationships element of (Osterwalder & Pigneur, 2010). It also embeds the social stakeholder engagement layer of the Triple Layered Business Model Canvas (Joyce & Paquin, 2016), as co-creation creates social value alongside commercial activity. This result occurs because local digital platforms rely heavily on regional social capital and community trust. Direct conversations and audience participation transform local followers from passive consumers into active stakeholders.
5. **Revenue Streams:** The platform generates income primarily through low-cost paid promotions for local MSMEs, supplemented by regional brand sponsorships, event coverage, and visual content sales. This revenue structure differs from national macro-influencer business models. Macro-influencers rely on high-ticket corporate retainer fees and long-term exclusive brand contracts (Audrezet et al., 2020). Theoretically, this monetization pattern fulfils the Revenue Streams element of (Osterwalder & Pigneur, 2010). It also incorporates the economic viability layer of the Triple Layered Business Model Canvas (Joyce & Paquin, 2016) by tying financial income directly to regional value distribution. This financial model occurs because local MSMEs operate on very small marketing budgets. Offering low-cost promotional packages creates an affordable marketing solution for micro-businesses while generating stable, high-volume cash flows for the local platform.
6. **Key Resources:** The platform operates with a lean core team of three individuals managing strategy and operations, supported by external field contributors, basic digital platforms, and accessible production tools such as smartphones, DSLR cameras, Canva, and Adobe Photoshop. This minimal infrastructure contrasts with national macro-influencers and major digital agencies, who rely on large specialized teams, studio-grade equipment, and dedicated talent agencies (Glucksman, 2017). Theoretically, this setup fulfils the Key Resources element of (Osterwalder & Pigneur, 2010). It also incorporates the resource efficiency layer of the Triple Layered Business

Model Canvas (Joyce & Paquin, 2016) by minimizing physical and human resource burdens. This lightweight resource model occurs because regional media entities face tight capital constraints, requiring them to utilize multi-skilled personnel and crowdsourced citizen content to sustain continuous production.

7. **Key Activities:** The platform's key activities center on systematic local trend research, filming, editing, and content calendar scheduling to promote regional MSMEs, local culture, and tourism. This continuous, agile production cycle contrasts with national macro-influencer practices, where primary activities focus on high-budget studio campaigns and structured corporate endorsements (Khamis et al., 2017). Theoretically, these operational routines fulfil the Key Activities element of (Osterwalder & Pigneur, 2010). They also align with the operational layer of the Triple Layered Business Model Canvas (Joyce & Paquin, 2016), as lightweight production workflows optimize resource use while delivering consistent community value. This operational pattern occurs because local media entities need high posting frequency to satisfy social media algorithms and maintain regional audience retention without incurring heavy capital expenditure.
8. **Key Partnerships:** The platform builds key partnerships with regional government offices, digital marketplace platforms like Tokopedia UMKM, local creators, and informal community networks. This relational approach contrasts with traditional corporate alliance literature and national influencer practices, where partnerships rely on strict contractual agreements and formal agency representation (Borchers & Enke,

2021). Theoretically, this structure fulfils the Key Partnerships element of (Osterwalder & Pigneur, 2010). It also aligns with the governance layer of the Triple Layered Business Model Canvas (Joyce & Paquin, 2016) and Transaction Cost Theory (Williamson, 1981). This collaborative model occurs because regional creative ecosystems operate on localized social capital and mutual trust. Informal networking reduces administrative overhead and transaction costs, enabling rapid joint campaigns without complex legal contracts.

9. **Cost Structure:** The company focuses its cost structure on basic equipment upgrades, digital software subscriptions, and localized field travel expenses. This lean expenditure pattern contrasts with macro-influencers and national media agencies, who incur massive capital outlays for high-end studio facilities, extensive permanent payrolls, and large campaign budgets (Hudders et al., 2021). Theoretically, this financial layout fulfils the Cost Structure element of (Osterwalder & Pigneur, 2010). It also reflects the economic layer of the Triple Layered Business Model Canvas (Joyce & Paquin, 2016) by maintaining financial resilience through low fixed overheads. This cost distribution occurs because regional digital entities operate within tight capital limits. Keeping fixed operational costs low enables the business to stay profitable while maintaining affordable service rates for regional MSMEs.

The current business model of PT Sudut Kreatif Media has built a strong foundation in the community-based creative economy. It successfully integrates the nine BMC elements effectively within the local context of Payakumbuh. However, to meet the

challenges of growth and regional expansion, a more scalable and strategic business model is required. The proposed BMC emphasizes diversification, integrated services, and technological investment to elevate PT Sudut Kreatif Media as a regional actor in the digital creative economy ecosystem. This study achieves both research objectives by identifying the current model and designing an optimal development model.

This study provides distinct theoretical implications. The research extends the application of the Business Model Canvas to regional micro-influencers within the creator economy. It proves that cultural proximity alters traditional value distribution channels. From a managerial perspective, other local creative entrepreneurs can duplicate the citizen journalism model of PT Sudut Kreatif Media. They can build deep audience engagement before they monetize digital services. From a policy perspective, regional governments should utilize these local influencers as strategic partners. Policymakers can integrate regional creators into official digital transformation programs for MSMEs to accelerate local economic resilience.

LIMITATIONS

This study has several limitations. First, the research focuses exclusively on the Instagram account @sudutpayakumbuh in Payakumbuh, West Sumatera. The results may not apply to local influencers in other regions with different market conditions. Second, the data relies on interviews with only two subjects from core management, the director and the commissioner. This small sample limits the variety of internal insights. Third, the study uses a descriptive qualitative approach based on interviews and social media observations. It lacks quantitative data, such as precise

financial metrics or follower surveys, to measure exact economic impact. Finally, the analysis applies only to the Business Model Canvas framework. Future studies can integrate other strategic tools or conduct comparative research across multiple accounts to validate these findings.

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