

Designing A Creative Business Model for Outdoor Photographers Through Business Model Innovation

Ferry Muhamad Firmansyah¹, Dodie Tricahyono²

^{1,2}School of Economics and Business, Telkom University, Indonesia

ABSTRACT: Photography at Tangkuban Perahu Nature Tourism Park is one of the creative industry-based Micro, Small and Medium Enterprises (MSMEs) included in the creative economy and engaged in photography. Tangkuban Perahu Nature Tourism Park is one of the tourist destinations whose position is located not far from the center of Bandung City so that it can be easily reached by tourists in Bandung City. Currently, photographers at Tangkuban Perahu Nature Tourism Park face problems in the form of fluctuating trends in the use of direct photography services due to constraints in human resources, promotion, product quality, and business partnerships. To solve this problem is to evaluate in depth the business model that is currently being run. In this study, an evaluation of the business model currently being run by outdoor photographers using the Business Model Canvas (BMC) framework was conducted. To obtain data, interviews with photographers and observations in the field were conducted. Then interviews with visitors to understand visitor profiles and business environment data. From the data obtained, the results will be used to design strategies, which are then used to design the proposed Creative Business Model Canvas (CBMC). Based on the design results, there are several additions to the creative business model canvas for outdoor photographers. In artistic identity, two new values were added: photos that highlight the natural beauty of Indonesia and the mystical charm of Tangkuban Perahu. In the Your audience block, an additional segment was added: groups. In channels, there are options to work with travel agents or local guides, as well as promotion through social media such as Instagram and TikTok. In revenue stream, additional group and pre-wedding photo packages are available. In key resources, added a photo booth directly in the tourist area as a new asset. In key activities, promotional activities through social media are included. In key partners, new partners were added, namely travel agents and local guides. Meanwhile, in the cost structure, additional costs for purchasing photo frames (operational costs) and digital promotions (investment costs) were added. In addition, there are two new blocks, namely art products and artistic services, which help photographers better understand the creative value that can be offered through photo services.

KEYWORDS: Business Model, Business Model Canvas, Creative Economy, Creative Industry², Creative Business Model Canvas, Photography, UMKM.

INTRODUCTION

The creative economy has become an essential pillar for driving sustainable economic growth and fostering cultural diversity worldwide. In Indonesia, this sector is growing rapidly, supported by technological advancement, the increasing penetration of the internet, and the rising number of creative young talents. The Indonesian government has identified 17 sub-sectors within the creative industry that are expected to make significant contributions to national economic development, including photography, fashion, crafts, culinary arts, design, and digital applications. Among these, photography stands out as a highly dynamic and versatile sub-sector with strong ties to the tourism industry. The global economic evolution has passed through three major waves: agriculture, industrialization, and the information technology era (Toffler, 2018). Today, the world is entering a fourth economic wave, which is increasingly driven by creativity and innovation as its core foundation. This "creative economy" wave emphasizes the importance of unique ideas, artistic expressions, and technological integration to generate value. In Indonesia, the creative economy has demonstrated growth trends, becoming a key focus of government initiatives to boost national competitiveness and create new economic opportunities. Photography, as part of the creative industry, is not only an artistic medium for storytelling and cultural preservation but also a lucrative business opportunity. It plays a pivotal role in supporting the tourism sector by providing visual content that enhances the attractiveness of destinations and encourages visitor engagement. Professional photographers help capture memorable experiences, promote local attractions, and contribute to the overall visitor experience. The presence of professional photography services, especially in tourist destinations, can significantly enhance tourists' satisfaction and potentially increase repeat visits. However,



outdoor photographers, particularly those operating in Tangkuban Perahu Nature Tourism Park—a popular tourist destination located near Bandung, Indonesia—face significant challenges in sustaining their businesses. The widespread use of smartphones equipped with high-quality cameras has shifted consumer behavior towards self-photography, diminishing the perceived need for professional photography services. In addition, some visitors bring their own DSLR cameras to achieve optimal results independently. Weather unpredictability, such as fog and rain covering the iconic crater view, further affects the consistency of demand for photo services. Moreover, these photographers often rely solely on on-site, direct marketing approaches and lack a strong digital presence, limiting their reach to potential customers beyond the immediate location. They typically provide basic photo products without added creative or artistic elements that differentiate their offerings. Combined, these factors contribute to fluctuating demand and hinder business sustainability. The emergence of advanced technologies, such as artificial intelligence (AI) in photography, introduces additional challenges. AI-powered applications can automate photo editing and even generate high-quality images, increasing competition and potentially reducing consumer reliance on professional photographers. To remain relevant and competitive, photographers must continuously adapt, innovate, and integrate new technologies into their services while preserving their unique artistic touch, or "taste," which encompasses personal style, aesthetic sense, and conceptual depth. Given these challenges, there is an urgent need for outdoor photographers to reimagine their business models. Business model innovation offers a strategic pathway for transforming traditional business approaches to better respond to evolving market dynamics, technological advancements, and consumer preferences. Specifically, the Creative Business Model Canvas (CBMC) provides a comprehensive framework that allows photographers to reconfigure their value propositions, target market segments, channels, key activities, partnerships, and revenue streams. Through this approach, photographers can create differentiated services that offer unique value to customers, strengthen operational efficiency, and build competitive advantages in the highly saturated photography market. This study aims to evaluate the existing business model used by outdoor photographers in Tangkuban Perahu Nature Tourism Park and propose a new creative business model design using the CBMC framework. By integrating artistic identity with innovative business strategies, this research contributes to the development of more resilient and sustainable business practices in the creative industry. The proposed model not only seeks to enhance economic outcomes but also emphasizes preserving cultural heritage and promoting Indonesia's natural beauty. Ultimately, this study offers practical insights and strategic recommendations that can be adopted by creative entrepreneurs and stakeholders to foster growth, improve service quality, and support the broader creative economy ecosystem.

LITERATURE REVIEW

A. *Business Strategy*

According to David (2017), business strategy is defined as the means to achieve long-term goals. Companies must be able to sustainably maintain a competitive advantage in two main ways. The first way is to adapt to changing external trends and be able to manage internal skills, capabilities and resources. The second way is to design, implement and evaluate key strategies in an effective way.

B. *Business Model*

According to Osterwalder & Pigneur (2010), business model is a tool to describe the basic thinking about how an organization creates, delivers and captures value. Business models can provide strategic direction to companies in both the short and long term.

C. *Business Model Canvas*

According to Osterwalder & Pigneur (2010), business model canvas is a strategy tool used to describe a business model and illustrate the basic thinking about how organizations create, deliver, and capture value.

D. *Value Proposition Canvas*

According to Osterwalder et al., (2014), value proposition canvas is a tool used to describe how a product or service can provide value in the form of understanding the needs, product design and services needed by customers.

E. *Business Model Environment*

According to Osterwalder & Pigneur (2010), business model environment can help create a more competitive and stronger business model which is divided into four main areas, namely Market Forces, Industry Forces, Key Trends, Macro Economic Forces.



F. PESTEL Analysis

According to Siti et al., (2022), PESTEL analysis is an analytical tool used to identify the company's external forces that can affect the sustainability of the business being run.

HYPOTHESIS

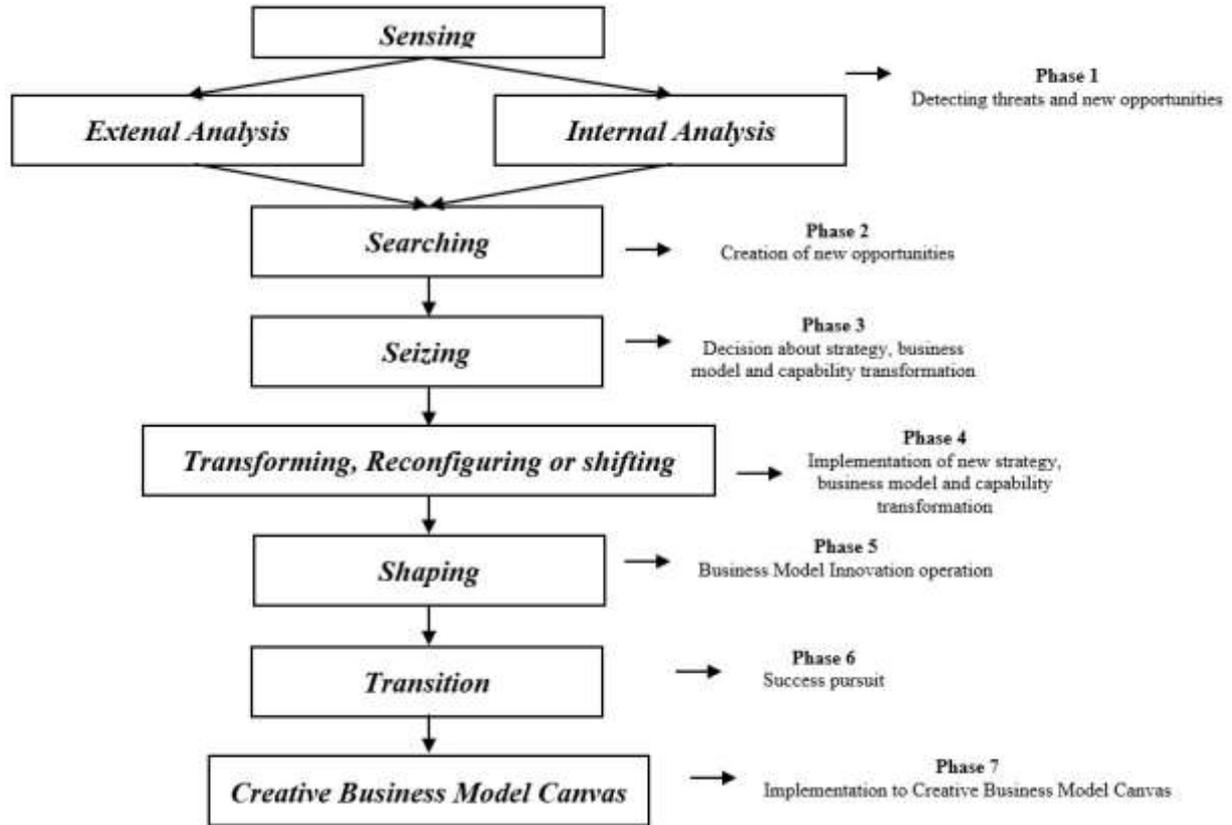


Figure 1. Conceptual Framework

- Phase 1: Detecting threats and new opportunities
- Phase 2: Creation of new opportunities
- Phase 3: Decision about strategy, business model and capability transformation
- Phase 4: Implementation of new strategy, business model and capability transformation
- Phase 5: Business Model Innovation operation
- Phase 6: Success pursuit
- Phase 7: Implementation to Creative Business Model Canvas

METHODOLOGY

This research adopts a descriptive qualitative approach to deeply understand and describe the business model of outdoor photographers operating in Tangkuban Perahu Nature Tourism Park, Indonesia. The study focuses on evaluating the existing business model and designing a new creative business model using the Business Model Canvas (BMC) and Creative Business Model Canvas (CBMC) frameworks. The qualitative method was chosen to capture rich, detailed information from various stakeholders and to explore the unique challenges and opportunities faced by photographers in this context. An inductive approach was applied, starting from empirical observations and interviews in the field, then linking the findings to relevant theories and frameworks.

1) Data Collection

Data was collected through a combination of in-depth interviews and field observations. Interviews were conducted with outdoor photographers to gain insight into their current business practices, operational challenges, and market perceptions.



Additionally, interviews with visitors were carried out to understand customer profiles, expectations, and perceptions of photography services. Direct field observations were conducted to analyze visitor behavior, environmental conditions, and the actual implementation of photography services on site.

2) Data Analysis

The analysis was conducted using the Business Model Canvas (BMC) framework to evaluate the current business model and identify key areas for improvement. Subsequently, the Creative Business Model Canvas (CBMC) was developed to propose a redesigned business model that integrates artistic value and addresses identified gaps. Key elements analyzed included customer segments, value propositions, channels, customer relationships, revenue streams, key resources, key activities, key partnerships, and cost structure. The analysis also incorporated environmental forces using tools such as PESTEL analysis and Business Model Environment analysis (covering market forces, industry forces, key trends, and macroeconomic forces).

3) Validation

To ensure the validity and reliability of the findings, triangulation was employed through cross-verification of interview results, observations, and secondary data sources. Draft models and proposed strategies were also reviewed and discussed with selected photographers and experts to gather feedback and refine the proposed business model.

4) Research Design

The study used a case study design, focusing specifically on a group of outdoor photographers as a single unit of analysis. The cross-sectional approach was adopted to collect data at a single point in time, providing a snapshot of the current business dynamics and environment.

RESULT

The evaluation of the existing business model for outdoor photographers at Tangkuban Perahu Nature Tourism Park revealed several key challenges. These include fluctuating demand for instant photography services, limited human resources, minimal marketing efforts, low product quality, and a lack of strong business partnerships. Most visitors prefer using their own smartphones or DSLR cameras, and unpredictable weather conditions often affect the attractiveness of the crater as a photo backdrop. Based on these findings, a new business model was proposed using the Creative Business Model Canvas (CBMC) framework. The redesigned model introduced several enhancements aimed at addressing current issues and aligning with market trends.

1) Artistic Identity Enhancements

Two new creative values were integrated into the artistic identity: photos highlighting the natural beauty of Indonesia and those emphasizing the mystical charm of Tangkuban Perahu. These unique themes are expected to attract more visitors who value artistic and cultural expressions in their photographs.

2) Customer Segments

An additional customer segment was identified: groups. By offering specialized packages for group photos and pre-wedding sessions, the photographers can capture new market opportunities and increase revenue.

3) Channels

New marketing channels were introduced, including collaborations with travel agents and local guides, and leveraging social media platforms such as Instagram and TikTok for broader outreach and engagement.

4) Revenue Streams

New revenue opportunities were created through specialized photo packages for groups and pre-wedding events, providing diversified income sources beyond standard individual tourist photos.

5) Key Resources

A new on-site photo booth was proposed to serve as an additional asset, allowing visitors to instantly print and purchase their photos, enhancing convenience and impulse buying.

6) Key Activities

Active promotion through social media was emphasized as a critical activity to build brand awareness, strengthen customer relationships, and showcase creative offerings.



7) Key Partnerships

New partnerships with travel agents and local guides were established to expand market reach and increase service visibility among tourists.

8) Cost Structure

Two additional cost components were identified: operational costs for purchasing photo frames to enhance product value, and capital expenditures for digital marketing initiatives.

Furthermore, two new blocks—Art Products and Artistic Services—were incorporated into the CBMC to enable photographers to clearly define and communicate the creative value they offer through on-site instant photo services. The proposed model was validated through discussions and feedback from photographers and field observations, ensuring practical feasibility and alignment with market needs. Overall, the redesigned business model is expected to improve competitiveness, enhance customer experiences, and support the sustainability of outdoor photography businesses at Tangkuban Perahu.



Figure 2. Creative Business Model Canvas Design

CONCLUSION AND RECOMENDATION

This study evaluated the current business model of outdoor photographers at Tangkuban Perahu Nature Tourism Park and developed a new model using the Creative Business Model Canvas (CBMC) framework. The findings revealed that the existing business model faced challenges such as fluctuating demand, limited marketing strategies, and weak partnerships. Many visitors preferred using personal devices for photography, while photographers lacked a strong digital presence and creative differentiation. The redesigned business model integrates artistic identity through photos emphasizing Indonesia’s natural beauty and the mystical charm of Tangkuban Perahu. It also introduces a new customer segment (group packages), expands marketing channels through partnerships with travel agents and social media platforms, and offers additional revenue streams via group and pre-wedding photo packages. Moreover, the introduction of an on-site photo booth, enhanced promotional activities, and strategic partnerships are expected to improve operational efficiency and customer engagement. Overall, the proposed CBMC is designed to strengthen the competitive advantage of outdoor photographers, increase revenue potential, and enhance the visitor experience by providing more artistic and memorable photo services.

Based on the findings and the newly proposed business model, it is recommended that outdoor photographers adopt the Creative Business Model Canvas (CBMC) in a phased and strategic manner to ensure a smooth transition and minimize potential operational disruptions. Photographers should prioritize establishing partnerships with travel agents and local guides to expand their market reach



and attract new customer segments, especially group visitors and pre-wedding clients. Simultaneously, leveraging social media platforms such as Instagram and TikTok is crucial for increasing brand awareness and showcasing the unique artistic value of their services. Continuous skill development is also essential; photographers are encouraged to enhance their technical abilities and creative expression through regular training and exposure to current trends in visual storytelling and digital editing. Furthermore, the introduction of on-site photo booths should be optimized to improve service accessibility, create additional revenue streams, and offer a more engaging visitor experience. Strengthening artistic identity through culturally and naturally inspired photo concepts will help differentiate their services in a highly competitive market. Finally, regular evaluations of the implemented model are necessary to monitor performance, adapt to evolving consumer behavior, and integrate technological advancements effectively. By following these recommendations, outdoor photographers can achieve greater sustainability, enhance their competitive advantage, and contribute positively to the creative and tourism sectors in Indonesia.

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