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**Business Development Strategy for Graphic Design Services: A  
Case Study of Giyuu Creative Studio**

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**Abstract:** This study aims to formulate a business development strategy for Giyuu Creative Studio, a graphic design service agency targeting micro, small, and medium enterprises (MSMEs) within Indonesia's rapidly expanding digital ecosystem. Employing a qualitative approach, the research utilises the Business Model Canvas (BMC) and SWOT matrix frameworks to analyse and design a viable business model. Data were collected through in-depth interviews with clients and comparative analyses with reference agencies which known for their inclusive MSME approaches and integrated digital services, respectively. The findings indicate that Giyuu's strategic positioning lies in providing aesthetic, educational, and collaborative design services at affordable prices, supported by intellectual property certification and digital marketing to build client trust. The SWOT analysis reveals strengths in competitive pricing and consultative approaches, weaknesses in limited internal team capacity and lack of distinctive visual style, opportunities in MSME digitalisation and service diversification, and threats from major competitors and AI technology. Financial analysis confirms the feasibility of the business, with a Return on Investment (ROI) of 143.38%, positive Net Present Value (NPV) of IDR 1,951,318 per year, and a Payback Period of six months. These findings underscore the potential of Giyuu Creative Studio to grow as a leading creative agency by leveraging adaptive strategies, collaborative innovation, and educational value to sustain competitiveness in the dynamic creative industry landscape.

**Keywords:** Business Model Canvas; SWOT Analysis; Graphic Design Services; MSMEs; Creative Industry; Business Strategy

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**A. Introduction**

The creative industry now plays a crucial role in knowledge- and innovation-based

economies, contributing not only to economic growth but also to cultural preservation through various artistic works that create employment



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opportunities and enhance community creativity (Habib, 2021). This sector is increasingly seen as a driver of competitive advantage for countries striving to strengthen their national identity in a globalised era. The integration of creativity and innovation in economic activities fosters value creation beyond material production, expanding to intangible cultural products, services, and digital innovations that drive inclusive growth (Djulius, 2020).

The rapid growth of the creative industry has driven many countries, including Indonesia, to establish it as a backbone of economic development (Wahyudi, 2024). Countries such as South Korea, the United Kingdom, and Japan have prioritised this sector by increasing investment and integrating creative economy strategies into national policy agendas (Prannisa, 2018). These investments are not only economic interventions but also sociocultural strategies to strengthen cultural identity amidst the currents of globalisation, as local creative content becomes a medium for national branding and soft power diplomacy (Djulius, 2020).

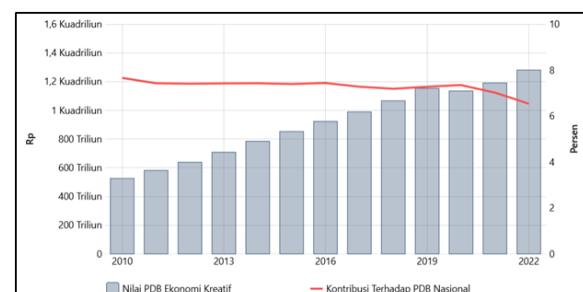
In addition to Indonesian references, this study integrates international literature on creative business models, such as the experiences of South Korea, the United Kingdom, and Japan. These global perspectives strengthen the positioning of Giyuu Creative Studio's strategy by comparing local practices with international best practices in sustaining creative industries.

Since 2008, the Indonesian government has designated the creative industry as a pillar of sustainable economic development, relying on the creativity, talent, and intellectual capabilities of its human resources (Syahbudi, 2021). Through the Ministry of Tourism and Creative Economy, Indonesia continues to formulate various policies and programs to strengthen creative industry ecosystems, ranging from access to capital, intellectual property protection, to digital transformation. Although its contribution to the national Gross Domestic Product (GDP) declined in the post-pandemic period, the creative industry continues to

demonstrate significant potential for development and job creation across multiple sub-sectors (Databoks, 2024).

The government has identified 15 sub-sectors within the creative industry, including architecture, fashion, culinary, music, and graphic design, each with unique value chains and market characteristics (Yunaz et al., 2022). Graphic design, for instance, encompasses a broad scope from product packaging, branding, advertising, to corporate visual identity, which are essential to increase business competitiveness in the digital era. Strengthening human resources, infrastructure, and intellectual property systems in these sub-sectors is crucial to ensure that the creative industry can continue to grow sustainably, contribute to national income, and preserve Indonesia's diverse cultural heritage (Syahbudi, 2021).

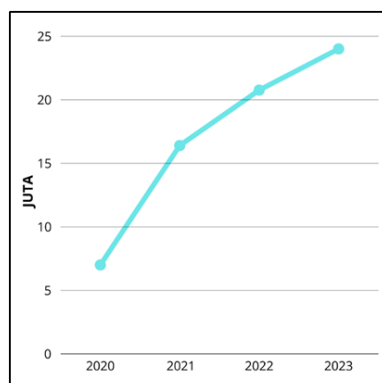
However, despite these government initiatives, there remains a need for practical strategies at the enterprise level, particularly for design-based MSMEs, to ensure that such policies translate into sustainable business practices. This study not only aims to formulate a business development strategy for Giyuu Creative Studio but also contributes explicitly to the sustainability of creative businesses. By emphasizing adaptive strategies, collaborative innovation, and the integration of educational values, the findings highlight how design-based MSMEs can ensure long-term resilience in the dynamic creative industry.



**Figure 1.** The Contribution of the Creative Industry to Indonesia's Gross Domestic Product (GDP)

Graphic design, as one of the main sub-sectors, plays a strategic role in conveying visual messages through media such as advertisements and promotional posters encountered in daily life (Kumoro, 2021). Technological advancements have driven the dynamics of the graphic design industry in Indonesia, making it increasingly adaptive and efficient in producing design works (Gayatri et al., 2022). Moreover, innovations such as artificial intelligence (AI) have facilitated the production of visual designs, although they also pose challenges to aspects of originality and creativity (Liu, 2023).

The emergence of AI has raised concerns that the creative meaning inherent in design could be diminished, while also giving rise to ethical issues such as plagiarism and copyright infringement, as AI utilises existing data to generate new designs without direct human intervention (Renza, 2023). Nevertheless, the growth of micro, small, and medium enterprises (MSMEs) in Indonesia, which are increasingly integrated with digitalisation, has amplified the demand for graphic design services, particularly for visual branding and promotional media (Indrawati, 2025). Data indicate that the number of digital MSMEs surged from 7 million in 2020 to 24 million in 2023, representing a significant opportunity for creative industry practitioners (Kadin, 2023).



**Figure 2.** Data on the Number of Digital MSMEs in Indonesia from 2020 to 2023

Giyuu Creative Studio emerged in response to this need by offering creative and adaptive

design solutions for MSMEs within the digital ecosystem. Creative studios should emphasise the importance of the human touch in the creative process, which cannot be entirely replaced by AI, utilising AI solely as an assistive tool (Kuswara, 2019; Indrawati, 2025). The objective is to produce visual works that are not only aesthetically pleasing but also meaningful and competitive amid rapid technological advancements and the continuously evolving market demands.

## B. Materials and Methods

This study employed a qualitative approach to design the business model for graphic design services at Giyuu Creative Studio, as it is considered capable of uncovering meanings and understanding social phenomena in depth from the participants' perspectives (Yauch & Steudel, 2003). This method relies on observation, interviews, and descriptive analysis to gain insights into customer needs and behaviours. The business model developed in this study refers to the Business Model Canvas (BMC) by Osterwalder and Pigneur, which comprises nine key building blocks (Osterwalder & Pigneur, 2014).

This research also applied the SWOT matrix to identify the strengths, weaknesses, opportunities, and threats in formulating the business strategy of Giyuu Creative Studio (Suriono, 2021). The research locations were purposively determined at two creative agencies, namely Filosovis Studio and Penthink Studio, based on their success in developing creative business models. Filosovis Studio was selected for its focus on service processes, while Penthink Studio was chosen for its orientation towards the quality of final outputs.

In selecting respondents, this study used purposive sampling techniques involving competitors and consumers to explore market dynamics and perceptions of design services (Creswell, 2014). The competitor sample consisted of 1–5 agencies that met criteria such as similarity in services and digital presence, while

the consumer sample included 5–25 individuals who had used the services of Giyuu Creative Studio within the past year. This sample size followed the principle of data saturation, in which the interview process is discontinued once no new significant information emerges (Guest et al., 2006).

Data collection utilised two sources: primary and secondary data. Primary data were obtained through interviews with competitors to explore their business and marketing strategies (Yauch & Steudel, 2003). Secondary data were derived from literature such as journals and books on BMC and SWOT to strengthen the theoretical understanding in designing Giyuu Creative Studio's business strategy (Sugiyono, 2019). For data analysis, this study applied the Miles and Huberman approach, which comprises three stages: data reduction, data display, and conclusion drawing (Miles & Huberman, 1992). The collected data were categorised based on the nine BMC blocks and linked with SWOT analysis to generate appropriate strategies. This research was conducted in Tasikmalaya, West Java, targeting competitors with different business model characteristics that are nonetheless relevant for the development of Giyuu Creative Studio's strategic planning.

To ensure data reliability, this study employed data triangulation across clients and competitors, while thematic analysis was applied to identify recurring patterns from interviews. The validation process included member-checking with respondents and peer debriefing with academic supervisors to enhance the credibility of findings.

### C. Result and Discussion

This study formulated the business strategy for Giyuu Creative Studio based on in-depth interviews with ten clients of Giyuu Creative Studio and two other creative agencies, Filosovis Studio and Pentthink Studio, which served as comparative objects due to their similar market contexts and characteristics. Filosovis Studio is known for its inclusive approach towards

MSMEs through monthly subscription services and educational content, supported by a functional team comprising roles such as art director and social media specialist. In contrast, Pentthink Studio highlights its integrated digital services targeting niche markets such as Muslim fashion, relying on a structured workflow with high professional standards.

Giyuu Creative Studio subsequently adopted Business Model Canvas (BMC) elements from these agencies, adjusted to suit the local MSME characteristics that constitute its primary target market. Giyuu's customer segment consists of MSME actors with monthly turnovers of IDR 10–20 million who require affordable yet high-quality visual branding services. The value proposition is offered through an aesthetic, educational, and collaborative design approach, further strengthened by intellectual property certification and digital marketing to build client trust.

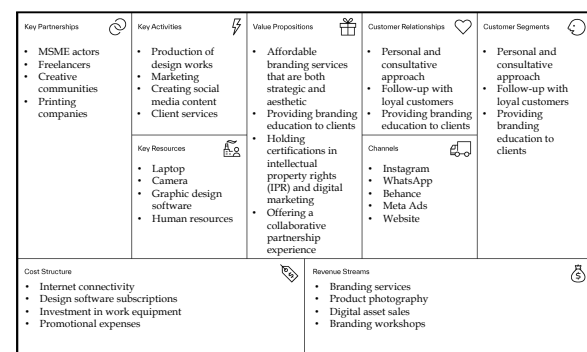


Figure 3. BMC of Giyuu Creative Studio

In terms of distribution channels, Giyuu utilises digital platforms such as Instagram, Meta Ads, websites, and Behance to reach the market, while WhatsApp serves as the main communication medium with clients. Customer relationships are fostered personally through a consultative approach, whereby clients are engaged in each design process to enhance their sense of brand ownership. Revenue streams derive from branding design packages, social media design, sales of digital assets, and potential workshops.

The SWOT matrix analysis as can be seen in Figure 4, indicates that Giyuu's strengths lie in its competitive pricing, responsive and educational design, and branding processes that involve clients. Its weaknesses include the lack of distinctive visual characteristics and limited internal team capacity, which can be mitigated through collaboration with freelancers and creative communities. Opportunities are widely open in MSME digitalisation and service diversification into interior design, while threats stem from large competitors and AI technology that could replace manual design processes.

| Internal Factor Analysis Summary (IFAS)<br>Eksternal Factor Analysis Summary (EFAS)                                                   | Strenght (S)                                                                                                                                                                                                            | Weakness (W)                                                                                                                                                                                             |
|---------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                                                                       | <ul style="list-style-type: none"> <li>Affordable pricing</li> <li>Client-oriented design solutions</li> <li>Prompt responsiveness</li> <li>Creative outcomes</li> <li>Consultative and educational approach</li> </ul> | <ul style="list-style-type: none"> <li>Absence of a distinctive design style</li> <li>Insufficient promotion and branding</li> <li>Inadequate colour suitability</li> </ul>                              |
| Opportunities (O)                                                                                                                     | S-O                                                                                                                                                                                                                     | W-O                                                                                                                                                                                                      |
| <ul style="list-style-type: none"> <li>Numerous industrial sectors remain untapped</li> <li>Expansion of service offerings</li> </ul> | <ul style="list-style-type: none"> <li>Leveraging affordable pricing to attract new clients</li> <li>Offering new services with a creative approach and prompt responsiveness</li> </ul>                                | <ul style="list-style-type: none"> <li>Developing a distinctive brand character to expand market reach</li> <li>Conducting promotion and branding activities to penetrate untapped industries</li> </ul> |
| Threats (T)                                                                                                                           | S-T                                                                                                                                                                                                                     | W-T                                                                                                                                                                                                      |
| <ul style="list-style-type: none"> <li>Presence of major competitors</li> <li>Emergence of artificial intelligence</li> </ul>         | <ul style="list-style-type: none"> <li>Providing added value to remain competitive against large companies</li> <li>Adjusting services to ensure they are not replaceable by AI</li> </ul>                              | <ul style="list-style-type: none"> <li>Enhancing colour quality and output precision to meet client expectations</li> <li>Building a strong brand to remain competitive</li> </ul>                       |

Figure 4. SWOT Matrix of Giyuu Creative Studio

Financially, Giyuu is deemed viable. Its ROI reaches 143.38%, indicating high profitability, whereby every IDR 1 million investment yields a profit of IDR 1.43 million (Budianto, 2023). The NPV of IDR 1,951,318 per year also demonstrates the project's feasibility from a time-value-of-money perspective (Palandi, 2023). The payback period is only six months, indicating economic efficiency (Tobing, 2024). From a non-economic perspective, viability is supported by business

legality, social contributions to MSMEs, and compliance with environmental responsibilities.

Beyond both financial and non-financial considerations, the analysis also examines risk sensitivity scenarios, particularly regarding market volatility and technological disruption from AI. To mitigate these risks, the study proposes diversification of service portfolios, strengthening intellectual property rights, and continuous upskilling of design teams.

#### D. Conclusion

Giyuu Creative Studio is a creative agency that emerged in response to the increasing demand for visual design among MSMEs, particularly in the digital era. Based on the analysis of the creative industry and comparisons with reference agencies, it can be concluded that Giyuu holds a strategic positioning as a design service provider that offers not only aesthetic solutions but also educational and adaptive approaches to technological developments.

The application of the Business Model Canvas approach and SWOT analysis indicates that Giyuu's strengths lie in its collaborative approach, affordable pricing, and services that appeal to the emotional side of customers. Internal weaknesses, such as limited team capacity and the absence of a distinctive visual character, can be addressed through expanded partnerships and strengthened differentiation strategies. Significant opportunities in the digital MSME sector, as well as threats from major competitors and AI technology, have been countered with adaptive strategies based on long-term client relationships and educational initiatives.

From a business feasibility perspective, Giyuu has proven to be profitable and efficient. Its Return on Investment (ROI) of 143.38%, positive Net Present Value (NPV) of IDR 1,951,318 per year, and a Payback Period of only six months demonstrate the financial viability of this venture. Non-economic feasibility is also supportive, as evidenced by compliance with legal, social, and environmental aspects.

With its strengths in delivering services that foster personal and educational relationships, as well as readiness to adapt through collaboration and digital innovation, Giyuu Creative Studio possesses significant potential to grow as a leading creative agency within the national MSME market.

Beyond its practical implications, this research also contributes to the literature on MSME business strategy by demonstrating how design-based enterprises can integrate Business Model Canvas and SWOT analysis to achieve sustainability. The study highlights the role of design not only as an aesthetic output but also as a strategic tool for value creation in creative industries.

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