

Mapping the Business Model Canvas as a Basis for Creating New Value for Eco-print Craft in the Fashion Industry

Chyntia Ika Ratnapuri, Dian Kurnianingrum, Nur Azmi Karim, and Okky Rizkia Yustian
Entrepreneurship Department, BINUS Business School Undergraduate Program
Bina Nusantara University,
Jakarta, Indonesia 11480
chyntia.ratnapuri@binus.ac.id, dian_k@binus.ac.id, nur.karim@binus.ac.id,
okky.yustian@binus.ac.id

Abstract

Implementing an innovative business model and determining the right strategy can be the key to the success of a business. Using this research, the researcher tries to find an innovative business model suitable for eco-friendly products and then formulate the most appropriate business strategy. Eco-print craft technique is one of the textile craft arts. Eco-print craft is a system of tracing leaves on a piece of fabric and steaming it. This eco-print technique is natural and does not use artificial chemical elements. This research elaborates on the nine building blocks of the business model canvas in the eco-print business. Each block will act as a blueprint strategy for every aspect of the company, such as marketing, financial, operation, and value creation. As a result, the researchers suggested implementing personal selling, opening an offline workshop, and developing skills and knowledge of the eco-printers. Personal selling and workshop would build a bond between the customer and company to increase the repurchase intention. Developing skills and knowledge is important to enhance quality and minimize product defects.

Keywords

Business, Strategy, Business Model Canvas, Sustainable, Fashion, Creative Industry.

1. Introduction

The fashion industry is one of the fastest-growing industries (Thee, 2009). In Indonesia, the fashion industry is one of the most significant contributors to the creative sector, which can improve Indonesia's Gross Domestic Product (Bisnis.com, 2019). The players in the fashion industry are competing to create products that are not only functional but also have characteristics and uniqueness that become an added value in fashion products (Bhardwaj & Fairhurst, 2010). Various types of uniqueness and characteristics in the fashion industry become a unique attraction for entrepreneurs involved in this industry. Individuality in the fashion industry is created by utilizing knowledge in craft art to be an added value in producing fashion products. The product will have uniqueness and more value compared to other fashion products.

Crafts, a sub-sector of the creative economy, play an essential role in creating values and competitive advantages in the fashion industry (Darmawan & Setiawan, 2019). With the existence of craft arts, especially textile crafts, many unique things with different values will enrich the fashion industry. Eco-print craft technique is one of the textile craft arts. Eco-print craft involves tracing leaves on a piece of fabric and steaming it (Wirawan & Alvin, 2019). This eco-print technique is natural and does not use artificial chemical elements. This technique supports the concept of sustainable fashion, where the eco-print is considered safe for the environment (Nissa et al., 2014). The entire process carried out in eco-print is unique. The results generated from each process will never be the same. Therefore, the eco-print process results are exceptional and can add value to their products. Customers who buy eco-print products get not only a functional fashion but also a unique, different, rare, and environmentally friendly fashion. All materials and manufacturing processes are natural and do not pollute the environment. As we all know, eco-friendly fashion product becomes the best alternative to decrease pollution and reduce waste (D. P. Alamsyah, Aryanto, et al., 2021; Pandey et al., 2020).

The main challenge faced by eco-print products in Indonesia is brand awareness. Prospective consumers do not understand what offer this product has. Several eco-print craftsmen (eco-printers) find difficulties in marketing these

products. The first constraint that eco-printers face is the cost of the experiment, which is quite large. The final results of eco-print products are tough to predict; sometimes, the results are not as expected. The second obstacle is the relatively high selling price, considering the processes and techniques are pretty complicated. Eco-print printing starts from "scouring" (the process of neutralizing fabric materials to clean the fabric from chemicals), followed by "mordant" (the process of coloring with natural ingredients such as fruit, tea, plants, and other raw materials). It ends with the process of "fixation" (the final eco-print process where the fabric is ready to be used). The third obstacle relates to reviving a "conscious buying behavior," where buyers of eco-print products are motivated not only by unique and attractive models or motifs but also because of their awareness of the products' positive impact on the environment. If most consumers understand this, then the obstacle of a relatively high selling price will be overcome. Most fashion users, especially in Indonesia, lack "conscious buying behavior." It has become a challenge for eco-printers to enter the fashion market in Indonesia. The constraints mentioned above make eco-print still less acceptable to consumers in Indonesia even though the product is unique and has more selling value than other fashion products.

1.1 Objectives

Every company has a business model (Gockeln, 2014). This research utilizes the business model canvas to determine the blueprint strategy for implementing eco-print craft in the fashion industry. The purpose of this research is to help eco-print businesses to be able to decide on the right strategy and be able to highlight more value from their business so that the customer can well receive the message about the value of the product delivered. With the help of the business model canvas, the eco-printer business can determine strategies related to value creation, marketing, operations, and even human resources. According to Pederson (2016), a company with innovation in business models tends to have corporate sustainability (Pedersen et al., 2016). But as we all know, the fashion industry is very dynamic, and this industry is also very volatile. The fashion industry players must continually adapt and change their business model (Gockeln, 2014). Many companies in the fashion industry compete and thrive on creating an environmentally friendly business model so the product will not harm this planet (D. P. Alamsyah, Othman, et al., 2021; Doni Purnama Alamsyah et al., 2020; Todeschini et al., 2017). That's why the researcher tries to find an innovative business model suitable for eco-friendly products and then formulate the most appropriate business strategy.

2. Literature Review

2.1 Eco-print

Eco-printing is a process or technique to transfer the shapes and colors on fabric through direct contact (Salsabila & Ramadhan, 2018). This technique uses plants, leaves, or even flowers to share the shapes and color on cloth. The plant material bundled inside the fabric is steamed or boiled to release the dye found naturally inside the plant, creating a contact print in the shape of the leaf or flower. These patterns are called "eco-prints." (Salsabila & Ramadhan, 2018). The product results from eco-print are unique, and there is only one of a kind. Nothing will be the same even though it uses the same ingredients. This pattern has become the main attraction of eco-print.

Eco-print is very environmentally friendly because all the materials used are natural ingredients. Even the coloring process used natural ingredients that we can get from boiled wood, leaves, fruits, and vegetables. The fabric usually used for eco-print is the natural fibrous fabric, such as cotton, silk, linen, and everything with no polyester. So, the result of the eco-print technique is unique and environmentally friendly.

2.2 Business Model Canvas

All companies have business models (Casadesus-Masanell & Ricart, 2010; Gambardella & McGahan, 2010). The business model is very dynamic, especially in a super-fast-growing industry like fashion. Osterwalder and Pigneur (2010) have perfectly captured this finding by concluding that a business model describes the rationale of how an organization creates, delivers, and captures value (Osterwalder & Pigneur, 2010). Generally, it can be stated that the business model is an essential strategic tool for every company (Gockeln, 2014; Massa et al., 2016).

In the business model canvas, the company can generally describe how it operates to create the right strategy. Nine building blocks are commonly used in the business model canvas, including customer segments, value propositions, channels, revenue streams, key resources, customer relationships, key activities, key partnerships, and cost structures. Each building block in the business model canvas can be categorized into different strategies. The value proposition is a block used to determine value creation, value capture, and value delivery methods. These three values are the main focus of a business model. Customer segments, channels, and customer relationships can be considered in

determining marketing strategies. Key activities, key partnerships, and key resources are the blocks that can be used in deciding operational strategy so that all operational processes can support the creation of products under the previously determined values (Irvan & Karmagatri, 2021; Luckieta et al., 2021). The last two blocks, revenue streams and cost structure determine financial strategies, such as how much it costs to create a value and how the revenue results from the sale using product value. So, it can be concluded that all the blocks in the business model canvas are aimed at a value creation process. With the help of the Business model canvas, we not only find a suitable business model for the current business model and future business development (Tanda et al., 2017). It seems clear that in determining and creating new value, we can use the business model canvas as a tool for it.

3. Methods

This study uses a qualitative method. To achieve this study's objectives, the researcher must build and analyze each building block in the business model canvas. The researcher will describe the business model canvas prepared for the eco-print business. And then explains how to create an innovative business strategy through a business model canvas.(Figure 1)

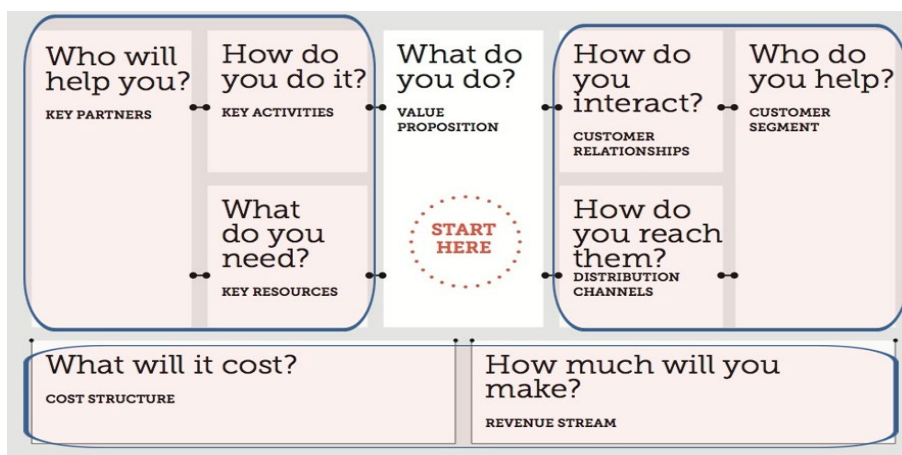


Figure 1 Business Model Canvas as a Blueprint Strategy

4. Data Collection

This section will elaborate on the nine building blocks of the business model canvas in the eco-print business. Each block of this business model canvas will act as a blueprint strategy for every aspect of the company, such as marketing, financial, operation, and value creation, as mentioned in Figure 1 (Osterwalder & Pigneur, 2010). As the final result, it is hoped that this analysis will assist eco-print business actors in creating and delivering their product value and enhancing innovation in the fashion industry.

5. Results and Discussion

5.1 Value Proposition

The value proposition consists of those offerings, services or products that create value for the customer and provide a reason why people need to choose one company over the other (Osterwalder & Pigneur, 2010). Due to the objective of every company that always wants to create and deliver newness and innovative products to customers, creating a good statement of value proposition would be the key. To make a good value proposition, we can use additional tools, namely the value proposition canvas. Using the value proposition canvas, we can see more clearly and empathize with customers. We can better understand what consumer problems we want to help solve and what consumer needs we will fulfill.

In the eco-print fashion business, the value offered is not only in the form of products to meet clothing needs. Eco-print fashion products are very eco-friendly. The process of making eco-prints is designed not to pollute the

environment. "Sustainable fashion" and "consciousness fashion" are the basic ideas of eco-print fashion product offerings. Not only is the process of making the ingredients natural, but the coloring process also uses natural ingredients. The coloring process uses leaves or flowers that are printed on the fabric. This process makes eco-print products unique and has more bargaining value because similar products will not be found. Even though the fabric, leaves, and dyes used are the same in making eco-prints, it doesn't mean that the results will be the same. The entire production process utilizes natural ingredients. The same leaves, if they come from different trees, will produce different textures and colors. The leaves that are in the same tree will be able to give different results as well. This uniqueness is the main attraction for eco-print products. Eco-print users can get a limited-edition version of each product they buy.

5.2 Customer Segment

The customer segment answers the question of who the organization or business serves? In this section, it's crucial to define the target market clearly. The target market of the eco-print business is unique and different from other target markets in the fashion industry. The customer segment in a business eco-print is a niche market. Eco-print fashion users don't just see fashion as a functional item. They usually have "consciousness buying behavior." This targeted target market does not only consider fashion as an item of clothing. They choose the product because it has a responsibility to the environment. The manufacturing process of eco-print fashion is very natural and environmentally friendly; this has become the target consumer an added value. Even this target market likes unique and limited-edition products that are not marketed. So, their value is very compatible with the value of eco-print which produces unique and environmentally friendly products.

The production process of eco-print fashion requires a large amount of money, so the price of eco-print fashion is relatively high compared to similar fashion products. Prices are influenced by the type of fabric used, natural dyes, the length of the production process, the leaves or flowers used, and other additional materials. The fabric used in the eco-print production process must be one hundred percent cotton, linen, or silk. There should be no polyester blend in the fabric. This mixture may affect the printing process. Therefore, the price of the fabric used for eco-print fashion products is relatively high. The high production price has become why the target market for eco-print fashion is the upper-middle class. In conclusion, the customer segment of the eco-print business is a niche market with conscious buying behavior, adolescent to an adult age range between 25-45 years old with an estimated monthly income of IDR 7,500,000-20,000,000. So the customer profile is middle to upper-class segments.

5.3 Customer Relationship

These building blocks define the importance of building a good relationship with customers to establish and maintain the relationship with customers. The market for eco-print fashion is a niche market, so the customer relationships that are carried out are also specific. A different approach is needed to build trust and loyalty from users.

Because the results of eco-print products are unpredictable, it is vital to involve consumers in the manufacturing process in the eco-print business. This involvement will make users interested in the product's final result. It could become the main attraction for eco-print fashion users.

5.4 Channel

Channels define how Eco-printer reaches their customers and how they deliver eco-print products so that the customer will perceive the value of the eco-print business (Osterwalder & Pigneur, 2010). The channels are not just about distributing and selling the products but also where customers can communicate, give feedback and suggestions, and find information about new offerings (Gockeln, 2014). In the eco-print business, because the products are minimal and cannot be mass-produced, the best way to sell the eco-print product is through an offline store and an online store (Deborah et al., 2021; Hikmawati & Alamsyah, 2018). In the offline store, the customer can see and feel the fabric and the pattern of the leaves and flowers. Through the online platform, the main platform to use is a website. Through the website, we can describe and explain the product thoroughly. So it is crucial to make a good website so the customer can see the difference and the identity of the eco-print itself.

5.5 Key Partners

Key Partners are related to the business network. They can make a business work (Osterwalder & Pigneur, 2010). There are a lot of partners who are involved in the eco-print business. Since eco-print is a slow fashion business, the process relies on many partners. The main partners in the Eco-print business are materials suppliers such as fabric

suppliers and coloring material suppliers. For the leaves themselves, we can get them anywhere from directly from nature. This easiness makes the eco-print business appealing because the primary materials could easily be obtained from the surrounding environment.

This business is not only profitable but also very environmentally friendly. The Key Partners of this eco-print business do not only come from suppliers but also retailers. Many entrepreneurs are interested in doing eco-print business, but not all of them can make products from the eco-print due to the high level of difficulty and risk. Therefore, many businessmen choose to become resellers in the eco-print business. Suppliers and retailers are the main Key Partners in the eco-print business.

5.6 Key Activities

The business engaged in activities to make a profit is called Key Activities. Like any other company or business, activities in Eco-print business include operations, production, human resources, marketing, financing, administration, quality control, and so on. Key Activities in eco-print businesses focus more on production and quality control because production takes a long time and product results are difficult to predict. Key Activities in this business depend and focus on the production and quality control processes. In production processes, some products will not be suitable for sale. Other Key Activities that are no less important are continuous training and mentoring for artisans, commonly known as eco-printers. Many techniques need to be mastered by artisans. Each technique can produce a different work. Uniquely, using the same technique by different artisans can produce works that are not necessarily the same. Therefore, the process of training and development in knowledge and skills must continue to be carried out. Another essential Key Activity is the marketing process. As explained earlier, the eco-print business is a slow fashion industry. So, it takes a fairly intense marketing effort to attract the interest of fashion connoisseurs in buying eco-print products.

5.7 Key Resources

Key Resources allow every company or business to enter and reach the market to create and deliver their value propositions. The primary Key Resources in the eco-print business are skills and knowledge (know-how). Eco-printer as a human resource in this business is essential because eco-print is human made. Raw materials are also a vital Key Resource in this business. Although the leaves are easy to obtain, not all leaves can produce the appropriate eco-print. So, it can be concluded that knowledge of the leaf raw materials that can be used is fundamental. Another essential resource is the availability of capital that can support eco-print business processes.

5.8 Cost Structure

Every business operation has a cost structure that describes all the costs that happen when the business operates. Costs in eco-print business include the cost of raw materials, salary for the eco-printers, transportation, electricity, etc.

5.9 Revenue Streams

According to Osterwalder, the revenue streams represent how the business generates money or profit from the customers (Osterwalder et al., 2010). The eco-print business's revenue comes from product sales (profits). The typical revenue in the eco-print business is repeated purchase, not continuous purchase. So, it is crucial in the fashion industry, especially in the eco-print business, to always be up to date with something new, something different, and offer high quality to make the customer repeat the purchase and become loyal customers.

There are several considerations in formulating a strategy using Business Model Canvas as a tool. The description of the Business Model Canvas in eco-print business is presented in Figure 2 Based on Business Model Canvas analysis, we can arrange an innovative business model suitable for eco-friendly business products. We also can formulate a strategy for the eco-print business. Every aspect of the building blocks in the business model canvas can be used to help determine the most suitable strategy for the eco-print business. The nine-building blocks in the business model canvas reflect several pillars in business, namely, business value, marketing, operations, and finance. Regarding business value, eco-print as a business engaged in the fashion industry provides added value and uniqueness. The eco-print business sells fashion with values: eco-friendly, comes from nature, unique, fulfills the consumer consciousness buying behavior, and human made. Customers not only buy fashion products but also get more value and benefits compared to other fashion products. Even though the eco-print business has a lot of value and competitive advantage, eco-print is considered a slow fashion business. This business requires the proper marketing strategy because the price

is relatively high, and the manufacturing process is risky. The marketing pillars of the business model canvas (Customer Segment, Customer Relationship, and Channel) show that the market share of eco-print is a niche market.

Not all fashion users are interested and willing to pay for eco-print products because the price is relatively high. The market segmentation of its product is the middle and upper-class customer who has a reasonably high income. The final results of eco-print products are difficult to predict, so the risk of product failure is relatively high. Therefore, the right customer relationship strategy is through personal assistance and co-creation. The marketing concept used is personal (personal selling). Customers can choose the types of leaves used in their products, the types of fabrics, what natural dyes to use, and the designs and motifs that will be applied. It is hoped that the customer will feel involved in the product's manufacturing process. However, even though a plan has been made, elements of surprise still appear, such as the color produced from certain leaves is not as expected. However, this is a distinct advantage of the product. For channels, companies have to rely on offline activities, even in this digital era. For eco-print businesses, having workshops and offline stores is very important. With workshops and offline stores, customers can see the product manufacturing process firsthand and witness the final product, including the material's texture, color, and even the details of the motif of the affixed leaves.

The Business Model Canvas

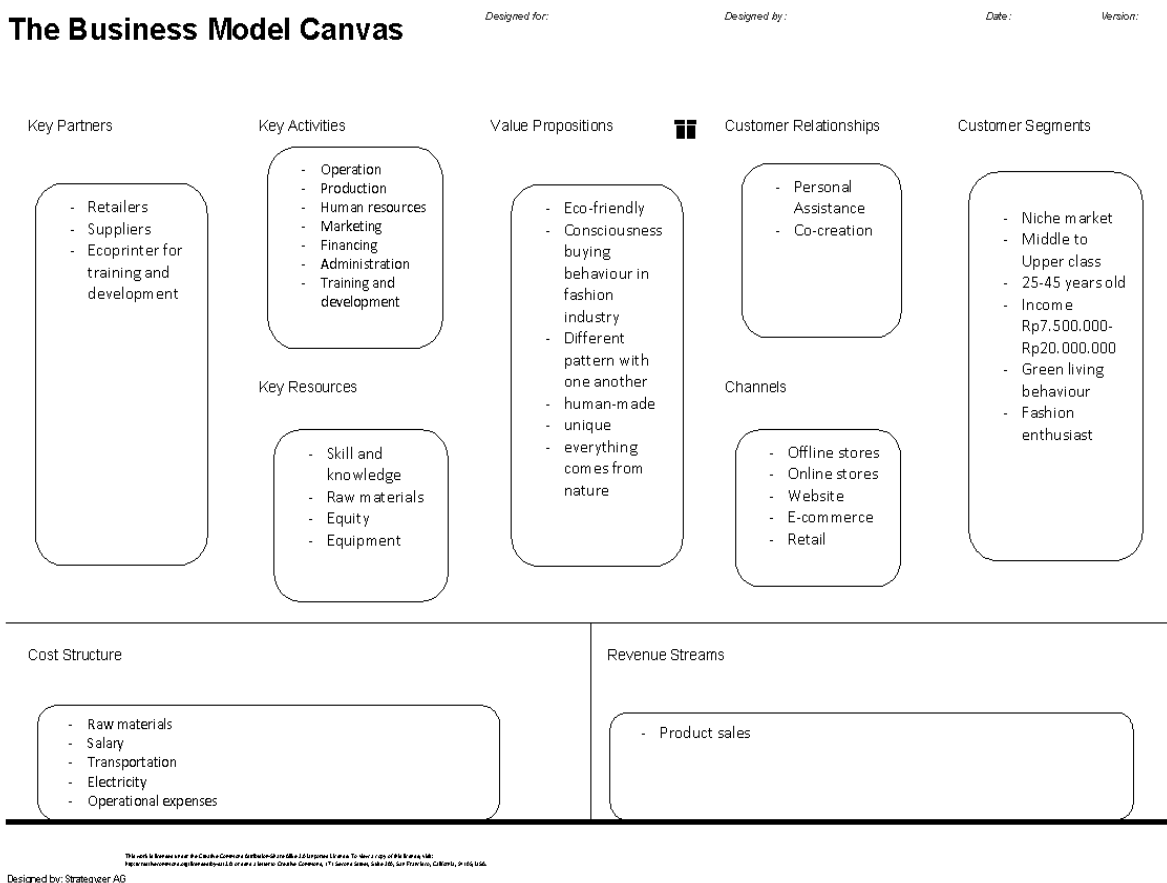


Figure 2 Business Model Canvas of Ecoprint Business

In terms of operations (Key Partners, Key Activities, and Key Resources), the most appropriate strategy is to carry out training and development for eco-printers. The eco-print production process takes quite a long time and is risky. The skills and knowledge of eco-printers must be considered and continuously developed. In the eco-print production process, many techniques can be used. These techniques can be learned using the learning-by-doing method and continue to develop along with the increasing experience of the eco-printer. Developing skills and knowledge for eco-

printers is essential so that companies can continue to produce quality eco-print products and minimize the occurrence of failed products. (Figure 2)

6. Conclusion

Implementing an innovative business model and determining the right strategy can be the key to the success of a business. Having a product with more value and competitive advantage compared to other products is sometimes not enough. Innovative strategies are needed so that the value message can be appropriately conveyed to potential customers. The strategies resulting from this research are functional strategies that can be used and applied in the eco-print business. The researcher hopes that by applying the strategies that have been analyzed previously, the company can create innovations in the eco-print business model so that eco-print can be more widely known by fashion product lovers and convey its values well to their users. The implementation of the research strategy is also expected to help eco-print business actors to be able to continue to work and introduce the uniqueness and beauty of eco-print products. So that in the future, eco-print products can be enjoyed by a wider audience. This research certainly has limitations; It did not study the business prototyping level. Research on prototyping deals with feedback from customers about eco-print products. This feedback can provide a broad and in-depth picture of products used for business continuity. Research at the prototyping level is recommended for further research. This research can provide better results and recommendations for businesses, help the progress of local Indonesian products, and introduce products to the broader community.

References

- Alamsyah, D. P., Aryanto, R., Indriana, Widjaja, V. F., & Rohaeni, H. The strategy of eco-friendly products with green consumer behavior: Development of green trust model. *IOP Conference Series: Earth and Environmental Science*, 824(1), 012044. (2021). <https://doi.org/10.1088/1755-1315/824/1/012044>
- Alamsyah, D. P., Othman, N. A., & Indriana. Consumer awareness towards eco-friendly product through green advertising: Environmentally friendly strategy. *IOP Conference Series: Earth and Environmental Science*, 824(1), 012043. (2021). <https://doi.org/10.1088/1755-1315/824/1/012043>
- Alamsyah, Doni Purnama, Aryanto, R., Utama, I. D., Marita, L. S., & Othman, N. A. The antecedent model of green awareness customer. *Management Science Letters*, 10(11), 2431–2436. (2020). <https://doi.org/10.5267/J.MSL.2020.4.007>
- Bhardwaj, V., & Fairhurst, A. Fast fashion: response to changes in the fashion industry. *The International Review of Retail, Distribution, and Consumer Research*, 20(1), 165–173. (2010). <https://doi.org/10.1080/09593960903498300>
- Bisnis.com. *Kemenperin: Industri Pakaian Jadi Catatkan Pertumbuhan Paling Tinggi*. Kemenperin.Go.Id. (2019, May 6). <https://www.kemenperin.go.id/artikel/20641/Industri-Pakaian-Jadi-Catatkan-Pertumbuhan-Paling-Tinggi>
- Casadesus-Masanell, R., & Ricart, J. E. From Strategy to Business Models and onto Tactics. *Long Range Planning*, 43(2–3), 195–215. (2010). <https://doi.org/10.1016/J.LRP.2010.01.004>
- Darmawan, A., & Setiawan, T. SENTRA KERAJINAN KULIT DI KEMANG. *Jurnal Stupa*, 1(2), 1061–1072. (2019).
- Deborah, M., Melinda, A., Chang, A., & Karmagatri, M. Digital branding and online marketing communication strategy optimization: A case study of a small hits beverage business. *2nd South American Conference on Industrial Engineering and Operations Management, IEOM 2021*, 1011–1020. (2021). <https://pesquisa.bvsalud.org/global-literature-on-novel-coronavirus-2019-ncov/resource/pt/covidwho-1589497>
- Gambardella, A., & McGahan, A. M. Business-Model Innovation: General Purpose Technologies and their Implications for Industry Structure. *Long Range Planning*, 43(2–3), 262–271. (2010). <https://doi.org/10.1016/J.LRP.2009.07.009>
- Gockeln, L. *Fashion Industry Analysis from the Perspective of Business Model Dynamics*. University of Twente. (2014).
- Hikmawati, N. K., & Alamsyah, D. P. The digital company based on competitive strategy. *Proceedings of the 3rd International Conference on Informatics and Computing, ICIC 2018, 2001*. (2018). <https://doi.org/10.1109/IAC.2018.8780516>
- Irvan, J. M., & Karmagatri, M. The Value Innovation Capabilities to Create Powerful Business Strategy: A Case Study on The High Business Performance of An Investment Business in Covid 19 Pandemic. *Proceedings of the International Conference on Industrial Engineering and Operations Management Sao Paulo, Brazil*, 982–993. (2021).

- Luckieta, M., Astuty, E., Utama, I. D., & Sudirman I.D. Company value measurement through intellectual capital and firm size. *Proceedings of the International Conference on Industrial Engineering and Operations Management*, 1721–1728. (2021). <https://www.scopus.com/authid/detail.uri?authorId=57203390834>
- Massa, L., Tucci, C. L., & Afuah, A. A Critical Assessment of Business Model Research. *Academy of Management Annals*, 11(1), 73–104. (2016). <https://doi.org/10.5465/ANNALS.2014.0072>
- Nissa, R. R., Kp, P., Widiawati, D., & Sn, M. Eksplorasi Teknik Ecoprint dengan Menggunakan Limbah Besi dan Pewarna Alami untuk Produk Fashion. *Craft*, 3(1), 242957. (2014). <https://doi.org/10.0/CSS/ALL.CSS>
- Osterwalder, A., & Pigneur, Y. *Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers* : Kindle Store. WILEY. (2010). https://www.amazon.com/gp/product/B06X426D4F/ref=db_s_def_rwt_bibl_vppi_i0
- Pandey, R., Pandit, P., Pandey, S., & Mishra, S. Solutions for Sustainable Fashion and Textile Industry. In P. Pandit, S. Ahmed, K. Singha, & S. Shrivastava (Eds.), *Recycling from Waste in Fashion and Textiles* (pp. 33–72). John Wiley & Sons, Ltd. (2020). <https://doi.org/10.1002/9781119620532.CH3>
- Pedersen, E. R. G., Gwozdz, W., & Hvass, K. K. Exploring the Relationship Between Business Model Innovation, Corporate Sustainability, and Organisational Values within the Fashion Industry. *Journal of Business Ethics* 2016 149:2, 149(2), 267–284. (2016). <https://doi.org/10.1007/S10551-016-3044-7>
- Salsabila, B., & Ramadhan, M. S. Eksplorasi Teknik Eco Print Dengan Menggunakan Kain Linen Untuk Produk Fashion. *EProceedings of Art & Design*, 5(3). (2018).
- Tanda, A., De Marco, A., Erlyana, Y., & Hartono, H. Business model in marketplace industry using business model canvas approach: An e-commerce case study . *ISIEM*. (2017). <https://doi.org/10.1088/1757-899X/277/1/012066>
- Thee, K. W. The Development of Labour-intensive Garment Manufacturing in Indonesia. *Journal of Contemporary Asia*, 39(4), 562–578. (2009). <https://doi.org/10.1080/00472330903076818>
- Todeschini, B. V., Cortimiglia, M. N., Callegaro-de-Menezes, D., & Ghezzi, A. Innovative and sustainable business models in the fashion industry: Entrepreneurial drivers, opportunities, and challenges. *Business Horizons*, 60(6), 759–770. (2017). <https://doi.org/10.1016/J.BUSHOR.2017.07.003>
- Wirawan, B., & Alvin, M. Teknik Pewarnaan Alam Eco Print Daun Ubi Dengan Penggunaan Fiksator Kapur, Tawas dan Tunjung. *Jurnal Litbang Kota Pekalongan*, 17(1), 1–5. (2019).

Biography

Chyntia Ika Ratnapuri is a faculty member of the Entrepreneurship Department at Bina Nusantara University, Indonesia. She earned a bachelor's degree in management at UNPAR, and a master's in Management Business Administration at SBM ITB. She has published journals and conference papers. Chyntia Ika Ratnapuri's research interests include entrepreneurship, design creative and innovative thinking, and business models in the creative industry.

Dian Kurnianingrum is a lecturer in the entrepreneurship department at Bina Nusantara University, Indonesia. Her area of expertise is financial management. Previously worked as a credit analyst at PT. Bank Negara Indonesia Tbk for five years. She is interested in researching banking, finance, financial technology, management, small business, and start-ups.

Nur Azmi Karim is a faculty member of the entrepreneurship department at BINUS Business School, Bina Nusantara University. She earned a doctoral degree in economics from Padjadjaran University, Indonesia, from the Economic and Business Faculty, and is interested in economics, businesses, and entrepreneurship as a research topic. She is currently active as an ISEI member since 2020.

Okky Rizkia Yustian is a faculty member of the Entrepreneurship Department at Bina Nusantara University. He earned a doctoral degree in Management from Universitas Pendidikan Indonesia. He has published journals and conference papers. Okky Rizkia Yustian's research interest include entrepreneurship and creative industry.