Marketing Communication Strategy for Maintaining Market Position Amid the Price War Phenomenon in the Creative Industry: Case Study of Cakrawala Fotografi, Bandung Regency

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Abstract

This study examines the implementation of the marketing communication mix at Cakrawala Fotografi in Bandung Regency to maintain its market position, while also identifying managerial challenges and their strategic solutions. The study employs a qualitative approach with a single case study design focused on the strategic authority of the business owner-manager. Data were collected through in-depth interviews and physical and digital observation, then analyzed using thematic analysis and validated through technique triangulation. The findings show that, despite a limited promotional budget and high price sensitivity, Cakrawala Fotografi has maintained its market position through value-based communication. Tactically, the company optimizes interactive marketing on organic social media to strengthen its brand image and showcase physical evidence. This is combined with direct marketing and personal selling as instruments for educating clients about service quality. From the perspective of internal management control, this marketing communication strategy filters for a specific upper-middle niche market and safeguards the integrity of the company's rates amid unhealthy price competition.

Keywords: *Creative Industry, Price War, Market Position, Marketing Communication Strategy.*

A. INTRODUCTION

The growth of the creative industry in the photography services subsector in the digital era has been driven by easier access to visual technology and society's increasing need for documentation. This condition has triggered the entry of many new business actors, leading to the commoditization of services, in which providers race to cut prices to the lowest point to win the competition while the essence of photographic quality is neglected. Because photography services are intangible, lay consumers who struggle to assess quality objectively before a transaction tend to use price as the main yardstick and switch to the lowest-priced provider (Tjiptono, 2022). In the local market, this price war is aggravated by consumers' inability to recognize service differentiation and by business actors' failure to communicate their value proposition in a measurable way, so that firms are pressured into sacrificing rate rationality to protect cash flow. To escape this trap, business actors need to shift toward value-based pricing supported by an integrated marketing communication strategy, the presentation of physical evidence, and internal operational efficiency.

Previous studies show that optimizing digital visuals and applying a comprehensive marketing communication mix, including paid advertising, sales

promotion, and public relations, are effective for building brand awareness and avoiding low-price competition (Agil, 2024; Cahyono et al., 2021). However, most of this research assumes that business actors have adequate financial support to fund every promotional instrument. To date, studies that specifically dissect marketing communication strategies for surviving a price war under an absolute promotional budget constraint (without paid advertising/ads) remain very limited. Yet business actors' involvement in price wars is often triggered by their inability to communicate the value proposition of their services efficiently in the digital space (Matille & Ramadhan, 2026).

This study fills that gap by presenting a case study of Cakrawala Fotografi in Bandung Regency, a photography business operating amid competitors who push prices below normal standards. Rather than lowering its rates, Cakrawala Fotografi maintains its standards of professionalism and its portfolio by highlighting a unique value proposition: a guaranteed fast post-production turnaround (editing and album printing) and a distinctive color tone. To overcome its limited promotional funds, the company relies on organic social media optimization, a personal selling approach, and quality education for clients. Focusing on the contextual scope of Cakrawala Fotografi, this study aims to analyze the application of the marketing communication mix in communicating the value proposition to maintain market position amid a price war, while also identifying managerial challenges and strategic solutions to overcome them.

B. LITERATURE REVIEW

1. Service Intangibility, Competitive Dynamics, and Value Repositioning

The intangible nature of services in the photography industry leads less-educated consumers to rely on price as the sole indicator of service quality, creating vulnerability to customer switching toward low-priced competitors (Tjiptono, 2022). In local markets, this extreme price competition stems from consumers' inability to see the differentiating advantages of a service (Oktaviani, 2023). To mitigate this risk, firms must present physical evidence so that the value of the service appears concrete before a transaction takes place (Tjiptono, 2022), while strengthening their internal structure and continuously evaluating their market position (Ginting, 2023). As an instrument for repositioning away from low-rate competition, Raule et al. (2024) recommend using the Value Proposition Canvas to align the company's solutions precisely with customers' real needs.

2. Marketing Communication Mix and Digital Channel Optimization

Facing the commoditization of services in the digital era, Kotler, Keller, and Chernev (2022) emphasize the importance of adapting the marketing communication mix to support the transition toward value-based pricing grounded in intrinsic value. The synergy among advertising, sales promotion, public relations, direct marketing, interactive/digital marketing, and personal selling enables the value proposition to be delivered in a well-targeted manner to maintain customer loyalty (Kotler, Keller, &

Chernev, 2022; Cahyono et al., 2021).

For business actors with limited paid-advertising budgets, communication strategy can focus on interactive marketing through organic digital channels to build brand image and showcase physical evidence. This tactic is supported by the routine use of visual social media features such as highlights, Instastories, and portfolio showcases to strengthen brand awareness and sharpen differentiation (Agil, 2024), and by opening space for personal interaction that reassures prospective customers about service quality (Lubis & Zein, 2024). The ability to communicate a unique value proposition optimally on digital platforms steers a business toward a premium niche market free from conventional price wars (Matille & Ramadhan, 2026). These digital efforts are then combined with direct marketing to reach clients without intermediaries and reinforced through personal selling, which gives service providers the chance to demonstrate the physical form of the service directly in order to build trust and minimize price resistance (Ilham et al., 2021).

C. METHOD

This study uses a qualitative approach with a single case study design to comprehensively explore how a marketing communication strategy is designed to face price competition at Cakrawala Fotografi in Bandung Regency. This entity was selected for its distinctiveness in maintaining its market position amid a price war despite a limited paid-promotion budget. Informants were determined through purposive sampling, with criteria of command of the relevant information and possession of strategic authority (Sugiyono, 2022). The key informant in this study is the business owner of Cakrawala Fotografi, given that the organizational structure of micro and small enterprises places the owner as the holder of centralized authority who controls all strategy formulation and business operations. Data were collected through two main techniques:

1. In-depth Interview: Conducted face to face with the owner of Cakrawala Fotografi on 29 September 2026 using a semi-structured interview guide to explore the company's view of the price war, the formulation of the value proposition, the execution of the marketing communication mix, the presentation of physical evidence, and managerial obstacles and evaluation.
2. Observation: Carried out through direct observation at the official office and a review of Cakrawala Fotografi's social media accounts using an observation checklist. Physical observation focused on verifying the operational facilities and the physical evidence of the service at the office, while digital observation reviewed the management of the visual portfolio and the patterns of organic interaction with the audience.

Data were analyzed using Thematic Analysis based on the Interactive Model (Miles, Huberman, & Saldaña, 2014) through four systematic stages:

1. Transcription and Data Reduction: Converting interview recordings and notes into structured narrative transcripts, then filtering the data relevant to the research focus.

2. Coding and Thematic Categorization: Grouping the reduced data into three analytical themes: (a) Implementation of the Marketing Communication Mix andDigital Media Optimization, (b) Communicating the Value Proposition and Physical Evidence, and (c) Managerial Challenges and Internal Operational Solutions.
3. Data Validity Testing: To mitigate the subjectivity of a single key informant, data credibility was rigorously tested through technique triangulation (Sugiyono, 2022) by comparing the consistency among the business owner's interview statements, the physical observation findings at the official office, and the documentation of the company's digital footprint on social media.
4. Data Interpretation and Conclusion Drawing: Interpreting the alignment between the empirical findings at Cakrawala Fotografi and the theoretical foundations of integrated marketing communication and services marketing to answer the research objectives within the limits of an internal managerial perspective.

D. RESULTS AND DISCUSSION

1. Application of the Marketing Communication Mix in Communicating the Value Proposition and Physical Evidence Amid the Price War

The photography services industry in Bandung Regency is currently under price-war pressure caused by the emergence of many new vendors offering rates far below the market average. This competitive dynamic has at times pushed some prospective clients toward low-priced competitors because of a perception bias that equates quality across providers. Nevertheless, the management of Cakrawala Fotografi refuses to cut its service rates in order to protect brand equity, the team's professional dignity, and the credibility of its portfolio. The business owner affirmed this commitment in the following statement: *"A price war below the market level is only for those who do not believe in their own quality. We choose to stay with our standards, because we greatly value the experience and the portfolio that we have."* (Interview with the Owner of Cakrawala Fotografi, 2026).

To justify the normal-premium rate structure it maintains, Cakrawala Fotografi formulates a value proposition built on three main pillars. The first pillar is a distinctive visual aesthetic and an exclusive color grading, or color tone, identity that emphasizes a storytelling concept. The second pillar is a guaranteed post-production turnaround that is measurable and written into the Terms and Conditions (T&C): edited photo files are delivered only 2–3 days after the event and the physical album is printed within 24 days, which is significantly shorter than the local competitors' average of one to three months. The third pillar rests on superior hospitality and proactive pose directing by the core team in the field.

Given its limited promotional budget, the company forgoes paid advertising spending (zero paid ads) and the use of Key Opinion Leaders (KOLs). Instead, it orchestrates five layered instruments of the marketing communication mix and physical evidence, as summarized in Table 1.

Table 1. Triangulation Matrix of the Implementation of the Marketing Communication Mix and Physical Evidence at Cakrawala Fotografi

Strategic Dimension	In-depth Interview Findings	Physical Observation Findings (Official Office)	Digital Observation Findings (Social-Media)	Function in Relation to Market Position
Interactive Marketing	Updating the portfolio organically without paid advertising, highlighting aesthetics, a distinctive color tone, and education on photographic technique (lighting, composition, cameras).	The in-house editing division uses standardized tools to maintain color grading consistency in line with the brand identity before publication.	The grid/feed displays curated work in a harmonious color palette with an organic posting consistency of 3–5 pieces of content per week on average, accompanied by interactive responses in the comments section without a sponsored label.	Builds brand awareness in the premium segment and efficiently raises the market's aesthetic literacy.
Physical Evidence	Minimizing the abstract (intangible) nature of the service through an official office, physical album print samples, and a digital portfolio catalog.	Availability of a representative official office in Bandung Regency with a consultation room and a display of collage album samples in various sizes.	Wedding and prewedding project archives organized into highlight features and a structured digital showcase as an initial quality verification.	Makes service quality concrete to create psychological reassurance before a transaction.
Direct Marketing	Proactively reaching prospects via comments and Direct Messages (DMs) that are directed to WhatsApp for distributing the pricelist and follow-up.	Availability of dedicated admin devices for managing the WhatsApp contact database, e-catalog, and package rate details.	The admin responds to audience questions in the comments section promptly and directs them to a private WhatsApp link.	Filters potential prospects in a personalized way and reduces information distortion.
Personal Selling	Shifts negotiation from price debate to the essence of value, certainty of turnaround time (2–3 days for edited files and 24 days for album printing), and	A face-to-face consultation session at the official office, with a live demonstration of the material quality of album	Two-way consultative communication in private message channels to explore the client's storytelling concept.	Builds long-term trust and mitigates rate resistance through concrete proof.

	package customization.	prints and presentation of the written T&C time-guarantee clause in front of prospective clients.		
Sales Promotion & Word of Mouth (WOM)	Designing integrated bundling packages and giving special loyalty discounts to existing customers to trigger repeat orders and organic recommendations.	Work contracts specify the details of combined packages (wedding and prewedding), a guarantee clause for editing completed in 2–3 days and the album in 24 days, and records of appreciation discounts for loyal clients.	Documented portfolio posts from the same clients at different stages of events (prewedding, wedding, and even family events), accompanied by tagging of real client accounts and voluntary testimonials in the comments section/Highlights, without mass discount promotions.	Maintains customer retention and strengthens brand legitimacy through verified social proof without eroding rate exclusivity.

The findings in Table 1 show a pattern of communication-mix integration that works as a multi-stage filtering mechanism to turn the perception of an abstract service into a concrete one. A causal relationship forms when consistent organic visual education on social media raises the audience's aesthetic reference standards from the very first touchpoint. Prospective clients who have been educated visually tend to be more responsive when contacted through private communication and are willing to attend face-to-face consultation sessions at the official office. At the consultation stage, prospects can verify the physical evidence directly by inspecting album samples and the written contractual guarantee on completing edited files in 2–3 days and album printing in 24 days.

This concrete proof effectively dispels prospects' psychological doubts about the normal-premium rates. Observations of contract documents and the company's digital footprint also show that this certainty of timing and consistency of quality encourages repeat orders and organic testimonials on social media. Ultimately, this mechanism sustains customer acquisition in the upper-middle niche market without dependence on paid advertising.

The decision to maintain a professional price structure amid the rate war is in line with the value-based pricing concept of Kotler et al. (2022), which asserts that creative businesses must avoid competition-based pricing and rely on the intrinsic quality of the service.

The placement of guarantees on post-production speed (2–3 days for photo editing and 24 days for physical album production), the uniqueness of the color tone, and pose-directing assistance also demonstrates that a fit has been achieved within

the Value Proposition Canvas framework. The main concerns of wedding documentation consumers (customer pains), namely photo delivery delayed by months and generic visual results, are addressed through measurable T&C deadline certainty and the storytelling concept, which serve as pain relievers and gain creators. This finding supports Matille and Ramadhan's (2026) research that the sharpness of articulating a unique value proposition can lead a company to a niche market that is immune to price wars. However, there is a fundamental difference from Matille and Ramadhan's (2026) study, which focused on engineering the image of a physical handicraft product (the Ratu Eceng MSME). At Cakrawala Fotografi, the value proposition instead rests on the reliability of post-production time management measured in days and on digital aesthetic consistency. This was designed specifically to address the high risk of late photo delivery that is common among low-priced vendors.

The success in shifting clients' focus from nominal price to appreciation of quality is supported by the layered presentation of physical evidence, which breaks the bias of equating quality across vendors in Bandung Regency. Using social media to educate audiences on the technical parameters of photography, combined with the presence of an official office and physical album samples, immediately provides prospective clients with a concrete quality reference before they transact (Tjiptono, 2022; Oktaviani, 2023). This strategy reinforces the findings of Agil (2024) and Lubis and Zein (2024) on the effectiveness of structured visual showcases in increasing brand awareness. Even so, Cakrawala Fotografi's approach goes beyond the passive portfolio-posting pattern in Agil's (2024) research because it actively weaves in technical education to raise the market's assessment standards while making service quality tangible.

In terms of the communication mix, the policy of forgoing paid ads and KOL partnerships represents a contrasting substitution maneuver compared with the study of Cahyono et al. (2021), which relied on comprehensive advertising instruments, and with Oktaviani's (2023) recommendation to involve micro-KOLs. The absence of commercial advertising is replaced by the integration of direct marketing and face-to-face personal selling, which reinforces the conclusion of Ilham et al. (2021) on the importance of demonstrating physical evidence in building trust. The principal difference is that whereas Ilham et al. (2021) position personal selling as a complement to advertising campaigns, Cakrawala Fotografi makes it the main driver of sales conversion. This step is motivated by capital-efficiency considerations at the scale of a micro and small enterprise. In addition, psychologically, the wedding market in Bandung Regency places more trust in the authenticity of real clients' portfolios, physical album inspection, and word-of-mouth (WOM) recommendations than in influencers' promotional claims.

2. Managerial Challenges and Strategic-Operational Solutions in Maintaining Market Position

Implementing value-based marketing communication without paid advertising support amid the saturation of the Bandung Regency market confronts management with both external and internal challenges. On the external side, the business owner described the impact of the rate war on client negotiation dynamics: *"When competitors slash prices, quite a few clients move to cheaper vendors, so sales may automatically decline. Clients often ask for a cheap price but still want the quality that we offer."* (Interview with the Owner of Cakrawala Fotografi, 2026).

Such demands for premium quality on a minimal budget risk creating psychological pressure on marketing staff to cut prices in pursuit of closing targets. Meanwhile, internally, the absence of paid ads requires the creative team to adapt to fluctuations in social media algorithms while maintaining consistent editing quality and post-production schedule accuracy. The mapping of challenges, operational impacts, the company's tactical solutions, and their observational verification indicators is presented in Table 2.

Table 2. Matrix of Managerial Challenges, Operational Impacts, and Tactical Solutions at Cakrawala Fotografi

Managerial Challenge Dimension	Actual Problems & Operational Impacts	Strategic-Operational Solutions	Internal Success Indicators & Observational Evidence
Market Price Sensitivity & Client Negotiation	Some prospects migrate to cheap vendors, and clients demand premium quality at low rates, triggering a risk of short-term sales decline and psychological pressure on marketing staff.	**Internalizing a Value-Selling Mindset:** Instilling in the marketing team the understanding that rates represent the value of the solution and professional expertise. **Engineering Bundling Packages:** Offering combined packages (wedding and prewedding) or specification customization without cutting the base rate.	The perceived burden of unit rates is reduced by the completeness of package facilities, as verified from work-contract archives in which most client transactions take a bundling package scheme with base rates left intact in accordance with the official pricelist.
Advertising Budget Restriction (Zero Paid Ads) & Algorithm Fluctuations	The absence of advertising and KOL funds amid rapid changes in social media algorithms risks lowering organic reach if content is packaged monotonously.	**Periodic Trend Research:** Monitoring daily visual trends and evaluating the metrics of posts with the highest engagement. **Curated Creative Adaptation:** Adapting popular content formats while maintaining the color tone identity.	Productivity in visual updates is maintained (observed from the consistency of organic posting 3–5 times per week on social media), relevant to current algorithms, and consistent with the brand aesthetic.

Aesthetic Differentiation & Post-Production HR Stability	**The need to maintain the uniqueness of the color tone** and the accuracy of handover durations in accordance with the T&C, because delays or passive crew behavior in the field would undermine premium-segment trust.	**Structural Evaluation of the Editing Division:** Periodic supervision to explore digital processing techniques and maintain T&C schedule precision (editing completed in 2–3 days and album in 24 days). **Core Field Team Development:** Regular training on hospitality standards and the initiative to direct clients' poses.	Handover deadlines met for edited photo files within 2–3 days and the physical album within 24 days on the production schedule control board in line with the T&C, as well as observable repeat-order history in contract archives and client testimonials on social media.

Based on the mapping in Table 2, the resilience of Cakrawala Fotografi's market position arises from the reciprocal relationship between front-line negotiating firmness and back-end operational discipline.

Marketing staff's resilience in rejecting low-price negotiations would not be effective without the support of a combined-offer architecture (bundling packages) that shifts clients' attention from unit rates to the completeness of package benefits. From the perspective of Kotler et al. (2022) and the Value Proposition Canvas of Raule et al. (2024), engineering bundles in personal selling sessions optimizes the gain creators dimension, which creates a surplus of psychological benefit while protecting brand equity.

This tactic extends the findings of Ilham et al. (2021) and runs counter to the open-discount practice in Cahyono et al.'s (2021) research. As recorded in the contract documents at the official office, Cakrawala Fotografi limits price-discount incentives exclusively to existing customers (repeat orders). This policy is designed to meet Bandung Regency consumers' need for a quantitative justification in the form of complete package items while preserving price integrity. Giving unconditional direct discounts to new prospects is avoided because it would validate the assumption that the studio's initial rates are overpriced.

To compensate for the absence of an advertising budget (zero paid ads), the routine of periodic trend research and engagement-analytics-based content curation, which digital observation shows in a consistent posting frequency of 3–5 pieces of content per week, confirms the views of Oktaviani (2023), Agil (2024), and Lubis and Zein (2024) that the effectiveness of digital photography marketing is determined more by astuteness in reading the market's visual tastes than by the size of advertising spend. This finding also offers an empirical alternative to the suggestion of injecting paid traffic in Cahyono et al.'s (2021) study when organic reach declines.

The lack of paid promotional capital instead fosters discipline in scanning daily visual trends, combined with consistency in the studio's color palette. The company's capital can thus be allocated entirely to improving production quality and internal HR capacity.

Ginting (2023) emphasizes that the resilience of a service business in a saturated market is measured not by the scale of external promotion but by the orderliness of its work structure, operational efficiency, and internal HR evaluation. This discipline also validates the service-quality management principle that the value promise made through marketing communication channels must be matched by precise service delivery. Previous studies tend to highlight the success of market positioning solely from the angle of external communication appeal (Agil, 2024; Cahyono et al., 2021; Lubis & Zein, 2024). By contrast, the findings at Cakrawala Fotografi show that organic marketing appeal will collapse if the post-production team fails to meet T&C deadlines or if field crews behave passively.

This study presents a novelty that enriches the literature on the Marketing Communication Mix (Kotler et al., 2022) and Physical Evidence management (Tjiptono, 2022) in the context of creative-service MSMEs that apply a zero-paid-ads policy. Theoretically and managerially, the findings demonstrate that rate resilience and brand repositioning toward an upper-middle niche market can still be achieved without commercial advertising spend or Key Opinion Leaders (KOLs), by shifting the focus from mass paid promotion toward synergy among value-based communication, concrete proof of service quality, and internal operational discipline (Ginting, 2023).

On the other hand, this study has methodological limitations because it uses a single case study design focused on the internal management perspective in Bandung Regency. The evaluation of customer retention and trust in this study is based on triangulation of the business owner's interview, work-contract archives, and observation of the digital footprint, and therefore does not yet measure customers' psychological perceptions directly through a consumer survey instrument.

E. CONCLUSION

Cakrawala Fotografi's success in maintaining its market position amid the price war in Bandung Regency rests on aligning an organic marketing communication mix with layered physical evidence as a market-selection mechanism (multistage filtering). To reduce consumers' doubts about the intangible nature of services, the company communicates three main value propositions: an exclusive color tone character with a storytelling concept; a guaranteed post-production speed bound in an official contract (2–3 days for photo editing and 24 days for album printing); and superior service with proactive pose directing in the field.

This strategy is initiated through technical education and portfolio curation on social media to raise the audience's aesthetic literacy, then followed up through direct marketing via private messages and culminating in a face-to-face consultation (personal selling). The presence of an official office, physical album samples, and the legal certainty of work contracts has been shown to build clients' psychological trust. This encourages repeat orders and voluntary word-of-mouth recommendations, so that the company's position in the upper-middle niche market remains firm even without paid advertising support (zero paid ads).

Amid high price sensitivity and the absence of a commercial advertising budget, the resilience of the company's market position is maintained through synergy between front-line negotiating firmness and production-line operational discipline. The demand for premium quality at low rates is addressed through value-selling, the engineering of integrated packages (bundling packages), and the granting of exclusive discounts only to loyal customers.

This tactic effectively shifts consumers' focus from unit price comparison to the completeness of package benefits while preserving the integrity of the company's rates. In addition, the absence of paid advertising and Key Opinion Leaders (KOLs) is substituted with daily visual trend research based on organic interaction analytics that is aligned with the brand's aesthetic identity. The credibility of all this marketing communication is underpinned by internal quality control through periodic supervision of the editing division and regular development of field crews to ensure consistent results and timely service delivery.

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