

## Digital Transformation of MSME Product Photography in Bandung: Visual Strategies to Enhance Competitiveness in the Online Marketplace

Ramadita Fetrianggi<sup>1</sup>, Palupi Argani<sup>2</sup>, Irvan Satrya Prana<sup>3</sup>

<sup>1,2,3</sup> Visual Communication Design, Faculty of Art Education and Design, Universitas Pendidikan Indonesia

**ABSTRACT:** Micro, Small, and Medium Enterprises (MSMEs) play a vital role in Indonesia's economy; however, many continue to face challenges in remaining competitive within the digital marketplace, particularly in terms of product visual marketing. This study aims to design an effective and affordable product photography strategy for MSMEs using a Design Thinking approach. A case study was conducted on Qaireenmoez, a fashion-based MSME located in Bandung, which incorporates traditional wastra Nusantara textiles as the core element of its products. The design process followed the five main stages of Design Thinking: Empathize, Define, Ideate, Prototype, and Test. The initial phase identified several key issues, including the difficulty of visually expressing brand identity, limited access to professional photography services, and a lack of understanding of effective digital branding strategies. The resulting visual concept incorporated professional product photography techniques, consistent branding, inclusive model representation, and the enhancement of the aesthetic elements inherent to wastra textiles. During the testing phase, the product photo prototypes were evaluated by 100 potential consumers through an online survey. The results revealed that the newly designed visuals significantly improved consumer perception of the brand and increased purchase intention. These findings underscore the importance of user-centered and strategically designed visual content in enhancing the digital competitiveness of MSMEs. This research offers a replicable visual design model for other MSMEs with limited resources, while also contributing tangible support to the sustainable growth and visibility of MSMEs within the digital economy.

**KEYWORDS:** Digital Marketing, Design Thinking, MSMEs, Product Photography, Visual Branding.

### INTRODUCTION

Micro, Small, and Medium Enterprises (MSMEs) contribute significantly to national economic development through their role in driving Gross Domestic Product (GDP) growth, generating employment opportunities, and empowering communities. This is especially true in Bandung, a city renowned for its vibrant creative industries and entrepreneurial spirit. Here, MSMEs serve as strategic drivers of local innovation and resilience, particularly in the face of digital transformation. However, in today's increasingly competitive digital era, many MSMEs face significant challenges in effectively marketing their products, especially in creating compelling visual representations that attract consumers. Product photography has emerged as one of the key elements of digital marketing. High-quality product images not only enhance visual appeal but also help build consumer trust, which can ultimately drive higher sales. Visual content often engages consumers more effectively than text-based promotion alone [1,2]. Unfortunately, many MSME actors in Bandung still struggle with limited access to technical knowledge, professional photography equipment, and effective visual marketing strategies [3-5]. Moreover, the high cost of professional photography services presents an additional barrier, especially for businesses without dedicated marketing budgets.

To address these issues, this study aims to develop an effective product photography strategy to enhance the competitiveness of MSMEs in Bandung. The case study focuses on Qaireenmoez, a fashion-based MSME established in 2017 that specializes in wastra Nusantara textiles. Qaireenmoez blends traditional woven fabrics with modern fashion design, appealing especially to female consumers. Born out of the founder's passion for the rich patterns and colors of Indonesian textiles, Qaireenmoez also carries a mission to preserve and promote wastra Nusantara textiles and their artisans to a global audience. For this reason, high-quality product photography is essential for strengthening brand identity and achieving greater visibility in the digital marketplace. A strong visual branding strategy is increasingly recognized as a critical factor for success in digital marketing [6-8]. Through this research, MSMEs like Qaireenmoez will benefit from professionally designed product images ready for use in digital campaigns. The photography development process includes proper image composition, lighting techniques, background selection, and image editing to ensure



optimal visual quality. With this approach, it is expected that MSME products will become more appealing to consumers and more competitive in the digital landscape.

This study aims to provide a practical and sustainable solution for MSMEs to enhance their product visuals through affordable or even free access to professional-grade photography assets. The long-term benefits are substantial such as having high-quality images can significantly increase MSMEs' visibility across digital platforms, from social media to online marketplaces. Attractive product visuals have been shown to result in higher customer engagement and can potentially boost sales significantly [9-11]. Ultimately, this research seeks to empower MSMEs in Bandung particularly Qaireenmoez, by equipping them with the tools to compete more effectively in the digital economy, expand their market reach, and improve their overall livelihoods.

## METHOD

This study employed a Design Thinking approach as the primary methodology to develop a user-centered product photography design for MSMEs, with a case focus on Qaireenmoez, a wastra-based fashion business in Bandung. Design Thinking is a solution-oriented method that emphasizes understanding user needs through an iterative and collaborative process. It consists of five stages: Empathize, Define, Ideate, Prototype, and Test [12]. Each stage was implemented to ensure that the resulting photography solutions are both contextually relevant and aligned with the branding goals of the MSME.

### 1. Empathize: Understanding the User's Needs

In the first stage, the research team conducted direct observations and semi-structured interviews with the Qaireenmoez business owner and selected customers. The goal was to gain insight into the specific challenges faced in obtaining high-quality product photography. The team also analyzed current visual marketing trends in the wastra-based fashion industry to understand consumer expectations and digital branding standards.

### 2. Define: Identifying Core Challenges

Findings from the Empathize stage were synthesized to define the main problems that needed to be addressed. Key issues identified included: (1) Limited access to professional photography services, (2) Difficulties in producing visuals that reflect brand identity, and (3) A lack of knowledge regarding effective visual branding strategies.

### 3. Ideate: Generating Creative Solutions

Based on the defined problems, the team engaged in brainstorming sessions to develop creative and feasible photography concepts. These concepts focused on visual elements such as color harmony, lighting direction, background selection, and stylistic consistency, all tailored to the aesthetic and branding identity of Qaireenmoez. The team also designed a photography workflow that could be easily adopted and replicated by other MSMEs with minimal resources.

### 4. Prototype: Developing Visual Assets

In this phase, the research team created visual prototypes through multiple photography sessions. These sessions experimented with different lighting techniques, camera angles, composition styles, and editing processes to generate high-quality product photos. The prototypes were reviewed collaboratively with the Qaireenmoez owner to ensure that the visuals matched their marketing objectives and brand character.

### 5. Test: Evaluation and Feedback

The final phase of the Design Thinking process involved testing and evaluating the resulting product photos. The visuals were assessed through a survey distributed to 100 potential consumers via Google Forms. Respondents were asked to evaluate visual elements such as attractiveness, brand alignment, and purchase intention based on the presented photos. The feedback was analyzed to determine how effectively the visuals enhanced consumers' perception of the product and brand. If any shortcomings or specific suggestions emerged, the research team revised and refined the visual designs to better suit the preferences of the target market and the digital marketing strategy of Qaireenmoez.

Through the application of the Design Thinking method, this research aims to deliver practical and targeted solutions for MSMEs seeking to improve the visual quality of their products. This approach not only focuses on producing high-quality photographic assets as the end result, but also ensures that the entire process is rooted in the actual needs and characteristics of the MSMEs involved.

## RESULT AND DISCUSSION

The implementation of a Design Thinking approach in the context of digital transformation for product photography among MSMEs in Bandung, using Qaireenmoez as a case study, enabled the research team to identify problems in a precise and targeted manner. This paper elaborates on the outcomes of each stage in the Design Thinking process (Empathize, Define, Ideate, Prototype, and Test), and analyzes how the proposed solutions contribute to enhancing the visual competitiveness of MSME products in the digital marketplace.

### A. Understanding Consumer Perspectives

The Empathize stage serves as the foundation of the Design Thinking methodology applied in this research. Its primary goal was to gain deep insight into the challenges and needs MSMEs face with regard to product photography. This was achieved through a combination of direct observation and semi-structured interviews with the owner of Qaireenmoez, as well as a selection of loyal customers. Observations focused on the digital marketing practices currently used by Qaireenmoez, particularly in how product photos are utilized on online platforms.

Interviews with the business owner revealed several core challenges. First, there was a notable difficulty in producing product images that effectively represent the uniqueness and identity of wastra Nusantara textiles as the central focus of the Qaireenmoez brand. This includes the challenge of capturing traditional textile patterns, colors, and textures in a visually compelling way. Second, the owner cited limited access to affordable professional photography services. The relatively high cost of hiring photographers posed a significant barrier, especially for an MSME with constrained operational budgets. Third, there was a lack of knowledge regarding effective visual branding strategies necessary to compete in today's increasingly visual and saturated digital market. Yet compelling visuals are crucial for boosting consumer engagement and driving sales [13,14]. In addition, interviews with customers provided valuable insights into their expectations of product photography, particularly for fashion items made from wastra Nusantara textiles. Customers often look for clear fabric details, authentic colors, and how the product appears when worn. Blurry images, poor lighting, or distracting backgrounds were frequently cited as deterrents to purchase. These findings align with existing literature suggesting that high-quality visuals play a vital role in building trust and enhancing product appeal [15].

To further enrich this understanding, the research team also conducted an analysis of current visual marketing trends within the fashion industry, particularly among brands that emphasize traditional textiles. This involved examining several successful digital fashion brands with similar target markets. These brands consistently demonstrated strong visual coherence, professional lighting techniques, and thoughtful use of models and settings to reinforce their brand narrative. These benchmarks provided a useful comparison to identify the gap between Qaireenmoez's current visual practices and market expectations. Overall, the Empathize stage offered a comprehensive view of the specific visual marketing challenges faced by Qaireenmoez, as well as the broader expectations of the market. These insights serve as a crucial foundation for designing solutions that aim to elevate the brand's digital presence and improve its competitiveness through high-quality product photography.

### B. Identifying Key Challenges in MSME Product Photography

Based on the findings from the Empathize stage, the collected data and insights were synthesized to clearly define the core problems that need to be addressed. This synthesis process allowed the research team to articulate specific challenges faced by Qaireenmoez in its product photography efforts. These identified challenges became the foundation for the solution design in the following stages. Three primary issues emerged as focal points:

#### 1. Difficulty in Producing Visuals That Reflect Brand Identity

As a brand rooted in the rich heritage of wastra Nusantara (traditional Indonesian textiles), Qaireenmoez faces unique challenges in visually conveying the traditional values and distinctiveness of its products in a way that is both appealing and contemporary. Many MSMEs, including Qaireenmoez, struggle to consistently produce visuals that authentically and attractively reflect their brand identity. A limited understanding of how elements such as lighting, background, composition, and editing style influence brand perception often results in inconsistent visual outputs [16,17]. Yet, strong and coherent product visuals are essential in building a recognizable brand image and remaining competitive in the digital marketplace.

#### 2. Limited Access to Professional Photography Services

One of the most significant obstacles identified is MSMEs' restricted access to professional photography services. The relatively high cost of hiring professional photographers poses a considerable financial challenge, particularly for small



businesses with limited budgets or no allocation for investing in proper equipment. As a result, many MSMEs resort to photographing their products independently using basic tools, which often leads to substandard visuals that fall short of market expectations. This limitation significantly hinders their ability to stand out and compete in visually driven online marketplaces.

### 3. Lack of Knowledge on Effective Visual Branding Strategies

The study also revealed a substantial knowledge gap among MSME owners including those at Qaireenmoez, regarding effective visual branding strategies in the digital era. While there is a growing awareness that visual content tends to generate greater consumer engagement than text alone [18], many MSMEs still lack the strategic know-how to apply visual branding principles in ways that enhance consumer appeal and trust. This includes insufficient understanding of their target audience, emerging visual trends in the fashion and heritage textile industry, and how to leverage digital platforms to maximize visual impact.

The clear formulation of these core challenges provides a strong foundation for the next stages of the Design Thinking process. By addressing these root problems, the solutions developed are expected to directly support MSMEs in their journey toward digital transformation through improved visual communication and product presentation.

### C. Developing Relevant Product Photography Concepts

The Ideate stage marks a pivotal phase within the Design Thinking framework, where the research team concentrated on generating innovative and applicable solutions rooted in the core issues identified during the previous stage. A series of intensive brainstorming sessions were conducted to develop photography concepts that not only address Qaireenmoez's specific challenges but are also scalable and adaptable for other MSMEs operating with limited resources.

The brainstorming process resulted in several key conceptual directions, each emphasizing essential visual elements to enhance the appeal of Qaireenmoez's wastra Nusantara fashion products:

1. **Branding Consistency:** This concept highlights the importance of maintaining a consistent visual style and color grading across all product photos. The goal is to establish a cohesive and recognizable visual identity that strengthens brand recall across digital platforms to increase competitiveness in the digital economy.
2. **Product Variation Representation:** The proposed photography designs aim to showcase the diversity of Qaireenmoez's product range to ensuring that each collection and individual item is effectively highlighted to reach its full market potential.
3. **Brand Image Enhancement:** This concept focuses on portraying Qaireenmoez as an elegant and modern brand. This is achieved through carefully selected model poses, dynamic shooting angles, and expressive styling that reflects the brand's personality and core values.
4. **Fusion of Fashion Concepts:** The visual narrative will blend elements of elegance, energy, and ethnicity to creating a unique and engaging aesthetic. This approach aligns with Qaireenmoez's vision of harmonizing traditional textile craftsmanship with contemporary fashion sensibilities.
5. **Youth-Oriented Market Targeting:** To capture the interest of younger consumers, the photography concept incorporates youthful models and aligns with current fashion trends, thereby increasing the brand's relevance and appeal within this demographic.
6. **Inclusive Representation:** Model selection will prioritize inclusivity, reflecting the diversity of Qaireenmoez's consumer base and reinforcing the brand's inclusive values.
7. **Highlighting Wastra and Textile Motifs:** Special attention will be given to showcasing the rich variety and intricate details of wastra textiles. Emphasizing these unique patterns and textures is critical to communicating the cultural and artistic value embedded in each product, values that form the foundation of Qaireenmoez's identity.
8. **Natural Lighting:** The photoshoots will primarily be conducted outdoors using natural lighting to achieve optimal visual quality and authenticity. This approach not only enhances the aesthetic appeal but also offers a cost-effective alternative to studio lighting setups.

In addition to conceptual development, the team designed a practical and efficient photography workflow tailored for MSMEs with limited resources. This workflow includes steps such as product preparation, site and setting selection, basic shooting techniques, and simple post-production editing. The system is intended to empower MSME owners to produce high-quality product images independently, thereby reducing reliance on costly professional photography services and overcoming budgetary constraints.

By implementing these strategies, MSMEs like Qaireenmoez are expected to significantly enhance their visual presentation, better engage digital consumers, and achieve a stronger competitive edge in online markets.

#### ***D. Implementation and Visual Prototyping***

The Prototype stage serves as a concrete realization of the photography concepts developed during the Ideate phase. This stage focuses on producing actual visual assets for Qaireenmoez and is structured into three key phases: Pre-Production, Production, and Post-Production [19], each playing a critical role in ensuring the final product images are high-quality and aligned with the brand's marketing objectives.

##### **1. Pre-Production**

The Pre-Production phase involves comprehensive preparation prior to the actual photoshoot. This includes identifying and organizing all essential materials and equipment, such as cameras and accessories, outdoor lighting gear to fully harness natural light, and photo props that align with Qaireenmoez's brand identity. Careful selection of models was also a priority, focusing on individuals who represent a youthful and inclusive target market. In addition, outdoor locations were chosen to reflect the elegant, dynamic, and ethnic themes embedded in the brand's storytelling. To ensure visual consistency and alignment with the brand's identity, a detailed shot list and mood board were developed. These tools guided the creative process and helped maintain coherence in style and message across all visual outputs.

##### **2. Production**

The Production phase marks the core of the implementation process, where the developed concepts are translated into real imagery. The research team applied various photography techniques to achieve high-quality product visuals. Emphasis was placed on the creative use of natural light, since all shoots were conducted outdoors. The team experimented with a variety of camera angles to highlight the intricate details of wastra Nusantara fabrics and the garment cuts. A key focus was placed on composition styles, model poses, and facial expressions to evoke the brand's elegant and dynamic personality. Specific attention was also given to ensuring the visibility of textile variations and traditional motifs, reinforcing the cultural richness and uniqueness of the products.

##### **3. Post-Production**

The Post-Production phase involved refining and enhancing the raw photographs to ensure optimal visual impact. This included color correction for accuracy and consistency, exposure adjustments to balance brightness, cropping to improve framing and focus, and minor retouching to remove imperfections. The editing process followed a consistent color grading scheme that supports Qaireenmoez's overall visual branding strategy.

All visual prototypes generated through Pre-Production, Production, Post-Production workflow were then reviewed collaboratively with the Qaireenmoez owner. This review session was essential not only to evaluate the technical quality of the assets but also to ensure the visuals accurately reflected the brand's marketing intentions, namely the integration of traditional textile heritage with a modern fashion aesthetic. Feedback from the business owner was used to make necessary adjustments, ensuring that the final visual assets were fully aligned with Qaireenmoez's brand vision and mission. These assets are now ready to be utilized across various digital marketing platforms, enhancing product presentation and reinforcing competitive presence in the online marketplace.

#### ***E. Evaluation and Optimization of Visual Effectiveness***

The Test phase represents the final stage in the Design Thinking cycle, during which the developed visual prototypes are systematically tested and evaluated to assess their effectiveness from the perspective of the target audience. The primary goal of this phase is to validate whether the proposed product photography solutions truly enhance consumer perception of Qaireenmoez's products and brand.

To gather evaluative feedback, a survey was distributed via Google Forms to 100 potential consumers. Respondents were selected to represent Qaireenmoez's target market: women with an interest in modern fashion infused with traditional aesthetics. The survey presented participants with a series of product photographs created during the Prototype phase, and asked them to evaluate several key visual aspects:

1. Visual Attractiveness: The extent to which the product photos are perceived as visually appealing and aesthetically pleasing.

2. Brand Alignment: The degree to which the visuals reflect Qaireenmoez's brand identity, values, and positioning as a ready-to-wear label that fuses traditional textiles with modern fashion sensibilities.
3. Purchase Intention: How the visuals influence the respondents' desire or intention to purchase the products.

The collected data were analyzed qualitatively to assess the effectiveness of the visuals in enhancing consumer perception of both product and brand. The results showed a significant positive impact on both visual appeal and purchase intention. Most respondents agreed that the new visuals appeared more professional, attractive, and clearly showcased product details, especially when compared to the brand's previous imagery. These findings are consistent with prior research that suggests compelling visual content can increase customer engagement and substantially boost sales potential [20, 21].



**Figure 1.** The final result of Qaireenmoez's product photography

Nevertheless, the feedback also revealed a few areas for improvement. Some respondents offered specific suggestions, such as incorporating greater variation in photography styles or placing more emphasis on certain elements of the wastra Nusantara textiles. In response to these insights, the research team iterated on the visual designs, implementing refinements to better meet audience expectations. This iterative process ensured that the final photography solutions were not only technically polished, but also optimized to align with the visual preferences of Qaireenmoez's market and the brand's digital marketing goals. In doing so, Design Thinking demonstrated its effectiveness in producing user-centered solutions that are both aesthetically powerful and strategically aligned with the brand's identity and commercial objectives.

## CONCLUSION

This study demonstrates that the Design Thinking approach can be effectively applied to develop visual solutions that are centered on the specific needs of Micro, Small, and Medium Enterprises (MSMEs) in addressing challenges related to digital marketing. The case study conducted on Qaireenmoez, a fashion-based MSME in Bandung, illustrates that a contextually relevant and collaborative product photography strategy can enhance visual appeal, strengthen brand identity, and increase consumer purchase intention. Evaluation results from a survey of 100 potential consumers revealed a significant improvement in positive perceptions of both product and brand, with visuals perceived as more professional, attractive, and aesthetically aligned.

Beyond producing high-quality visual assets, this research also presents a product photography workflow model that can be replicated by other MSMEs with limited resources. The developed visual concept integrates professional photography techniques, consistent branding, inclusive model selection, and a strong emphasis on the aesthetics of traditional wastra textiles. These findings affirm that digital transformation, particularly in the enhancement of visual quality, does not necessarily require substantial financial investment or reliance on professional services, but can be achieved through a user-centered and purpose-driven design approach.



Ultimately, this research contributes not only to academic discourse in the field of user-centered visual design, but also offers practical solutions for MSMEs aiming to improve their digital competitiveness in a sustainable manner. The proposed model holds the potential to be widely adopted by other creative industry actors facing similar challenges in the era of digital transformation.

## REFERENCES

1. Chaffey, D., & Ellis-Chadwick, F. (2019). *Digital marketing: Strategy, Implementation and Practice* (7th ed.). Pearson.
2. Umar, A., Sugiharto, S., & Hartanto, H. (2020). Improving the Business Performance of SMEs through Digital Marketing Training. *International Journal of Innovation, Creativity and Change*, 12(8), 279-293.
3. Rahayu, R., & Day, J. (2017). E-commerce adoption by SMEs in developing countries: evidence from Indonesia. *Eurasian Business Review*, 7, 25-41. <https://doi.org/10.1007/s40821-016-0044-6>
4. Istiqomah, N. H., Farhan, M., Setiyadi, N. W., Alisa, S. N., & Wulan, M. C. (2025). Fotografi Produk untuk Meningkatkan Optimalisasi Digital Marketing Produk UMKM di Desa Sembungrejo Kecamatan Merakurak. *Jurnal Pengabdian Masyarakat Bangsa*, 2(11), 5495–5501. <https://doi.org/10.59837/jpmba.v2i11.2017>
5. Alhadi Nelsa. (2024). Optimalisasi Branding UMKM Lokal Melalui Desain Komunikasi Visual. *Arunika*, 1(1), 1–7. Retrieved from <https://ejournal.amertamedia.co.id/index.php/aranika/article/view/225>
6. Furqorina, R., Triandika, L. S., Agusalam, M., Syarif, M., & Firdaus, M. I. (2023). Pemanfaatan visual branding melalui foto produk dalam meningkatkan daya saing UMKM. *Jurnal Pembelajaran Pemberdayaan Masyarakat (JP2M)*, 4(2), 348–356. <https://doi.org/10.33474/jp2m.v4i2.20261>
7. Maheni, M. D. T., Fajrina, N., Susilawati, S., Pramesti, R. D., & Andriyanto, A. (2023). Pembuatan desain identitas visual sebagai salah satu kekuatan brand untuk mendukung daya saing produk pada Komunitas Sahabat UMKM. *Jurnal Abadimas Adi Buana*, 7(1), 148-162. <https://doi.org/10.36456/abadimas.v7.i01.a7344>
8. Sari, W. P., & Irena, L. (2022). Komunikasi visual melalui foto produk untuk meningkatkan nilai jual produk umkm. *Jurnal Bakti Masyarakat Indonesia*, 4(3), 633-642. <https://doi.org/10.24912/jbmi.v4i3.13271>
9. Li, X., Wang, M., & Chen, Y. (2014). The impact of product photo on online consumer purchase intention: an image-processing enabled empirical study.
10. Xia, H., Pan, X., Zhou, Y., & Zhang, Z. J. (2020). Creating the best first impression: Designing online product photos to increase sales. *Decision Support Systems*, 131, 113235. <https://doi.org/10.1016/j.dss.2019.113235>
11. Poirier, S. M., Cosby, S., Sénécal, S., Coursaris, C. K., Fredette, M., & Léger, P. M. (2024). The impact of social presence cues in social media product photos on consumers' purchase intentions. *Journal of Business Research*, 185, 114932. <https://doi.org/10.1016/j.jbusres.2024.114932>
12. Brown, T. (2009). *Change by design: How design thinking creates new alternatives for business and society*. Harper Business.
13. Ayoubi, Sayed Basir Ahmad. (2024). The Impact of Visual Content on Consumer Engagement and Buying Behavior in Herat Province: A Social Media Perspective. *International Journal of Advanced Research*. 12. 911-918. <https://doi.org/10.21474/IJAR01/19327>.
14. Belch, G. E., & Belch, M. A. (2012). *Advertising and Promotion: An Integrated Marketing Communications Perspective*. McGraw-Hill Education.
15. Schiffman, L. G., & Kanuk, L. L. (2010). *Consumer Behavior*. Pearson Prentice Hall.
16. Elsinta, L. Y., Witama, S. J., Chandra, A. V., & Indriati, L. (2023). Pelatihan Foto Produk Sebagai Upaya Peningkatan Promosi UMKM Wayang Kulit Desa Galengdowo. *ABDIMASKU: JURNAL PENGABDIAN MASYARAKAT*, 6(1), 92. <https://doi.org/10.33633/ja.v6i1.850>
17. Fetrianggi, R., Pawitan, Z., & Argani, P. (2024). Pelatihan Kewirausahaan melalui Pembuatan Fotografi Makanan Berbasis Kearifan Lokal pada UMKM Di Bandung. *Jurnal ABDI: Media Pengabdian Kepada Masyarakat*, 9(2), 163-168. <https://doi.org/10.26740/abdi.v9i2.28095>
18. Lester, P. M. (2013). *Visual Communication: Images with Messages*. Wadsworth Publishing.
19. Cardoso, J. (2017). *3D Photorealistic Rendering: Interiors & Exteriors with V-Ray and 3ds Max* (1st ed.). A K Peters/CRC Press. <https://doi.org/10.1201/9781315769905>



- 
20. Hussain, Z., Majeed, M. U., & Khan, A. (2024). The Impact of Visual Content Marketing on Customer Purchasing Behavior: Evidence from Pakistan's Fashion Industry. *International Journal of Marketing, Communication and New Media*, (14), 6-25. <https://doi.org/10.54663/2182-9306.2024.SpecialIssueMD.6-25>
  21. Podo, F., & Pabulo, A. M. (2024). Peran Konten Kreatif dalam Pemasaran Media Sosial untuk Umkm. *Budimas: Jurnal Pengabdian Masyarakat*, 6(2).

---

*Cite this Article: Fetrianggi, R., Argani, P., Prana, I.S. (2025). Digital Transformation of MSME Product Photography in Bandung: Visual Strategies to Enhance Competitiveness in the Online Marketplace. International Journal of Current Science Research and Review, 8(6), pp. 2995-3002. DOI: <https://doi.org/10.47191/ijcsrr/V8-i6-33>*