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PORTO

The role of social media in B2C market penetration: a study in tourism sector

Master's Final Work in the modality of Internship presented to Universidade Católica Portuguesa to fulfil the requirements for the degree of Master in Creative Industries Management

Sofia Pereira Garcia

Porto, September 2025



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under the supervision of

Associate Professor Dr. Božidar Vlačić

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Resumo

O objetivo principal deste relatório de estágio é revelar como o marketing através das redes sociais pode ajudar no posicionamento das PME, mais especificamente da VIZITAR, com o modelo B2C em relação ao seu público-alvo e às comunidades online no setor do turismo.

O relatório começa com uma revisão da literatura, onde é retratado o papel das redes sociais na influência das percepções dos turistas e na definição do processo de tomada de decisões. Também se destaca a importância do e-WOM, da narrativa digital e do marketing de influência como estratégias que criam confiança e aspirações para os turistas, ao mesmo tempo que se referem os desafios que as PME enfrentam ao criar estratégias de marketing digital.

Para abordar o objetivo deste relatório, este estudo combina pesquisa teórica com conhecimentos práticos adquiridos durante o estágio na VIZITAR, uma empresa portuguesa de tecnologia no setor do turismo. Os dados para este estudo foram recolhidos através da observação ativa, análise da concorrência e uma entrevista com a CEO da empresa.

O relatório revela que o marketing nas redes sociais é uma ferramenta promocional valiosa e um ativo estratégico para as PME do setor do turismo, embora possa ser desafiante. No caso específico da VIZITAR, o estágio proporcionou uma visão sobre as oportunidades e limitações do desenvolvimento de uma forte presença nas redes sociais B2C.

Palavras-Chave: Redes Sociais; Penetração do Mercado B2C; Setor Turístico; Marketing Digital; VIZITAR

Abstract

The main objective of this internship report is to reveal how social media marketing can assist in positioning SMEs, more specifically VIZITAR, with B2C model in relation to its target audience and online communities in the tourism sector.

The report begins with the literature review, where the role of social media in influencing tourist perceptions and shaping decision-making process is portrayed. It also highlights the importance of e-WOM, digital storytelling and influencer marketing as strategies that build trust and aspirations for tourists, while also referring the challenges that SMEs face when creating digital marketing strategies.

To address the objective of this report, this study combines theoretical research with practical insights acquired during the internship at VIZITAR, a Portuguese technology company in the tourism sector. The data for this study was collected through participant observation, competitor analysis and an interview with the CEO of the company.

The report reveals that social media marketing is a valuable promotional tool and strategic asset for SMEs in the tourism sector, though it may be challenging. In the particular case of VIZITAR, the internship offered insights on the opportunities and limitations of developing a strong B2C social media presence.

Keywords: Social Media; B2C Market Penetration; Tourism Sector; Digital Marketing; VIZITAR

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1 Introduction

In the past two decades, social media has become a primary digital touchpoint that can influence the decision-making process of tourists, as they rely on the information available in these platforms to shape their opinions, preferences and value judgements (Martins et al., 2015; Pop et al., 2021; Varga & Gabor, 2021). Unlike traditional marketing channels, social media makes it possible to combine different elements like text, video, music and images, which enables and enhances SMEs promotions, as it offers the opportunity of creating content suited to appeal to target audiences (Chamboko-Mpotaringa & Tichaawa, 2021; Shyle & Hysi, 2015). Its interactive nature allows for two-way communication, giving SMEs the opportunity to communicate directly with their audiences, while simultaneously providing insights into customer behavior, preferences, and needs (Martins et al., 2015; Olivieri & Testa, 2024).

However, despite the significant opportunities social media and digital marketing bring to SMEs in the tourism sector, they might still face potential challenges and barriers regarding strategies they should adopt. Mainly when it comes to what the best practices are, defining goals for campaigns and the assessment of quality of services and social media interactions with customers and potential customers (Alnajim & Fakieh, 2023). Moreover, something that SMEs must be prepared for is that customers' messages and reviews on social media or online, depending on their perceived quality of a company, can affect its image positively or negatively, and therefore this can affect the opinion of tourists and potential customers (Shyle & Hysi, 2015). Another potential issue is the fact that once a company makes the decision of integrating social media in their marketing strategy, they must be consistent in the use of these platforms and monitor them regularly to ensure that no problems that could negatively impact the company's image arise (Olivieri & Testa, 2024).

Taking this into account, SMEs in tourism sector may require help to create high quality digital content, interact with customers online and to measure the success of their campaigns and strategies, especially if they lack the skills or resources needed.

Therefore, the main purpose of this report is to analyse how SMEs in tourism sector such as VizitAR can effectively leverage social media platforms to establish themselves in the B2C market. To achieve this, the study continues with extensive review of literature on the influence of social media in tourism. Next, the methodology adopted during the internship is presented, followed by findings from competitor analysis and the implementation of a social media plan for VizitAR. In doing so, the thesis continuously highlights best practices, identify

challenges, and propose strategies that contribute to the company's growth as well as a broader understanding of how SMEs can remain competitive in an increasingly digital tourism landscape.

2 Literature Review

2.1 Influence of Social Media in Tourism

Marketing has always been one of the pillars of the tourism industry, as it is used to segment the market, define the target market and exploit the different demographic characteristics of tourists. Tourism marketing as we know it goes beyond promoting tourist destinations, as it incorporates digital strategies and data analysis in order to provide the most personalised service possible to make visitors' experiences memorable (Jha et al., 2024). Nowadays, the role of social media in influencing tourists' perceptions and opinions has become more and more evident. This occurs mainly because social media combines a variety of elements such as video, audio, image and text, bringing a series of promotional advantages (Shyle & Hysi, 2015). On this note, Alnajim & Fakieh (2023) highlight Facebook, Instagram and Twitter (currently named X) as the most popular platforms with visual content that tourists use to seek information on destinations. Martins et al. (2025) additionally mention that TikTok is another platform that is essential to promote and disseminate visually engaging content that can influence tourists' perceptions and choices.

Therefore, it is important to understand how these social media platforms work and how to explore and take advantage of the promotional advantages they offer. For example, Facebook is a platform that helps its users connect with friends, family and communities of people who share the same interests (Meta, 2025). It has been a success from the very beginning of its existence and nowadays it is the biggest social media platform worldwide. Instagram is a social media platform based on images and videos where users can share parts of their daily lives with friends and followers (Varga & Gabor, 2021). Blanco-Moreno et al. (2024) add that Instagram is the most popular platform for people that want to plan their travel activities, as it is a visual platform that allows users to see other's experiences and to get ideas on what they can do on their own trips. Finally, TikTok is a platform that has experienced a significant increase in popularity due to its short video content. Zhou et al. (2023) further add that, compared to other social media platforms, TikTok's usage of short videos allows more accessibility and flexibility to its users.

One similarity among all three platforms is their capacity to encourage customer engagement, product promotion, and content sharing. On top of that, they leverage a company's ability to form connections, enhance brand awareness, and gather consumer feedback (Olivieri & Testa, 2024). However, according to studies made by DataReportal (2025), one of the things that differentiates these platforms is the age ranges of the people that use them frequently. For

example, even though the average age of users of the three platforms is in the range between 24 and 35 years old, the percentage of users below 34 years old is higher on Instagram and TikTok (64,6% and 66% respectively) than on Facebook (51,6%). On the other hand, the percentage of users of 35 years old and above is higher for Facebook (47%) than for Instagram and TikTok (35,4% and 34% respectively).

Furthermore, in a study about global digital trends made by *We Are Social & Meltwater* (2025), it is referred that one of the main reasons for using the Internet is to research places, vacations and travel (38,9%). They also mention that some of the main reasons, for people aged between 16 and 64 years old, for using social media are: finding inspiration for things to do and buy (27,2%), sharing and discussing opinions with others (21,9%) and following celebrities or influencers (19,7%).

According to Martins et al. (2025), social media is becoming a more important information source for contemporary travellers, which is in line with the aforementioned study. Additionally, also in accordance with the previously mentioned study, there are authors that refer that social media has become a primary source of information for tourists, having the power to influence their decision-making process (Chung & Koo, 2014; Leung et al., 2013; Martins et al., 2025). This information is also corroborated by Fotis et al. (2012), in their study about social media use throughout the different stages of planning of a holiday and throughout their trip. In their study it was proved that social media was one of the main information search sources when planning a holiday, though this study was geographically limited to users from Russia and former Soviet Union Republics.

The way to filter content on social media is through hashtags, making the information search process easier and allowing users to see only the content that they are interested in (Chamboko-Mpotaringa & Tichaawa, 2021). In their study, *We Are Social & Meltwater* (2024) revealed that the #travel was on the top 10 most used hashtags on Instagram. As of now, the #travel has a total of 777M posts on Instagram, as can be seen in Figure 1.

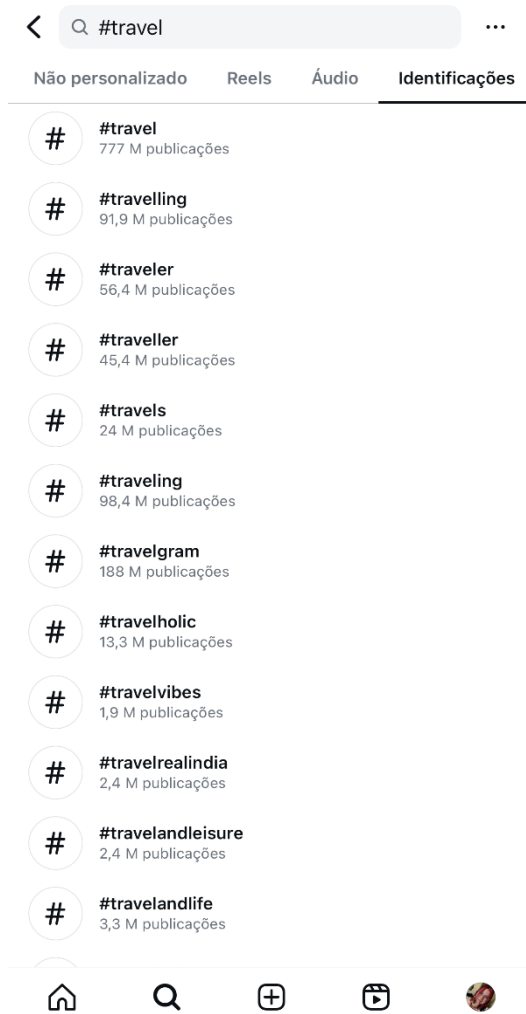


Figure 1 - Travel Hashtag Instagram

Source [Instagram – Print screen by Sofia Pereira, June, 2025]

On their study for 2025, *We Are Social & Meltwater* analysed the hashtags with the most views on TikTok, and despite not being in the top 40, the #travel still manages to be one of the most popular tags, with a total of 64,9M posts, as shown in Figure 2.

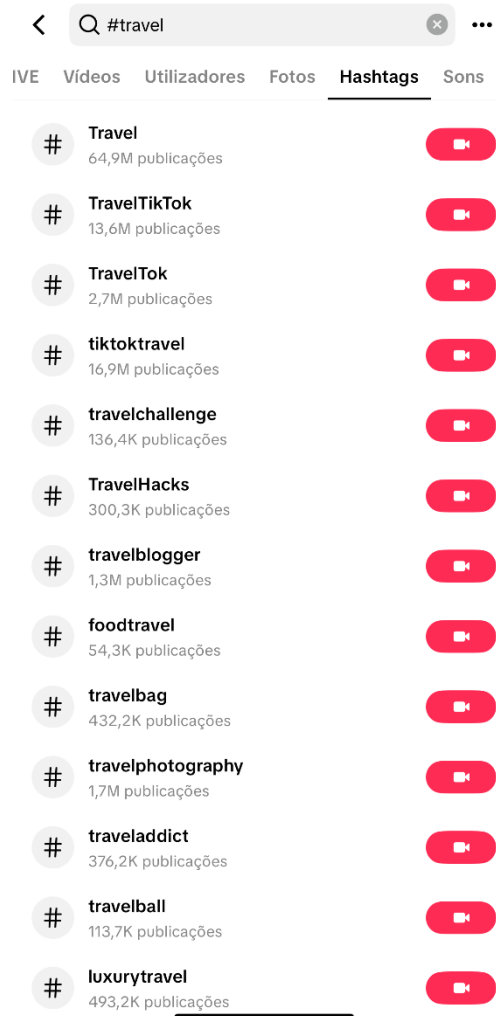


Figure 2 - Travel Hashtag TikTok

Source [TikTok – Print screen by Sofia Pereira, June 2025]

On Facebook, the #travel has a total of 262M posts and 65k followers, as is evident in Figure 3.

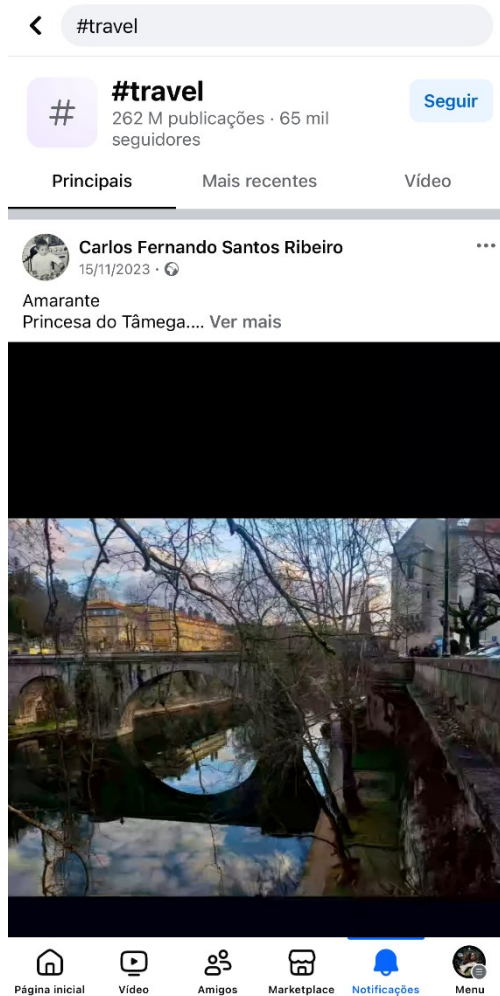


Figure 3- Travel Hashtag Facebook

Source [Facebook – Print screen by Sofia Pereira, June 2025]

On the other hand, it is also important to assess the impact and relevance of these topics throughout the years on the literature available. Therefore, Google Ngram was used to measure the frequency of use of the terms “tourism” and “social media” together and “tourism” and “digital marketing” in literature across the span of the year 2000 until the year 2022. This period of time was chosen due to it being close to the period where social media was created and when it started to slowly increase in popularity.

As can be seen in Figure 4, from the year 2000 to 2007, social media and digital marketing in the tourism context had been mentioned in literature an almost identical amount. From 2008 to 2012, the use of “tourism + digital marketing” slightly declined, while “tourism + social media” started slowly increasing, which is consistent with the rise in popularity of platforms such as Facebook and Twitter.

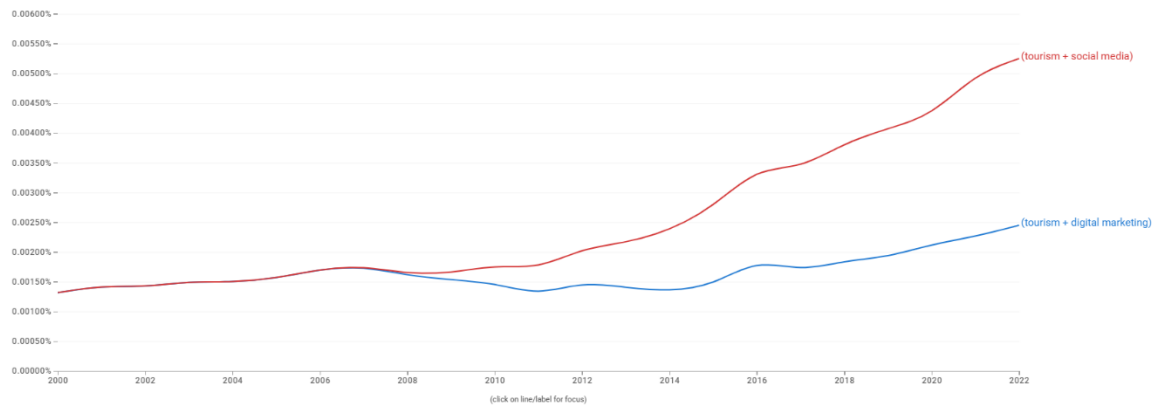


Figure 4 - Frequency of “Tourism + Digital Marketing” vs. “Tourism + Social Media” in Google Books (2000–2022)

Source [Google Ngram – August, 2025]

Finally, from 2013 onwards the mention of both digital marketing and social media has been continuously increasing, despite “tourism + social media” showing a sharper growth, being roughly twice as frequent as “tourism + digital marketing” by 2022. From the analysis of the graph, the trend suggests that social media is more directly associated with tourism in literature and research than the broader concept of digital marketing.

2.2 Psychological Drivers of Travel Decisions

The success of social media in influencing tourism behaviour is mostly rooted in psychological mechanisms such as trust, aspiration and perceived value and authenticity. According to Martins et al. (2025), social media substantially impacts tourism, as it fosters relationships, builds trust, promotes marketing activities and it helps develop emotional connections with customers, improve services, and enhance brand perception.

Trust plays a key role in tourists’ choices, as they are more likely to rely on the opinions of friends, family and online sources such as travel blogs and influencers who have visited the place of their interests or took part in certain touristic activities beforehand (Hernández-Méndez et al., 2015; Maia et al., 2022; Varga & Gabor, 2021). For this reason, tourists resort to social media platforms, or platforms such as TripAdvisor, to browse for reviews, recommendations and other users’ opinions before making their decisions (Chung & Koo, 2014; Sharma, 2022; Zhou et al., 2023). Pop et al. (2021) further add that trust, from a marketing perspective, is essential to establish and preserve long term relationships with customers.

As for aspiration, Blanco-Moreno et al. (2024) refer two main reasons for social media influencing tourism behaviour. The first reason is that the majority of people learn visually and therefore it is easier for them to retain information and learn through images, which is also supported by Varga & Gabor (2021). The second reason is that by finding and seeing visual

content of other tourists enjoying tourism experiences, people envision themselves in that same situation, creating images of it in their minds and imagination to visualise how the experience will be for them.

Finally, perceived value and authenticity may sometimes be associated with trust and trustworthiness, as positive comments about brands on social media are proven to enhance the value and attractiveness of posts, which may in turn affect users' authenticity perception (Pop et al., 2021). Furthermore, in their study Chung & Koo (2024) proved that perceived value has a positive effect on the travel information searches in social media, though this study presents some limitations as it was conducted only on South Korean travellers.

2.3 Digital Storytelling and Influencer Marketing

One of the defining features of social media's impact on tourism is its use of digital storytelling. Aydin (2019) mentions that the factors that affect the popularity of social media posts and their engagement are the vividness of posts, the type of content shared and the format and the interactivity of the content and posts. Additionally, they also refer that compared to images, video is considered more vivid since it incorporates sound, movement and visual elements to convey a message meant to grab the attention of a larger audience, stimulating both visual and aural senses.

Digital storytelling encourages people to travel as it appeals to their imagination and creates a sense of anticipation. As such, social media influencers and digital storytelling combined have become a powerful and effective tool for promoting products, services and travel destinations, since travellers will continue to use blogs because of the information they provide about places. Consequently, these blogs are likely to attract potential tourists as they will continue to place their trust in the influencers and bloggers they trust to guide them in their decision-making (Chamboko-Mpotaringa & Tiichaawa, 2021). These collaborations where social media influencers promote services, products or even travel destinations to their followers through the content they create and share to their social media platforms are known as influencer marketing. The term influencer refers to the role of renowned opinion leaders or celebrities who are active in business markets (Abdullah & Ampauleng, 2023; Chamboko-Mpotaringa & Tiichaawa, 2021).

In their study, Pop et al. (2021) proved that travel desire is significantly influenced by customer trust in content produced by social media influencers. Additionally, it was also proved that trust in the content created by influencers has a positive impact on the purchase of tourism products and satisfaction of the product purchase. Therefore, social media influencers possess

the capacity to influence their followers' travel decisions through engaging content, recommendations, and their personal experiences. Followers trust these influencers due to the perceived authenticity of their posts and the relatability of their experiences, as they tend to trust them more than conventional advertising, which is perceived as less genuine (Pop et al., 2021; Sharma, 2022).

As such, it is possible to refer that social media influencers leverage the trust and reliability of tourism products and services, as they share their travel experiences with their followers and act as authentic intermediaries between tourism and consumers (Pop et al., 2021).

Finally, Abdullah & Ampauleng (2023) mention that micro-influencers (small influencers with 100 to 300,000 social media followers) are a good and more affordable form of influencer marketing for SMEs interested in promoting their products or services with a lower budget.

2.4 E-Word of Mouth and Engagement Metrics

Tourism brands leverage online communities to build long term consumer relationships and reinforce brand identity (Leung et al., 2013; Riyadi et al., 2019). Social media platforms like Instagram or Facebook allow the creation of communities, groups and broadcast channels (Instagram, 2025; Meta, 2025b).

As such, it is correct to say that social media naturally fosters a sense of community in its users, as it allows them to share their doubts and ask questions, promoting engagement and interaction among its users, which in turn generates and leverages electronic word of mouth (e-WOM) (Aydin, 2019; Sharma, 2022). This is important for companies since in this way, social media allows them to convert its users in a form of advertising and promotion channel for their products or services, and it also makes it easier to reach their target audience (Alnajim & Fakieh, 2023; Shyle & Hysi, 2015). Engaging with customers on social media also helps SMEs understand customer needs, habits and preferences faster and better, which makes it a useful tool for forecasting business outcomes (Alnajim & Fakieh, 2023; Liu et al., 2021).

Additionally, Maia et al. (2022) have also mentioned that e-WOM increases consumers' level of trust in products. However, this can also be a disadvantage when the e-WOM spread is negative, as it may negatively impact a company's image and perceived quality (Pop et al., 2021; Shyle & Hysi, 2015). In the end, e-WOM is a strong influencer for a variety of consumer profiles, despite the degree of its influence being different according to personal preferences and age (Sharma, 2022).

Moreover, another factor that plays an important role in increasing user engagement, and therefore generates e-WOM, is the vividness of social media posts. It is mentioned that posts that include high quality photos or videos instead of just plain text are more likely to increase user engagement (Aydin, 2019; Sharma, 2022). This is since authentic, rich and emotionally appealing content makes it easier for potential travellers to imagine themselves at a destination. As proved in a study made by Aydin (2019), vivid content captures the attention of potential tourists and enhances their interest and also influences their perception and decision-making.

Furthermore, posts that include interactive elements, such as polls, contests, giveaways or questions, encourage users to take action by leaving comments, shares and likes, which boost visibility through algorithmic favouring and leverage e-WOM (Aydin, 2019; Hernández-Mendez et al., 2015).

Next, Aydin (2019) concludes that the number of followers is a strong predictor of a post's interaction potential, as a larger follower base inherently increases the organic reach of posts, which consequently increases the chance of interactions. As a result, strategies including regular posting, collaborations with influencers, and community engagement are crucial for increasing the number of active followers and optimizing social media promotional capabilities.

Engagement metrics such as likes, comments, and shares are straightforward to monitor and track using tools like Facebook Insights and Instagram Insights (now Meta Business Suite). However, the importance lies in understanding how they influence brand perception, traveller attitudes and booking behaviour and to bridge the gap between interaction metrics and revenue outcomes, aside from Meta Business Suite, businesses can employ tools Google Analytics, or other specialised social media analytics platforms (Alnajim & Fakieh, 2023; Madila et al., 2022).

Engagement is a crucial success metric in tourism marketing, as it helps influence consumers' attitude towards tourist destinations and their perception of them, and it also helps shape their image, often leading to word-of-mouth recommendations and travel decisions (Blanco-Moreno et al., 2024).

In these cases, engagement serves as a quantitative indicator of a campaign's success, as well as a qualitative one, as it reflects how well a message resonates with audiences and how it inspires them to take action and travel to a destination (Armutcu et al., 2023). By measuring and interpreting interactions on social media posts, tourism brands can optimise their content strategies and strengthen the connection between their social media activity and business

results.

3 Methodology

The methodology adopts a qualitative approach to guarantee a thorough comprehension of the subject of this final project. Qualitative research enables the exploration of processes, perspectives and practices in context. In this case, the study took place within VIZITAR, where the internship offered the possibility of observing and taking part in the company's daily practices and strategies. Data collection will be conducted through two complementary methods: the first encompasses firsthand observations made during the internship and an interview conducted with the CEO of the company. The combination of participant observation during the internship with the interviews with the CEO makes it possible to note how social media is integrated into the company's marketing activities and positioning efforts. As a result, these methodological approaches are in line with the research question and allow to take the context and dynamics of the company that influence the use of social media and internal viewpoints into consideration.

In the first place, to keep track of the internship tasks, all activities were documented on Word documents, classified and separated by weeks. To better showcase the tasks that were carried out during the internship, a visual timeline is created to provide a better overview of all activities and their respective duration. The data collected includes a descriptive analysis of the competitors' social media content and presence in order to identify and understand their distinguishing traits and characteristics and to serve as a guide for the creation of a proposal that is aligned with VIZITAR's goals.

The second approach includes an interview conducted with the CEO from the company. This interview will be conducted to better understand past marketing strategies, as well as opinions regarding social media and its usefulness in promoting and establishing the company in the B2C market and future plans for the company on this aspect. The interview was recorded with the participant's consent and subsequently transcribed for analysis. Furthermore, interviews were selected as a method due to their interactive nature that allows interviewers to pursue comprehensive and complete responses and offers the chance to obtain information that is likely unobtainable through other methods like questionnaires and observations (Alshenqeeti, 2014).

This methodological approach guarantees that organizational practices and individual perspectives are both taken into consideration by combining observations made during the internship with employee interviews and to analyse the data collected.

4 Internship – VIZITAR

VizitAR is a technology company belonging to the GEMA Digital group, which operates in the tourism sector, and its main products are Virtual Tours, Audio Guides and Digital Guides available in mobile app and web app formats. VizitAR's headquarters are in Porto, and although most employees work remotely from various parts of the world and in a hybrid format for those living in Portugal. They have two main locations: an office in the city centre for operations and meetings and a warehouse shared with other companies in the group.

VizitAR, which was initially called X-Plora, started its business operations in December 2019 and was founded with the goal of offering immersive experiences using new technologies, such as Augmented Reality (AR) and Virtual Reality (VR). However, VizitAR faced some challenges in its early stages as a company, as the Covid-19 pandemic began shortly after it was founded. One of the most important moments in the company's development was the decision to rebrand to VizitAR, as the previous name was posing some problems when registering the brand for a trademark, due to the fact that there was already a watch brand with the name Xplora. Determined to make the company a recognised and established brand in the market, with the possibility of registering the trademark, VizitAR was born. The name better reflects the company's focus on creating immersive experiences through the use of AR, and reinforces as well as establishes VizitAR as a brand with a unique and memorable identity.

The tourism market in which VizitAR operates has grown considerably in recent years. According to Chamboko-Mpotaringa & Tichaawa (2021) and Kwon (2022), this is mostly due to the increase in digital and immersive solutions for tourism. The adherence to Virtual Tours, Audio Guides and Digital Guides, services also offered by VizitAR, has gained popularity, as these technologies allow users to explore destinations, both remotely and in person, with just their mobile phones and a mobile application. This way, tourists can optimise the way they plan their trips, since travel applications provide them with affordable, practical solutions and a variety of features including language translation, geo-tracking and travel itinerary creation. Therefore, it is possible to say that the services and products currently offered by VizitAR are in line with the latest trends in the tourism sector.

Some of VizitAR's most notable projects include the self-guided tour of Estádio da Luz, a project carried out for Benfica, the tour of Estádio de Alvalade for Sporting, the creation of a virtual showroom for Vista Alegre, the self-guided tour of Rabo de Peixe focusing on the tourist attractions featured in the Netflix series, among others.

However, although VizitAR has already developed several recognised projects for

renowned companies, it does not yet have a strong presence in the B2C market. They have been developing and providing self-guided tours of various cities around the world for tourists on their app, but this is not yet their main area of focus, and they intend to grow and establish themselves in this sector as well.

Internal Structure

VizitAR is still considered a start-up company, consisting only of the CEO and founder of the company, Mafalda Ricca, five employees, four of whom have full-time contracts and one of whom has a part-time contract, and four subcontracted employees. Of the contracted employees working full-time, 3 of them are programmers and one is a designer, while the employee who has a part-time contract is a project manager. As for the outsourced employees, two of them are programmers, one is in charge of finances, and the other one is in charge of content and storytelling. As such, it is possible to observe and conclude that VizitAR does not currently have a marketing team or specialist.

Therefore, it can be said that VizitAR's hierarchy is flat, since there is no departmentalisation within the company's internal structure. Furthermore, although all proposals and decisions are reviewed along with the CEO before being approved and implemented, communication takes place without intermediaries, directly between employees and the CEO. This allows employees to participate and engage with the company, contributing their own ideas.

5 Practical – Internship Activities

5.1 Internship Plan and Timetable of Activities

The main objective of the internship was to prepare and implement a social media marketing strategy to help promote ViziAR's B2C products (audio guide city tours), as well as to prepare a plan for future content for B2C tours. For this, throughout the internship, 3 main studies were conducted and orally presented at the company.

The activities with ViziAR began on November 4th of 2024 and ended on April 17th of 2025, lasting a total of 24 weeks. During this time, work was done in a hybrid format, working 3 days on site (Monday, Tuesday and Wednesday) and 2 remotely (Thursday and Friday), with regular team meetings and a weekly meeting on Monday with Mafalfa Ricca, the CEO and tutor for my internship, to discuss previous week's tasks and plan tasks for the following week, as well as to help with any questions.

Therefore, to carry out these objectives, the internship tasks can be separated into following categories:

1. Research and data collection
2. Analysis of the data
3. Elaboration of reports
4. Presentation of results
5. Social media planning & implementation

As represented in the table below (Table 1), four of the tasks were carried out only during the first three months of internship, until January. From W1 to W3, data was collected and analysed with the aim of producing a report and presentation on a study of the competition and the market, in order to better understand the area and sector in which ViziAR operates. This study includes information ranging from the type of products offered by the competition to the prices they charge for them. On W4 the data gathered consisted of creating and delivering a list of contacts of Online Travel Agencies (OTAs), Hop on-Hop off services, Tour Operators, Travel Influencers and Hotels to potentially be used for partnerships and collaborations. From W5 to W9 the data obtained was about ViziAR's competitors' social media, which was then analysed and transcribed into a report and presentation. On W10 an analysis of ViziAR's website was conducted and the social media accounts for B2C were created. Since W11 until W16, content preparation began to be carried out to launch and promote ViziAR's B2C social media, with the first post being made in week 17. From W18 to W24, the focus remained on planning and implementing social media, and a final presentation and delivery of all material

obtained and work carried out throughout the internship was delivered in order to conclude it. It is important to note that throughout the internship, these five main activities were carried out while support was also provided in other company activities and projects simultaneously, both for B2B and B2C.

	November				December				January				February				March				April			
	W1	W2	W3	W4	W5	W6	W7	W8	W9	W10	W11	W12	W13	W14	W15	W16	W17	W18	W19	W20	W21	W22	W23	W24
1. Research and data collection																								
2. Analysis of the data																								
3. Elaboration of reports																								
4. Presentation of results																								
5. Social media planning & implementation																								

Table 1 - Timetable of Internship Activities

Source [Sofia Garcia, 2025]

5.2 Interviews

The interview with the CEO of the company serves to provide an internal perspective on the current and past situation of the company's social media strategies. In addition, it also provides an idea of challenges and plans. The structured interview happened after the internship was concluded and lasted between 15 - 20 minutes. The questions presented during the interviews were the following¹:

- Until now, VizeitAR has been working mainly in the B2B market. What motivated its entry into the B2C market?
- What do you consider are the main differences expected in VizeitAR’s marketing approach between B2B and B2C?
- Why does VizeitAR currently use Instagram and LinkedIn social media platforms for their B2B marketing strategy?
- In the early days of VizeitAR's social media activity, your social media posts were more frequent. What caused this change in consistency of posting?
- Could you tell me more about how you manage social media?
- And what about the content - Is the content created internally or outsourced?
- How do you define VizeitAR’s target audience in the B2C market?
- What role do you believe social media could play in helping VizeitAR reach and connect with this audience?
- In terms of metric monitoring, is there regular monitoring of the engagement of each published post? And if so, what metrics are selected?
- Do you adapt content for different platforms, or is it the same across all channels?

¹ Although this set of questions served as the foundation for the interview, certain adjustments were made as the interview naturally progressed.

- What challenges has ViziAR faced in using social media to build its brand positioning?
- Are there limitations or risks you see for ViziAR when using social media for this purpose?
- How do you see ViziAR's social media strategy evolving as it expands in the B2C market?
- Are there any platforms or tools you plan to explore in the future?

During the interview with ViziAR's CEO, the person who currently manages the company's B2B social media accounts on Instagram, Youtube and LinkedIn, explained that the entry into the B2C market came from a market opportunity where self-guided tours were on the rise and where they could adapt their already existing product and technology from B2B to B2C context (“(...) we realised that the context and the market were moving towards the adoption of this type of technology in self-guided tours, with highly promising growth (...) So, basically, we combined product opportunity with market opportunity.”).

When questioned about the functioning of the company's social media at the B2B level and how it is managed, it was mentioned that the content on these platforms is managed in a limited way and with not much investment, as the resources they have for social media marketing may sometimes be limited (“(...) I manage it in a very limited way, within the resources we have. So we manage day-to-day in a very simple way, without a large investment in these platforms (...)). Additionally, it was mentioned that they chose Instagram, Youtube and LinkedIn as the platforms to share their B2B content, as they were the easiest and most direct way to communicate with their target audience. It was said that they were mainly used to share news and updates about their products and to announce their presence in international markets and trade fairs (“the easiest and most immediate way for us to communicate news, product updates, our presence in international markets, our presence at trade fairs and, therefore, to create some engagement with our target audience, or this main target audience, which is, in a B2B logic, these museums, visitor centres, cities, municipalities, stadiums, theme parks, etc.”). It was also mentioned that despite these being shared on the company's social media, they were also shared on the CEO's personal network, as it is a way to promote their content to reach more potential customers (“(...) I always pull the news and share it with my network as well. In fact, my personal network is currently larger than the company's own network, so it also serves as a channel for promoting our technology.”).

Later on when discussing the change in consistency for B2B social media posts, she referred that the main reason this happened was due to a budget revision and a change in priorities within the company, allocating a larger budget to development of their product rather than to marketing and its promotion (“(...) we basically had a specific budget that we allocated to social media and online communication, and ultimately, in a reallocation of resources, we

ended up allocating resources to other areas, such as research and development rather than marketing.”). This decrease in the budget allocated to marketing ended up affecting the way in which they monitored metrics at ViziAR, and it was noted that these monitoring of metrics was done on a monthly basis, sometimes straight from the reports produced by the platforms and sometimes directly from agency reports (“(...) this monitoring was carried out on a monthly basis, and was and is, in a way, done using reports that are produced directly on the platforms or, when we work with an agency, directly by the agency.”).

The interviewee also explained that the main difference between how they communicated with their B2B target and B2C target audience was mainly how they expose and showcase their product, (“Because when we communicate with companies and our B2B customers, we communicate with a logic of ‘here is a solution for your customers,’ and when we talk about B2C, we are the solution for end customers (...)”) and that when it came to content they usually crosspost their content across platforms, though more adapted on LinkedIn as it is a more business-oriented network (“It’s the same, although more adapted when we’re talking about LinkedIn, because it’s less fun and more business-oriented.”). She also added that the content they uploaded depends on who the target audience is, and therefore it is different on the B2B channels and B2C channels (“I would say that the big difference is not in the platform, but in the target audience. Whenever we communicate in B2C, we communicate in a completely different way from how we communicate in B2B (...)”). On this same note, ViziAR’s target audience is defined as tourists from all over the world who search for and buy their experiences online (“It is essentially tourists who are looking for experiences, and who buy these experiences when they visit different cities, and buy these experiences online.”) and she added that she believes that social media play a fundamental role in helping reach and connect with this target audience, and therefore there is a need for producing content for these platforms (“We know that it is a major influencer of decisions, and as such, we just need to produce enough content to keep people engaged and alert to what we have to offer, so that somehow we can then link this content sharing to a direct sale.”).

She considered that the main challenge they faced when using social media to build the company’s brand positioning is mainly related to budget allocations, as she mentioned that if they had more people available who were dedicated to social media, it would be easier to post more content consistently (“(...) if there were people available who were dedicated and focused on this subject, it would be easier to generate content and therefore publish more frequently on the internet and social media. So I would say that the biggest challenge at this stage is to allocate the minimum possible resources to achieve the greatest possible return”). As for limitations and

risks of using social media to position itself as a brand, it is mentioned that as the communication through these channels is so direct, sometimes this can result in different interpretations of the message intended (“(...) because it's a very direct communication channel where we are very close to the consumer, and being so close can also result in a more intense relationship, and resulting in a more intense relationship can lead to different interpretations of our positioning by the customer.”).

Finally, the interview concluded with the interviewee saying that VIZITAR’s social media strategy will evolve into a more consistent one as the company expands into the B2C market (“I would say that it will evolve into more constant contact, with greater consistency (...)”) and that in the future they hope to explore TikTok as a platform, as well as Youtube, and also video content more, as it is still something that hasn’t been explored much in VIZITAR (“Yes, I would say that TikTok is a platform we have never explored and could be of interest, and we could definitely explore YouTube more as well. Anything related to video content and platforms that allow us to disseminate video content are undoubtedly areas that are still very green in our company and could be explored.”).

5.3 Data Gathering Analysis

5.3.1 Data Gathering – Competitor’s Social Media accounts and content

During the internship it was requested that a study was made in order to analyse which are VIZITAR’s competitors and the type of content they produce for their social media platforms. The main objective from this data collection and analysis was to gather information on what content is being made the most and improvements that can be made to it to help VIZITAR establish its own content on their social media channels.

The first task was mapping all the competitors and it was made in the first week of the internship, with the support of an already existing database that the company had about its competitors and to which more were added after this study. As such, VIZITAR’s competitors are:

- Smartguide
- Vox City
- VoiceMap
- MyStreetBook
- izi.TRAVEL

5.3.2 Analysis

Following the mapping of the competitors', the task that follows was to analyse the information collected in order to see the social media platforms in which each of them was present. In this process, an examination of the type of content posted by each and an observation of immediately visible metrics, such as likes and comments was made. This qualitative analysis of the competitors' content was later used to help and serve as a guide to produce a plan for ViziTAR's B2C social media content.

Competitors	Social Networks where you can find them					
	Facebook	Instagram	Youtube	Linkedin	Twitter (X)	TikTok
Smartguide						
VoiceMap						
Vox City						
MyStreetBook						
izi.TRAVEL						
ViziTAR (B2B)						

Table 2- ViziTAR's competitors' social network presence

Source [Sofia Garcia, 2025]

For a global vision of some of the visual metrics, all information regarding followers and total likes (in the case of TikTok, that displays this information) was compiled into a table, as can be seen in Table 3.

Competitors	Social Networks where you can find them						
	Facebook	Instagram	Youtube	Linkedin	Twitter (X)	TikTok	
	Followers	Followers	Subscribers	Followers	Followers	Followers	Likes (total)
Smartguide	1500	6494	365	2009	29		
VoiceMap	4400	12800	382	3144	1765	700	7935
Vox City	61000	11600	108	1469	2	2112	4273
MyStreetBook	307	1482	10	1079	410		
izi.TRAVEL	12000	3149	942	3884	0	7	113

Table 3- ViziTAR's competitors' social network visual metrics

Source [Sofia Garcia, 2025]

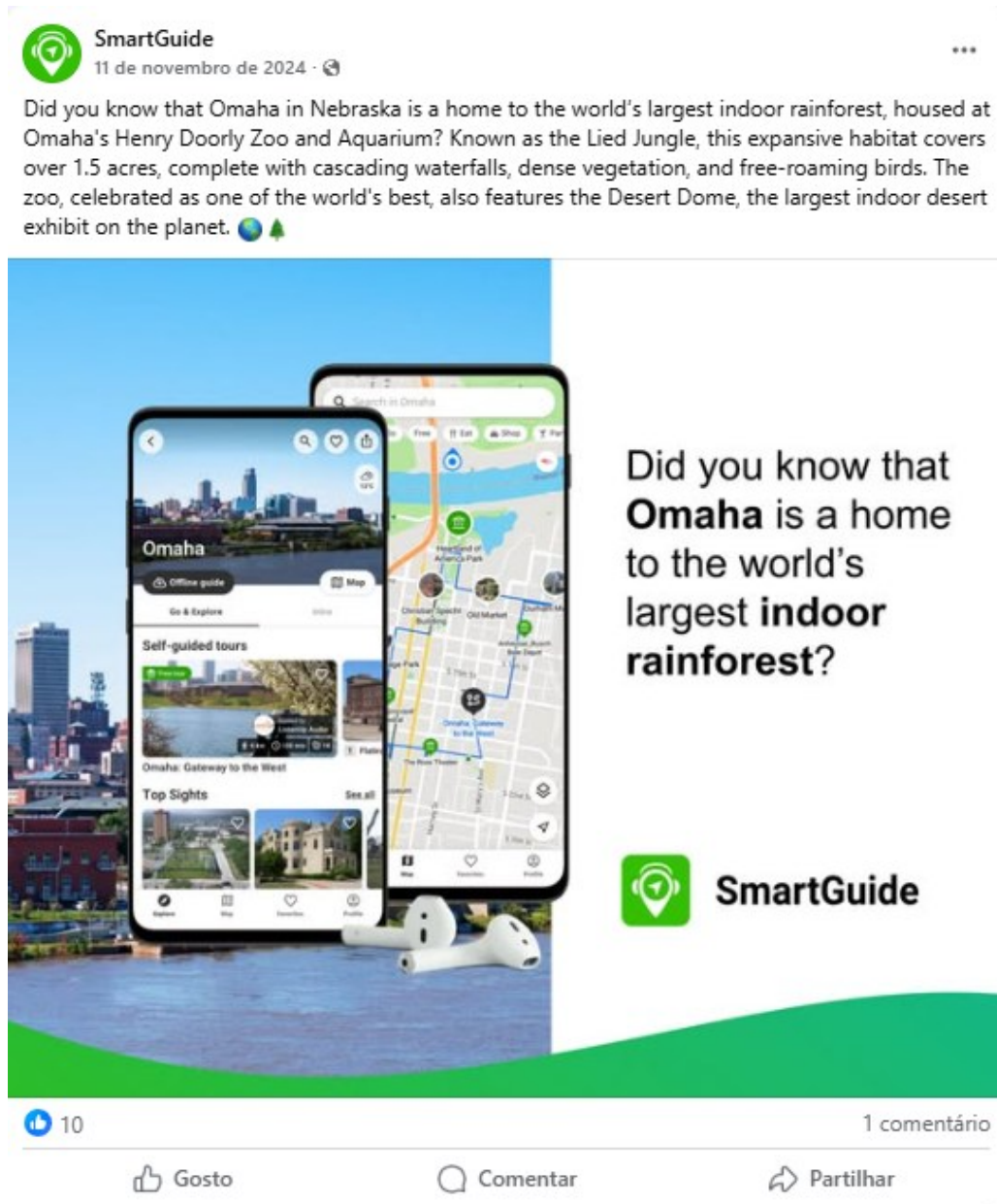
After mapping these visual metrics, we proceed with the qualitative analysis of competitors' individual presence on social media, starting with Smartguide. On Instagram they mainly promote the content from their app and in the past they used to repost pictures of travel destinations taken by travel influencers, with credit to the respective influencers in the description of these posts. They have a total of 95 posts, from which only 6 of them are video, which leaves a total of 89 image posts. They started their activity on Instagram in December

2017, but posts weren't regular until October 2019 to March 2020, posting consistently 2 to 4 times a week. They started posting regularly again in May 2023, but stopped again in July 2023. Additionally, their posts usually get between 10 to 30 likes and rarely get comments.

Smartguide started their activity on Facebook in February 2016 and doesn't crosspost content from Instagram there. Their content on Facebook varies from promotional posts of their self-guided tours, images of destinations, their presence in events and fairs, partnership announcements and fun facts about different destinations. On this platform, posts were not particularly consistent until the period between May 2022 and October 2024. Besides that, the language in which they made their posts on Facebook alternated between English and Czech.

Despite having an X account, they never posted there, while on Youtube they have a total of 90 videos posted, and their content is mostly videos showing how to use their platform, workshops, promotional videos and new releases of functions and tools in their app. Just like with their Facebook content, on Youtube they also post in English and Czech.

They only started being active on LinkedIn in October 2024 and while they aren't consistent with their posts, they crosspost some content from Facebook, mostly the content where they promote their tours, partnership announcements and their presence in events and fairs.



10 1 comentário

Gosto Comentar Partilhar

Jan Chip Dolezal
 Oh cool, I always thought the largest indoor rainforest was in Tropical Islands in Germany
 43 sem Gosto Responder

Figure 5 - Smartguide Facebook post example

Source [Smartguide. (2024, November 11). Did you know that Omaha in Nebraska is a home to the world's largest indoor rainforest, housed at Omaha's Henry Doorly Zoo and Aquarium? [Screenshot] [Status Update]. Facebook. <https://www.facebook.com/SmartGuideApp/posts/pfbid0oZXG33NPXpQ5BhAKnda7DV7cQedfP91VM74DymDS5WvsP4hxHXJLR2tRSRkmF9UMI>]

Moving to VoiceMap, they crosspost their content across Instagram, Facebook, X and TikTok, with the exception that on TikTok they don't post reviews of customers left about their tours and all their content across all social networks is in English. VoiceMap are active and consistent across all platforms except LinkedIn and Youtube, where they don't post as frequently. They post content in both video and image formats in all these social media platforms. The main content they post on their platforms is promotional content of their new

tours, with videos and images of the destinations, and reviews from customers. Additionally, it was possible to note that in these platforms, video content usually has more likes and comments than photographs and images, with video content usually getting between 50 to 70 likes and images posts getting less than 20 likes. From all these platforms, Instagram is their platform with more engagement.

On Youtube they post some of their video content from other platforms in shorts format and for their main content they post videos about their app, their tours, how to create tours on their platforms and webinars.

As for LinkedIn, VoiceMap rarely posts there and when they do their content is usually more professional and oriented to presenting their work.

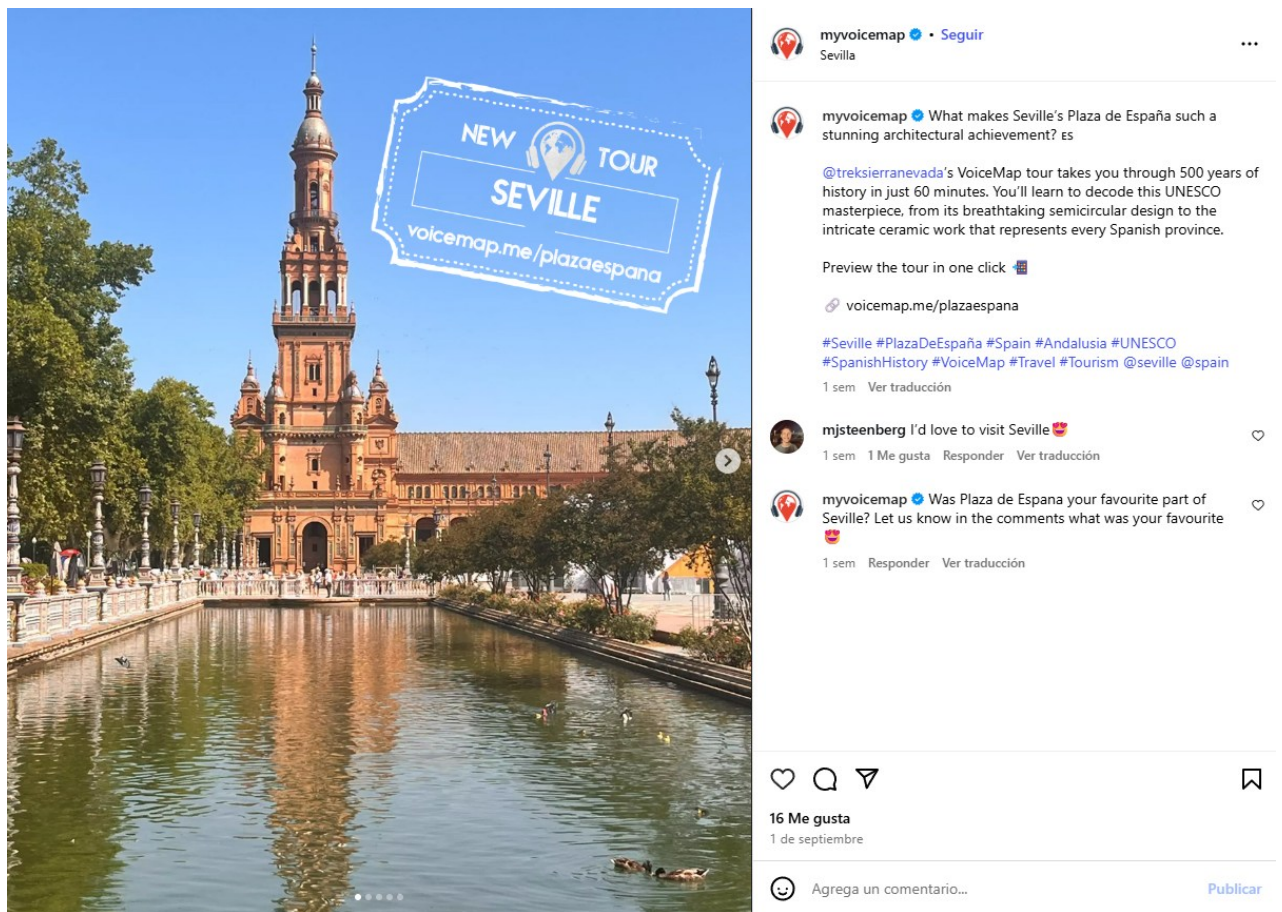


Figure 6 - VoiceMap Instagram post example

Source [VoiceMap [@myvoicemap]. (2025, September 1). What makes Seville's Plaza de España such a stunning architectural achievement? [Screenshot] [Status update]. Instagram. https://www.instagram.com/p/DOD-z0pjXH9/?img_index=1

Vox City crossposts their content on Instagram and Facebook, while they also used to crosspost their video content on TikTok and Youtube as well in the past, they aren't active nor consistent in those platforms anymore. They post frequently and regularly on Instagram and Facebook, posting usually once every 2 days and sometimes 2 times a day. Their content is all

in English, mainly in video format and most of it is presenting destinations and promoting things to do there, with the main focus being Rome and other Italian destinations, as they are a company based in Rome. Apart from that, they also post funny videos, trends and, just like Smartguide, they sometimes repost content from influencers, photographers or tour operators. Unlike for VoiceMap, their platform with the most engagement is Facebook.

On X they have not been active since 2023, and they only posted a total of 3 times on this platform. As for Youtube, aside from the content they used to crosspost in shorts format, they post videos that mostly promote their app and tours, as well as videos showing how to use their platform.

On LinkedIn their content is more professionally oriented, as it is the platform where they announce their presence on international events and fairs, partnerships and the launch of new products and tours.

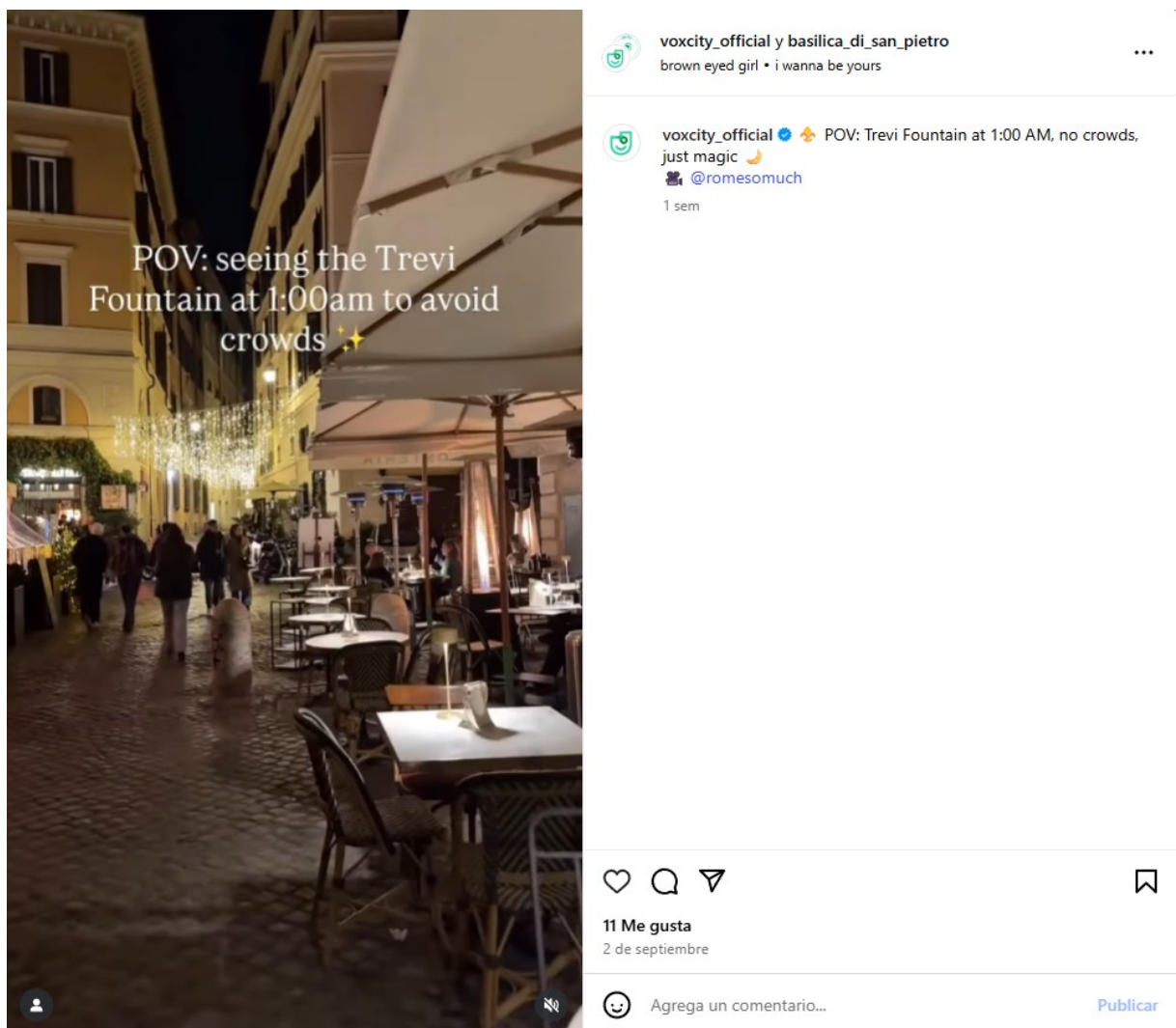


Figure 7- Vox City Instagram post example

Source [Vox City [@voxcity_official]. (2025, September 2). POV: Trevi Fountain at 1:00 AM, no crowds, just magic [Screenshot] [Video] Instagram. <https://www.instagram.com/p/DOG7S0EjPSt/>]

Just like Voice Map and Vox City, MyStreetBook crossposts their content on Instagram and Facebook, however, their content is in Spanish in all of the platforms where they are active. They started their activity on these two platforms in 2015, however they only started posting frequently and regularly in 2022. Despite that, they stopped posting in early 2025, but in May they started regularly posting on a weekly basis. Their content is both in image and video format, and mainly promoting destinations and their app. Although they do post about their presence at international events and fairs as well. Their platform with more engagement is Instagram and most of their posts have between 10 and 30 likes, though recently they have been hiding the number of likes in many of their posts. MyStreetBook's video content usually gets a similar amount of likes as their image content.

On X they don't post regularly but make use of the platform to promote and share more professional content about tourism, their presence at international events and fairs and news articles. The content they post on LinkedIn is very similar to the one they post on X and posts aren't frequent on this platform either.

On Youtube they do not post regularly, having a total of 5 videos posted since they started their activity in the last 6 years. The content of these videos varies from promotion videos of their app and tours and conferences.

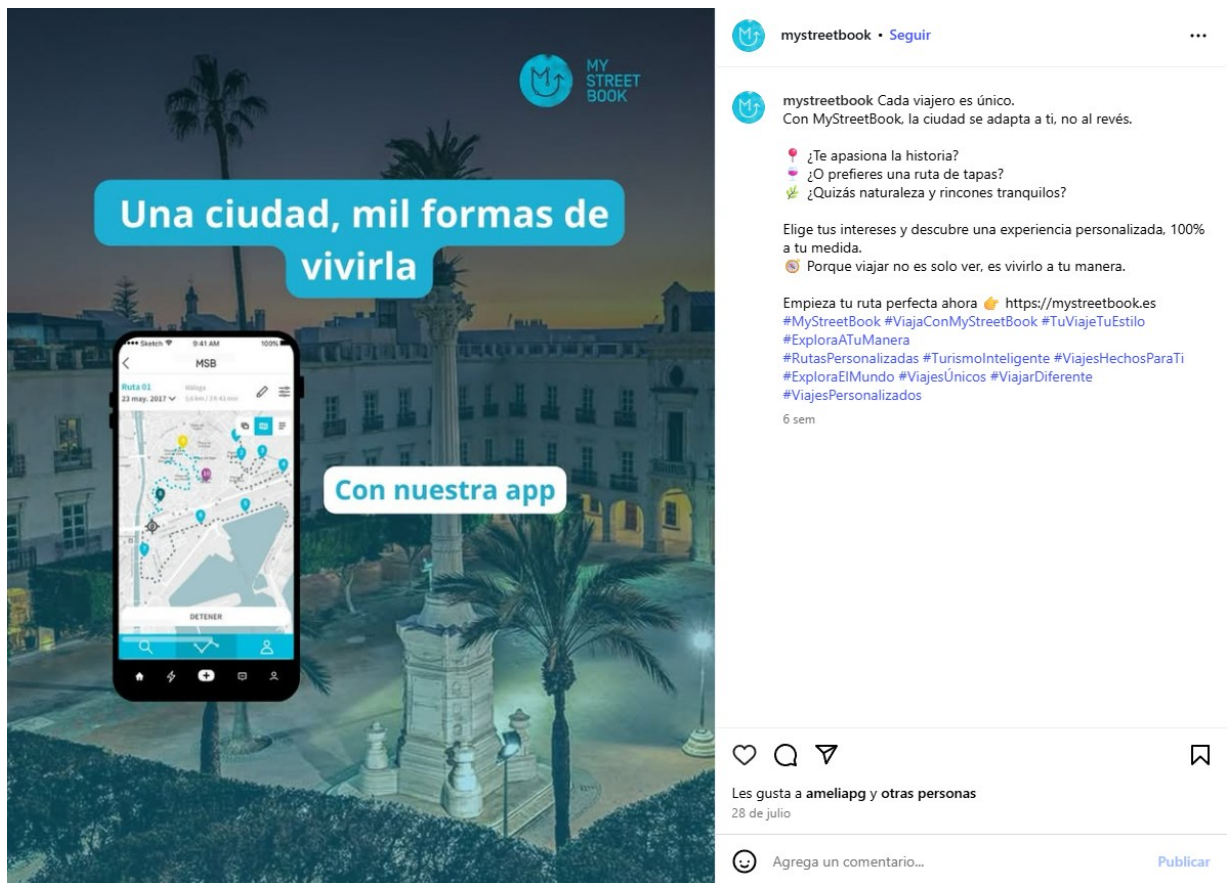


Figure 8 - MyStreetBook Instagram post example

Source [MyStreetBook [@mystreetbook]. (2025, July 28). Con MyStreetBook, la ciudad se adapta a ti, no al revés. [Screenshot] [Status update] Instagram. <https://www.instagram.com/p/DMqYMxwthbj/>]

The final analysis is of izi.TRAVEL’s social media presence. Starting with their presence on Instagram, they haven’t posted on this platform since May 2023. Before that, their posts used to be daily for a time, later switching to 2 to 4 posts per week and finally, starting in 2022 they became irregular, sometimes taking months to post again. As for the content that they used to share, it used to be posted mainly in image format and mainly included pictures from the destinations and audio guides from their app that they are trying to promote.

On Facebook they have always been active, though not consistently, and they haven’t posted on their social media platforms since July 2025. Their posts have never been crossposted with the ones on Instagram, despite that, their content is crossposted on X, Youtube, TikTok and LinkedIn, with the exception that on Youtube and TikTok they only post video content while on the other platforms they share content in both video and image formats. Their content is mostly promoting their app and tours across all of their active platforms. Additionally, they also post testimonials from users, fun facts, their presence in international events and fairs and workshops. Similar to MyStreetBook, izi.TRAVEL’s video and image content gets a similar amount of likes and usually gets less than 10 per post.

On Youtube, aside from crossposted content, they also used to post content promoting their app and teaching how to use it, as well as webinars and presentations at events. On this platform they post content in many different languages, but mainly in English and Russian.

Finally, on LinkedIn they started being active in March 2025 and since then posts have been crossposted like in all other platforms where they're active.

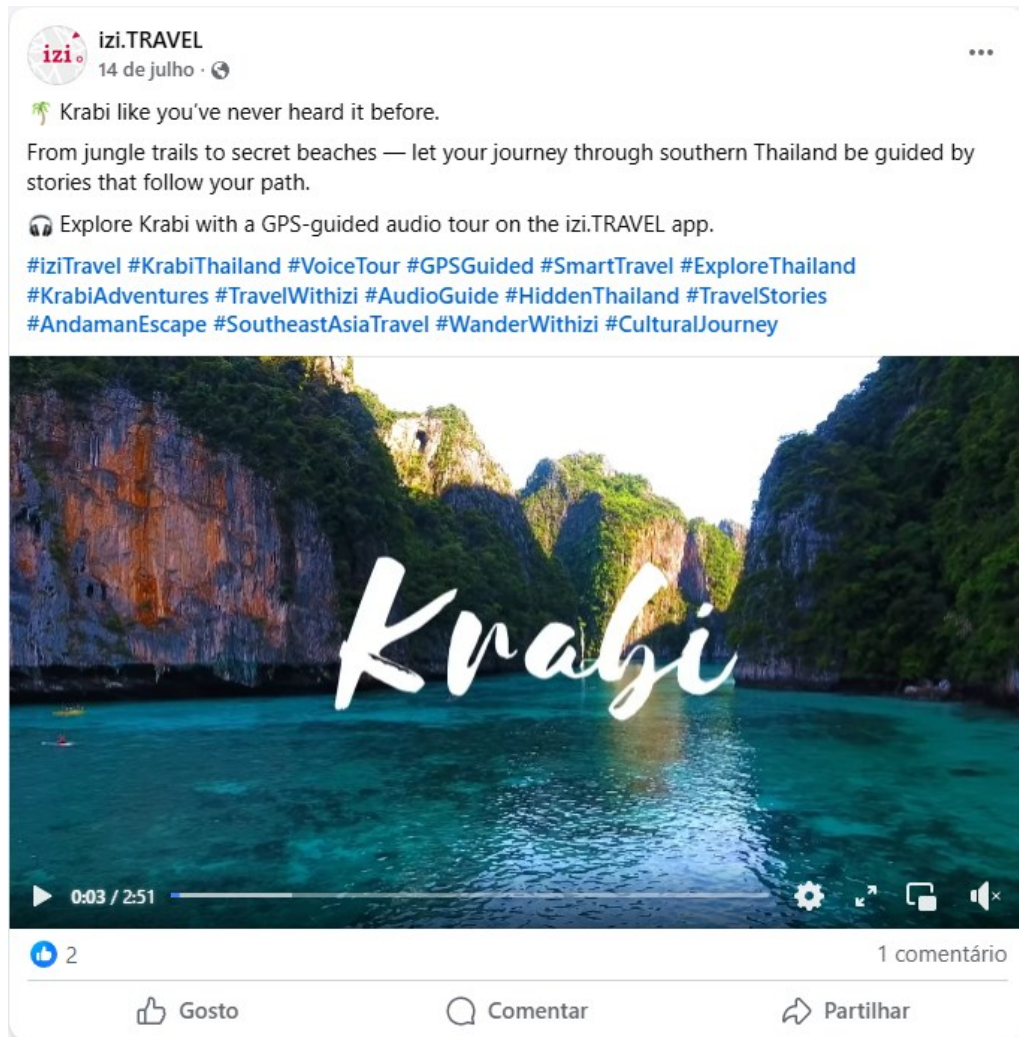


Figure 9 - izi.TRAVEL Facebook post example

Source [izi.TRAVEL. (2025, July 14). Krabi like you've never heard it before. [Screenshot] [Video]. Facebook. <https://www.facebook.com/iziTRAVEL/videos/510471028790188>]

5.3.3 Results

After analysing each of ViziAR's competitors' social media presence and comparing it to one another, it is possible to conclude that, regarding content, they all operate in a very similar manner, opting for posting promotional content about destinations as a way to promote their own products. It was also possible to retain that most of ViziAR's competitors crosspost their content to at least one of their other channels and most of them also post in both video and image formats.

However, not all of them use social media with the same frequency, with only VoiceMap and Vox City being the most consistently present and with regular posts, which makes them the better example to follow when it comes to planning a social media strategy.

5.4 B2C Social Media Plan and execution

After the analysis of ViziAR's competitors' social media presence, the structuring of a plan for ViziAR's own B2C social media started. Based on observations from competitors, as well as analysis from their content and strategies, it was possible to elaborate a series of suggestions for ViziAR, mainly concerning the opening of some platforms.

Assessing the platforms in which competitors are active, it was possible to note that most of the competitors were present on platforms that ViziAR wasn't active on, such as Facebook, X and TikTok. However, after careful analysis, it was possible to see that despite all of them having X accounts, most of these accounts were not as active as other platforms. Therefore, it was decided that X wouldn't be a crucial channel to integrate this strategy for the time being. In the end, the platforms that were opened were: Facebook and Instagram. For Instagram, despite ViziAR already having an account, upon suggestion of the CEO, it was decided that a new account should be created in order to separate B2B content from B2C content. All profiles for B2C were created under the name "ViziAR Tours". These platforms were chosen as a means to reach audiences from different age groups, as it was possible to note in this study that the percentage of older audiences that use Facebook is higher than the one on Instagram. A TikTok account was also created, but it remained inactive for the moment.

As for the scheduling it was proposed that a regular 3 posts per week schedule was established, to create consistency, to keep the audience engaged and to try and improve organic reach of this audience. Concerning the content suggested for these platforms, it was suggested that, just like the majority of its competitors, ViziAR should promote their self-guided audio tours on these platforms as they were launched to boost their product, post fun facts about the destinations where they have tours and suggestions of things to do in these places. It was

established that this content should be crossposted across both Facebook and Instagram. It was also recommended that content should be created in both image and video formats, though due to the limited amount of resources and people available for content creation, video format was put on hold for the moment, but with plans to embrace this format in the future. This was also the reason why VisitAR's TikTok account was put on hold. Since both accounts were created from scratch, with the addition of resource limitations, the creation of content in stories format was also put on hold, as this content's reach is more limited than the one from regular posts in the feed. Partnerships and collaborations with travel influencers were also suggested, and confirmed to be considered once VisitAR established itself better within the B2C market.

The first post on these accounts was a collaborative post with VisitAR's B2B Instagram account where the creation of this new B2C channel was announced, on February 24. This was done mainly to redirect some of the audience and followers of VisitAR's B2B account to the B2C one. Following that post, the rest of the content from then onwards was according to the suggestions made to VisitAR. During the time that both platforms were active, metrics were monitored on Meta Business Suite. On Instagram, VisitAR's B2C account managed to reach 27 followers, with an average of 8 likes per post. On Facebook it reached 47 followers, although with lower interactions than on Instagram, with its post with the highest number of likes having reached only 3 likes. However, once again due to the limited resources and number of employees, after the internship was finished no more content was posted on these accounts.

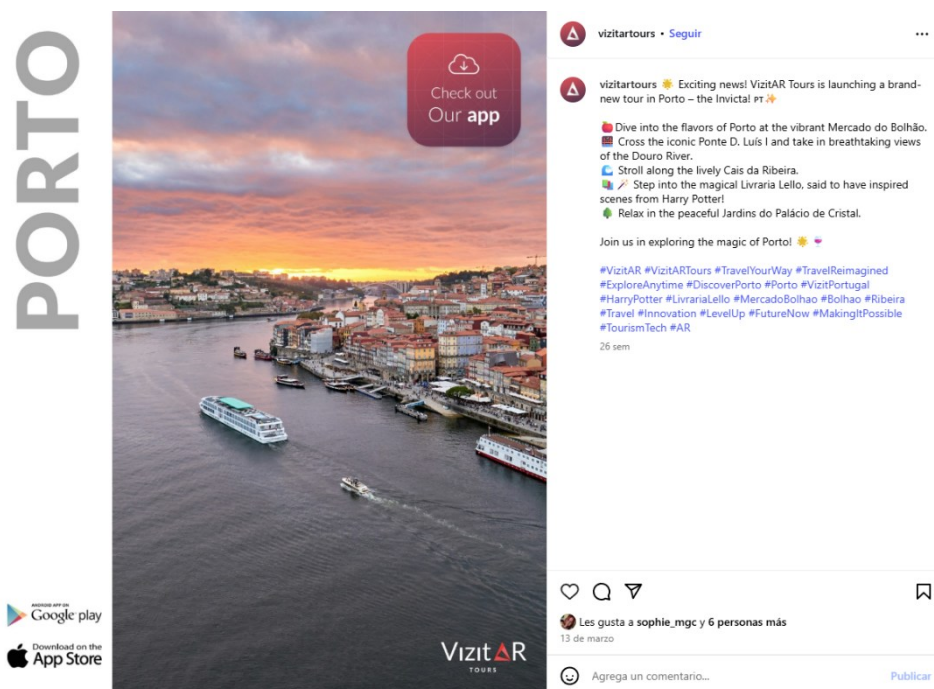


Figure 10 - VisitAR tour announcement post example

Source [VisitAR [@vizitartours]. (2025, March 13). Exciting news! [Screenshot] [Status update]. Instagram. <https://www.instagram.com/p/DHIXZwqvg8e/>

6 Conclusion

This internship report has allowed to explore the use of social media as a promotion tool in the tourism sector, focusing on how it can be integrated as part of a digital marketing strategy. The literature review served as a means to assess the influence that social media has in tourism, as well as to understand the psychological drivers of travel decisions. This is important to this particular study in order to understand the role these platforms, such as Facebook, Instagram and TikTok have on travel decisions, as well as what content is more likely to influence these decisions. It also emphasized the importance of e-WOM, digital storytelling and influencer marketing strategies for SMEs in the tourism sector.

Electronic word of mouth has become one of the most powerful forms of promotion, as customer reviews and shared experiences sometimes may be more convincing than traditional advertising. Digital storytelling was identified as another essential element, as vivid, visually engaging content allows tourism companies to inspire potential customers by appealing to their imagination and emotions. This creates a connection to influencer marketing, where influencers act as authentic intermediaries between companies and consumers, leveraging their credibility to encourage trust in products and destinations.

The challenges SMEs may face when adopting these strategies, such as maintaining consistency and monitoring engagement with limited resources effectively were also assessed in the literature review. The results show that while social media may be a good promotional channel, it also comes with risks and it has to be managed carefully and strategically.

The internship at VIZITAR offered an opportunity to implement these theoretical findings in a practical setting. Through competitor analysis it was possible to identify the most common and the best practices in social media content in companies from the same industry. The structuring of a social media plan and the creation of VIZITAR's B2C social media accounts also offered valuable experience in developing a social media strategy that aligns with the company's goals. Furthermore, the internship at VIZITAR helped me understand how the tourism technology market works, and the struggles and challenges that SMEs face adopting marketing strategies with limited resources.

Overall, the experience was positive, with my tutor always being open to help with any questions, guiding me when I had doubts and providing feedback. The experience of working in an hybrid format was also pleasant, as it allowed me to have direct contact with the company's employees, attend meetings and see the dynamics of work at the company, despite having some days in remote. However, although not having a marketing expert to guide me on

some issues that arose was difficult at times, it also helped me develop research skills and autonomy in problem solving.

The internship at VIZITAR was an incredible experience, on a professional level, but also for my personal growth, as it helped me broaden my knowledge of digital marketing, and more specifically of social media marketing strategies but also it allowed me to grow as a person and develop new skills. This enabled me to complete the objectives of the internship successfully and to propose strategies that can support VIZITAR's growth and long-term positioning in the B2C market.

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8 Appendix A - Interview

Interviewer - Until now, ViziAR's focus has mainly been on the B2B market. What motivated this entry into the B2C market?

Interviewee - So, basically, it was the fact that we realised that everything we had developed for our B2B customers, that is, for museums, municipalities, visitor centres, and football stadiums, was effectively ready to be exploited as a product with the necessary scalability in a very simple plug-and-play format, and it made perfect sense for us to capitalise on this same platform, the same product we sell to our customers, for ourselves. So the fact that we realised we had a product that was plug-and-play for our clients, but also for us, at the same time as we realised that the context and the market were moving towards the adoption of this type of technology in self-guided tours, with highly promising growth that could be worth 4Bs in 2030 and therefore with very interesting exponential growth predicted. So, basically, we combined product opportunity with market opportunity.

Interviewer - And what do you consider to be the main differences expected now in ViziAR's marketing approach between B2B and B2C?

Interviewee - I would say that the main differences are the channels we use. So, in order to enter this B2C market, we had to open new Instagram channels and other channels where we intend to promote our product, and therefore the channels change and so does the way we communicate. Because when we communicate with companies and our B2B customers, we communicate with a logic of 'here is a solution for your customers,' and when we talk about B2C, we are the solution for end customers, so the logic is much more about the benefits of use and not so much about the impact these benefits have on the company, but rather the benefits of use as a tourist and not so much, as I said, about the impact this technology has on the company itself when using this type of technology.

Interviewer - So, with that in mind, I would also like to ask you why you chose the platforms you currently use for B2B? Which would be in this case Instagram, YouTube, and LinkedIn.

Interviewee - Basically, it is an obvious necessity to be there, that is, any company that operates in the digital world as we do has to be on these channels, which are ultimately the channels we find most direct for communicating with our potential customers and the easiest and most

immediate way for us to communicate news, product updates, our presence in international markets, our presence at trade fairs and, therefore, to create some engagement with our target audience, or this main target audience, which is, in a B2B logic, these museums, visitor centres, cities, municipalities, stadiums, theme parks, etc.

Interviewer - Can you tell me a bit more about how you manage these B2B social networks?

Interviewee - Yes, I manage it in a very limited way, within the resources we have. So we manage day-to-day in a very simple way, without a large investment in these platforms, and therefore we use these platforms in our daily lives whenever we have something new to share. We share these news directly on our company page on these channels, but also on my personal page. Basically, what we do is launch a new announcement by sharing it on our company's social media, and as CEO of the company, I always pull the news and share it with my network as well. In fact, my personal network is currently larger than the company's own network, so it also serves as a channel for promoting our technology.

Interviewer - And I also wanted to comment because, at the beginning of ViziAR's activity, I noticed that posts on social media were a little more frequent. What caused this change in the consistency of posts?

Interviewee - It was essentially related to a budget revision. In other words, we basically had a specific budget that we allocated to social media and online communication, and ultimately, in a reallocation of resources, we ended up allocating resources to other areas, such as research and development rather than marketing. And so, in this review, we ended up penalising communication on social media a little, knowing and accepting the consequences this could have for our business, which in practice is, let's say, an immeasurable impact. I can't say what the negative consequence of all this was. But I can say that it was an opportunity cost, basically.

Interviewer - What about the content? Is it created internally or outsourced?

Interviewee - Yes, until now it was created with the support of an internal communications agency within the GEMA group, so basically they did that work for us, and we stopped doing it through third parties and started doing it internally. This means that, in terms of content, we are fortunate to have an in-house content production team, and so these people, who are from

the creative industries, content creation and design, are the ones who develop this content, edit images and help to create content for this type of publication.

Interviewer - And how would you define ViziAR's target audience in the B2C market?

Interviewee - It is essentially tourists who are looking for experiences, and who buy these experiences when they visit different cities, and buy these experiences online. Because the way we reach these tourists is precisely through platforms that sell experiences online, the so-called OTAs, Online Travel Agencies, and it is precisely through these channels that we reach tourists. And the tourists who are there are tourists from all over the world, who are basically going to travel, and before travelling or during their trip, they buy tickets and experiences on these types of platforms.

Interviewer - And what role do you believe social media can play in helping ViziAR reach and connect with this audience?

Interviewee - A fundamental role, because we all know that nowadays consumers base their choices largely on what they see on social media. We know that it is a major influencer of decisions, and as such, we just need to produce enough content to keep people engaged and alert to what we have to offer, so that somehow we can then link this content sharing to a direct sale. In essence, we are able to reach our visitors through social media because I see an image of a tourist destination, I like it, I click on it, I might even take the opportunity to purchase some experiences at that destination and, by the way, add the ViziAR audio guide.

Interviewer - In terms of metric monitoring in posts, is there regular monitoring of each post? Or is there not as much control over the metrics?

Interviewee - We have been reducing this monitoring. Again, this is due to a reallocation of resources towards research and development rather than marketing. However, this monitoring was carried out on a monthly basis, and was and is, in a way, done using reports that are produced directly on the platforms or, when we work with an agency, directly by the agency.

Interviewer - If you worked with an agency, perhaps it doesn't make much sense, or perhaps you don't know. But could you tell me what metrics were selected in these

analyses?

Interviewee - I would say that the indicators I was most interested in were those that organically generated visits to our website. The top 10 most searched words on Google through Google Ads that we used, used and continue to use, and pay per click, basically the cost of each click and the result and retention that each click generates for our platforms and our page.

Interviewer - **And is the content different depending on the platforms, or is it the same across all platforms that ViziAR currently uses?**

Interviewee - It's the same, although more adapted when we're talking about LinkedIn, because it's less fun and more business-oriented. I would say that the big difference is not in the platform, but in the target audience. Whenever we communicate in B2C, we communicate in a completely different way from how we communicate in B2B, that's the biggest difference.

Interviewer - **And what challenges has ViziAR faced when using social media to build its brand positioning?**

Interviewee - That's a tougher one. I would say that sometimes the challenges once again have to do with the resources we allocate to this subject, to this area. Because if there were people available who were dedicated and focused on this subject, it would be easier to generate content and therefore publish more frequently on the internet and social media. So I would say that the biggest challenge at this stage is to allocate the minimum possible resources to achieve the greatest possible return. That is the biggest challenge. So it always has to do with the allocation and assignment of resources, and in my day-to-day work in particular, the decisions I make, and that we make, always revolve around how to allocate resources in the best possible way, and that is the biggest challenge.

Interviewer - **Are there any limitations or risks you see for ViziAR when using social media to position itself as a brand?**

Interviewee - There always is, because it's a very direct communication channel where we are very close to the consumer, and being so close can also result in a more intense relationship, and resulting in a more intense relationship can lead to different interpretations of our positioning by the customer. It would be much easier if we just, in an abstract sense, in a world without social media, just had a website to communicate who we are, what is written there, and

there were no variations. If we constantly post on social media, we are tracing a path that may be the right one, which we think is the right one, and which we think communicates the right message, but for some reason, those who are there may interpret our product and what we do in a different way, and this may even compromise future sales. And therefore, this intensity in the relationship generates risks in interpretation, but otherwise I have no doubt that it is a fundamental channel for communicating positioning. Because the way we used to communicate through a website is quite limited, it's just a page, an image, a description and that's it. So there are two sides to the coin.

Interviewer - And how do you think ViziAR's social media strategy will evolve as it expands into the B2C market?

Interviewee - I would say that it will evolve into more constant contact, with greater consistency and also promoting our partnerships and our partners in a cross-selling approach, so that what we publish is also exponentially increased by our partners, enabling them to publicise and promote our brand and our product.

Interviewer - Finally, are there any platforms or tools you still want to explore in the future?

Interviewee - Yes, I would say that TikTok is a platform we have never explored and could be of interest, and we could definitely explore YouTube more as well. Anything related to video content and platforms that allow us to disseminate video content are undoubtedly areas that are still very green in our company and could be explored.