Proposing the establishment of a tourist-generated-video library for destination marketing by tourism organisations

Business Venture Proposal

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DECLARATION

I, Tshepo Lehutjo declare that this research report entitled "Proposing the establishment of a tourist-generated-video library for destination marketing by tourism organisations" is my own unaided work. I have acknowledged, attributed, and referenced all ideas sourced elsewhere. I am hereby submitting it in partial fulfilment of the requirements of the degree of Master of Business Administration at the University of the Witwatersrand, Johannesburg. I have not submitted this report before for any other degree or examination to any other institution.

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Signed at Johannesburg, RSA on 14 September 2021

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ABSTRACT

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Thesis title: Proposing the establishment of a tourist-generated-video library for destination marketing by tourism organisations

Tourist-generated media content is a phenomenon that has become increasingly popular in recent years on social media platforms; to a point where many travel bloggers have even taken it on as a full-time occupation to meet the growing customer/tourist demand for it. On the other hand, tourism organisations and the industry at large have not been at the ready to take advantage of these technological developments. The prevailing explanation for this contrast is that tourism organisations do not have the know-how nor the time to invest in these technologies as they are typically staffed by small, specialised teams. As a result, entrepreneurs may investigate this identified gap to assist tourism organisations in meeting customer demands for: authentic tourist-generated videos while these customers are in the discovery and decision-making process of before their travel journey. Data was gathered remotely through publicly available platforms on the Internet, using a close-ended questionnaire to capture responses. The responses were then processed to generate descriptive statistics to elaborate on the following: the proportion of South African tourism organisations currently using the Facebook platform was determined to gauge the size of the market. Further, the extent of video use and other factors on the platform was determined, within the attraction and engagement constructs of the Digital Marketing Framework. This was done to understand how and when tourist-generated videos are used, if at all, and what other methods tourism organisations apply to attract or engage customers. Based off the findings, which show that South African tourism organisations have a low social media engagement rate with tourists and make very little use of video (which is proven to be more engaging and better for sales conversion) as a form of media content – be it tourist generated or not. This research thus proposes the use of a tourist-generated-video library that tourism organisations will pay to access so that they may use such videos to market destinations on their social media profiles and websites.

Keywords: travel, tourism, tourist-generated content, video, digital marketing, destination marketing.

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- Kea leboga. Modimo a be le lena.

1 INTRODUCTION

This business venture proposal focuses on developing a digital video library to store videos generated by tourists, which will be hosted on a website. The aim of this digital video library is to provide destination marketers working in tourism organisations with relevant and authentic video content so that they may market South African tourism destinations to foreign and domestic tourists alike, using said videos from the venture's website.

The problem space addressed by such a digital video library is regarding the idea that, as noted by Ukpabi and Karjaluoto (2017), traveling is an information intensive experience for tourists, that has led to the need for tourism organisations to help with selecting and planning trips on behalf of tourists. At the same time, consumer behaviours relating to how tourists research and decide on destinations they would like to visit have gradually been changing. For example, researchers at Think With Google noted a 118% year-on-year increase in the consumption of travel-related videos created by tourists (Crowel, Gribben & Loo, 2014), and a further 600% increase in time spent by tourists watching travel-related videos in 2018 (Wheaton, 2018).

Furthermore, the kinds of videos that tourists find relatable and attractive in their decision-making process are those created by other tourists (Tripadvisor, 2019). According to Ye, Law, Gu and Chen (2011), the need for travel related videos created by other tourists is driven by the need to make informed, unbiased decisions that maximise enjoyment of the tourism experience, which cannot be fully judged before purchase and consumption.

Contrastingly, even as tourism often requires the services of travel agents (Ukpabi & Karjaluoto, 2017), Burgess, Parish and Alcock (2011) have noted that tourists have a preference for websites that enable self-service functionality in order to book own flights, rent cars and access to real customer reviews of tourism experiences. This has contributed to the popularity of travel related content on YouTube and Facebook (Liu, Burns, & Hou, 2017). Summarily, Ukpabi and Karjaluoto (2017) found that tourists treat travel-related videos generated by other tourists, like word-of-mouth advice that helps them decide independently, without the influence of intermediaries such as tourism organisations.

Thus, this venture will attempt to fill the gap in the market by aggregating tourist-generated video onto a single digital library so that it is easily accessible for tourism organisations and easily distributable to tourists who require the content when making travel decisions. Pindžo and

Brjaktarović (2018) note this customer need on the part of tourism organisations when stating that "the ability to inspect businesses and adapt to new conditions in real time… will be crucial for achieving competitiveness and survival in the increasingly demanding international market." It follows then that to kickstart this venture, market research to determine the extent to which South African tourism organisations make use of tourist-generated videos will be required. In addition, the market research will include an investigation into the proportion of tourism organisations in the market that make use of popular platforms such as Facebook, where many tourists are believed to find tourist-generated-content (Tripadvisor, 2019).

2 SCOPE OF THE BUSINESS VENTURE

The scope of this venture is such that it is concerned only with ASATA-registered (Association of Southern African Travel Agents) tourism organisations and the associated destination marketers as the primary target market. ASATA membership grants tourism organisations credibility within the industry and a good reputation in the eyes of tourism customers (Thornton, 2017).

Further, the chief focus of the research and the venture will be around video content generated by tourists or other end-consumers of tourism experiences. Additionally, the effectiveness and impact of social media (platforms that host tourist/user-generated-content) on destination marketing is acknowledged, as demonstrated by popular culture and the evident widespread use of social media across the world (Liu, Burns, & Hou, 2017).

Structurally, the venture will be set up as a virtual information technology business that offers digital video products, thus requiring no physical offices per se. This follows the recent trend of adopting work-from-home practices because of the COVID-19 pandemic, where "offices have become less important" and digital transformation is being accelerated (Savić, 2020).

2.1 Technological development of the digital library

The primary mode of delivery of the venture's value proposition will be through a web application that houses the digital library of videos generated by tourists. Understanding from the founder's professional experience working in experience design and web development, suggests that the venture will require a back-end server, a database to store the videos, a front-end interface where destination marketers can source said videos and for tourists to upload their own videos. One of the advantages of a web application is that it can function responsively through the Internet, across tablets, smartphones, and laptops which will enable the venture a greater reach of the target market (Afuah & Tucci, 2003).

Furthermore, to drive customer adoption and overall success, it is necessary that the web application is easy to use, visually appealing and engaging to the customers (Newhook, Jaramillo, Temple, & Duke, 2015). By the founder's professional experience, the required human resources to deploy a web application onto the Internet, will be a customer-experience designer, a website developer, a quality assurance tester, and a marketer.

2.2 Revenue structure

The revenue stream for this venture will be sourced through the fees that tourism organisations will pay for the privilege of accessing the website and its aggregated videos. At the same time, a key source for outgoing funds will be a fee paid to tourists who upload their own videos onto the website, these will be videos where they review and describe how they experienced a tourism destination, this is akin to the model use by YouTube (Google, 2021). To illustrate, Google shares a portion of the revenue that it makes from advertisements with users who upload videos onto www.youtube.com (Google, 2021). Following this logic, the founder is willing to set aside 25% of the generated revenues to be shared amongst users that upload original tourist-generated video content on the website. The figure to be paid to each individual creator will be determined dynamically based off the number of views the video receives and the number of times it is used by tourism organisations.

Another important consideration for the business venture will be the retention of customers. To do this, the venture will adopt an effective freemium strategy whereby the customer is given something of value without charge in order to demonstrate utility and to build the desired customer behaviour (Liu, Au, & Choi, 2014). With this strategy, tourism organisations will be hooked into the service with the offer of two free-to-use videos, and thereafter a second-level strategy will be used to lock them in through a subscription model where they need to get a yearly membership subscription to access any more videos.

Finally, to start up, this business venture will be funded by its sole owner for the foreseeable future. The subscription model is chosen, also in part, because the venture will have a single source of funds for the foreseeable future.

2.3 Stakeholders

The primary stakeholders are destination marketers working in tourism organisations, who face the challenge of meeting changing market trends, where tourists are increasingly reliant on travel information coming from other tourists like themselves (Fastuca, 2017). For example, Fastuca (2017) has noted that tourist-generated content (videos, reviews, social media posts, impressions, photographs, etc.) are growing in popularity to fill the gap that tourism organisations have not been able to fill. This is to say, potential tourists would rather hear, see and read from other tourists than they are to rely on brochures, text on a websites, or email newsletters from a destination marketer. To further illustrate the changing landscape in tourism, Burgess, Parish and

Alcock (2011) note that the information intensity of the tourism experience lends itself perfectly to interactive digital media technologies, that allow for quick comparisons and recommendations. Thus, as technology becomes a major part of the tourism value chain, it puts tourism organisations at a risk of disintermediation as has been the case with websites such as www.airbnb.com and www.booking.com that allow tourists to accomplish most travel-related activities and decisions on their own (Zhou, 2014). Thus making tourists more self-sufficient in the tourism value chain.

Furthermore, according to Matikiti, Roberts-Lombard and Mpinganjira (2016) and Sammy, Peter and Ade (2017), the biggest challenges preventing tourism organisations from fully utilising tourist-generated content marketing initiatives are a lack of personnel, skills, money and time. In the South African context, Matikiti et al. (2016) point out that part of the reason is because the required skillset is outside the core business of most tourism organisations, given that they usually employ relatively few specialised individuals who do not have the resources (capacity, software, suitable computers, etc.) nor the multimedia production experience.

Yet, more critically, tourism organisations have a duty to quickly respond to the changing needs of tourists by becoming more visible in their marketing communications on search engines and social media (Sammy, Peter, & Ade, 2017). Tourists, according Tripadvisor (2019), primarily gather information about travel destinations through content generated by other tourists who have already encountered the destinations in question. Consequently, the secondary stakeholders of this venture are tourists and will be served as it makes reliable and authentic tourist-generated video content available to them through tourism organisations who pay for the service. As such, this venture solves for tourists' needs by empowering tourism organisations, with sampled virtual experiences that they can in turn provide to tourists to make informed travel-related decisions.

Below is a power-interest matrix showing all the relevant stakeholders concerned with the success of this venture. The founder aims to satisfy the stakeholders identified and listed as primary and secondary stakeholders in the top left quadrant, for the successful going concern of the venture. These stakeholders will encounter the value provided by the venture through its website on the Internet, through a worldwide web domain address that is still to be registered with a web hosting service provider. They will be able to interact with the website by registering, amongst other things, to watch, upload and download videos.

High		
Power	**Primary**: Destination marketers and travel bloggers **Secondary**: Tourists *Action: keep satisfied*	Owner/founder Tourism organisations *Action: manage closely*
	Web host and administrator ASATA National consumer commission Department of tourism *Action: monitor*	Customer experience designer Web developer Quality assurance tester Social media marketer *Action: keep informed*
Low	**Interest**	High

2.4 Promotion

To drive adoption and awareness of the website so that the relevant stakeholders may find it, social media marketing will be conducted. Social media marketing as a form of advertising and promotion is growing rapidly in adoption due to its effectiveness (DeMers, 2014). According to (Duffet & Wakeham, 2016) the usage of social media has become a necessary part of many South African's daily lives, which consequently has also led to an upward trend in marketing by businesses and individuals alike, through social media. Furthermore, Duffet and Wakeham (2016) cite Facebook as the most widely used social media platform in the world in terms of an active, registered user base. Some of the benefits of using social media to promote this venture's website and services is that the marketing can be targeted to specific population groups and is also far less expensive than traditional marketing approaches (DeMers, 2014). Additionally, the reason for using social media as the primary form of marketing is due to the nature of the venture's offering being technologically inclined. Furthermore, it has been noted in the literature that many tourists access travel information on social media (Chung, Han, & Koo, 2015).

2.5 Video content adoption by tourism organisations

When it comes to using video content for destination marketing, an informal preliminary data gathering exercise on the Websites and social media pages of some of South Africa's most popular destinations and tourism organisations (as per World Travel Awards, 2020) was conducted. For example, on the Kruger National Park's website and Facebook page, there was no evidence of tourist-generated multimedia content and zero use of video content (South African National Parks, 2020). Similarly, on their websites, leading tourism organisations such as Computravel and Travelstart provided generic information about the facilities and amenities of the destinations they were selling, whilst relying heavily on text as a communication medium for description and promotion (Travelstart, 2020; Computravel, 2020), likewise the same can be said for the government owned "Sho't Left" website (South African Tourism, 2020). Concernedly, the lack of visual information and interactivity may be an even bigger factor in wildlife tourism for example, as noted by Egresi and Prakash (2019), whose findings indicate that in wildlife tourism "satisfaction/dissatisfaction of visitors depends on three main factors: the number and diversity of animals, the number of vehicles and tourists and the knowledge and skills of guides and drivers".

The way leading tourism organisations promote local destinations is in contrast with accepted literature regarding how website users process information on the Internet. To illustrate, research by several authors shows that video is a superior content form when compared to text and images with regards to getting attention, engaging the viewer, and being memorable - which makes it preferred by 72% of website users (Alaimo, 2018; Leung, Dickinger & Nixon, 2017; Kean, 2018). Therefore, it has become increasingly important for tourists to get a sampled virtual experience in this regard (even by proxy from other tourists), coincidentally, the need for video content is ever so clear, for example, research has shown that people process information differently: with a 65% majority being visual learners who need to see what they are learning about (Bradford, 2004). Consequently, this venture proposes to solve for the provision of tourist-generated video content to tourism organisations so that they may use them for destination marketing purposes.

2.6 Legality

According to Peregrin (2017), "in copyright law, everything belongs to its creator—that is the basic rule. If someone created it—they own it." Consequently, this business venture will adopt a model like that of YouTube for the content that gets uploaded onto the venture's website. This is because under the Digital Millennium Copyright Act, YouTube and other services like it, could be held liable for copyright infringement if they knowingly host and derive a direct financial benefit from the infringing video (Gray, 2018). In the YouTube model, content creators like travel bloggers and tourists who upload videos onto the website, would have the copyright remain their sole property, even as the video they uploaded earns revenue from advertisements paid to YouTube by marketers (Gray, 2018). In turn, the video creators receive a portion of the revenue generated from advertising on said videos. This way, the venture will ensure that the liability of uploading original content remains with the creator/uploader as per the terms and conditions of use. However, the venture's website will also make provision for other users to report copyright infringing content that would then be taken down from the platform, with clawback charges for any potential compensation instituted against the offending content creator. In terms of the users' data privacy, the personal information of users collected on the website will be dealt with, in accordance with the Protection of Personal Information Act (POPIA) which has come into enforcement as of 1 July 2021 (POPIA, 2021).

3 LITERATURE REVIEW

3.1 Tourist-generated content

According to Daugherty, Eastin and Bright (2008), tourist-generated content refers to multimedia content that has been created by end-users and members of the public at large who consume the tourism experience rather than by professionals, further this media content is primarily distributed on the Internet. Literature review by Mayrhofer, Matthes, Einwiller and Naderer (2020) found that in recent years, content generated by end-consumers has become a prominent marketing tool due to its ability to blend into social media platforms intuitively without coming off as obvious advertising. The shift towards customer-centricity in the online information-distribution space has enabled consumers more control and has allowed them to be more proactive in their choices regarding how they experience the content they consume (Daugherty et al., 2008).

Coincidentally, Carolina (2018) notes that consumers are increasingly making use of tourist-generated content to "make decisions, including tourism-related choices such as travel, accommodation and restaurants". Consequently, Kavoura and Nechita (2017), suggest that the combination of technologies such as social media and tourist-generated content has an influence on the consumers' perception of the destination area, region or country. To this end, Kavoura and Nechita (2017) recommend that to maintain credibility, tourism organisations need to consider the perception that is being created online through tourist-generated content, so that as destination marketers, they can avoid communicating a message that is contradictory.

For the purposes of this business venture proposal, it is clear that tourism organisations thus need to engage in the creation or sourcing of credible and useful tourism content for tourists, by tourists. For example, research shows that South Africa's perception among international tourists has been largely blemished by reports of corruption, political instability, crime and safety (South African Tourism, 2019; du Plessis, Saayman & van der Merwe, 2017). However, Mr. Tshifiwa Tshivhengwa, the CEO of Tourism Business Council SA, has highlighted that many tourists enter and leave RSA without experiencing any negative incidents despite all the unfavourable reporting (Smith, 2019). This brings into focus the damage that can be done to a tourism destination by biased reviews and opinions on social media platforms and why it is imperative for tourism organisations to participate seriously on such platforms.

3.2 Why tourists use tourist-generated content

Several authors have noted that tourists rarely have complete information about destinations they have never experienced and that the information sources they consult, such as tourist-generated content on platforms such as Facebook and YouTube, are subjective because the information is submitted by tourists who have had their own unique experiences (Ye, Law, Gu & Chen, 2011; Molinillo, Liébana-Cabanillas, Anaya-Sánchez & Buhalis, 2018). Even so, Ayeh, Au and Law (2013) found that tourist-generated content is still more credible and objective compared to other sources, because as Wheaton (2018) puts it, consumers prefer seeing both the good and the bad about a destination before making a financial and psychological commitment to it. Incidentally, the Deputy President of South Africa, Mr. David Mabuza, has encouraged South Africans to unite in the fight against crime and corruption as these are some of the factors that get overly reported on and spread on social media platforms to potential tourists, thereby undermining the image of the country and negatively affecting tourism and investment (Ntshidi, 2020). This hurts the economic output of not only the domestic economy at large but also the tourism organisations who act as destination marketers for the region.

From a tourist's perspective, literature review shows that tourists want to be financially and physically safe, and content made by other fellow tourists manages to provide the needed assurance and comfort in decision making about travel destinations (Gössling, Scott & Hall, 2020; Pasanen, Murphy, Heinonen & Mikkonen, 2019; Griffin, Giberson, Lee, Guttentag, Kandaurova, Sergueeva & Dimanche, 2017). For example, Griffin et al. (2017) highlight that the tourist-generated information on social media platforms helps reduce tourists' perceived health and economic risks of the tourism experience, while simultaneously setting realistic expectations. To this end, many prefer video as medium of communication, Alaimo (2018); Leung, Dickinger and Nixon (2017) and Kean (2018) found that video is a superior content form when compared to text and images with regards to getting attention, engaging the viewer, and being memorable - which makes it preferred by 72% of Internet users. Furthermore, customers consider paid-for and sponsored marketing content to be unrelatable in ways that it does not capture the perspective of the customer because its primary motive is to sell the destination (Tripadvisor, 2019).

3.3 Facebook and destination marketing

Facebook was chosen as the relevant social media platform to focus on in this study because it is one of the most popular Websites that has a lot of tourism-generated content on its platform

(Alizadeh & Isa, 2015). It was founded in 2004 and is free for anyone to use upon registration, its purpose, according to its founders is to act as a “social utility that helps people communicate more efficiently with their friends, family and co-workers” in a trusted digital social environment (Brustein, 2010). From a business perspective, companies can use their profiles (called Pages) to engage in new ways with consumers, which opens up growth opportunities, favourable market prominence, and at the same time creates new connections with potential consumers (Solis, 2010).

Further, connections between consumers and businesses are formed in numerous ways on Facebook. For example, by choosing to “Like” a Page or the content of a given business, consumers are signalling social approval of the business and the usefulness of the information they receive from it (Mas’od, Idris, Sulaiman, & Chin, 2019). Additionally, consumers on Facebook can also recommend a business’ services and products to friends by “Sharing” posts (a text message, picture, video, or other media that is published on a user's page), where their friends are then able to comment and further share the post in a sort of perpetual network effect (Richard & Guppy, 2014).

Facebook, notwithstanding being one of the most popular social media platforms in the world with a user base above 1.4 billion monthly active users, has about 42% of its user base sharing travel related content and a further 62% shown to consider the opinions of others when making pre-travel decisions (Alizadeh & Isa, 2015). The implications of this for tourism organisations are such that there is a gradual disruption in the way tourism organisation market destinations, as more tourists gravitate to digital platforms that are better able to meet their needs. For example, according to Fastuca (2017), digital platforms have had a negative impact on revenues in the travel agency sector in particular. Similarly, Escobar-Rodríguez and Carvajal-Trujillo (2013) found that airline tickets, accommodation and car rental are among tourism services that consumers would rather discover and purchase online. Incidentally, researchers such as Salem, and Twining-Ward (2018) propose that travel information that is paired with tourist-generated content tends to sell better than information without it. Consequently, in responding to changing customer needs, there is a need among tourism organisations to adopt digital media innovations such as that proposed by this business venture.

3.4 Innovation in the tourism sector

In the highly competitive global marketplace of tourism, innovation is widely accepted as a precondition for achieving growth and sustainable success (Divisekera & Nguyen 2018). According to Schumpeter's (1934) definition, innovation is largely regarded as a new way of combining knowledge, resources, equipment and other factors that are then transform into value for the organisation (Schumpeter, 2017). Contrastingly, Rogers' (1995) definition takes a consumer-focused perspective and defines innovation as an idea, process or product that is considered new by different consumer forms who adopt the innovation at different times (Rogers, 2010), and thus require different marketing strategies to urge adoption. However, according Pikkemaat, Peters and Bichler (2019), tourism organisations are "market-driven by the pull factor of customer demand rather than the often technologically pushed manufacturing industries". Further, Divisekera and Nguyen (2018), point out that large investments are often necessary for innovation, however, "most tourism firms are small-scale enterprises, and their capacity to invest in innovation activities is limited". This implies that innovations that are consumed in the tourism sector are usually funded and created by organisations outside the sector.

The implication of the above for tourism organisations is that tourists are fundamental in the tourism innovation process. Therefore, for entrepreneurs and those innovating in the tourism sector, the focus should be more on what tourists need and offer tourism organisations the tools that allow them to best serve customer demands. For the purposes of this business venture, as previously discussed, tourists are already actively engaged in using tourist-generated content while tourism organisations on the other hand only require legal right to access and disseminate content generated by others. Thus, it is assumed that lower resistance from tourism organisations can be anticipated due to innovation in the sector being customer-led. However, guarantees in entrepreneurship and the innovation process do not exist, "engaging with uncertainty remains elusive and relies as much on intuition as on reasoning" (Williams, Rodriguez Sanchez & Škokić, 2021).

3.5 Competitor research

There are varied competitors with different business models that currently fulfil the need for tourist-generated content. For example, popular travel bloggers such as Louis Cole, Ben Brown, and Nadine Skyora have millions of followers on YouTube, TikTok, Facebook and other social media where they travel, experience and then tell stories on video about the cuisines and destinations they visit (Mehtalia, 2021). Kane (2016) has found that travel bloggers are incentivised to make and upload such videos onto the Internet by earning money through affiliate partnerships where they encourage customers to visit a specific travel booking website, press trips where national tourism boards pay them to visit a destination so that they share the experience on their social media, alternatively the bloggers also sell the videos and photographs of said destinations to tourism organisations for exclusive use, or use Google AdSense on their personal websites and have Google place travel related advertisements on the website.

Coincidentally, when it comes to operational investments, websites are fairly simple and cheap to develop and anyone can quickly make one (Travis & Tay, 2011), this democratises the social media based video production market-barriers and makes exit costs low for many would-be travel bloggers or businesses. Furthermore, the required upfront costs are minimal depending on what one intends to do (Mehtalia, 2021, DeMers, 2014, Truong, 2010), for example, Truong (2010) notes that small Internet-based businesses with little resources do not need to invest in their "own servers or employ staff to take care of them. Instead, they just need to pay for the services on demand." This saves the businesses time, money and allows them to focus mainly on making the core operations of their business more efficient. Additionally, services such as www.udemy.com and www.coursera.org (2021) offer free and low-cost courses online for people to learn the practical skills of video production. Meaning that anyone who is determined to put in the effort and has the learning competency can acquire a proficient level of video production expertise.

Other competitors in this space are services such Google Travel (www.google.com/travel), which are aggregators of travel related content where they point the potential tourist to various resources some of which might have videos, however preliminary investigation conducted by the founder shows that the concentration of tourist-generated content on these resources is low as they normally redirect to tourism organisation websites. Other websites with video content created by tourists like www.istockphoto.com, www.pexels.com and www.pixabay.com (2021), do provide free to access and attributable use of tourist-generated content (Creative Commons, 2021). However, a preliminary investigation shows that the aforementioned websites do not have travel as a primary focus of their business and thus finding the right kind of video is difficult as the videos are few and mixed in with other content categories besides travel.

Additionally, according to Chung, Han and Koo (2015), "high-quality content with a favourable message (i.e. argument quality) and peers' or friends' credible content (i.e., source credibility) are more effective in social media" and potential tourists are thus primed to consume travel related content from their friends, family and close social circles online. Friends, family and those close connected to the customer on social media are also the most direct competition for this business venture, however, because it is unlikely that a person would have friends that have travelled to all the places that a potential tourists may want to visit, it means that much like the gap being filled by travel bloggers, there is a gap to fulfil where customers can discover, purchase and get travel inspiration through credible word-of-mouth-like content.

Another source of competition will be tourism organisations and their travel booking websites, however, preliminary investigation found that popular South African destinations and tourism organisations did not utilise tourist-generated content on their websites. Further research is required to understand why, but a possible reason for a lack of tourist-generated content use may be the intellectual property legislation that prohibits unauthorised use of other creators' content Peregrin (2017). Incidentally, Matikiti et al. (2016) and Sammy et al. (2017) have already performed studies that show that many tourism organisations are staffed by small teams that do not have internal social media or video production skills.

In this research, it will be determined how many South African tourism organisations actually use social media and how many use video as a form of marketing content. According to Statista (2021), 63% of South Africa's travel and tourism revenue is expected to come through online sales by 2025, in a market that is expected to show a compound annual growth rate of 20%. This would result in projected market volumes of R35,8 billion. As such, the 1741 tourism organisations that were found to exist in 2017 by Thornton (2017), can be expected to increase through the years, therefore increasing the size of the market. However, it is important to note that these figures must be viewed with caution in light of the COVID-19 pandemic, where the South African context shows that foreign arrivals declined by 71% in 2020 (StatsSA, 2021). On the other hand, Lopez (2021) notes that there is pent-up demand for travel among tourists, as such, the tourism sector is anticipated to rebound in the years that follow.

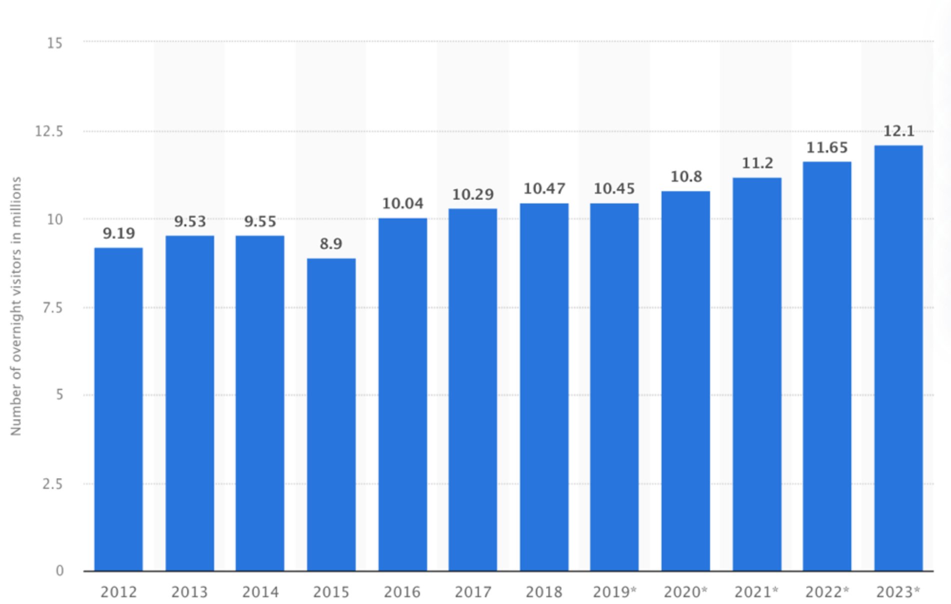


Figure 1: Number of foreign overnight visitors to South Africa from 2012 to 2023 - in millions (Statista, 2021)

Overall, preliminary investigation shows that the competitors for this business venture are not only domestic (few local rivals found in investigation) but global players who can easily be found on the Internet. However, the relevance of their content for the South African market and local destinations is lacking. Another relevant topic is how competitors protect their intellectual property, which happens to be through Creative Commons on social media or selling the digital content without concern for how it is used further in the value chain as the content is sold for premium amounts (Kane, 2016), meaning that the very tourism organisations that buy the content are at pains to maintain the advantage and exclusivity of the videos by ensuring authorised use and reproduction of the work. On the other hand, services such as www.istockphoto.com (2021) ensure that users of the website are registered and pay a monthly subscription for member-only content that is only available to paying users of the website. These upfront monthly and yearly subscription payments account for potential switching costs on users and thus ensure continued medium-term use of the businesses' services.

Incidentally, the Internet-based nature of social media based businesses make it apparent that the usefulness of their websites are largely due to network effects because they become more valuable for users as more people around the world increasingly use the services (Qiu, Tang & Whinston, 2015). Contrastingly, according to Qiu, Tang and Whinston (2015), these types of businesses normally require a large user base in order to attract new adopters, while word of mouth, electronic or otherwise, is the key for getting off the ground. The revenue model used by such competitors is one where the "goods are non-rival, have near zero marginal cost of production and distribution, low marginal cost of consumer search, and low transaction costs" (Lambrecht, Goldfarb, Bonatti, Ghose, Goldstein, Lewis, Rao, Sahni & Yao, 2014). Additionally, Lambrecht et al., (2014) found that an Internet-based venture is able to observe and measure consumer behaviour with minimal effort and ease. This would account for a competitive advantage for the business venture as it increasingly becomes more intelligent about the customer the more the customer uses the service, thus making it simpler to serve their needs.

3.6 Relevant variables in marketing destinations digitally

Numerous theoretical frameworks have been developed for destination marketing to determine the nature and level of technology adoption by both businesses and consumers. According to Adom and Hussein (2018) the theoretical and conceptual frameworks help to ground the research in theoretical constructs with the aim to make the "research findings more meaningful, acceptable to the theoretical constructs in the research field and ensure generalizability". The framework adopted in this research is the Digital Marketing Framework by Kierzkowski, McQuade, Waitman and Zeisser (1996), this framework was chosen because for its comparatively better explanatory power in understanding how well tourism organisations are doing at interacting and engaging with potential tourists as they try and influence the things consumers talk about and ultimately the destination image in the minds of consumers. Tourist interaction and engagement with marketing material by tourism organisations are in line with the aims of this business venture proposal and therefore the chosen framework makes for an effective interpretation model. Similar studies encountered in the literature have utilised interpretation frameworks such as the City Image Communication Framework by Kavaratzis (2004), and the extended Model of Internet Commerce Adoption (eMICA) by Burgess and Cooper (2000).

The Digital Marketing Framework was found to be the most appropriate primary framework for this research as opposed to the eMICA framework that focuses too heavily on the development of the business' own websites/apps. From this research's perspective, this would have meant studying the application of tourist-generated content on company websites/apps, however, the research interest of this study is in examining how existing tourist-generated content platforms and user bases (i.e. billions of potential customers on Facebook) can be exploited. Further, the Digital Marketing Framework was also preferred over the City Image Communication Framework due to its lack of explanatory potential when it comes to the extent of use; to elaborate, the City Image Communication Framework helps to clearly explain in what ways and how tourist-generated content is applied by a tourism organisation but it does not do too well when needed to explain: how well the organisation is doing at its response to tourist-generated content.

The Digital Marketing Framework was developed around five variables of interest that were defined as critical for digital marketing success, with each variable presenting challenges that are unique to each marketer and their industry (Kierzkowski et al., 1996). According to Kierzkowski et al. (1996), the framework was built as a response to the inability of marketers in the United States of America to gain leverage with digital technologies in an increasingly interactive consumer market. Further, Kierzkowski et al. (1996) found that there was an overwhelming tendency by marketers to treat digital media as a one-way mass media communication channel. Coincidentally, Ukpabi and Karjaluoto (2017) have argued that travel and tourism is an information-intensive sector requiring considerable back and forth engagement, and thus, social media platforms such as Tripadvisor and Facebook have been established in the eyes of tourists as key sources of information to consume reviews about a tourism offering, read and write comments about a tourism experience, as well as judge the social approval of destinations through social media engagement.

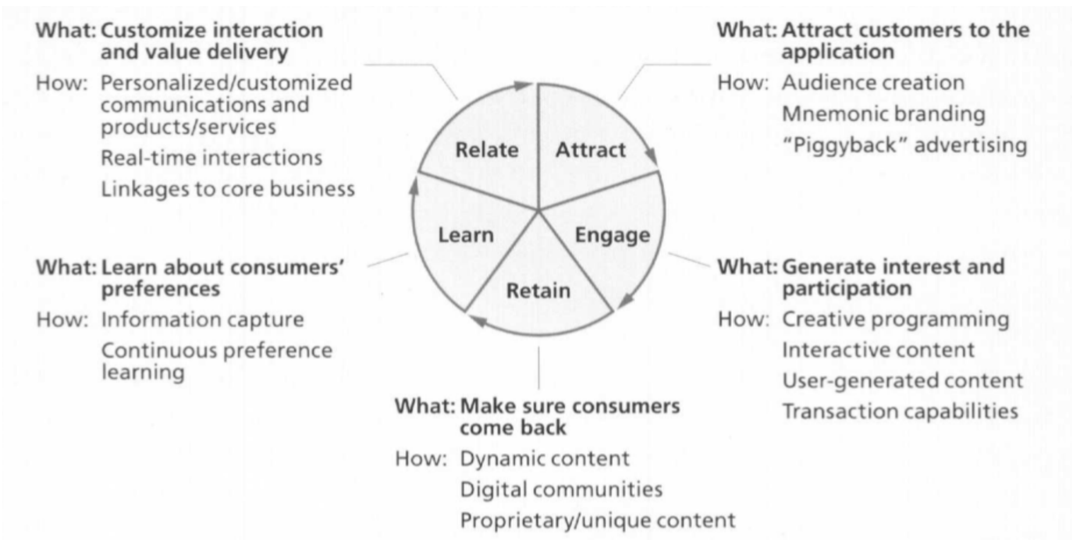


Figure 2: Digital Marketing Framework. Adapted from Kierzkowski et al. (1996).

The variables highlighted in the Digital Marketing Framework were noted in social media platforms by Matikiti et al. (2016), who point out that social media platforms have strong features that enable businesses to attract and maintain consumers' interest. For example, Facebook allows businesses to interact with and publish engaging content to ensure that consumers spend more time on the platform interacting with content, this retaining users. In addition, consumers are also enabled to publish their own opinions, good and bad, onto a business' Facebook page – unlocking the ability for businesses to learn more about consumers in real-time. According to Alizadeh & Isa (2014), such interactions between consumers and business on social media have made it clear to tourism organisations that they are "no longer in full control over their respective destination images".

Variables
Official presence of UGC profile on Facebook – dependent (Source: Stankov et al., 2010) Independent variables • Existence of Facebook page • Page verification status (Facebook verification noting that the business is a legitimate entity) • Recognisable profile picture
(i) Attract customers – dependent (Source: Kierzkowski et al., 1996) Independent variables • Existence of other UGC platforms (listed on website) • Company mission stated on the Facebook page • Cross-promotion activities between company's different digital channels • Facebook rating by customers • Provides company contact details and About information • Community rules and guidelines stated on Facebook page • Number of people associated with the Facebook page
(ii) Engage customers – dependent (Source: Kierzkowski et al., 1996) Independent • Customer posting own experiences on Timeline • Customer posting Reviews of company services/products • Reply to customers' interactions/posts • Posting frequency • Use of interactive Facebook apps • Content type • Links on posts for customers to get more information

Table 1: Relevant quantitative variables for the study.

Critically, in relationship to this business venture proposal, the Digital Marketing Framework is relevant because it helps to understand how tourism organisations attract tourists, the methods by which they engage and retain said tourists through creative methods of generating interest and participation among virtual social media communities. Further, through the framework the proportion of South African tourism organisations with a social media presence can also be determined. The proportion of tourism organisations with a social media presence is meant to gauge market size for digital media-based solutions amongst destination marketers. After establishing a presence on social media, destination marketers are then preoccupied with attracting customers. According to Kierzkowski et al. (1996), there are two factors which are particularly important in attracting customers: the first issue is branding and customers trusting that they are dealing with an organisation that truly exists. The second issue is about tourism organisations needing to engage in ways that may, due to intense competition, include incentives and discounts. Furthermore, as the business venture intends to offer engaging tourist-generated videos its worth researching how tourism organisations go about establishing relationships and brand connections with customers, so that those positive relationships may ultimately lead to transactions and visitations. For the purposes of focus and addressing the core intent of the venture's offering around attracting tourists and engaging them; this research covers only the first two of the Digital Marketing Framework's variables.

3.6.1 Attract customers

In order to maximise on the business' social media presence, tourism organisations need to actively engage in digital marketing to attract tourists in unique ways that stand out from the multitudes of available options on the Internet (Kierzkowski et al., 1996). For the purposes of this research, this variable contributes to understanding the presence or lack thereof of elements that attract customers to the Facebook pages of tourism organisations. Kierzkowski et al. (1996) further note that two factors are particularly important in attracting customers: the first issue is branding and customers trusting that they are dealing with an organisation that truly exists. To this end, customers look for certain cues on the Facebook page for assurances. Additionally, Kierzkowski et al. (1996) suggest that the second issue relates to the economics of engaging in digital marketing which may, due to intense competition, include incentives and discounts; thus, to ensure the endeavour does not become unnecessarily costly, organisations should look to leverage existing marketing efforts that the organisation is involved in on other platforms such as the company's main website. For example, a tourism organisation can "piggyback" marketing efforts by cross-promoting on Facebook using hyperlinks to the main website or travel booking systems.

3.6.2 Engage customers

According to Kierzkowski et al. (1996), when the organisation has been successful in attracting customers, another important variable worth considering is how customers are being engaged. The aim of the tourism organisation at this point is to establish a relationship and brand connection with the customer, so that the positive relationship may ultimately lead to transactions (and visitations). Further, Kierzkowski et al. (1996) note that many digital marketing efforts fail at engagement because organisations post content that comes off to customers as uninspiring, trivial, or simply of poor quality; and in the context of travel and tourism: unrelatable content that does not capture the perspective of the customer because its primary motive is to sell (Tripadvisor, 2019).

3.6.3 Official social media presence

In the context of this business venture research, it is important to determine how sizeable the identified market opportunity is, by estimating the proportion of tourism organisations that would be susceptible to the business venture's offering. To determine this, the founder confirmed the existence of Facebook pages for each sampled tourism organisation and by further checking for whether the tourism organisation in question had submitted the necessary identification documents to Facebook, such that it can be visually marked as a legitimate organisation. According to Stankov et al. (2010), when Facebook's internal search engine presents many results for any given search term, thus customers may find it difficult to recognise the official page of a tourism organisation when it is not visually marked as verified, which could lead to lost opportunities for connecting with potential customers due to the trust-deficit.

3.7 Other interpretation frameworks

3.7.1 City image communication framework

Developed by Kavaratzis (2004), the city image framework is a three-step model that details the different levels of communication influencing opinions about a city or tourism destination. The image below notes two uninterrupted lines that show the steps within direct control of destination marketers, while the third (tertiary communication) can only be influenced. According to Kavaratzis (2004), the main aim of the branding process of a city or destination is to generate positive tertiary communication which ultimately makes up the views and opinions that people have about the destination. In the context of the current study, Sevin (2013) applied this framework in a similar study by focusing on the secondary communication step in order to analyse how Twitter was used in destination marketing campaigns in order to influence tourists' views of prominent American destinations.

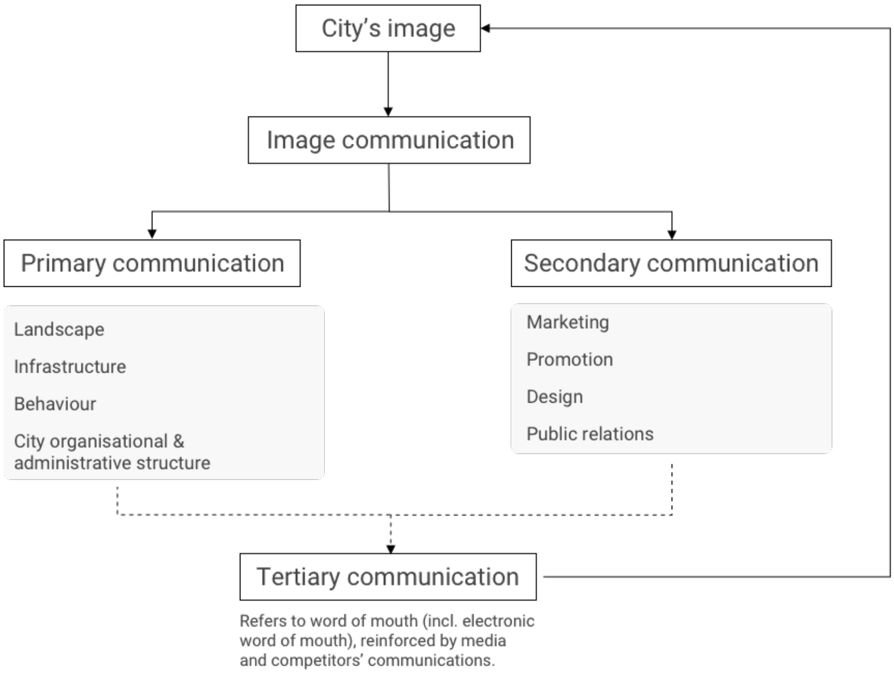


Figure 3: City image communication framework. Adapted from Kavaratzis (2004).

3.7.2 Extended Model of Internet Commerce Adoption

According to Burgess and Cooper (2000), the premise of the eMICA framework is that websites should be developed in a way that new functionality can progressively be added over time as the business gets more competent with digital technologies. Having originally been intended for a study in the metal fabrication industry in Australia, the framework was enhanced to accommodate a wider range of e-commerce possibilities evident in industries such as tourism. Today, there are added layers of sophistication within the main stages, that range from basic to advanced. The stages in the framework are meant to act as guides that indicate the extent to which the business is taking advantage of digital technologies. An application of this framework in similar studies is that of Burgess, Parish and Alcock (2011), who researched the extent to which Australian tourism organisations were adopting and using digital technologies – their most notable finding being the slow adoption of tourist-generated content in the form of tourists' reviews on business websites among tourism organisations.

eMICA	Examples of functionality
Stage 1—Promotion	
Layer 1—basic information	Company name, physical address and contact details, area of business
Layer 2—rich information	Annual report, email contact, information on company activities
Stage 2—Provision	
Layer 1—low level interactivity	Basic product catalogue, hyperlinks to further information, online enquiry form
Layer 2—medium interactivity	Higher-level product catalogues, customer support (e.g. FAQs, sitemaps), industry-specific value-added features
Layer 3—high interactivity	Chat room, discussion forum, multimedia, traveller reviews newsletters or updates by email
Stage 3—Processing	Secure online transactions, order status and tracking, interaction with corporate servers and databases, Web 2.0, User Generated Content

Figure 4: Extended Model of Internet Commerce Adoption. Adapted from Burgess and Cooper (2000).

4 DATA COLLECTION AND ANALYSIS

4.1 Purpose of data collection and analysis

Data collection and analysis was conducted for the purpose of determining the business viability of this business venture. The collected data functioned as marketing research to understand possible demand for the venture as well as to get further customer insights about how South African tourism organisations, being the target market, are currently responding to tourists' needs for more dynamic visual content and relatable media created by tourists like themselves.

The objective of the data collection was to figure out the proportion of South African tourism organisations that currently had a social media presence on Facebook: a media hosting service, that also includes travel content generated by tourists. The proportion of tourism organisations on Facebook is relevant as it signals the size of the possible market that is available to adopt the venture's offering.

Secondly, another objective of the data collection was to assess the kind of media content being used by tourism organisations to attract and engage tourists. This was relevant as it signalled the extent of video use as a medium of communication and marketing, as well what proportion of it is generated by end consumers/tourists.

4.2 Data collection process

4.2.1 Research strategy

According to Creswell & Creswell (2017), a research strategy is the overall plan and procedure about generalisations with regards to data collection, analysis and interpretation. Further, the strategy essentially has two categories of decisions that can be made: firstly, an approach to data collection and secondly, an approach to data analysis. Kumar (2010), notes that data collection can be qualitative, quantitative, or mixed between the aforementioned. Similarly, data analysis, which can be understood as either inductive or deductive, will also have a combination of inductive and deductive analysis in a mixed data-collection approach.

In this research, the quantitative approach was used. Quantitative studies "make use of statistical analyses to obtain their findings" through formal and systematic measurement (Marczyk, DeMatteo, & Festinger, 2010). Additionally, according to Marczyk et al. (2010) this approach emphasises quantifying the collection and analyses of gathered data in order to find patterns and test relationships among variables. This quantifiable data-led approach is relevant for this business venture proposal because it aids in understanding the extent of tourist-generated-content-use among tourism organisations on Facebook.

4.2.2 Research design

In this research, a cross-sectional design is applied, this "entails the collection of data on more than one case and at a single point in time in order to collect a body of quantitative or quantifiable data" (Bryman, 2012). The chosen design is relevant for the business venture proposal because it does not require manipulation of variables and allows for a "snapshot" in time of the state of social media adoption in the tourism sector and the use of tourist-generated content.

The research design is essentially a framework that researchers use for collecting research data (Bryman, 2012). As per Bryman (2012), there are a set of five generic research designs to consider depending on what a researcher's intent is, these are: the case study design; experimental design; longitudinal design; cross-sectional design; and the comparative design.

4.2.3 Population description

The relevant population group for this business venture are ASATA-registered tourism organisations. According to Thornton (2017), this population is made up of 1741 entities. ASATA is a representative forum that represents more than 90% of the South African travel sector. All 1741 tourism organisations were eligible for the study population. Further, the information of interest required in the data collection is publicly available on Facebook.

According to Leavy (2017), a target population is the total group of entities or individuals of the researcher focus that a researcher would like draw conclusions from. It is from this target population that a sample that is manageable and representative enough is drawn.

4.2.4 Sampling method

The systematic sampling method was used in this research, where the total population of 1741 was divided by the required sample size of 315 (Creative Research Systems, 2021). The outcome of that was approximately 5; which means that by selecting every fifth entity on the ASATA members list, one can ensure that instances of the target population have a fair chance of selection from the alphabetically ordered list. Additionally, the starting point was also chosen by random selection between one and ten using www.google.com's random number generator. The required sample size was determined by aid of an online sample size calculator. Apart from the relatively low risk factor of contaminating the data, the benefits of selecting every fifth entity include the fact that it eliminates the clustered selection phenomenon usually found in the random sampling method, further it is a pattern that can be easily followed by other researchers when updating knowledge in this field of study.

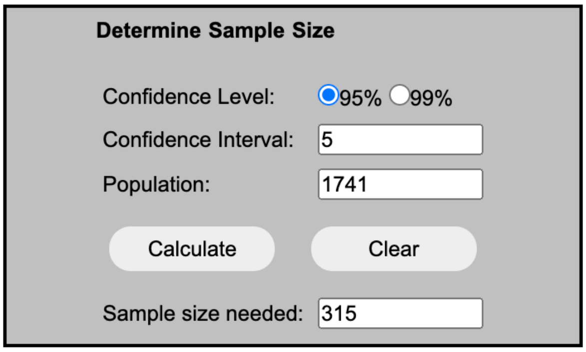


Figure 5: Sample size calculator used for this research. Adapted from Creative Research Systems (2020).

According to Bryman (2012), sampling is about selecting a subset of the total target population into a manageable number of cases that take part in the final research investigation; it is from this sample that researchers collect and generate data. The reason for sampling has to do with the fact that time and cost constraints present trade-offs where a researcher is rarely in a position to read, analyse and document all the cases of research interest (Bryman, 2012).

4.3 How data was collected

Data was collected by observing the websites and Facebook profiles of ASATA-registered tourism organisations and capturing data against a fully structured questionnaire with pre-determined and close-ended questions. The method by which the sample was targeted was through a list of ASATA members that is freely available on www.asata.co.za. The data collection was conducted in a manner whereby the researcher is a non-participant with no contact made with any representatives of the tourism organisations in question. Rather, the data collection was performed completely online through the Internet. Further, the questions used in evaluating the cases were adapted from Alizadeh and Isa (2015) and Matikiti et al.'s (2016) study, with slight variations in how many steps of the Digital Marketing Framework were covered (i.e., this study only covered two of the five steps in the framework). The reason for covering only a portion of the framework was made in the interest of focus, because this business venture's primary offering addresses how tourism organisations may attract and engage tourists, which may also become a contributing element to retaining them as long-term customers.

Incidentally, in a similar study by Matikiti et al. (2016), the authors proposed the use of the observation method in further research studies, noting that the views and opinions of tourism organisation managers found in their study "might not give true reflection of social media marketing in the tourism industry". As a result, in this business venture research, representatives of the tourism organisations were not engaged. To this end, Kumar (2010) states that the observation method is particularly useful when respondents are invested and deeply involved in a phenomenon which can make them unable to provide objective information, an issue which Matikiti et al. (2016) have suggested that they have found in their own research.

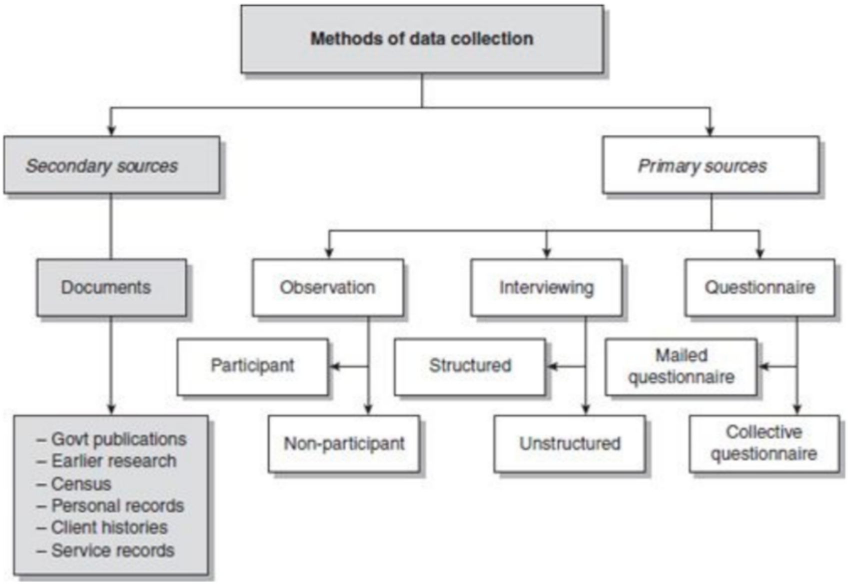


Figure 6: Data collection methods. Adapted from Kumar (2010).

The type of data collected for this business venture research is primary data. Using the observation method means that data was collected by observing profile activity on Facebook pages and recording that information in real time against a questionnaire. The protocol followed in the observations included:

- Step 1: Consult list of sampled cases on www.asata.co.za, locate website hyperlink
- Step 2: Visit relevant tourism organisation's website
- Step 3: Locate hyperlinks to the organisation's social media profiles.

- Step 4: If link to Facebook page does not exist on the website, stop evaluating said tourism organisation.
- Step 5: If link to Facebook page exists, navigate to Facebook profile, and begin full evaluation of the organisation against the questionnaire.

The first group of data points that were considered in Section A of the questionnaire regard the proportion of organisations using Facebook, some general-use information was also captured for context and further understanding of the entities. The captured data regards:

- The existence of a Facebook page
- Its verification status
- Whether a profile picture exists and what kind
- Dates when the tourism organisation created a Facebook profile
- The number of followers
- Its review-rating by customers
- And whether working hours are provided

The second group of data points that were considered are concerned with the extent of social media use and more critically: video utilisation; the use of tourist-generated content and the manner in which it is used. Questions in phase one of the observation questionnaire speak to how tourism organisations attract customers, six questions are posed in this section. Then in phase two, the eight questions speak to how customers are being engaged by tourism organisation on Facebook, to maintain interest and possibly retain them. Please consult table 9 and 10 in the Appendix regarding the type of data that was collected:

4.4 Data analysis

According to Kumar (2010), data analysis is about the conversion of raw data gathered from the sample population into information that can be used for analyses, understanding and insights. Through a set of predetermined steps, the conversion is carried out through manual and automatic processes. On the other hand, data cleaning is the process of ensuring that raw data is complete and free from inconsistencies (Kumar, 2010).

The research strategy and design used in this business venture proposal produced quantitative data which was processed using Microsoft Excel and IBM SPSS Statistics 25 software. Microsoft Excel was used to generate descriptive statistics such as:

- The number of observed cases with an official Facebook presence
- Number of verified Facebook profiles
- Recognisable profile pictures
- Age of the tourism organisation's profile
- Number of tourism organisations with a follower count that represents 1% of the total addressable international tourism market coming into South Africa
- The allocation of customer review ratings by star-ratings
- Additionally, the proportion of attraction and engagement activities was also determined through frequency calculations based off the responses in phase one and two of the questionnaire. Where the proportion of negative versus negative responses was determined for each question as either a Yes or No outcome.

Further, a univariate analysis was also applied to the raw data in order to summarise the information and identify patterns such as frequency and ranges. IBM SPSS Statistics 25 was used to conduct additional descriptive statistics and a factor analysis to ensure that there was indeed an association between the items captured in the data collection tool and the underlying factors in the Digital Marketing Framework.

- To begin the IBM SPSS Statistics 25 analysis, the responses were consolidated onto a new Excel tabulation
- Each response against an observed sample was then listed with its numeric outcome (one through five), as observed in the evaluation.
- These were then imported into IBM SPSS Statistics 25 for univariate descriptive statistical and factor analyses. More detail provided in this regard in Section 4.5 and 4.6.

In terms of data cleaning, the editing process involved continuously checking the internal consistencies of captured data after every fifth entry. In addition, errors were corrected by revisiting the Facebook Pages of the cases in question. Thereafter, qualitative data points were further split into descriptive and categorical responses. The categorical responses from the data collection tool were then transformed into numerical data as described above. At this point, the data was then processed through the statistical software, IBM SPSS Statistics 25. Below is a framework that shows the generic set of data analysis steps followed in either quantitative or qualitative studies.

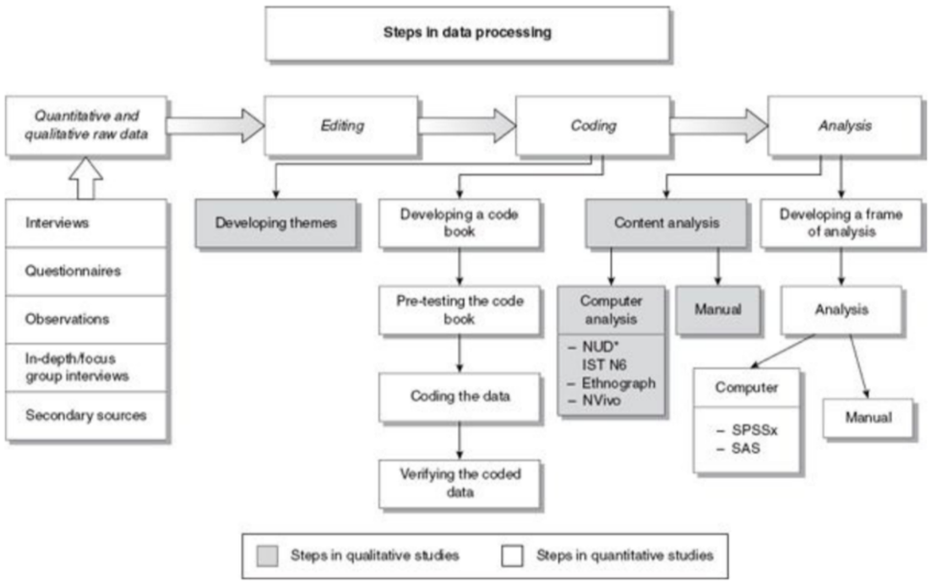


Figure 7: Steps in data processing. Adapted from Kumar (2010).

4.5 Factor analysis

Through IBM SPSS Statistics 25, the Kaiser-Meyer-Olkin (KMO) value obtained in the statistical test for this research was .95, which supported the suitability of the data for factor analysis. According to Bruno, Yang, Tian, Xie and Shao (2019), KMO values range between 0 and 1 and “should be 0.60 or more to proceed” with a factor analysis. Further, in Bartlett's Test of Sphericity, a significance value of .000 was obtained. This indicates that the correlation matrix is not an identity matrix and therefore factor scores may provide useful data and insights (IBM Knowledge Center, n.d.). Factor scores range between -1 and 1, with a negative number indicating that the measured variable is not useful and can be removed from the research tool as it does not have similar characteristics to the underlying factor. Coincidentally, the factor scores for each item captured in the data collection tool are all 0.7 and greater, indicating the reliability of the variables as being strongly related to the given factors. This means that the research instrument indeed measured what it was intended for.

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.954
Bartlett's Test of Sphericity	Approx. Chi-Square	5172.733
	df	91
	Sig.	.000

Figure 8: KMO and Bartlett's test.

A factor analysis is conducted as way of determining whether a research instrument does indeed measure variables correctly. A "factor analysis is a statistical technique for identifying which underlying factors are measured by a much larger number of observed variables" (Van den Berg, n.d.). With respect to the research for this business venture, the KMO test "measures sampling adequacy for each variable in the model and for the complete model. The statistic is a measure of the proportion of variance among variables that might have common variance" (Glen, 2016). These KMO tests results range between 0 and 1, with values below 0.6 indicating that the sampling is not satisfactory for factor analysis, while higher values generally indicate that a factor analysis would be useful with the given data (Glen, 2016).

4.6 Explanation and analysis of collected data

4.6.1 Sample description and tourist-generated content platform-use

In this section a general understanding of how tourism organisations generally use Facebook is presented as discovered in the data analysis. Firstly, to determine the proportion of tourism organisation with an official Facebook profile, an observation was conducted on whether the tourism organisations in question had a hyperlink to a Facebook page on their main website. In the instance where a hyperlink was not found on the website, a Google Search was performed to browse for any existing Facebook pages that could potentially belong to the tourism organisation. When a potential Facebook page was found, the contact details and business address was compared to the details listed on the ASATA database to ensure that it was indeed a page that belonged to the tourism organisation.

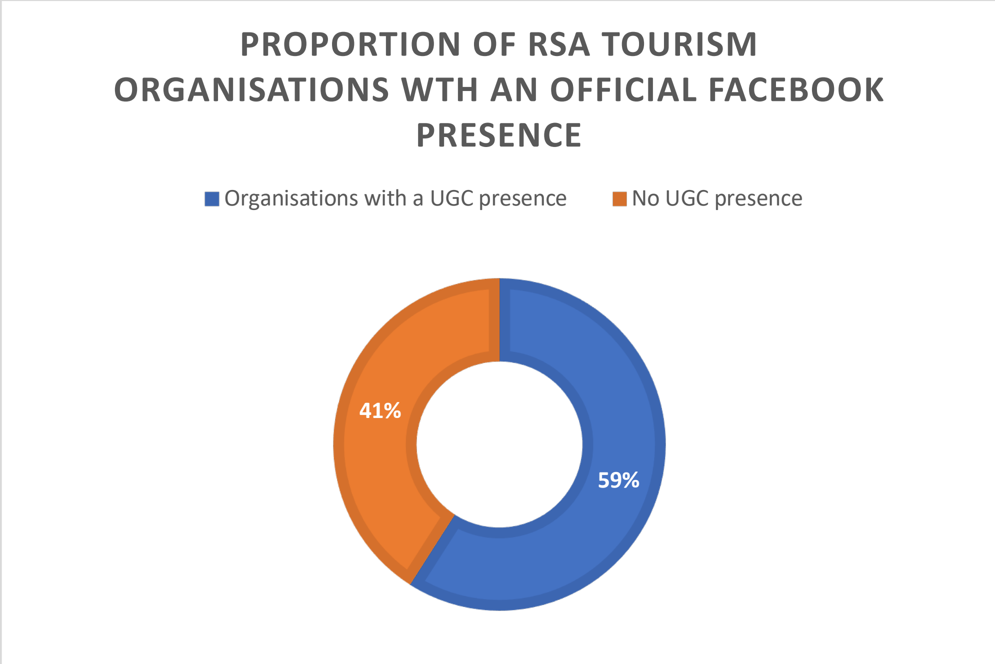


Figure 9: Proportion of RSA tourism organisations with official UGC presence.

Among the studied sample, only 59% percent of the tourism organisations had an official social media presence. However, as many as 98% of the observed Facebook profiles were not Facebook-verified. Facebook verifies profiles as an acknowledgment that the profile is authentic and indeed belongs to a particular business or individual entity. Facebook users find the verification useful because it makes the task of finding profiles easier when searching through a results list of profiles. Furthermore, it provides customers with the certainty that they are dealing with a legitimate organisation whose organisational details they may not necessarily be able to independently verify themselves.

On the other hand, 70% of the observed organisations' Facebook profiles were 5 years and older. At the same time, amongst the 30% of organisations with profiles younger than 5 years, 9% of them were created in the last two years. While as many as 70% of the observed Facebook profiles had more than 5 years history, it is interesting to note that 40% of the existing Facebook profiles did not use the company logo on their profile. This further adds to the difficulty of identifying the correct profile and may add to consumer anxieties about cybercrime. According to Sammy, Peter and Ade (2017), being visible and recognisable on search engines and social media platforms is a necessity that tourism organisations cannot afford to overlook. Overall, South African tourism organisations can be characterised into those that put considerable effort into their social media presence and those that casually use the platforms without any identifiable strategy or pattern.

Figure 10: Proportion of verified profiles.

Additionally, in terms of customers being able to recognise the Facebook profile of a tourism organisation, only 60% of the profiles could be recognised by their profile picture. While images that were not immediately associable with the company such as animals, people, scenery, flora and fauna were used by 40% of tourism organisations instead of the company logo.

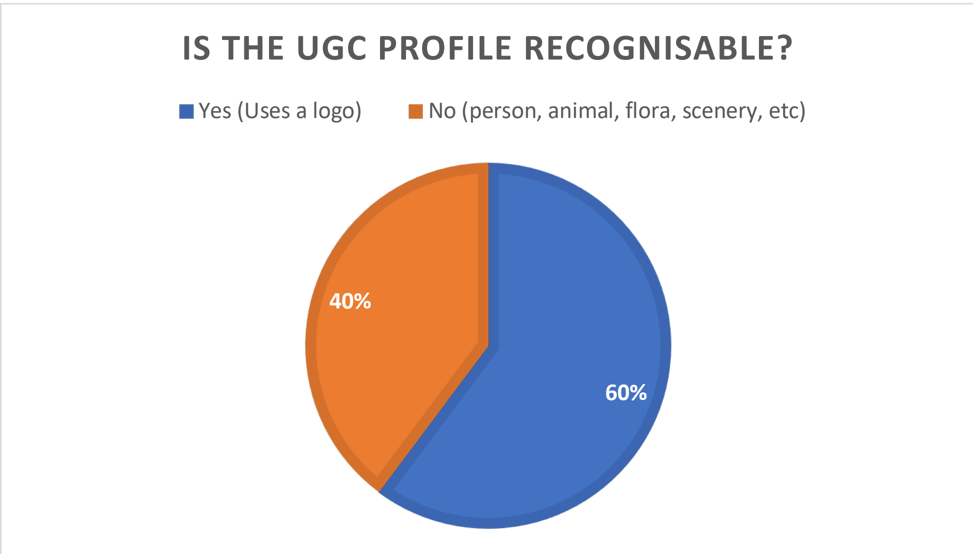


Figure 11: Proportion of recognisable UGC profile.

In terms of descriptive statistics, against the Likert scale, the minimum value for all the measured items was 0, while the maximum value observed was 5 – with the exception of B14 (see figure below), whose maximum observed value was 3. Additionally, the central tendency of the data had a range between 0.6 and 2.8. On the other hand, obtained standard deviation values generally ranged between 0.5 and 2.5, suggesting that, overall, the data observed across the items is mostly distributed near the mean values. Further, in terms of the spread amongst the set of data points, the notable items are B3, B5, and B10, whose variances are all above 5.5. This indicates that the data points are spread out from each other for these items. In contrast, items B7, B9, B11, and B14's data points tend to be closer to the mean and to each other.

Descriptive Statistics

		N Statistic	Minimum Statistic	Maximum Statistic	Mean Statistic	Std. Deviation Statistic	Variance Statistic
B1	Open UGC platform accounts to attract customer interaction (besides Facebook - check links on main website)	315	0	5	1.55	1.984	3.936
B2	Does company state its mission statement:	315	0	5	1.20	1.678	2.817
B3	Cross-promote company website link on the Facebook page	315	0	5	2.41	2.390	5.713
B4	Is the Facebook page referred to on the main website?	315	0	5	1.83	2.169	4.705
B5	Provide company overview, contact details and other about info on the page?	315	0	5	2.80	2.455	6.027
B6	Are community rules and guidelines stated on the page:	315	0	5	.60	.551	.304
B7	Does the company post video content (with caption)?	315	0	5	1.23	1.339	1.793
B8	Does the company post image content (with caption)?	315	0	5	2.20	2.068	4.277
B9	Does the content have links for customers to get more information?	315	0	5	1.15	1.333	1.777
B10	Allow customers to post Reviews about the company	315	0	5	2.30	2.363	5.582
B11	If 5 above, does the company answer customers' enquiries and poor reviews?	315	0	5	.74	.822	.676
B12	Allow customers to post own content onto Timeline	315	0	5	1.44	1.905	3.630
B13	How often does the company post new content?	315	0	5	1.96	1.889	3.568
B14	Does the company use interactive Facebook apps (e.g. games)?	315	0	3	.60	.510	.260
	Valid N (listwise)	315					

Figure 12: Descriptive statistics of the sampled population.

In conclusion, the implication of these findings imply that with 59% of South African tourism organisations having an existing social media presence, then there is a significant total available target market that would be susceptible to the business venture's offering. Furthermore, with roughly 40% of the market not using Facebook, digital adoption trends suggest that increasingly, more organisations will come online and embrace digital media marketing and tourist-generated media platforms. For example, Tiago, Moreira and Borges-Tiago (2019) state that maintaining an official social media presence with tourist-generated content has "become unavoidable for tourism destinations around the world. With numerous platforms available, the challenge is deciding what to use and what type of content to promote". Thus, it is assumed that this business venture's offering has considerable room for growth in the long run.

4.6.2 How tourism organisations use tourist-generated platforms to attract customers

In terms of digital destination marketing, South African tourism organisations generally do not do well when it comes to setting up a social media presence and utilising tourist-generated content, this is evident in how 60% of them have no other social media presence apart from Facebook. A presence on multiple social media platforms is valuable as it enables organisations to reach customers widely and more frequently, by conducting integrated marketing communications programs. Furthermore, for 41% of tourism organisations to not have a social media presence signifies that many local tourism organisations have not adopted digital media marketing, which limits their brand visibility, tourist interactions and the possibility for increased revenues.

For example, Jones, Borgman and Ulusoy (2015) found that the benefits of having a social media platform presence include an increase in brand awareness on a global scale, improvement in customer relationships, and an increase in new customers. This implies a positive impact on the success of the business due to an increase in customers, brand awareness and therefore revenues. Contrastingly, for the 59% of tourism organisation that have a social media presence, 77% have noted the importance of cross-promoting their website on Facebook and vis-à-vis cross-promoting the Facebook profile on the company website. As presented below in table 1, by calculating the means of all the attraction activities, one may conclude that with a mean of 49% positive responses, tourism organisations have a fair performance when it comes to attracting customers to their digital platforms.

The Likert scale used to measure the frequency of marketing activities ranged from "1-never" to "5-always". In this section, similar to Matikiti et al. (2016), the results are presented in a simplified version where response outcomes that were captured as "1-never" and "2-almost never," are presented as "NO"; while those captured as "3-sometimes", "4-almost every time" and "5-always", are presented as "YES". Further, to aid understanding and communication of the results, outcomes in the "YES" columns that range from 0 to 20% are classified as "bad", 21 to 40% as "poor", 41 to 60% as "fair", 61 to 80% as "good", and finally 81 to 100% as "excellent".

Phase 1: Attract customers	NO (%)	YES (%)
Open tourist-generated content platform accounts to attract customer interaction (exclude Facebook – check hyperlinks on main website)	60	40
Does company state its mission statement?	74	26
Cross-promote company website link on the Facebook page	23	77
Is the Facebook page referred to on the main website?	47	53
Provide company overview, contact details and other about information on the page?	6	94
Are community rules and guidelines stated on the page:	99	1
Average	37	49

Table 2: Proportion of attraction activities performed in Phase 1 of the Digital Marketing Framework.

Furthermore, a Reliability Analysis conducted in IBM SPSS Statistics 25 shows a calculation of item means that indicates that tourism organisations perform the majority of their destination marketing activities to attract potential tourists (1.73) than they do to engage them (1.45).

Section B: Extent of tourist-generated content use by tourism organisations	**1**	**2**
Phase 1: Attract customers to the business		
B1: Open social media platform accounts to attract customer interaction (besides Facebook – check links on main website)	.79	
B2: State mission statement on Facebook	.70	
B3: Cross-promote company website link on the Facebook page	.88	
B4: Refer to Facebook page on the main website	.83	
B5: Provide company overview, contact details and other relevant about-information on the page	.93	
B6: State community rules and guidelines for the Facebook page	.89	
Phase 2: Engaging customers in the business offering		
B7: Post video-content (with caption) to Facebook		.88
B8: Post image-content (with caption) to Facebook		.94

B9: Provide links on content for customers to get more information		.81
B10: Allow customers to post Reviews about the company		.83
B11: Respond to customers' enquiries and poor reviews?		.78
B12: Allow customers to post own content onto Timeline		.71
B13: Post new content often		.92
B14: Use interactive Facebook apps (e.g., games)		.93
Item Means	**1.73**	**1.45**

Table 3: Factor scores, including Item Means for each DMF phase.

Additionally, there are some fairly strong, positive correlation relationships that stand out among the research variables. For example, figure 11 below shows that a fairly strong positive relationship of 0.84, exists between question 7 and 8: regarding the posting of video content and image content. Further, question 7 and 8 are also strongly correlated, at 0.84 and 0.93 respectively, with question 13: regarding how often tourism organisations post to Facebook. This suggests that as one variable changes in value, the other variables change along with it in the same direction. However, this does not imply causation on the part of the variables but instead hints at the validity of the insight discovered in the reviewed literature, regarding the relationship between a tourism organisation's level of engagement on tourist-generated content platforms and the tendency to more readily utilise the available features.

Correlation Matrix

		Open UGC platform accounts to attract customer interaction (besides Facebook - check links on main website)	Does company state its mission statement:	Cross-promote company website link on the Facebook page	Is the Facebook page referred to on the main website?	Provide company overview, contact details and other about info on the page?	Are community rules and guidelines stated on the page:	Does the company post video content (with caption)?	Does the company post image content (with caption)?	Does the content have links for customers to get more information?	Allow customers to post Reviews about the company	If 5 above, does the company answer customers' enquiries and poor reviews?	Allow customers to post own content onto Timeline	How often does the company post new content?	Does the company use interactive Facebook apps (e.g. games)?
Correlation	Open UGC platform accounts to attract customer interaction (besides Facebook - check links on main website)	1.000	.580	.683	.858	.659	.623	.712	.691	.629	.580	.578	.506	.669	.626
	Does company state its mission statement:	.580	1.000	.604	.543	.606	.585	.616	.607	.535	.539	.520	.451	.607	.574
	Cross-promote company website link on the Facebook page	.683	.604	1.000	.756	.836	.775	.733	.827	.679	.694	.621	.591	.796	.824
	Is the Facebook page referred to on the main website?	.858	.543	.756	1.000	.703	.664	.695	.736	.636	.613	.580	.565	.734	.699
	Provide company overview, contact details and other about info on the page?	.659	.606	.836	.703	1.000	.871	.757	.872	.689	.807	.718	.626	.842	.929
	Are community rules and guidelines stated on the page:	.623	.585	.775	.664	.871	1.000	.730	.814	.692	.714	.681	.559	.810	.890
	Does the company post video content (with caption)?	.712	.616	.733	.695	.757	.730	1.000	.837	.741	.645	.684	.611	.837	.762
	Does the company post image content (with caption)?	.691	.607	.827	.736	.872	.814	.837	1.000	.759	.779	.687	.635	.927	.874
	Does the content have links for customers to get more information?	.629	.535	.679	.636	.689	.692	.741	.759	1.000	.590	.619	.537	.757	.721
	Allow customers to post Reviews about the company	.580	.539	.694	.613	.807	.714	.645	.779	.590	1.000	.647	.608	.741	.778
	If 5 above, does the company answer customers' enquiries and poor reviews?	.578	.520	.621	.580	.718	.681	.684	.687	.619	.647	1.000	.506	.664	.731
	Allow customers to post own content onto Timeline	.506	.451	.591	.565	.626	.559	.611	.635	.537	.608	.506	1.000	.626	.632
	How often does the company post new content?	.669	.607	.796	.734	.842	.810	.837	.927	.757	.741	.664	.626	1.000	.855
	Does the company use interactive Facebook apps (e.g. games)?	.626	.574	.824	.699	.929	.890	.762	.874	.721	.778	.731	.632	.855	1.000

Figure 13: Correlation matrix

4.6.3 How tourism organisations use tourist-generated content platforms to engage customers

When it comes to engaging customers, 71% of tourism organisations posted content often. Incidentally, 81% of tourism organisations were observed to prefer posting image content. This is evident in how they were 2.6 times more likely to post images onto their profile than they were to post video content. The findings in this research are consistent with that of Ahmet, Burcu and Sevil (2017), who found that European tourism organisations marketing destinations overwhelmingly posted videos much less frequently than they did images. According to Ahmet et al. (2017), video is used much less often by tourism organisations because much "more time and other resources are required for producing promotional videos, hence the lower level of its use". However, Jun, Xiong, Alastair and Bihu (2016) argue that tourism organisations need to overcome these challenges as short videos have a quick diffusion characteristic that increases destination awareness and also leads to increased intention to visit said destination. Thus, one may conclude that tourism organisations have an unmet need for engaging video content that they can provide to potential tourist customers. Incidentally, with 69% of tourism organisation currently not using video, there is a proven gap in the way of a target market population for the business venture being proposed.

Phase 2: Engaging customers in the business offering	NO (%)	YES (%)
Does the company post video-content (with captions)?	69	31
Does the company post image-content (with captions)?	19	81
Does the content have links for customers to get more information?	70	30
Allow customers to post Reviews about the company	27	73
If 5 above, does the company answer customers' enquiries and poor reviews?	92	8
Allow customers to post own content onto Timeline	64	36
How often does the company post new content?	29	71
Does the company use interactive Facebook apps (e.g. games)?	99	1
Average	59	41

Table 4: Proportion of engagement activities performed in Phase 2 of the Digital Marketing Framework.

In terms of two-way engagement with customers, findings show that only 30% of organisations provide links to the company website so that customers can gather more information about the destination offerings being marketed. This pattern of passive-engagement is consistent throughout other engagement activities. For example, 73% of the observed tourism organisations allow customers to comment and post reviews about the organisations' services, and yet, only 8% of them interact with those customers' comments and interaction. Further, beyond enabling the Facebook Reviews feature, 64% of organisations prefer not to allow customers to post any content of their own onto the organisations' Facebook page. Coincidentally, this may explain why a majority (47%) of tourism organisations have not been reviewed by customers. The rating and review features is a tool that lets customers express their connection, how they feel and what they think about the services they receive from an organisation. Coincidentally, Niels Frederik, Scott and Caroline (2018), state that "if users feel they are not part of the conversations, social relations will cease and influence will fade away", this makes the case for tourists' continued use of other tourist-generated content. Hence, Niels Frederik et al. (2018) recommend tourism organisations to establish emotional connections and continually engage with customers in order to maintain their ability to influence them. However, in this research it was found that as little as 1% of the observed organisations bothered with using interactive features like Facebook apps as engagement tools.

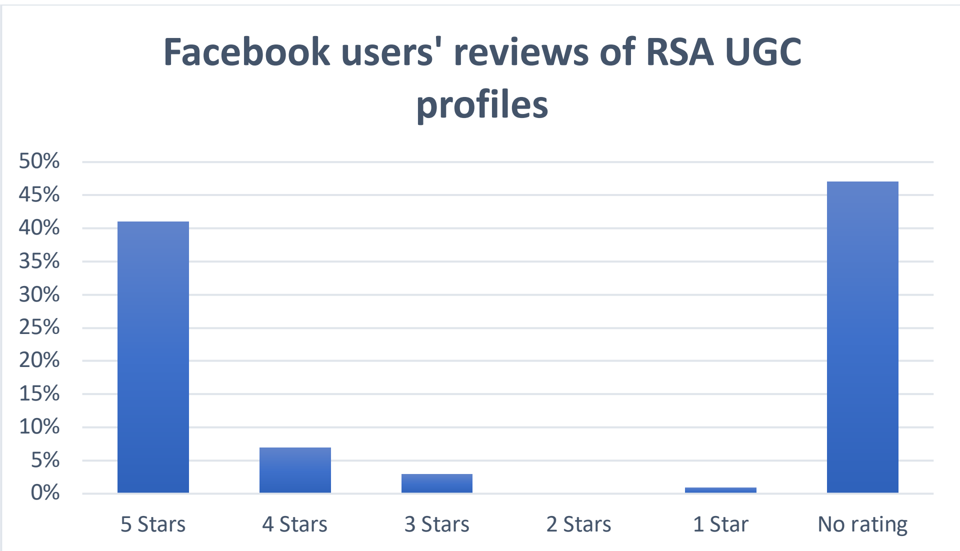


Figure 14: Facebook user reviews.

From a macro perspective, during the data collection period of this research, the tourism industry had been in a holiday season (December, 2020 – January, 2021), which may partly explain the high rate at which most organisations posted new content (71%). According to María del Mar, Juana, Arturo and Carmen (2020), there are variations in the level of online customer engagement between peak and off-peak tourism seasons. Therefore, a further assumption of this research report is that tourism organisations may have been more active on Facebook, than would have otherwise been the case in an off-peak season. Incidentally, the number of people who follow the tourism organisations on social media is minimal. This is evident when considering that as many as 84% of the observed tourism organisations had less than 100 customers who follow their pages on Facebook.

Overall, with a 41% positive-responses mean-calculation for engagement activities, the data suggests that South African tourism organisations perform fairly at engaging customers on Facebook, which is less than impressive given the nature of competition in the tourism industry. Underscoring the competitive nature of the industry, María del Mar et al. (2020) argue that social media platforms with tourist-generated content should be viewed as strategic digital resources that can help tourism organisations "stay competitive in a continuously changing market", and this speaks to both attraction and engagement. Comparatively, the mean value for engagement activities by tourism organisations is considerably less than that obtained for attraction activities. This further supports the outcomes of the Reliability Analysis that showed that tourism organisations are expanding more effort and resources to attract customers but do much less to keep them engaged. These findings are in line with Matikiti et al. (2016), who concluded that tourism organisations do better at attracting customers but perform poorly at maximising the potential of tourist-generated content platforms to engage and retain customers. According to Matikiti et al. (2016) and Sammy et al. (2017), the biggest challenges for tourism organisations are a lack of personnel, skills, money and time to perform the necessary marketing initiatives.

Overall, the key finding in this business venture research was that tourism organisations hardly use videos as a form of media content – be it tourist-generated or not. These media forms have been "proven to be more engaging as they are able to influence the potential tourist demand" (Tiago et al., 2019). According to Rainoldi, Driescher, Lisnevska, Zvereva, Stavinska, Relota, and Egger (2018), video allows customers to have more realistic expectations, thereby reducing the risks related with travelling to destinations for the first time (cost, time, disappointment, etc.). Additionally, customers also get the benefit of information that is relatively more detailed when compared to pictures and brochures;

therefore it improves the customers' decision-making quality and speed. As a result of lack of video content, tourism organisations are missing out on revenues and the opportunity to build lasting customer relationships through continuous engagement. In consideration of the importance of videos when making social media posts, María del Mar (2020) recommend that tourism organisations reassess their current resource allocations, while making room for the possibility to hire or train personnel to help with managing and operating their social media platforms.

> Is it worth it for national tourism organizations to spend money on shooting video clips? The answer is yes, according to this research. The image and travel intention toward a country can be improved by watching a video clip, which makes it an attractive vehicle to enhance destination image and hopefully results in significant increases in tourism numbers.
> (Tsai, Chu, & Kobori, 2017)

While many tourism organisations are staffed by a small number of employees and do not have the necessary skills in-house to perform digital marketing activities, let alone video production (Matikiti et al., 2016). This puts the bottleneck for adapting to the challenge of providing engaging and relatable content, on the management and staff of said tourism organisations. Unfortunately, research results show that they are evidently unable to meet this requirement as most of them don't use any video content on their social media or websites. And, therein lies the opportunity for this business venture to supply travel-related tourist-generated video content to tourism organisations for their own digital marketing activities.

4.7 Validity & reliability

In the research for this business venture, reliability was ensured through the data collection process by following the same set of steps in evaluating each case, and secondly, by reducing the influence of unknown factors by performing all the evaluations on a laptop, with the same profile logged in to Facebook. Further, a test-retest was performed on a ten randomly selected cases at the conclusion of the evaluation to ensure that results were consistent over time. From a validity perspective, this was ensured by sampling a statistically significant amount of 315 cases from a population of 1741 and further applying a systematic sampling method to get a representative sample to achieve external validity.

According to Bryman (2012), reliability, replication, and validity are the foundational elements by which the consistency; trustworthiness; and accuracy, of a research and its instruments are evaluated. The importance of this evaluation is such that, the researcher, and the research community at large, are assured that the research instruments utilised in the study measure what they are intended to measure and that findings can be repeated under the same conditions and are therefore not due to unrelated variables or attributes. More specifically, "reliability is concerned with the question of whether the results of a study are repeatable", while "validity is concerned with the integrity of the conclusions that are generated from a piece of research" (Bryman, 2012).

4.8 Technical and administrative limitations

The technical limitations of this research can be considered from three dimensions: the strategy, design, and the research procedure. The more prominent limitation was the need for a large sample size in quantitative research (Chetty, 2016), which amounted to a relatively time-consuming process when conducting observations (Young, 1992). According to Chetty (2016), data analyses in quantitative studies are also characteristically long and meticulous processes, meaning that this research has severe time limitations, and thus the need for a narrow scope. Due to the cyclical nature of tourism (e.g., holiday-season spikes driving customer interaction behaviour with a tourism organisation), a quantitative study may find out what is happening but not why it is happening (Young, 1992).

In addition, Young (1992) notes that "full answers cannot be collected by observation alone" and so it is best to pair the observation method with another method. Coincidentally, when Hays, Page, & Buhalis (2013) experienced a similar limitation, they combined content analysis evaluations with in-person interviews to neutralise the limitation. However, in the research for this venture, there were no other methods paired with the observation method due to time limitations. Further, precise observations may not always be possible, and this could hurt the accuracy of generalisations in reporting findings (Young, 1992).

Furthermore, as is the nature of cross-sectional research designs, the timeframe of the study may influence the evaluation and so "the timing of the snapshot is not guaranteed to be representative" (Cross-Sectional Study: Definition, Advantages, Disadvantages & Example, 2016). Meaning that some observed phenomena may be partially explained by factors such as the economy going into festive season, summer climate in South Africa between November and

February, and international western tourists possibly looking for warmer climates and thus accounting for more activity on travel related Facebook pages than would normally be the case during other seasons. Finally, given that the test-retest for ensuring reliability was conducted by a single person, it may be that the researcher was biased in seeing the phenomena in a certain way.

4.9 Ethical considerations

The research for this business venture was conducted by Tshepo Lehutjo (unsponsored), who practices as a senior User and Service Experience Designer at the Standard Bank Group Ltd, with over 7 years' experience. Their academic background is in art, technology, and multimedia, having already obtained a Master of Art degree from the Wits School of Art and a Bachelor of Technology from the Tshwane University of technology. Pointedly, this research is of particular interest as they have the technical know-how regarding the usability of web technologies and what it takes to create digital products/services that people find appealing, easy, and delightful to use when looking to fulfil customer needs.

On the point of ensuring ethical conduct, there were no human-to-human interaction in the data collection of this study, only publicly available information was used from the sample. This information was freely available on Facebook (if one has a registered account) and the ASATA website, furthermore, all information relating to specific individuals in the analyses of and presentation of the research findings was de-identified. This means that identifiable information such as full names, usernames, contact details, profile information, images and links, relating to private persons was nit captured. Finally, given the nature of the research being non-participant and using publicly available information, forms capturing informed-consent were not necessary.

According to Leavy (2017), ethics in research has to do with honesty, fairness, morality – which has to do with the knowledge of right and wrong, and the integrity to act upon that knowledge in good faith such that the research is not harmful to people, society, the environment, or animals. Ethical norms in research are meant to promote a variety of "moral and social values, such as social responsibility, human rights, animal welfare, compliance with the law, and public health and safety" (Resnik, 2015).

Leavy (2017) has emphasised that ethics are involved at every step of the research process, from the moment a topic is selected, it reflects the researcher's value system as to which problems need research and potential interventions. Right up to the moment when participants get involved in data collection or generation. Further, Resnik (2015) also cautions against ethical lapses in the analyses and reporting of findings by showing how the misrepresentation and fabrication of data can result in physical or psychological harm to others, the environment, or animals. By way of illustration, Leavy (2017) shares the same view regarding lapses of ethical conduct in research by discussing what they consider the most widely known issue of failure to observe ethics in social research: the 1971 Stanford Prison Experiment by Philip Zimbardo.

5 BUSINESS VENTURE PROPOSAL

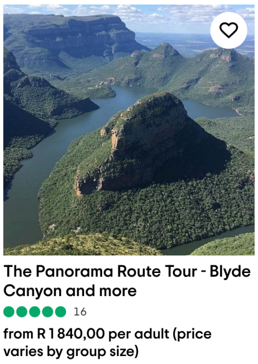
5.1 Aims of the venture

The aim of this business venture proposal is to set up a digital video library of tourist-generated content that would be accessible nationwide on the Internet. The content will then be sold off to tourism organisations so that they may use it as part of their destination marketing activities. Tourists who have experienced a tourism experience of destination will be encouraged to upload their own videos onto the venture's digital video library. The tourists will be incentivised with a portion of the compensation that tourism organisations pay to purchase and use their videos. As a start to populate the library, the founder would need to produce these videos himself by visiting and documenting his and other tourists' experiences of some popular South African tourist destinations. This unmet need for relatable, tourist led media content was identified through the literature and confirmed in the research for this business venture.

Additionally, as a fully digital business venture, the intent of the business venture is to capture 10% market share in the South African context, within the first year of operations, thereafter the targeted annual growth rate would be 5%. In terms of ensuring that the customers of this business venture are committed for a long-term, the venture adopts a renewable subscription-based model which would serve to keep customers using the library for a paid-for access of twelve months at a minimum. Overall, this business venture facilitates the exchange of value (videos) between tourists and tourism organisations. Additionally, the adopted business model makes it a point to own as little assets as possible. This would inevitably reduce the required capital expenditure required to start-up with this venture.

To sum up, the storyboard below illustrates a typical customer journey for the target customers of this business venture. A fictional character named Megan (a travel agent), works for a tourism organisation, her primary need is to sell more tourist experiences by marketing South African travel destinations. She discovers the venture's video library through targeted social media marketing conducted by the venture. Instead of having to review and record videos of destinations herself, Megan needs only subscribe to the venture's video library for a small monthly fee to access and use any tourist-generated video of her choosing for marketing purposes on social media or her organisation's website. On the other hand, tourists and videographers who have experienced a tourist destination are welcome to also register on the website so that they can upload their videos for the potential compensation they may receive when another party such as Megan uses their video. This user compensation model is similar to www.youtube.com where users are compensated depending on the number of subscribers and views on their videos.

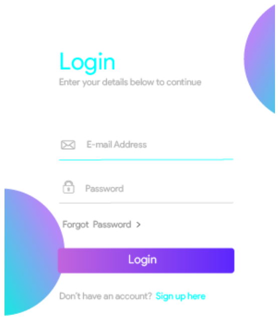
Megan is a 28 year old destination marketer, who works for a tourism organisation of 13 employees. She studied travel & a short course in marketing. She has very little knowledge of multimedia production



Megan would like to sell more tourist experiences (accomodation, flights, activities) to Blyde River Canyon

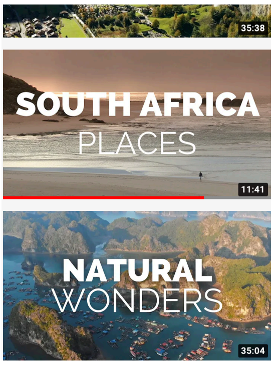
However, she realises that she needs to upload some informative videos to go with her special-offer.

She intends to post the videos on Facebook & her website



She visits this venture's website, registers for an account and subscribes to a yearly offer for R2024.

R169 will be paid on a monthly basis



Megan now has access to the entire video library of videos created by tourists reviewing the places they have experienced

From the video library: Megan can now embed the videos onto Facebook and the tourism agency's website

The tourism organisation sees increased website traffic whic leads to higher conversion rates on their booking system for Blyde Canyon trips.

With marketing assets available on venture's video library, Megan focuses on marketing rather video production or reviewing destinations

Figure 15: Storyboard – A typical customer journey for the target customer of this venture.

As seen above, the business venture has a dual value proposition. Firstly, to increase sales conversions and, at the same time to save tourism organisations money and time by offering them the kind of marketing material most enjoyed by potential tourists: specifically, tourist-generated video content about specific destinations and experiences. This means that for R169 a month, tourism organisations do not need to hire a video production expert in-house. Secondly, as potential tourists receive the relevant travel related content through tourism organisations that use this venture's platform, they become more likely to purchase tourism experiences. And as they get to experience new destinations; they may also record and document their experience, which they can then upload onto the venture's platform. And thus, through this mutually beneficial cycle, the business venture can stay a going concern now and into the future.

5.2 Uniqueness of the venture

V

- Shared-value for tourism organisations and tourists allows for the sustainable growth of the venture (Porter, Pfitzer, Patscheke & Hawkins, 2011) as both parties get access to relatable and engaging video content
- Internet based business venture ensures worlwide accessibility (Qiu, Tang & Whinston, 2015). Thus not limiting the user and customer base.
- Adopted subscription business model ensures medium term revenues for the venture

R

- Few competitors in South African market (preliminary investigation by founder)
- Existing need identified in literature review (Gössling, Scott & Hall, 2020; Murphy, Heinonen & Mikkonen, 2019; Griffin et al, 2017)
- Temporary competitive advantage as ease-of-market entry is high, i.e: developing a website is not prohibitively costly (Travis & Tay, 2011)
- Users who upload video content onto the website will cede the intellectual property to the venture under the terms and conditions of use for the venture's service

I

- Early-mover's competitive advantage will be temporary as new competitors could easily develop their own video-library websites (Travis & Tay, 2011)
- However, being an early mover in an environment reliant on network effects may account for significant market share and brand credibility (Wang, Cavusoglu & Deng, 2016)
- The Internet-based nature of the venture gives it a global presence and ready-made opportunities for expansion into other African countries (Hsu, 2019)

O

- The venture's founder has 10 years of experience in experience design and website development
- Venture is bootstrapped and sufficiently budgeted for by the founder, this allows for autonomy, control and an eversion to debt to prove a concept venture (Rutherford & Phillips, 2021)
- Access to resources such as the Internet, computers, video recorders, working office, and website development software are readily available to the founder in their personal capacity at and can be made available to the venture at little to no cost (Rutherford & Phillips, 2021)
- Quick decision making ability enabled by the agililty of the venture size (Souza, Rocha, Silva & Machado, 2019), where there is one shareholder and an anticipated staff of fewer than five employees in the first and second year of operations

VRIO analysis (Cardeal and Antonio, 2012): Assessing the venture's competitive advantage

The Value Rarity Inimitability Organisational Support (VRIO) analysis above suggests that the venture has a competitive advantage provided by being an early mover (Wang, Cavusoglu & Deng, 2016), however as the service offering is not rare, this advantage is temporary because of the ease of imitability by new entrants. According to Travis and Tay (2011), even though "someone with a fair amount of HTML knowledge can create a mobile-friendly page, there are easier options that require little or no programming knowledge", let alone utilising freely available templates such as www.wordpress.com and www.shopify.com to create websites. However, due to the small and agile nature of the venture, the founder is best positioned to pivot and adjust quickly to competition (Souza, Rocha, Silva and Machado (2019). To this end, Souza et al., (2019) found that, adopting agile practices help start-ups "respond quickly to customer change requests and deliver a working software on-schedule. Software start-ups are companies that develop innovative and software-intensive products and services in a dynamic and fast-growing market". As such, the small sized nature of the venture gives it the agility required to operate in a digital marketplace. Additionally, the global presence provided by the Internet makes it possible that customers can be from anywhere in the world (Hsu, 2019) and they can be reached with minimal effort through social media advertising where the potential losses are insignificant when performed conservatively (DeMers, 2014).

Further, the venture will be self-funded in the short to medium-term. In terms of value generated by the venture, all the participants within the service get to share in the benefits, this is relevant as it helps the venture track the interdependencies between stakeholders in order to identify opportunities for innovation, growth and sustainable impact at scale (Porter, Pfitzer, Patscheke & Hawkins, 2011). The benefits as previously identified in the literature review are engaging marketing content for destination marketers as well as relevant and relatable content that helps in decision making for tourists (Gössling, Scott & Hall, 2020; Murphy, Heinonen & Mikkonen, 2019; Griffin, Giberson, Lee, Guttentag, Kandaurova, Sergueeva & Dimanche, 2017). For those who upload video content onto the venture's platform there will be a financial incentives as they would get paid the more tourism organisations use their uploaded videos, and finally a revenue generating vehicle for the founder. Coincidentally, the founder is able to sufficiently support the organisation through various resources and materials that the venture will need to start up: from Internet access to office space and software licenses required for the development of the platform. These will be made available at little to no cost as the venture is bootstrapped (Rutherford & Phillips, 2021).

5.3 Situational awareness

5.3.1 Threat of entry

From a macro perspective, a review of the literature revealed that the threat of entry for such venture is high because of the low start-up costs that make entry into the market attractive regardless of business model (Travis & Tay, 2011). Furthermore, there are numerous low cost and free short online courses through services such as www.coursera.org and www.udemy.com (2021) that teach multimedia production, which therefore makes the time to market entry relatively short for freelance entrepreneurs. The low initial upfront investment to get started also makes market exit relatively easy (Mehtalia, 2021, DeMers, 2014, & Truong, 2010) and allows for an environment where many entrepreneurs may try their hand at similar ventures once the business model is proven in the South African context. However, preliminary investigation indicates that the venture will have an early mover advantage and with the cumulative experience that will accrue over the life of the venture, the founder will be in a suitable position to build strategic industry relationships and partnerships with relevant organisations, to fend off new market entrants.

5.3.2 Bargaining power of buyers

The research findings showed that 59% of South African tourism organisations have a social media presence and are thus potential buyers of the venture's services. Yet, as preliminary investigation showed, there is a low number of focused suppliers of aggregated tourist-generated video content, the environment is such that buyers have a lower ability to substitute the services of this venture. To increase buyers' switching costs, in section 3.5, competitor research showed that some businesses have opted for a subscription-based business model that locks buyers into an agreement for six- or twelve-month periods. Similarly, this venture adopts the same model, so that medium-term revenue may be ensured for the venture to fund operational activities. However, the researcher does appreciate the possibility that buyers may be price sensitive due to depressed travel demand during 2020 and possibly 2021 (Lopez, 2021). Finally, tourism organisations have been found to lack the necessary video production skills in-house and are usually short-staffed which means there is a low risk of buyers taking on the service internally (Matikiti et al., 2016).

5.3.3 Threat of substitutes

As shown in Section 5.3, there are several competitors from which tourists and tourism organisations can find tourist-generated video content. However, as per preliminary investigations, only a few were found that have a subscription-based business model as this venture does. From a business development perspective, this necessitates the continual innovation of the business model, to achieve and sustain impact and growth (Porter et al., 2011). Yet, the founder acknowledges that once the business model has been sufficiently proven, there will be new entrants who attempt to compete for market share.

5.3.4 Bargaining power of suppliers

Tourist-generated video content as a form of marketing content is different from traditional destination marketing initiatives which revolve around the widely accepted ideas of traditional mass-media advertising (Kierzkowski et al., 1996). And due to its ability to arouse emotional connections and convert tourists into buying customers (Salem et al., 2018), the service provider that can effectively and efficiently aggregate tourist-generated content may have the winning edge in the market above its competitors. Another aspect that may increase the venture's bargaining power are the network effects built into the business model, whereby the more tourists and tourism organisations that use the services of the venture the more valuable the service becomes (Wang, Cavusoglu & Deng, 2016) as more and more videos are uploaded and used. Additionally, the services of this venture will be gamified, whereby users earn discounts and gamified ranking badges that can be shared on social media and exchanged for credits that can purchase videos on the venture's platform. In the context of this venture, the founder opts to use gamification to reinforce the desired buyer behaviours that will keep the users coming back to use the service (Leigh, 2012). Overall, being only one of a few suppliers with a subscription-based business model for tourist-generated video content in South Africa, the bargaining power of the venture is expected to be high in the short- to medium-term.

5.4 Marketing strategy

5.4.1 Target market

As described in Section 2.3, the primary target market for this business venture are travel bloggers with South African video content (who are the producers) and the South African travel agents who work in tourism organisations (who are the consumers) with the need for the right type of content to market South African tourist destinations. Tourism organisations that are subscribed to the service will have the ability to embed the content onto their own websites (a situation where the video still lives on the venture's platform but is accessible on a third-party website), or alternatively they can download the video for an extra fee to use on other social media platforms. Secondarily, the business venture will also target potential tourists to South Africa (who are consumers) with the promise of a limited catalogue of tourist-generated video content. For unrestricted access to the library, the tourist would need to pay a subscription fee or alternatively be directed to the relevant tourism organisations for free access to the video content. In effect, this creates more website traffic and business for tourism organisations that subscribe for the service.

5.4.2 Product positioning & marketing mix

Price	• The price to be paid to subscribe to the venture's platform is loosely based on the price that www.istockphoto.com (2021) charges for its monthly subscription which is $125 for premium access and download access to ten videos and photographs per month on a twelve-month subscription. Thus, this venture will price its monthly subscriptions at the base of the aforementioned price, plus 10%, to make it R2024,00. • To begin, the subscriptions will only be offered on an annual-basis, with no option for a month-to-month plan. However, this is dynamic and subject to change based off market conditions and reception from customers.
Product	• The digital library of aggregated tourist-generated video content will be one of a few of its kind to be accessible with original content of South African tourist destinations. • Consumer demand is evident in the literature and yet, not many ventures are available to serve the need for genuine South African travel content generated by real tourists with the proposed business-model of this specific venture.
Promotion	• The founder intents to directly market this venture to tourism organisations and travel bloggers through social media marketing using advertisements on Facebook, Instagram, and Google AdSense. • Furthermore, users of the service will be encouraged to spread word of mouth electronically by providing them with incentives in the form of badges and credits in exchange for sharing and inviting their friends and acquaintances to use the service. • As previously stated, the cost for social media marketing is negligible because entrepreneurs can spend small amounts to test the market response and thereafter spend more on campaigns that work. Therefore, the marketing initiatives to be employed for this venture will be experimental to begin with and will get more concrete as the founder learns more amount the market and the users.
Place	• The business venture is Internet-based, meaning that the location and users of the venture's services could be worldwide. However, the service is initially targeted at South African tourism organisations and any travel bloggers as well as any tourist throughout the world that may have documented their experience at a South African tourism destination. • Fortunately, social media marketing makes it easy to accurately target customers, as compared to traditional mass-media marketing.

	• Overall, regardless of place, the venture aims to capture 10% market share in the first year of operation.
Presentation	• In terms of branding and presentation to the market, the corporate identity is yet to be determined. However, the brand is intended to be a unique African service offering that presents itself as an authority on African travel and tourism.
Process	• Website development and launch has been found to be relatively low-cost and efficient when done correctly and will thus not require too much effort from the founder going forward. • By adopting agile processes, the venture will launch a version of the service that introduces the basic features of the service that are sufficient to draw the attention of customers and encourage engagement sufficiently to prove the concept of this business venture.
People	• In the short-term, the entire operation will be managed by the founder with no permanent staff members and only contractors who contribute in arears such as web development coding where the founder is competent but less inclined to spend his time as the effort is best used for activities such as customer acquisition. • The design of the corporate identity and marketing will be handled by the founder. • In terms of marketing, the exercise will be approached as trial and error, where the founder tries many low-cost initiatives to see what works best, only to later commit on a definite strategy.

Table 5: Product position and 7Ps marketing mix

5.4.3 Brand identity

In order to differentiate the venture from its competitors, the founder plans to create a brand that evokes feelings of African affinity to court loyalty from domestic and rest-of-Africa tourism organisations, while also presenting itself as a uniquely African brand to potential international customers. The logo as well as the corporate identity for this venture is still to be created at the time of writing this report.

5.5 SWOT analysis

5.5.1 Strengths

There are several strengths that the venture proposal will be able to draw upon. For example, the initial start-up costs for creating an Internet-based video content library are low to minimal (Travis and Tay, 2011). From experience working with digital multimedia organisations, a new entrant would at minimum only need a video enabled device such as a smartphone with good camera quality, video editing software and access to the Internet to get started. At the same time, the generated video - which is of a digital nature, can be sold many times over to multiple tourism organisations at zero marginal cost (Lambrecht et al., 2014). Furthermore, the literature review has shown that many tourism organisations lack video-production skills to source and utilise tourist-generated video content (Matikiti et al., 2016). On the contrary, the founder works in digital media design and web development, giving them the required skills to understand, apply and distribute video content on the Internet.

5.5.2 Weaknesses

As previously mentioned, due to the low start-up costs, the barriers of entry are low for such a business venture (Travis & Tay, 2011; Wang, Cavusoglu & Deng, 2016). However, variable costs such as accommodation and travel to popular destinations around South Africa, can and will contribute a great deal to initial operational expenses. These variable expenses would be incurred as the founder creates the initial set of videos to be uploaded on the venture's platform, these initial set of videos will serve to create a semblance of credibility for the venture. In addition, there are risks of piracy, where one user subscribes for the paid-for content on the platform but then gives other unauthorised parties access to their account for them to access the platform. However, given that the videos will be priced at a high premium by the venture, it is assumed that the tourism organisations would want to keep the videos to themselves, as well as to maintain a competitive advantage by accessing videos that their rivals would also need to pay a high cost to access.

5.5.3 Opportunities

There is a high number of tourism organisations that are already susceptible to this business venture. For example, this research's data analysis showed that 69% of tourism organisations with a Facebook profile did not use any video content, let alone on their own websites. Additionally, the literature review showed that there is end-consumer demand, for real-life tourist experiences documented on video (Salem et al., 2018). Further, this research has shown that 41% of tourism organisations do not even have a social media presence where they can consume any tourist-generated video content. Additionally, as increasingly more tourism organisations begin to use social media due to pent-up demand (Lopez, 2021), thus the market for tourist-generated video content will grow accordingly.

5.5.4 Threats

South Africa has relatively prohibitive data costs which may result in domestic tourists watching much less video content than their international counterparts Bottomley (2020). There is also the issue of poor Internet connectivity in some parts of the country Bottomley (2020), which may limit the reach of video content as opposed to imagery and text for example. Furthermore, the COVID-19 pandemic has limited travel opportunities in the short-run and could impact the availability of tourists willing to travel within and into South Africa (Grimmelt, Hattingh & Ramlaken, 2020). In addition, longer term threats include intellectual property theft through piracy, where one tourism organisation does not follow the fair-use policy stipulated by the venture. Unfortunately, if a video is downloaded; it becomes exponentially difficult to enforce the fair-use policy.

5.6 Growth plans

As per the agile development processes adopted for this business venture, a basic version of the service will be introduced to the market to test the market reception and to prove the business model concept (Ries, 2011). Consequently, this report does not address diversification and future product development, that is, until the current model is proven to work. However, in terms of market penetration, the intent is to capture 10% market share in the first year of operations and look for 5% annual growth rate thereafter. Additionally, through accumulated experience in the tourism sector as a supplier, the founder can build strategic relationships with leading tourism organisations that may serve to drive out competitors. Incidentally, as it pertains to market development: the Internet-based nature of the venture means that it will be relatively easy for the founder to start targeting tourism organisations outside of South Africa (DeMers, 2014), that is once the business model has been sufficiently proven in the South African context, a macro environment the founder is most familiar with. However, the founder must know that for any transactions that require foreign currency exchange outside of South Africa, approval from the South African Revenue Services will be required (Forbes, 2015).

5.7 Legal structure

Once this research report is approved as a successful University of the Witwatersrand MBA submission, the founder intends to register the venture as a private company with the Companies and Intellectual Property Commission of South Africa. Under Act 71 of 2008, the founder will be recognised as the sole shareholder and director of the company. This is beneficial as any legal claims against the venture would be laid against the company and not the shareholders directly (South African Government, 2021). The relevance of this legal structure is pertinent for this type of venture because 80% of small business start-ups fail within the first three years of operation (Mail & Guardian, 2017). However, according to Forbes (2015), it's worth noting that a private company has a significant tax liability of 28% and a capital gains tax of 18,6% (which is higher compared to the option of sole proprietor). However, rather beneficially, the private company route allows for the selling and purchasing of equity by external investors in the future (Forbes, 2015). Coincidentally, the raising of funding capital through equity investment may become a viable option once the business venture concept has been proven.

5.8 Team make-up

As presently constructed, the permanent member of the team for this business venture is only the founder, who happens to also be the sole shareholder and director. As a User Experience designer and developer for more than 10 years, the founder is qualified to carry the responsibilities that come with these roles. Additionally, given their experience as a middle-level manager and practical application of their knowledge on the current MBA course, they are confident that they are well equipped for the task of taking the start-up venture to profitability.

The founder will be responsible for user experience design, user interface development, quality assurance testing, and website maintenance, but will outsource the website development exercises to qualified computer programmers who can get the job done much more efficiently and effectively than the founder may, therefore his efforts and expertise would be better spent on marketing and other customer acquisition activities.

5.9 Financial analysis

5.9.1 Provisional high-level budget

Income		
Start-up capital (self-funded out of pocket)	R120,000	Once-off
Equipment via www.amazon.com		
Canon EOS-M50 4K Video Camera	R10,600	Once-off
DJI Mavic Air 2 - Drone Quadcopter UAV	R12,300	Once-off
Handheld S40 Anti-Shake Camera Stabilizer	R990	Once-off

Insurance via www.naked.insure		
Portable Valuables Insurance	R156	Monthly
Insurance Excess	(R3,000)	At claims
Video-production and general expense		
Adobe Premier Pro video-editing software via www.adobe.com/africa	R375	Monthly
Travel & accommodation to tourism destinations estimation via www.tripadvisor.co.za	R5,000	Monthly
Internet subscription via www.axxess.co.za	R990	Monthly
Office space	Zero fees	
Meals (based off personal monthly consumption patterns)	R2,500	Monthly
Website via www.afrihost.com		
Afrihost Enterprise Cloud Website Hosting	R910	Monthly
Content Delivery Network	Covered by the R910 Afrihost fee	
Branding and corporate identity design	Zero fees (covered by founder)	
Website design (first iteration by founder)	Zero fees	
Web development	Zero fees (founder's colleague offered to help start-up in return for a user experience review and redesign of their own website)	
Marketing		
Social-media & search-engine marketing	R6000	Monthly

Table 6: Provisional high-level budget.

In the first year of operations, the business venture will have R120,000 in seeding capital and will absorb R39,821 in the first month's expenses. However, expenses will be notably lower in the months that follow at a figure of R15,931. This is because the upfront once-off costs for the equipment would have already been absorbed. It is worth noting that expenses for office space, Internet access, and software licenses can and will be waived if the operational expenses of the venture become untenable. Nonetheless, the business is expected to operate with projected monthly expenses of R15,931 for the foreseeable future.

However, some variable expenses such as social media marketing, travel, accommodation and meals at tourism destinations are adjustable on a month-to-month basis. For example, one way of achieving this is by limiting the targeted tourism destinations for initial video capturing to destinations near the founder's immediate residence of Gauteng, North West, Limpopo, and the Mpumalanga area. With the projected capital burndown-rate, the seeding capital will last the business for a period of six months, at which point the venture should be in a position to at least generate its own revenue from monthly subscriptions. At the end of this six month period, before investing further capital; the founder will review the progress made in terms of customer acquisition as well as captured video that is uploaded on the venture's platform.

5.9.2 Projected statement of comprehensive income

Projected statement of comprehensive income			
Figures provided in Rands	Year 1	Year 2	Year 3
Revenue (10% of 1741 entities at R2024,00 in Y1 & thereafter 5% annual increase)	352 378,40	369 997,32	388 497,19
Total revenue	**352 378,40**	**369 997,32**	**388 497,19**
Operating expenses	**215 062,00**	**159 538,88**	**178 672,65**
Salaries (founder's wages reinvested)	0	0	60 000
Sales & marketing (at 10% annual increase)	72 000	79 200	87 120
Website hosting costs (assume a three year average of 4% inflation rate increase y-o-y)	10 920	11 356,80	11 811,28
Travel, food & accommodation (at 55% decrease in Y2 & 100% decrease in Y3)	90 000	50 000	0
Software licensing costs (assume a three year average of 4% inflation rate increase y-o-y)	4 500	4 680	4 867,20
Office space	0	0	0
Internet subscription(assume a three year average of 4% inflation rate increase y-o-y)	11 880	12 355,20	12 849,41
Equipment (once-off cost)	23 890	0	0
Equipment insurance (assume a three year average of 4% inflation rate increase y-o-y)	1 872	1 946,88	2 024,76
Earnings before interest and tax	**137 316,40**	**210 458,44**	**209 824,54**

Tax (at 28%)	38 448,59	58 928,36	58 750,87
Profit/loss for the year	**98 867,81**	**151 530,08**	**151 073,67**

Table 7: Projected statement of comprehensive income

The projected income statement shows a sales forecast where revenues of R352 378,40 would be generated in the first year of operations, and would ultimately then increase to R388 497,19 by the end of the third year. These figures are based off a 10% market share in the first year, which would then be grown at a rate of 5% year on year. The subscription price to be paid by users of the venture's services will be set at R2024 for the first three years. The subscription fee is set at a premium due to the low bargaining power of buyers and the existence of few competitors with a similar business model. The amount is determined as the base of the $125 charged by an American competitor: www.istockphoto.com, further, a 10% premium is added to the price to make up the subscription price of R2024. With regards to sharing value with tourists, videographers and video bloggers who upload content on the venture's library; the compensation model adopted in this business venture is that they will be paid a portion of the profit for the year: set at 25%. This means that in years when losses are made, there will be zero compensation, however this will be countered by the profit-positive years – which may or may not include backdated compensation at the discretion of the founder.

In terms of profitability, the venture will be profitable in the first year with an estimated profit of R98 868. This figure is expected to grow by 35% by the end of year three to R151 074. It is worth noting that in an environment where close to 80% of small businesses fail in the first three years (Mail & Guardian, 2017), it is encouraging that this venture will be profitable in the first year. Part of the reason for this profitability, is due to the founder (being the only permanent employee of the venture) not be taking a salary until the third year. Furthermore, being a virtual business, the founder is able to work remotely and from his own home, leading to zero fees for office space.

Consequently, the founder is in no need of raising funding through external equity investors. In addition, being self-funded also means that the venture will not need to take on any debt initially. Additionally, as part of this report, a projected statement of financial position was not deemed relevant and is thus not provided because the founder does not intend to raise capital through external investment until the business concept has sufficiently been proven enough to grow from a small to a medium business.

5.9.3 Net Present Value

Required rate of return: 7,40% 5 year South African Government Bonds yield			
Year	Cash outflows	Cash inflows	Net cash
0	R (120 000,00)	R -	R (120 000,00)
1		R 352 378,40	R 352 378,40
2		R 369 997,32	R 369 997,32
3		R 388 497,19	R 388 497,19
		Net present value =	**R 842 465,58**

Table 8: Net present value analysis

The net present value calculations show that this venture is worth pursuing given its positive net present value of R842 466. This signifies that the venture is financially viable and should be accepted in order to maximise economic value (Pinches & Lander, 1997).

5.10 Venture launch timeline

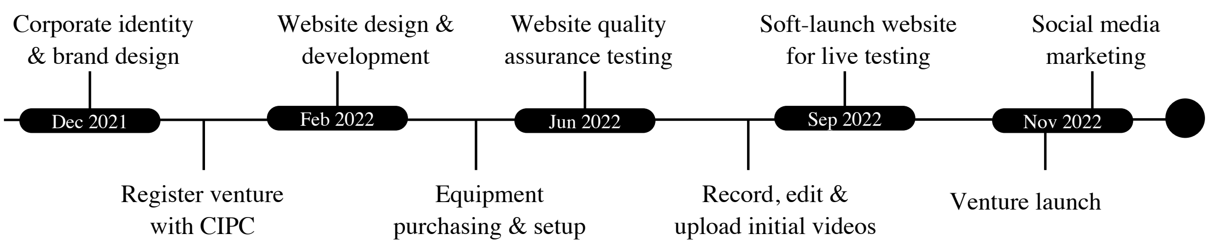


Figure 16: Key milestones in the venture's launch roadmap.

It should take anywhere between ten and twelve months to launch the venture. The figure above highlights the key milestones that the founder would need to adhere to in order to achieve the plan as set out in the roadmap. For a large part of the roadmap, the founder will be working alone and at times with the computer programmer for briefing and review sessions on the specifications of the website. A notable point to remember is that not all the activities are necessarily dependent on each other and as a result, the activities outlined in the timeline may and will overlap with each other at times, which may lead to an earlier launch date. However, because the founder will work on this venture on a part-time basis, the timeline appears as it does to allow significant time to perform each activity accurately.

5.11 Conclusion

A review of the literature revealed that video content, is more effective at inspiring engagement and a desire to visit a tourist destination. And yet, research findings showed that South African tourism organisations hardly utilise this medium to market destinations. This implies that opportunities may exist for entrepreneurs to aggregate and provide access to tourist-generated video content at a fee to tourism organisations. Literature shows that tourists prefer video content created by other real tourists, instead of traditional marketing material when it comes to learning about tourist destinations. The root causes for this preference is because the content is considered to be a credible source for decision making, and setting realistic expectations before visiting a destination. Coincidentally, this type of content is also found to be a significant contributor to tourists' sense of comfort in terms of managing financial capacity and ensuring their own physical safety.

From a research design perspective, Facebook was chosen for this study for its popularity as the biggest social media platform, where plenty of tourist-generated content can also be found. The intent was to take a quantitative approach to studying the proportion of RSA tourism organisations with an active social media platform presence, as well as the extent of platform use. With a target population of 1741, the sample researched in this study was 315 tourism entities, working off a 95% confidence level for significance values when analysing data. In order to accomplish the intent, the Digital Marketing Framework was used to assess and interpret attraction and engagement activities used by South African tourism organisations on Facebook. Furthermore, this research had zero risk in terms of ethical considerations because the data gathering was conducted on publicly available information.

The immediate addressable market currently sits at 69% of the 59% of tourism organisations that have an existing social media presence. The figure of 69% represents the proportion of tourism organisations that do not currently use any video content for destination marketing. Further, there is an opportunity to expand the target market to tourism organisations that already use video in their marketing by presenting them with a more attractive value proposition. The market expansion would be possible for the business venture due to a lack of organisational resources on the part of tourism organisations such as: video-production skill, time, a limited understanding of social media marketing, and financial resources to set up internal video-production teams, and the management know-how to successfully manage said teams.

Finally, there are favourable internal and external realities for such a business venture. For example, regarding strengths, the digital nature of the business venture allows for virality and scalability of the product being sold (video content) due to the nature of social media where the videos will be eventually consumed by tourists. Additionally, in tandem with an external environment that has few competitors, there is capacity for a high-revenue generating model where there are high product margins. However, with barriers to entry seemingly low, the founder intends to minimise the potential impact of competition by setting up the revenue structure as a subscription model that locks-in tourism organisations for a 12 month period. Coincidentally, the intensity of market competition is also relatively low, allowing for a favourable environment, this is mainly due to the venture presenting a solution to a largely underserved need amongst tourism organisations. For example, although the threat of entry might be high, the bargaining power of buyers remains low, owing to fewer suppliers and a lack of internal organisational skill. Additionally, as demonstrated in the literature, the threat of substitutes is very low because video content is currently the best destination marketing tool when compared with its substitutes such as text, pictures and audio-only. Further analysis on the bargaining power of suppliers also showed that the business venture has a favourable position, in part due to supply and demand pressures as well as the digital network effect potential of the business model.

5.12 Limitations

Notable limitations of this research have to do with only studying the sampled tourism organisations from an external perspective. Delving into a study of retaining, learning and relating-back to customers would have required internal knowledge of the tourism organisations and thus broadened the scope and time required to conduct this research. Therefore, this is an area that might limit the predictive capability of the current research's findings. Coincidentally, because the research design was deployed as a cross-sectional study, it means that the findings have explanatory power within a limited timeframe because the study only accounts for a snapshot-view of the industry in a given moment in time.

In terms of strategic positioning, the business venture would be one of the first to market in South Africa, thus, it is sure to grab significant market share at first. However, the slowing market growth during the COVID-19 pandemic years of late 2019, 2020, 2021 and possibly beyond into 2022, may have an unfavourable impact. Therefore, as a potentially high-market share and low market-growth enterprise, this likely makes the initial product/service offerings of the business venture a cash-cow in the near-term according to the Boston Consulting Group's (BCG) Growth Share Matrix.

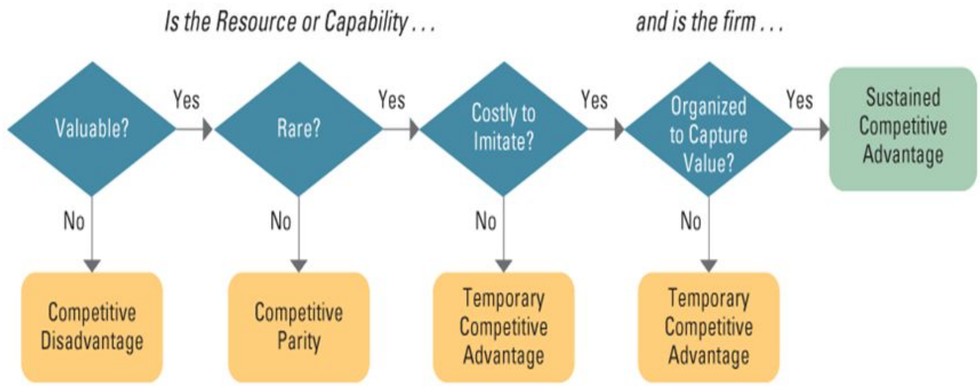


Figure 17: VRIO business model framework. Adapted from Barney and Wright (1998).

Overall, drawing from the preceding chapters, the business venture has a valuable customer-value proposition. However, the product offering is not rare, because of the ease of imitability by new entrants. Yet, due to the small and agile nature of the business venture start-up, the founder is best positioned to pivot and adjust quickly when compared to traditional international incumbents and local tourism organisations. This provides the founder with a temporary competitive advantage to exploit in the short-run, hence initial temporary funding will become very important in the first year of operations. Consequently, the short- medium-term investment will be self-funded, since the initial investments for such a business venture are not too high to self-manage.

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7 APPENDICES

7.1 Appendix 1.1: Data collection instrument

OBSERVATION METHOD

Evaluation protocol

Step 1: Consult list of sampled cases

Step 2: Visit relevant company's website

Step 3: Locate links to the company's social media profiles. Answer question 1 of Section B, Phase 1.

Step 4: If link to Facebook page does not exist on the website, stop evaluation for said company.

Step 5: If link to Facebook page exists, navigate to Facebook website and begin evaluation. Answer both Section A and B fully.

Section A: General-use information

Tourism organisation's name & case number:

Does an official Facebook page exist for this case? Yes or No

Is the Facebook page verified? Yes or No

Is the page's profile picture identifiable?

No, scenery, flora, fauna **No**, a person, animal **No**, other **Yes**, logo

Record date when the tourism organisation joined Facebook:

Record number of fans associated with the page:

Record Facebook review-rating by customers: 1, 2, 3, 4, or 5?

Does the tourism organisation provide working hours? Yes or No

Section B: Extent of use information

Legend - 1: Never (No); 2: Almost never; 3: Sometimes; 4: Almost every time; 5: Always (Yes)
All questions to be answered based on an evaluation of Facebook activity in the past 1 month.

Phase 1: Attract customers to the business	1	2	3	4	5
Open social media platform accounts to attract customer interaction (UGC accounts besides Facebook – see links on main website)					
Does company state its mission statement: only 1 or 5					
Cross-promote company website link on the Facebook page					
Is the Facebook page referred to on the main website? only 1 or 5					
Provide company overview, contact details and other about info on the page? only 1 or 5					
Are community rules and guidelines stated on the page: only 1 or 5					

Table 9: Phase 1 of the questionnaire used in observation

Phase 2: Engaging customers in the business offering	1	2	3	4	5
Does the company post video content (with caption)?					
Does the company post image content (with caption)?					
Does the content have links for customers to get more information?					
Allow customers to post own content onto Timeline: only 1 or 5					
Allow customers to post Reviews about the company: only 1 or 5					
If 5 above, does the company answer customers' enquiries and poor reviews?					
How often does the company post new content?					
Does the company use interactive Facebook apps (e.g. games)?					

Table 10: Phase 2 of the questionnaire used in observation

7.2 Appendix 2.1: One-page bio of the researcher including declaration of interest in the research

I'm Tshepo Lehutjo and I practice as a Senior Product Designer, currently working to deliver business and user value at the Standard Bank Group: Mobile app team. I have 8 years' experience in customer experience analysis and design: CX/UX/UI/Research. Incidentally, the majority of my career was spent as a consultant - 5 years - working in multidisciplinary teams. First in a design agency for a varied set of clients (mining, mass media, health) and later specialising in financial services at 4 of SA's big 5 banks. Consulting experience has in many ways taught me that my role is not only about making digital products & services easier for people to use but to ensure that they are effective at delivering on their value proposition for both customer and business, even with all the trade-offs we inevitably have to make along the way. And for this to happen, we need a concerted effort and collaboration among a diverse group of stakeholders.

Apart from design, I have a strong interest in entrepreneurship. Until 2019, I and a friend ran a small 3-truck logistics business. Which we had to close after 7 years due to liquidity and operational circumstances we could not overcome at the time. The business started first as a t-shirt brand, then a music system hiring agency and later delivering building hardware for retailers employing a workforce of 6. So, now I've taken to developing this passion and interest even further: signing up for the MBA at University of Witwatersrand. But apart from the study of business and economic value creation, I'd like to pay continuous attention to my personal development with a specific focus on effective communication, leading change, developing self-awareness, and strategic networking.

This research is not funded by any external parties.

7.3 Appendix 2.2: Ethics documentation

Participant information sheet, consent forms, and relevant permission letters not applicable for this research (Risk level = No Risk). Please consult Ethics application form for more details.

7.4 Appendix 3.1: Frequency analysis output

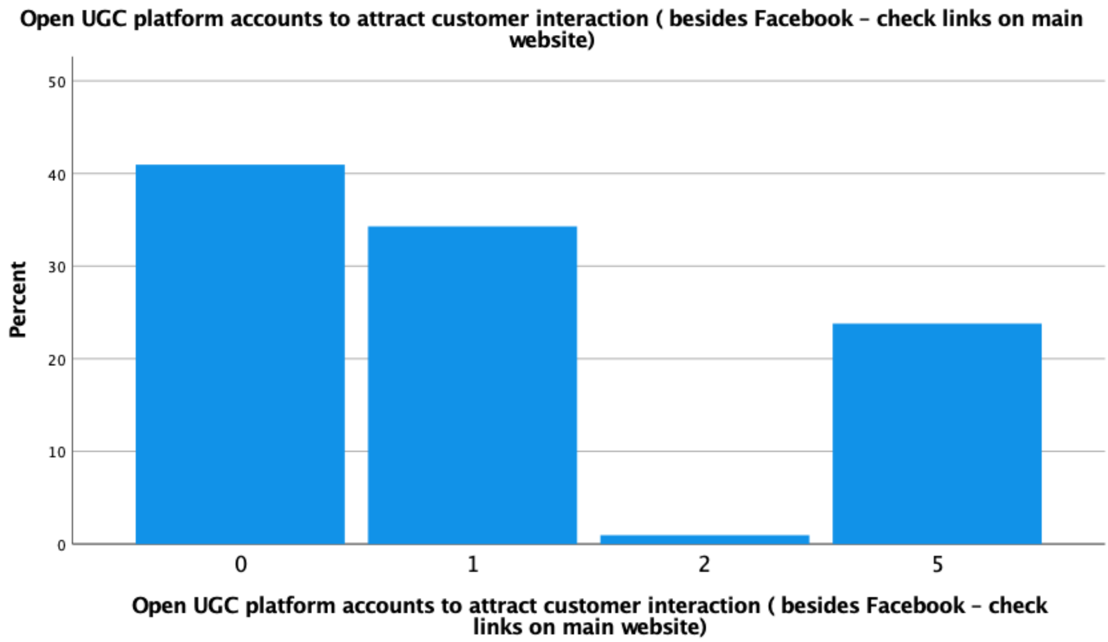

Figure 18: Open UGC platform accounts to attract customer interaction.

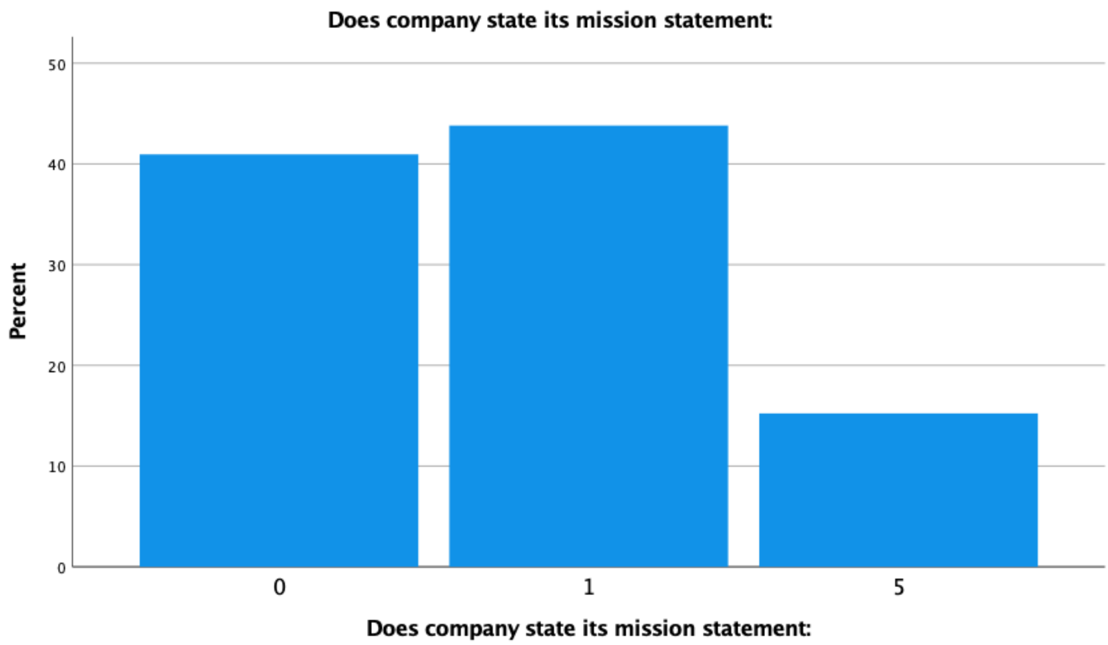

Figure 19: Does company state its mission statement

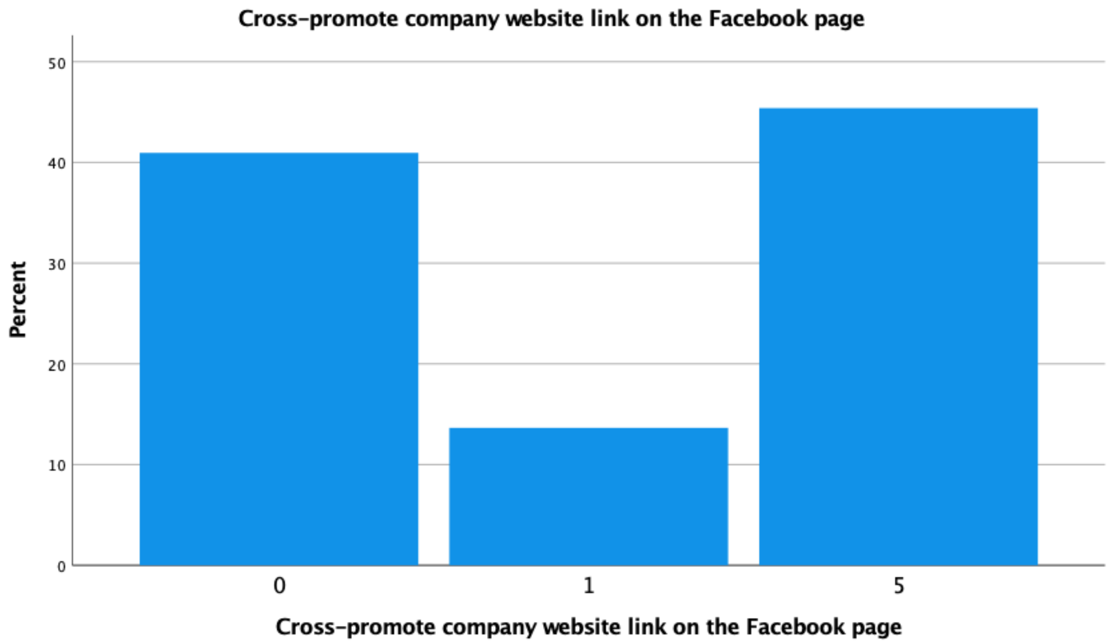

Figure 20: Cross-promote company website link on the Facebook page

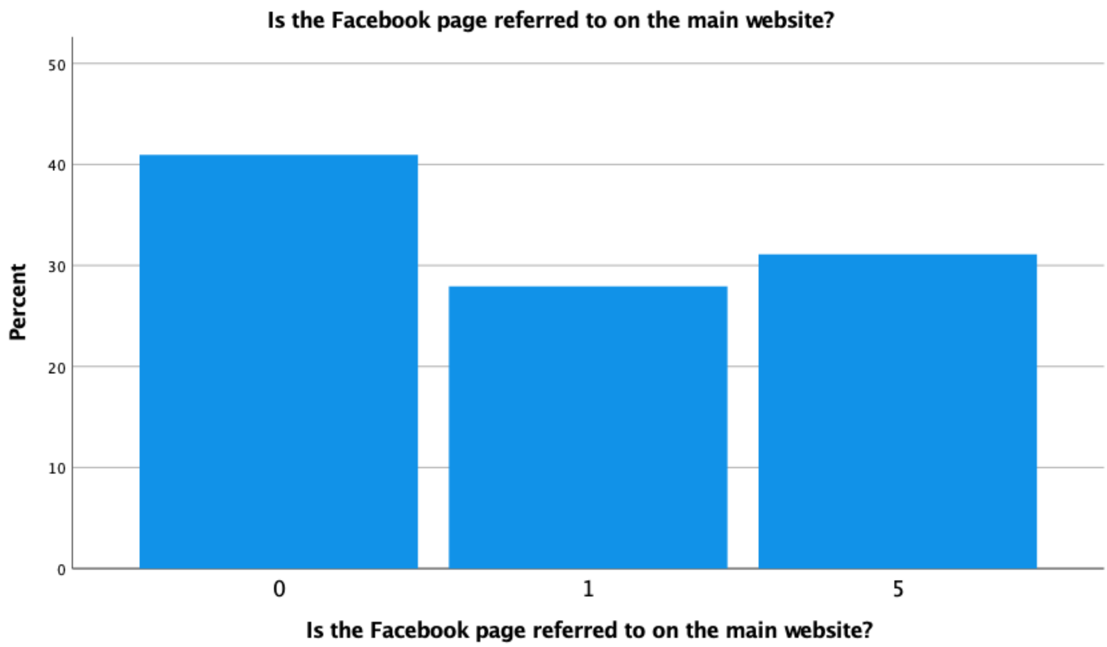

Figure 21: Is the Facebook page referred to on the main website?

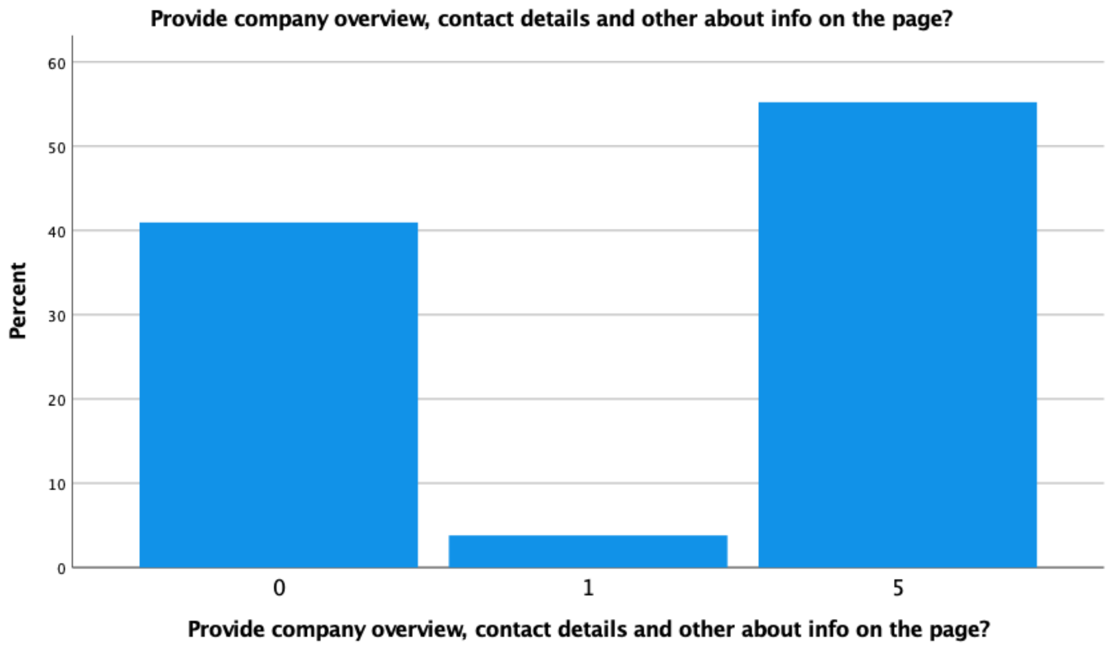

Figure 22: Provide company overview, contact details and other about info on the Facebook page?

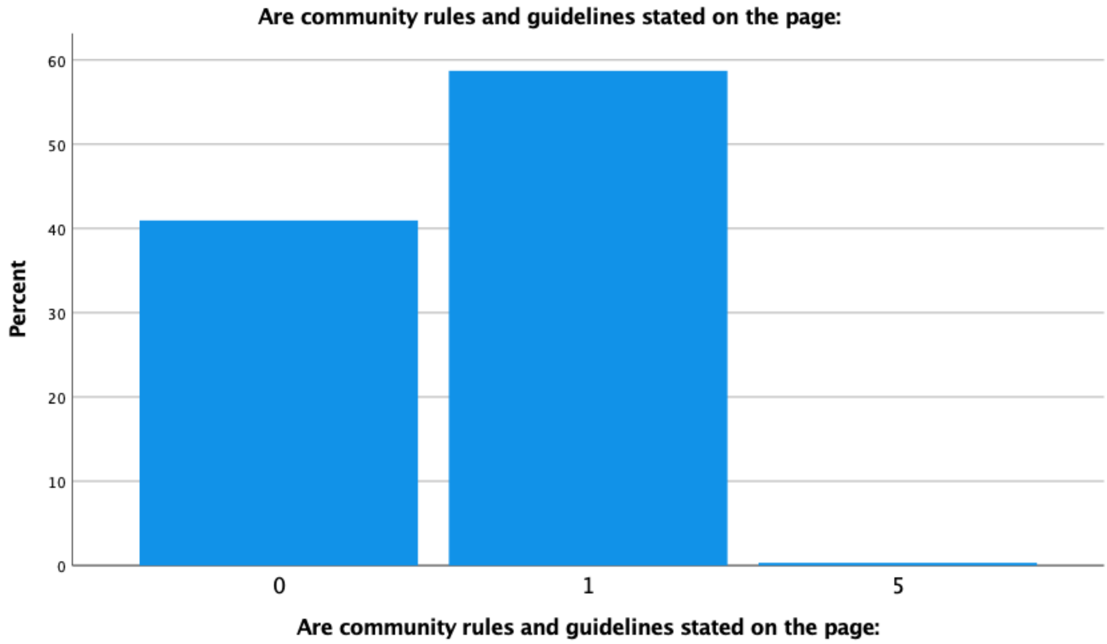

Figure 23: Are community rules and guidelines stated on the page?

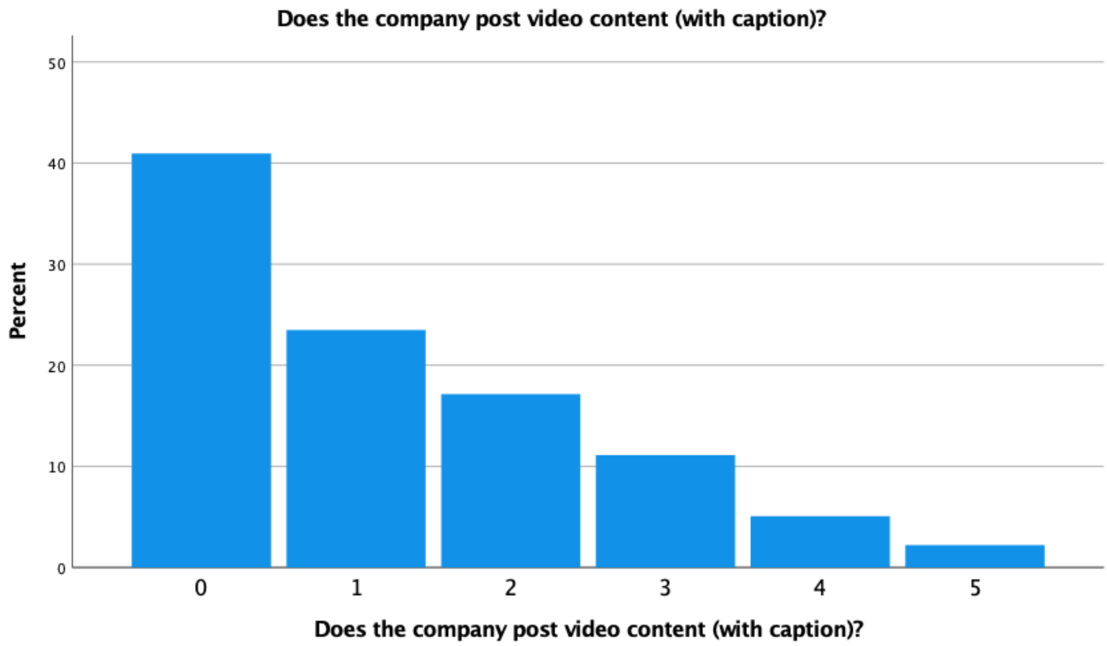

Figure 24: Does the company post video content (with caption)?

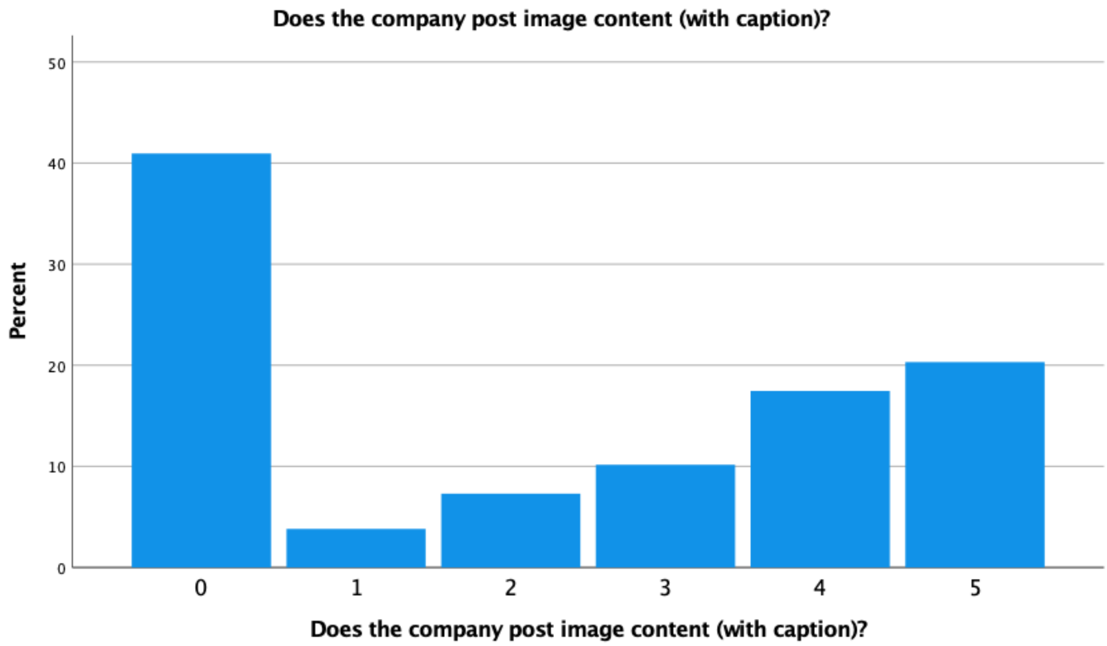

Figure 25: Does the company post image content (with caption)?

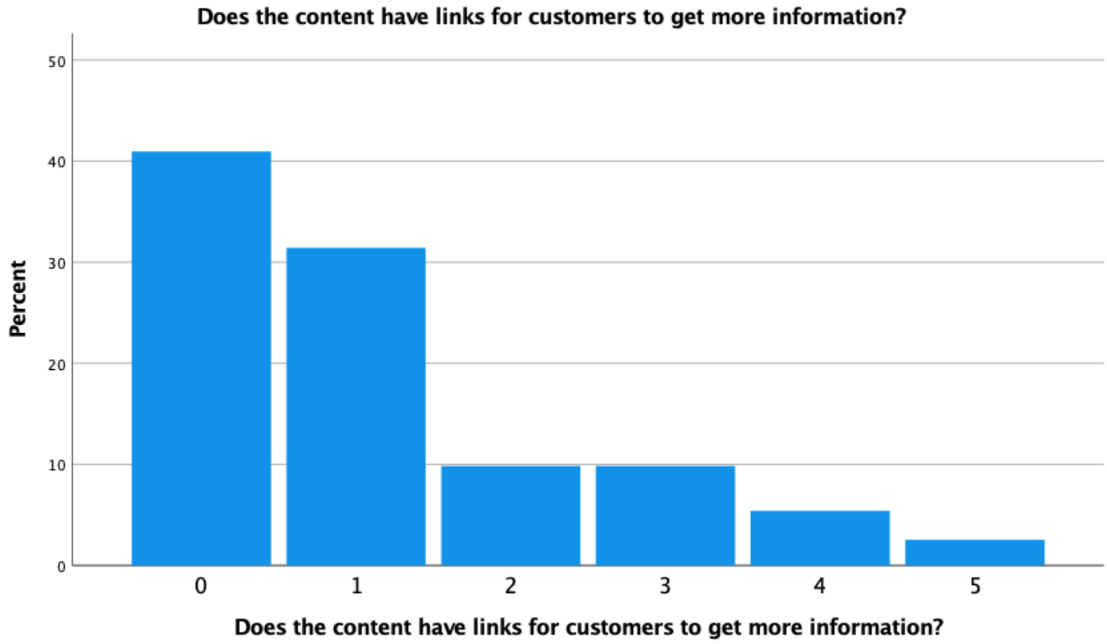

Figure 26: Does the content have links for customers to get more information?

Figure 27: Allow customers to post Reviews about the company

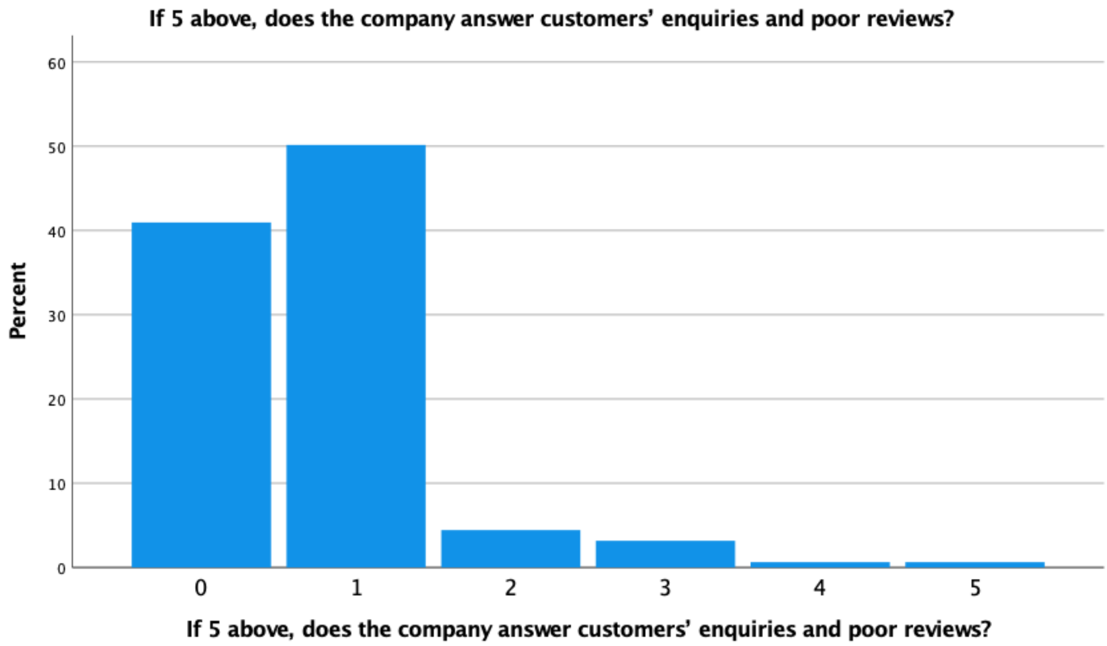

Figure 28: Does the company answer customers' enquiries and poor reviews?

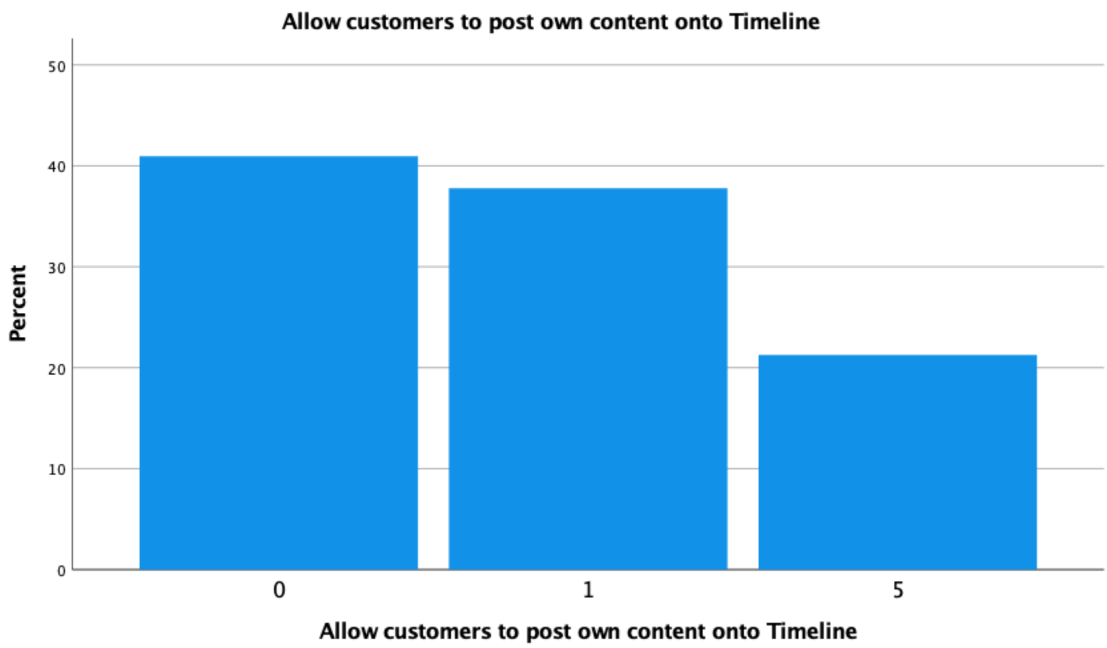

Figure 29: Allow customers to post own content onto Timeline

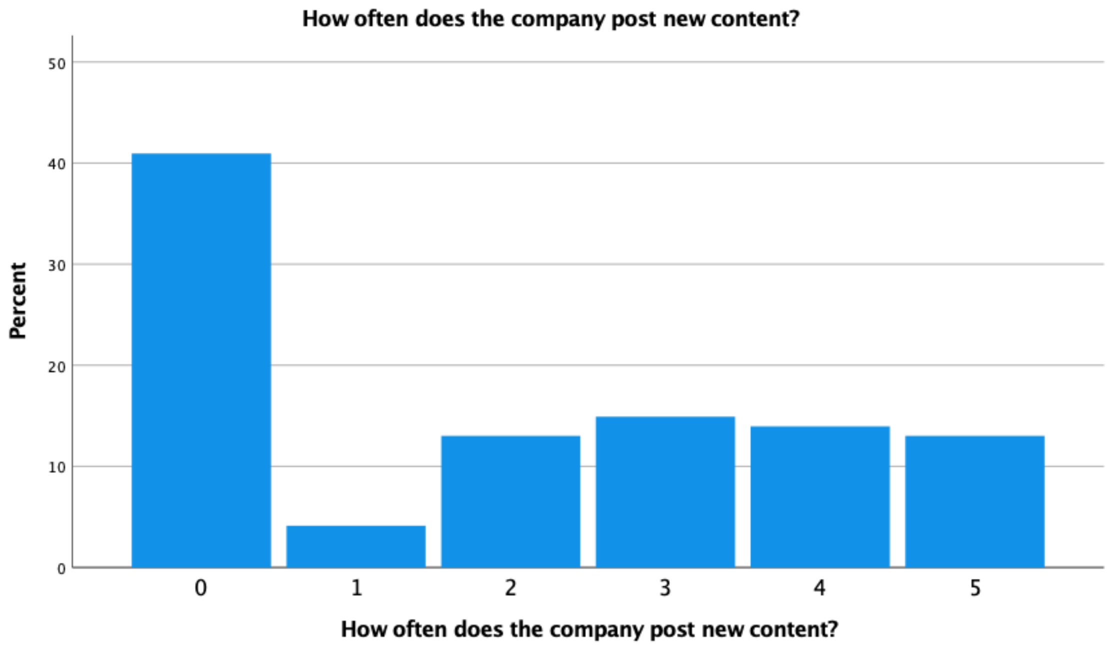

Figure 30: How often does the company post new content?

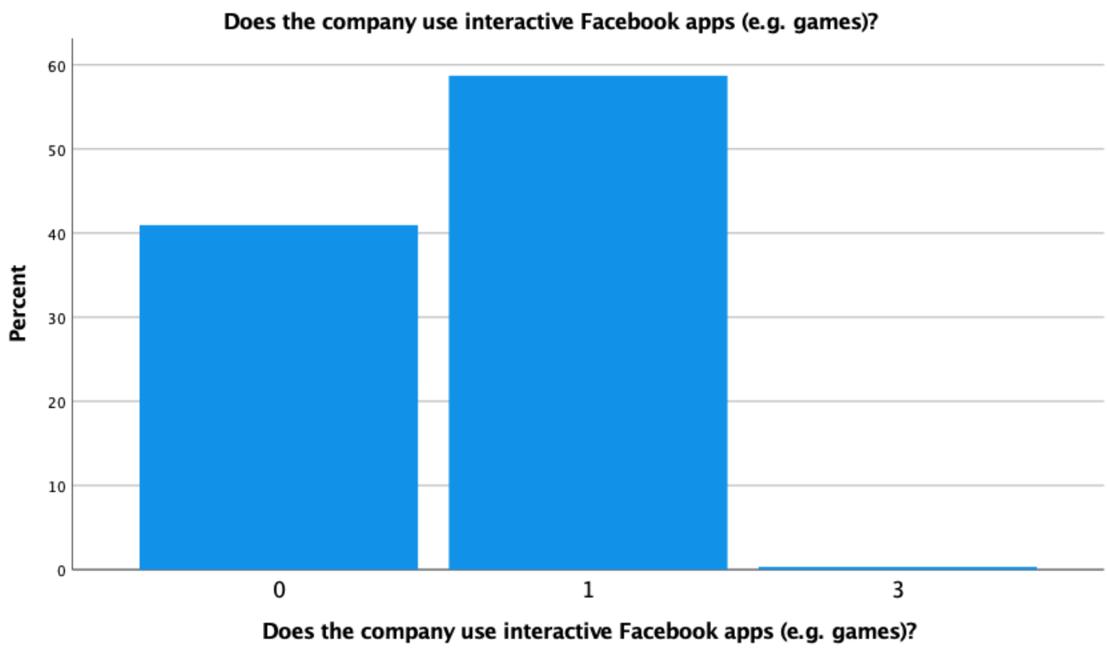

Figure 31: Does the company use interactive Facebook apps (e.g. games)?