

**ANALYZING TUNISIA'S PROJECTED IMAGE: A COMPARATIVE STUDY OF
NON-PROMOTIONAL MUSIC VIDEOS AND PROMOTIONAL TOURISM CONTENT
ON YOUTUBE**

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I. Abstract

This study analyzes the projected image of Tunisia by comparing the representations found in non-promotional music videos with official promotional tourism content, on YouTube. While much research has focused on how tourists perceive destinations, less attention has been given to the images destinations project, particularly through non-promotional media. Using a framework adapted from Picazo and Moreno-Gil (2019), this research examines the depiction of people, activities, and environments in both music videos and tourism content. The analysis utilizes artificial intelligence-enabled video summarization tool, supplemented by manual review, to categorize and compare these visual representations. The findings reveal key similarities and differences in how Tunisia's culture, landscapes, and lifestyle are portrayed in each type of media. Non-promotional music videos often present a more grounded, realistic view of Tunisian society, while promotional tourism content focuses on curated, family-friendly narratives designed to attract tourists. This study highlights the importance of understanding how various forms of media contribute to the destination image, offering valuable insights for improving Tunisia's tourism marketing strategy.

II. Introduction

In today's globalized world, destinations are increasingly dependent on their projected image to attract international visitors and compete in the tourism market. A destination's projected image plays a critical role in shaping how potential tourists perceive it, influencing travel decisions, and ultimately affecting the success of its tourism industry. Over the past three decades, destination image has become one of the most extensively studied topics in tourism research, with scholars like Camprubí et al. (2008), Frías et al. (2008), Gallarza et al. (2002), and

Költringer and Dickinger (2015) contributing significantly to the field. However, while much attention has been paid to understanding how tourists perceive destinations, there has been relatively less focus on how destinations project their own image, particularly through non-promotional content. This gap leaves room for further exploration into how different forms of media shape the image of a destination.

The destination's projected image refers to the collection of values, concepts, and characteristics conveyed through media to promote a destination (MacKay and Fesenmaier, 1997; Hunter, 2008). The way a destination is portrayed in various media outlets, including both promotional and non-promotional content, has a significant impact on tourism marketing. While official promotional content is carefully curated to highlight the strengths and unique attractions of a destination, non-promotional media, such as films, music videos, or social media posts, often depict a more organic, unfiltered version of the destination's image. These forms of media also shape tourists' perceptions, sometimes in ways that diverge from the official message.

In recent years, the role of non-promotional media in shaping the destination image has gained increasing recognition, particularly in light of studies that show its influence surpassing that of traditional promotional content (Connell, 2005; Lee and Bai, 2016). Among these, music videos stand out as a powerful yet underexplored source of destination image projection. Music videos, especially those filmed in specific locations, often evoke a strong sense of place, visually communicating the culture, landscapes, and atmosphere of the destination to global audiences.

This research aims to fill the gap in the literature by focusing on how Tunisia's image is projected in non-promotional music videos and comparing it with the official promotional content created by the Tunisian Tourism Board. The study seeks to analyze the differences and similarities between these two forms of media, evaluating how each portrays the country's culture, landscapes, people, and activities. By conducting this comparison, the research will assess whether non-promotional music videos align with or diverge from Tunisia's official tourism marketing strategy, and how these differences might impact potential tourists' perceptions of the destination.

Given the growing popularity of video-sharing platforms like YouTube, where both promotional and non-promotional videos are widely accessible to global audiences, this study holds particular relevance. The use of artificial intelligence-enabled tools, like ChatGPT's Video Summarizer, further enables a more comprehensive and efficient analysis of video content, allowing for detailed insights into how Tunisia's image is constructed and conveyed across different media formats.

By examining Tunisia's projected image in both non-promotional music videos and official promotional tourism content, this study provides valuable insights into the representation of the country in digital media, contributing to a better understanding of how modern media shapes destination perceptions and influences tourism.

III. Literature Review

A. Destination Image Research

The topic of destination image has been widely studied over the last thirty years by researchers such as Camprubí et al. (2008), Frías et al. (2008), Gallarza et al. (2002), and Költringer and Dickinger (2015) to become one of the most researched subjects among scholars (Camprubí et al., 2013; Stepchenkova and Mills, 2010). However, most of this work has focussed on understanding how tourists perceived a destination image or the perceived image of tourists. Despite its high importance to represent a destination, projected images have received less attention than the perceived image from the literature where the focus was mainly on the consequences rather than the source of it. Destination projected image, as defined by MacKay and Fesenmaier (1997) and Hunter (2008), refers to a collection of values, concepts, characteristics, and original ideas about a destination that are conveyed through media to promote that destination (MacKay and Fesenmaier, 1997; Hunter, 2008), leading to the success or failure of its marketing (Garrod, 2009; Kim and Stepchenkova, 2015; Ye and Tussyadiah, 2011). The lack of studies on the destination projected image has resulted in the absence of a methodological framework for the categorization and evaluation of the projected image, which could serve as a foundation for researchers in this field (Pennington and Thomsen, 2010).

B. Framework for Analyzing Projected Images

In an attempt to establish a methodological framework that can be used to categorize and evaluate images projected by the destinations on photographs, Picazo and Moreno-Gil (2019) conducted a comprehensive analysis of 35 academic articles that studied the image projected by destinations in photographs and concluded that the analysis of photographic content has been

categorized based on three main dimensions: people, activities, and places/object. The category of "People" included the individuals featured in the images, "activities" the actions taking place, and "places/object" the setting and physical context of the scenes. A framework was created following this categorization to evaluate and compare the visual representations of tourism destinations. Although this framework was originally designed to analyze destination photos, it can also be applied to videos, as videos are essentially a sequence of images and frames (Saini, Dhingra, & Bansal, 2023). This adaptability is supported by other research papers on video analysis that have employed frameworks initially created for still images or photographs, such as the conceptual framework established by Echtner and Ritchie (1991). Consequently, the framework developed by Picazo and Moreno-Gil will be used in this research to analyze the projected images in videos. However, this does not diminish the need for developing a widely accepted methodological framework that applies to both images and videos, which is essential for laying a strong foundation for future research on destination image projection.

C. Media's Role in Shaping Destination Image

The importance of the destination image is further emphasized by the rise of various media sources in the modern era, which now include not only promotional materials controlled by the destinations but also a wide range of other sources which deliberately transmit images to potential tourists. This can lead to a divergence in the projected images of a destination if not properly managed. Due to the popularity of the topic of destination image, different researchers have identified different promotional sources such as; destination websites (Lee and Gretzel, 2012), travel brochures (Jenkins, 2003), ad pictures (Babin and Burns, 1997), and radio commercials (Miller and Marks, 1992). However, it was discovered by recent studies, such as the ones conducted by Connell (2005), that destination images are more impacted by the use of

non-promotional communication. This includes films (Lee and Bai, 2016), postcards (Yuksel and Akgul, 2007), TV series (Skinner, 2016), and reality shows (Fu et al., 2016). Another type of non-promotional communication that was not mentioned and should be further explored is music videos. Popular music videos that are relatable to a destination through the location, where it was filmed, usually do not have commercial purposes unlike music in commercials and when listeners watch the music videos, mental images can be triggered to the minds of the viewers. MacInnis and Price (1987) explained that various stimuli, including visual, auditory, haptic, and gustatory, can trigger mental imagery, with visual stimuli being the most influential of all (White et al., 1977). Moreover, music is capable of stimulating the visual imagery of listeners since it is a significant type of auditory stimuli (Eerola and Vuoskoski, 2015; Vuoskoski and Eerola, 2012). This is particularly relevant in the context of the Tourism industry, which is centered on the experiences of tourists and heavily relies on visual representations (Garrod, 2009; Nelson, 2005; Urry, 1990). These representations have the potential to alter places into destinations (Hunter, 2008) and to guide visitors on how to experience and retain these memories (Hunter, 2012). This shows the potential of music videos as they contain visual representations that can significantly impact how tourists view a destination, making them worth studying alongside other non-promotional sources. Since these images are delivered to potential tourists, it is important to analyze them in proper ways for the national tourist boards to be able to manage its further impacts. As it was said by Kaplan & Norton (1996), "if you cannot measure it, you cannot manage it".

D. Music Tourism and Its Impact on Destination Image

Music tourism is a part of cultural economy that has been underestimated (Gibson and Connell, 2003), it takes place when “people travel, at least in some part, because of music, whether to festivals or raves, concerts, museums, graveyards or opera houses” (Gibson and Connell, 2007). Tourists therefore travel to destinations that are linked to places in lyrics (e.g. the song “Mull of Kintyre”), places of births and deaths of musicians (e.g. Vienna and Salzburg) (Gibson and Connell, 2007), a place of performance like opera houses, places of musical composition, etc. In recent years, music has been consumed primarily on the internet, as it has replaced traditional store-based distribution. Previously, physical stores were limited to showcasing mostly bestsellers and hits, but online distribution offers unlimited storage, allowing for a much wider range of music productions to be accessible. Youtube, one of the most popular video-sharing sites, has influenced this subject by providing the possibility for publishing videos, including music videos. Since its foundation in 2005, Youtube allowed video publishing for regular users until it became a professional media outlet providing both free and subscription-based content on a platform that's advertising friendly (Burgess and Green, 2009, Kim, 2012). It is also worth mentioning that over 500 hours of content are uploaded to Youtube every minute and that more than 2 billion unique users visit YouTube each month (YouTube, 2024). Based on these figures, we can conclude that Youtube has the ability to reach a large audience, highlighting the importance of the projected image of destination on this platform, whether through promotional and non-promotional content. Since the focus of this study is on analyzing the projected image of a destination through non-promotional communications, specifically music videos and in comparison with official promotional videos, the focus will be

on the communications found on the platform of Youtube relying on its importance in music videos distribution as well as its high reach to potential tourists of a destination.

E. Using AI for Video Analysis

With the increase in the popularity of Artificial Intelligence (AI) and the proven capability of AI-enabled software to summarize lengthy videos (Saini, Kumar, Kashid, Saini, & Negi, 2023), the videos analysis in this research will rely on the latest technology, specifically ChatGPT, which features a tool called Video Summarizer, specialized in video analysis. As it was defined by chatgpt 4o, the Video Summarizer feature uses computer vision and natural language processing techniques to analyze and condense video content into shorter, informative summaries. These summaries highlight the most critical parts of the video, providing a quick and comprehensive overview. "I analyze videos by watching them and noting the elements related to the categories provided. For each video, I observe and document the relevant scenes and details that fit into categories", was the explanation I received after asking the tool about how it worked. Video Summarization, the technology used by Chatgpt Video Summarizer, analyzes videos by removing the unnecessary or repeated frames and retaining the keyframes (Kumar et al. 2016). As a result, video summarizing technologies keeps only the most important parts of the videos, providing concise and comprehensive descriptions. The choice of using artificial intelligence enabled technologies instead of the traditional content analysis techniques is driven by the fact that the number of videos available online is enormous, requiring extensive efforts of human resources to analyze such vast quantities of content. This highlights the importance of finding the right tools and methods to analyze and showcase videos in a more compact and concise manner, which can be applied across various fields (Kumar et al. 2018). Tourism is one of the fields where these technologies are useful, as they speed up the navigation process through a large

volume of video data and makes the access and presentation of the content more organized. This can be used by destinations to control its projected image in popular multimedia platforms, such as Youtube, and particularly to analyze music videos. The application of this analysis will be implied on music videos related to the destination of Tunisia by Tunisian artists.

F. Case Study: Tunisia's Projected Image in Videos

Connecting to the given case study, projected images in this research refer to the visual elements of Tunisia that are found in non-promotional music videos and in promotional destination videos. These images present Tunisia through both explicit and implicit elements that highlight the country's attributes. As the leading tourism organization in the country, the tourism board is responsible for improving the reputation of the destination and shaping its image in the minds of tourists.

Tunisia's image in the media has been relatively under-researched compared to other regions. Existing studies indicate a gap in understanding how the image of Tunisia as a destination is projected to national and international audiences. Based on a comprehensive content analysis conducted by Picazo and Moreno-Gil (2019) on the academic literature published between 1996 and 2015, it was concluded that the projected images of destinations in regions such as Africa and South America remain under-researched compared to regions like Asia, Europe, North America, and Oceania. This analysis also highlighted that the visual representation of destinations through photographs in media plays a crucial role in shaping perceptions and marketing effectiveness. The study emphasized the need for more research on the projected images of African destinations, including Tunisia, to understand how these regions are portrayed globally. In response to this gap, the current study will focus on the projected

image of Tunisia within one specific type of non-promotional media, namely music videos, addressing part of the gap and encouraging further research on the topic.

In the case of Tunisia, where tourism acts as an important aspect of the economy, as the minister of Tourism and handicrafts stated in his foreword letter in Tunisia Tourism 2035 National Tourism Strategy, the ministry is working hands in hand with other actors like tourism businesses, partners, and the wider community of tourism based on the Tunisia Tourism 2035 National Tourism Strategy, which serves as a framework to enhance its tourism sector, to be able to leverage the rich cultural heritage of the destination, its diverse landscapes, and sustainable tourism practices. In this strategy, it was noted that digitizing marketing efforts is now a necessity for Tunisia. As mentioned also in the Tunisia Tourism 2035 National Tourism Strategy, The ONTT, the national office of Tunisian tourism, has no choice but to follow the new trends and to digitize their marketing efforts. Consequently, it must focus on upgrading digital communication channels, developing mobile-friendly tools, implementing online campaigns with tangible community engagement elements, re-engaging with opinion influencers, enhancing social network content, and facilitating online booking for experiences and services as done by other destinations to build the post-covid economy. Since musicians are considered opinion influencers as well, it could be important to engage them in the marketing efforts of the destination by guiding the way they are using Tunisia in their music videos to unify the messages transmitted.

Since official promotional videos are specifically designed to highlight the strengths of the destination to attract tourists, they will be used as a reference point to identify how Tunisia is

represented in music videos. Given the broad reach of music videos, similar to other forms of non-promotional media, comparing them to official promotional content will help reveal both consistencies and discrepancies in the projected image of Tunisia. The results of this comparison are crucial for assessing and improving Tunisia's marketing strategies, contributing to sustainable tourism growth as envisioned in the strategic plan. The current plan highlighted the potential of Tunisia as a film site, with future investments aimed at attracting tourists and students of cinema interested in filming, leading to the production of another type of non-promotional videos. This shows that the Tunisian Tourism Board has already been considering the non-promotional videos as important tools to help promote the destination.

The selection of music videos was driven by the rise in productions in Tunisia in recent years, especially in the genre of rap. As highlighted in research by Ines Dallaji (2013) from the Orient-Institut Studies, the Tunisian revolution allowed rap music to emerge from the underground, transforming the music landscape significantly. Rap became a way for artists to express their opinions on the political and social states of the country. Moreover, these productions started gaining attention from Tunisian media outlets like radio and television, which helped with their broader exposure. These music videos are crucial for tourism authorities to study because they often feature Tunisian landscapes, reflecting the lifestyle and culture of the country. Given that their topics are largely related to Tunisia's social and political issues, they use visuals from the destination to represent their art.

The old regime suppressed the music scene by supporting only the artists who aligned with its interests while restricting those who opposed it. Research on the influence of Tunisian

music during the Jasmine Revolution of 2010-2011 revealed two distinct music scenes under Ben Ali's dictatorship. The first, supported by the regime, posed no threat and received opportunities for media exposure and festival participation. In contrast, underground music, which criticized the regime and posed a threat to public opinion, was marginalized. Artists from this scene were excluded from festivals, broadcast media like TV and radio, and digital platforms such as YouTube. This suppression reflects the regime's fear of the impact artists could have on shaping public opinion in Tunisia. Similarly, the current government should recognize music's powerful role in influencing the country's image and work strategically with artists to ensure their representations of Tunisia align with national interests.

Another factor that contributed to the rise of underground music and its increased public visibility was the lifting of YouTube censorship, which became accessible in Tunisia just one day before the dictator's departure on January 14th, 2011 (Munroe, 2014). Prior to this, YouTube had been blocked for several years leading up to the revolution. In fact, Tunisia was listed among the 13 "internet enemies" by Reporters Without Borders in 2006, owing to the repressive internet policies enforced by President Zine El Abidine Ben Ali. These policies included state control over internet cafés, where online content was heavily filtered and monitored by police (Reporters Without Borders, 2006). This lack of freedom of speech in the digital space hindered creative expression, including that of musicians. The removal of these restrictions after the revolution played a pivotal role in the growth of music production, making it an area of study that provides valuable insights into post-revolution cultural expression.

IV. Methodology

A. Research Design

This study employs a qualitative, comparative content analysis to explore the representation of Tunisia in non-promotional music videos and promotional tourism videos. The research adopts an inductive approach, where insights emerge from the data without pre-defined hypotheses, allowing for patterns and themes to naturally arise. The goal is to compare how Tunisia is portrayed in both types of videos, examining key differences in the representation of culture, social dynamics, and tourism-related elements.

The analytical framework developed by Picazo and Moreno-Gil serves as the foundation of the study, categorizing the data into three primary dimensions: people, activity types, and context. These dimensions encompass various attributes such as the number of people, gender, typology, activities (active vs. passive), and environmental or cultural contexts. This structured framework facilitates a systematic analysis of the videos, enabling the identification of recurring themes and patterns.

Two datasets were analyzed:

- Non-promotional music videos: A selection of 67 music videos filmed in Tunisia, identified using a keyword search and filter process on YouTube.
- Promotional tourism videos: Five videos from the official "Discover Tunisia" YouTube channel, focusing on tourism promotion.

The study combines thematic analysis to uncover key themes and patterns across both video types. Data analysis involved the use of AI-powered video analysis tools, followed by

manual validation and refinement to ensure accuracy. The final data were coded after the analysis, where categories were established based on emerging themes. This approach allowed for a systematic breakdown of the visual and narrative elements present in the videos.

The analysis was qualitative in nature, emphasizing narrative, thematic, and visual elements. However, quantitative counts and percentages were also employed to compare the frequency of categories across the videos. This mixed-method approach strengthens the study's ability to interpret both the detailed qualitative aspects of the videos and offer a comparative assessment of the frequency of certain themes.

B. Analytical Framework

For the analysis of the videos, the framework developed by Picazo and Moreno-Gil will be utilized. This framework was created to address the lack of an established methodology for analyzing the projected image of tourism destinations in photographs. It was chosen because it was developed following a comprehensive literature review of 35 academic articles on the subject which makes it a robust tool to use.

This framework encompasses three broad dimensions; people, activities type, and context. The first dimension, "people", includes attributes such as the "number of people", their "relevance to the scene", "gender", "typology", and "age". The second dimension focuses on the "activity type" by categorizing activities as "active or passive". The third dimension, "context", includes aspects of the surroundings like "natural resources", "culture - heritage sources", "leisure & recreation", "accommodation", and "infrastructures". All the dimensions and attributes of the framework are further illustrated in [Figure 1](#). This comprehensive framework is

instrumental in studying the persona featured in the videos, identifying the type of activities they engage in, and understanding the context in which these activities occur. By using this framework, a detailed comparison is enabled as it allows the detection of similarities and differences between the content found in the promotional and non-promotional videos.

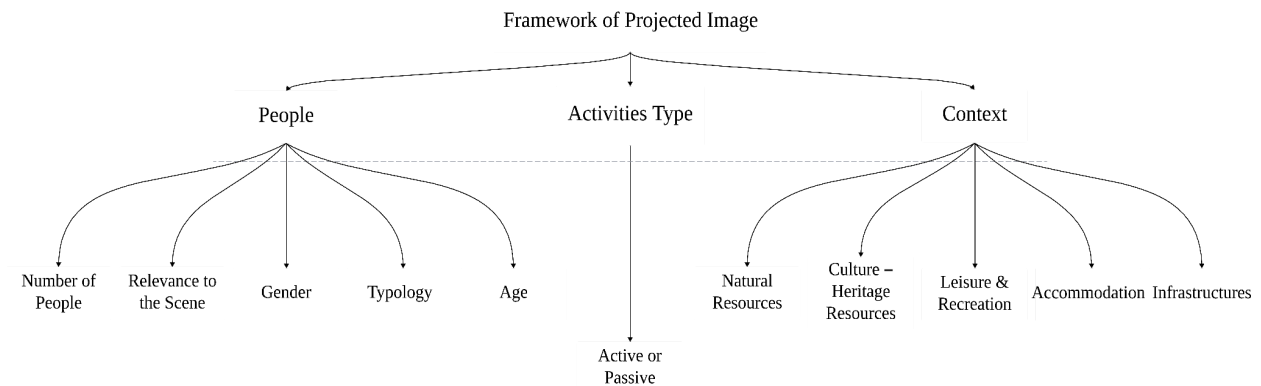


Figure 1. The dimensions and attributes of the framework developed by Picazo and Moreno-Gil

C. Dataset Selection Criteria

Non-promotional Music Videos:

The collection of music videos was guided by a specific selection criteria designed to ensure that the selected music videos are both widely viewed and relevant to the destination of Tunisia. This process yielded a dataset of 67 music videos.

The selection criteria included the following steps:

- I. Relevant keywords generation**
- II. The application of Youtube filters**
- III. The elimination of non-relevant music videos**
 - Exclusion of videos released before 2011
 - Exclusion of unofficial or fan videos

- Exclusion of videos not filmed in Tunisia
- Exclusion of live concert recordings and live sessions

Relevant Keywords Generation

To generate relevant keywords that would yield popular, destination-related official music videos produced after 2011, an iterative process of trial and error was initially used. The first keywords generated were "Tunisian Music Videos" and "Tunisian Song". To further refine this process, the VidIQ AI Youtube Keyword Generator tool was utilized, generating additional keywords such as "Tunisian Songs" (in plural), "Tunisian Music", and "Tunisian Rap Music". Some other keywords were also generated but either yielded the same results or failed to meet the pre-set criteria. This tool works by suggesting a list of 10 keywords optimized for Youtube SEO, based on a phrase or keyword entered. Although typically used by content creators to enhance visibility, it was applied here to identify the most relevant keywords for the most viewed videos. After using the phrase "Tunisian Music Videos," only 3 out of the 10 generated keywords were used, as the trial limit was quickly reached, and a subscription was required to continue using the tool. However, the subscription was deemed unnecessary at that point, as the new keywords produced results similar to those identified earlier. It is assumed that this outcome was due to factors such as view count and release date narrowing the search results, making them highly similar. While the trial and error approach was exploratory, it effectively captured the majority of the relevant dataset.

The Application Of Youtube Filters

YouTube search filters facilitate the search process by allowing users to select videos based on criteria such as upload date, type, duration, and features, as well as sort them by relevance, upload date, view count, and rating. In this study, these filters proved useful in narrowing down the number of videos displayed. The filters used were the "type" filter, and the results were sorted by view count. The upload date filter was not applied, as the oldest available date was from this year, which did not align with the scope of the study. Selecting the "Video" type filter helped exclude irrelevant results like playlists, channels, and movies. Furthermore, sorting by view count placed the most viewed videos at the top, making it easier to determine where to stop, specifically when selecting videos with fewer than 10 million views, as they were ordered from most to least viewed.

The Elimination Of Non-Relevant Music Videos

Before adding the video links to the Excel sheet used for analysis, a brief manual review was conducted. This step ensured that only official videos, released after 2011 and filmed in Tunisia, were included. To verify that the selected videos were official music videos and not fan-made content, it was confirmed that they had been uploaded either by the artist's official channel or their record label. Unofficial or fan-made videos were excluded as they fell outside the scope of the study and were harder to manage given the large volume of such content. The release date was then verified to ensure that all videos were produced after the 2011 revolution, as those made before were subject to censorship and restrictions imposed by the dictatorship, which limited their popularity and view count. Lastly, to confirm that the music video was filmed in Tunisia, specific elements like car license plates and street signs were checked.

Promotional Videos

On the other hand, the collection of the promotional videos underwent a different and simpler process due to the limited number of videos available compared to the music videos. The search was made only among the videos uploaded in the official channel of the tourism office "Discover Tunisia". When searching inside the Youtube channel, there was a possibility to sort the videos based on their popularity as well, which was used for the selection of the popular promotional videos that had 1 million or more views.

D. Video Analysis Using AI Technology

The analysis of the selected videos is conducted using an advanced Artificial Intelligence (AI) tool, ChatGPT's Video Summarizer. It is a GPT or a generative pre-trained transformer that is designed to help students and researchers generate summaries and answer specific questions about a chosen video. The technology focuses on keyframes that encapsulate the essential visual and thematic elements of the video, providing a comprehensive overview in a more compact format. The Video Summarizer was specifically selected after trying two other methods. The first one was the AutoML Video Intelligence which is a product offered by Google Cloud. This tool provides thorough video analysis and allows the creation of custom labels. However, it presents challenges, such as requiring technical knowledge, including programming skills in Python. The second approach tried was to use a demo provided by Google Cloud as well which analyzes photos. The extraction of frames from each of the videos was tried and uploaded one by one to the demo. It gave good results but the process was very time consuming especially that the number of videos selected for the analysis was high. As a result, an alternative, which is the

Video Summarizer GPT, was selected because it does not require high technical knowledge and provided good results.

Since the pretrained language models, like the Video Summarizer, are designed to generate text based on the patterns they have learned from the datasets they have, they can be further improved through the use of prompts. These prompts have the ability to guide the model and enhance its ability to give back relevant aspects (Brown et al., 2020, Schick and Schütze, 2020). In this study, the analysis followed a given framework with given attributes that were identified in each of the videos. Therefore, the following prompts were written manually to provide the language model with more clear and focused instructions to make sure that it returns the desired output.

1. "I will share with you the theoretical framework of my master's thesis and the framework I want to use to analyze the videos before starting, okay? so you can have the needed background."
2. "Here are the details about the framework and make sure to be direct in your answer. For example, if it is passive, mention that clearly..."
3. "I want you to use the same vocabulary in all the analysis to make my interpretation easier, for example, instead of saying clothes and then costumes, always use clothes."
4. "Let's try: [link to video]."
5. "Please keep this in mind and keep doing it for the next 88 videos."
6. "You are not mentioning the number of people and instead giving general descriptions."

In the first prompt, the theoretical framework was introduced to the AI which gave it the necessary context about the study with the needed details. Then, the framework used for the

analysis was shared individually which included the main dimensions as well as the attributes of the framework in order for the model to analyze the videos by including these elements. In the third prompt, it was asked from the AI to be consistent in the terminology. This was asked to save time in identifying the themes while analyzing the results later. After that, a test was made with one of the music videos and a manual verification was performed to make sure that the results were good enough. Then, the AI was informed that the same analysis was required for a large dataset ensuring that the approach was consistently applied to all videos. Lastly, feedback was given to get more concise and specific descriptions instead of generic ones, especially for the number of people. Instead of "a few people", it started to provide a range of numbers.

E. Manual Analysis

After obtaining the analysis using the Video Summarizer tool, manual analysis was performed to validate and refine the results and to ensure that all the details in the videos are captured. Although Video Summarizer offered considerable efficiency based on tests made, it is essential to take into consideration the limitations of the tool. To mitigate the risks of using inaccurate results, each video was viewed individually and elements found regarding each attribute were noted. Also, some captures had been taken from the videos to identify the exact landmarks using Google Lens which is a function that Video Summarizer was not able to perform. This step allows the identification of the famous places that were featured to help with the comparison of the ones found in the promotional and non-promotional videos.

It was detected that the AI tools were able to provide some correct and detailed analysis but sometimes it gave very general answers or wrong ones. As a result, the manual analysis

either kept the same AI analysis, added more details to it, or totally replaced it to obtain the best output possible. Consequently, a final analysis was conducted, incorporating either AI-generated, human-generated, or a combination of both. Also, a meta analysis was carried out to identify the source of each of the final analysis.

According to the "How Lens Work" page by Google, Google Lens is a set of vision-based computing capabilities that helps users identify and find visually similar images. While doing the manual analysis, screenshots of natural landscapes and historic landmarks were taken and uploaded to Google Lens. The tool successfully identified some of the landmarks, either by recognizing the exact landmark or by displaying visually similar photos from various websites, which facilitated their discovery.

F. Data Coding

After the creation of the final analysis, different categories were created for this study to better classify the data and facilitate a systematic analysis of the videos. Under each attribute a few categories were found.

For the dimension "people", the categories were as follows:

Attribute: "Number of People"

Categories:

- "Single Person", when the video contains only one person.
- "Small Group", for videos with 2 to 10 people.
- "Medium Group", for 11 to 30 people.
- "Large Group", for 31 to 50 people.

- "Crowd", for more than 50 people.

Attribute: "Relevance to the Scene"

Categories:

- "Primary Only", used when all the characters featured in the video are the primary focus.
- "Primary and Secondary", used when there are also supporting or background roles.
- "Secondary Only", when the focus is not shed on any character.

Attribute: "Gender"

Categories:

- "Male", only male characters are featured.
- "Female", only female characters are featured.
- "Mixed", when the video features both male and female characters.

Attribute: "People", which already had pre-set categories from the framework followed which are "locals", "tourists", and "workers". In this study, the category of workers was merged with the category of locals to simplify the analysis and avoid redundancy as workers are typically residents of the area and are therefore considered locals.

Categories:

- "Locals"
- "Tourists"

Attribute: "Age"

Categories:

- "Kids", for children and young teenagers.
- "Young Adults", for late teens to mid 30s.
- "Middle-Aged", for those in their mid 30s to mid 50s.
- "Seniors", for adults over 60 years old.

Moreover, the second dimension of "activities type", included preset categories to identify whether the activities featured in the videos were "active" or "passive". Jenkins (2003), Buzinde et al. (2006), and Edelheim (2007) classified the activities as active when they require a physical effort such as running or swimming, and passive when they involve leisure or mental activity like sunbathing or reading.

In the third dimension "context", the attributes had multiple categories as follows:

Attribute: "Natural Resources"**Categories:**

- "Coastal/Marine", including water bodies like oceans, seas, bays, or beaches.
- "Mountainous/Highland", including mountains, hills, and highlands.
- "Forest/Woodland", including woodlands, and forested regions.
- "Desert/Arid", including deserts, dunes, and other arid environments.
- "Wetlands/Water Bodies", including lakes, rivers, wetlands, swamps, and deltas.
- "Urban Environment", including cities, towns, and other densely populated areas.

Attribute: "Culture – Heritage Sources"

Categories:

- "Local Language", which is the Tunisian dialect.
- "Traditional Clothing", including traditional attire such as the Chechia (traditional cap), Dengri (traditional vest), Jebba (a long garment), and other region-specific clothing like the Sefseri, Meryoul Fadhila, and traditional scarves.
- "Traditional Music and Instruments", including the use of traditional music and instruments like Zokra (wind instrument), Oud (string instrument), percussion instruments, and traditional bands.
- "Architecture and Historical Landmarks", including architectural styles like the Djerba and Sidi Bou Said styles, and historical landmarks like the Hammamet and Kantaoui Forts.
- "Traditional Practices and Artifacts", including traditional practices like wedding ceremonies, putting henna, or the use of traditional artifacts such as donkey carts, and Tunisian tiles.
- "Modern Urban Culture", including the contemporary culture, street life, urban fashion, and social dynamics without bringing the attention to traditional or historical elements.
- "None Were Depicted", when the video does not feature any culture or heritage resources.

Attribute: "Leisure & Recreation"

Categories:

- "Outdoor Activities", including activities like walking, driving, running, etc.

- "Social Gatherings and Events", including group activities like family gatherings, parties, weddings, concerts, and public gatherings.
- "Sports and Physical Activities", including playing football, basketball, boxing, etc.
- "Arts and Cultural Activities", including activities like graffiti art making, dancing traditional dances, writing and playing music, painting, and attending cultural events.
- "Entertainment", including activities like playing in amusement parks, clubbing, partying, playing card games, going to bars, and attending cabarets.
- "Passive Leisure", including more relaxed activities like sitting, watching Netflix, drinking in a bar, playing chess, smoking hookah, etc.
- "No Leisure Activities Depicted", for videos that do not feature any leisure or recreational activities.

Attribute: "Accommodation"

Categories:

- "Urban Residential", including apartments, residential buildings, and urban houses.
- "Traditional Housing", including the houses with courtyard-centric design where the courtyard is usually surrounded by rooms.
- "Rural Residential", including accommodations located in rural settings.
- "Luxury Accommodations", including luxury villas, resorts, and hotels.
- "Temporary/Alternative Accommodations", including bungalows, campsites, caravans, and tents.
- "No Specific Accommodations Depicted", for videos that do not feature any accommodation.

Attribute: "Infrastructures"

Categories:

- "Urban Infrastructure", including streets, residential buildings, commercial buildings, public spaces, parks, highways, and public utilities like bridges, street lights, and tolls.
- "Historical and Cultural Infrastructure", including historical buildings, mosques, theaters, and any architecture with traditional styles like the Sidi Bou Said style or Djerba island architecture.
- "Recreational Infrastructure", including golf courses, basketball courts, football pitches, music stages, etc.
- "Transportation Infrastructure", including roads, highways, ports, train railways, bus stations, etc.
- "Educational and Health Infrastructure", including schools, clinics, hospitals, etc.
- "Industrial Infrastructure", including factories, warehouses, and industrial areas.
- "Natural and Utility Infrastructure", including dams, water treatment facilities, etc.
- "No Infrastructure Depicted", for videos that do not feature any form of infrastructure.

G. Comparative Approach

After assigning the aforementioned categories to all the final analyses, counts were recorded for each category by assigning a value of 1 to videos that included a particular category and 0 to those that did not. Multiple categories could be assigned within the same attribute for each video. The attributes that did not have mutually exclusive categories were typology, age,

natural resources, culture and heritage sources, leisure and recreation, accommodation, and infrastructures.

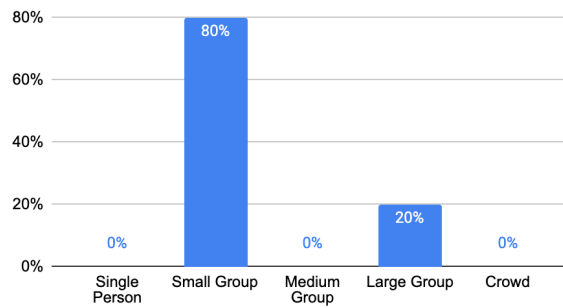
Subsequently, percentages were calculated based on the counts, and diagrams were created to better illustrate the data. This formed the basis for comparing the promotional and non-promotional videos.

5. Findings

Attributes	Comparison												
<p>Number of People</p>	<p>In the non-promotional videos, the majority of the videos featured small to medium groups of people which includes at least 2 people and up to 30 people. 37% of them included medium groups and 28% of them included small groups. These two categories were followed by single person and crowd with 13% each and only 7% of videos showing large groups.</p> <div data-bbox="711 1276 1287 1623" data-label="Figure"> <table border="1"> <caption>NUMBER OF PEOPLE</caption> <thead> <tr> <th>Category</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Single Person</td> <td>13%</td> </tr> <tr> <td>Small Group</td> <td>28%</td> </tr> <tr> <td>Medium Group</td> <td>37%</td> </tr> <tr> <td>Large Group</td> <td>7%</td> </tr> <tr> <td>Crowd</td> <td>13%</td> </tr> </tbody> </table> </div> <p>In the promotional videos, small groups were predominantly shown with 80% of the videos with the remaining 20% featuring large groups. The categories of single</p>	Category	Percentage	Single Person	13%	Small Group	28%	Medium Group	37%	Large Group	7%	Crowd	13%
Category	Percentage												
Single Person	13%												
Small Group	28%												
Medium Group	37%												
Large Group	7%												
Crowd	13%												

person, medium group, and crowd were not shown in any of the videos.

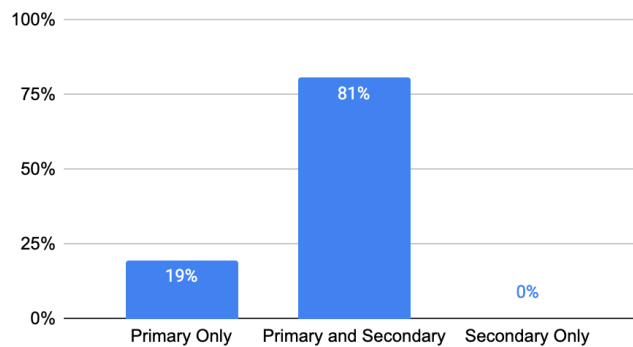
NUMBER OF PEOPLE



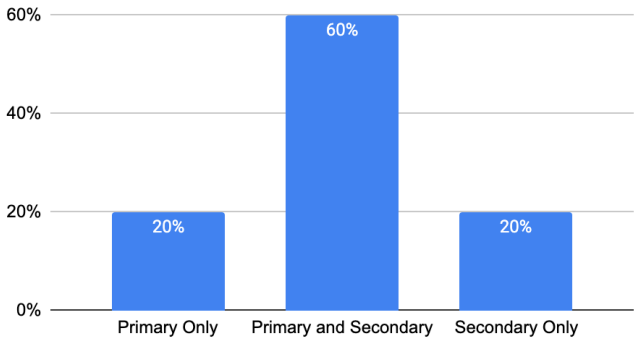
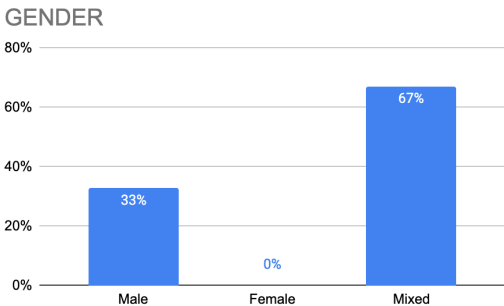
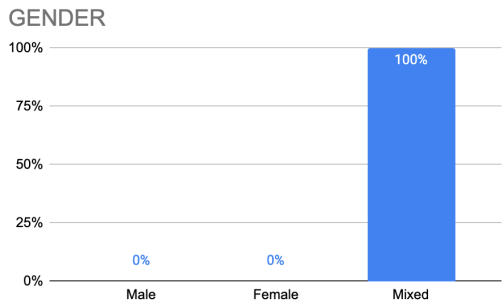
Relevance to the Scene

In the non-promotional videos, 81% of the videos displayed both **primary and secondary** characters with the remaining 19% featuring only primary characters.

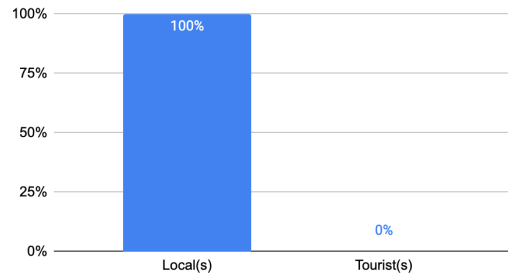
RELEVANCE TO THE SCENE



In the promotional videos, the majority of the videos also showed **primary and secondary** characters with 60% of the videos. 20% of the other videos featured primary only characters and 20% other showing only secondary characters.

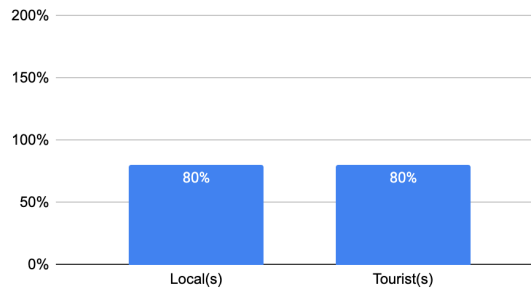
	<p style="text-align: center;">RELEVANCE TO THE SCENE</p>  <table border="1"> <thead> <tr> <th>Category</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Primary Only</td> <td>20%</td> </tr> <tr> <td>Primary and Secondary</td> <td>60%</td> </tr> <tr> <td>Secondary Only</td> <td>20%</td> </tr> </tbody> </table>	Category	Percentage	Primary Only	20%	Primary and Secondary	60%	Secondary Only	20%								
Category	Percentage																
Primary Only	20%																
Primary and Secondary	60%																
Secondary Only	20%																
<p>Gender</p>	<p>In the non-promotional videos, most of the characters were both males and females, mixed, with 67%. The remaining featured only male characters.</p>  <table border="1"> <thead> <tr> <th>Gender</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Male</td> <td>33%</td> </tr> <tr> <td>Female</td> <td>0%</td> </tr> <tr> <td>Mixed</td> <td>67%</td> </tr> </tbody> </table> <p>In the promotional videos, all the videos had mixed characters.</p>  <table border="1"> <thead> <tr> <th>Gender</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Male</td> <td>0%</td> </tr> <tr> <td>Female</td> <td>0%</td> </tr> <tr> <td>Mixed</td> <td>100%</td> </tr> </tbody> </table>	Gender	Percentage	Male	33%	Female	0%	Mixed	67%	Gender	Percentage	Male	0%	Female	0%	Mixed	100%
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<p>Typology</p>	<p>In the non-promotional videos, all of the videos showcased locals.</p>																

TPOLOGY



In the promotional videos, 80% of the videos showed **locals** and other 80% showed **tourists**, where some videos included both groups of locals and tourists.

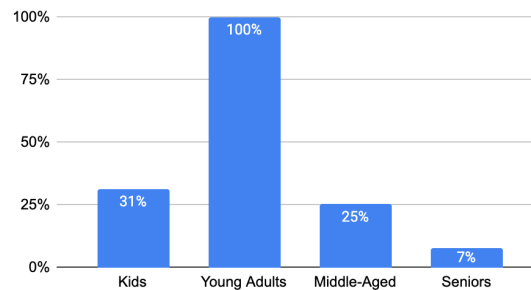
TPOLOGY



Age

In the non-promotional videos, all videos included **young adults**, or people in their late teens to mid 30s, in addition to other age groups that were featured in fewer videos like **kids** in 31% of them followed by 25% middle-aged and 7% seniors.

AGE



In the promotional videos, all videos showcased both age groups of **kids** and **young**

	<p>adults.</p> <table border="1"> <caption>AGE</caption> <thead> <tr> <th>Age Group</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Kids</td> <td>100%</td> </tr> <tr> <td>Young Adults</td> <td>100%</td> </tr> <tr> <td>Middle-Aged</td> <td>20%</td> </tr> <tr> <td>Seniors</td> <td>0%</td> </tr> </tbody> </table>	Age Group	Percentage	Kids	100%	Young Adults	100%	Middle-Aged	20%	Seniors	0%
Age Group	Percentage										
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<p>Active or Passive</p>

<p>Most non-promotional videos focussed on active activities with 63% with the remaining showcasing passive ones.</p> <table border="1"> <caption>ACTIVE OR PASSIVE</caption> <thead> <tr> <th>Activity Type</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Active</td> <td>63%</td> </tr> <tr> <td>Passive</td> <td>37%</td> </tr> </tbody> </table>	Activity Type	Percentage	Active	63%	Passive	37%
Activity Type	Percentage					
Active	63%					
Passive	37%					
<p>Promotional videos, on the other hand, featured active activities in all the videos and passive activities in 20% of the videos.</p> <table border="1"> <caption>ACTIVE OR PASSIVE</caption> <thead> <tr> <th>Activity Type</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Active</td> <td>100%</td> </tr> <tr> <td>Passive</td> <td>20%</td> </tr> </tbody> </table>	Activity Type	Percentage	Active	100%	Passive	20%
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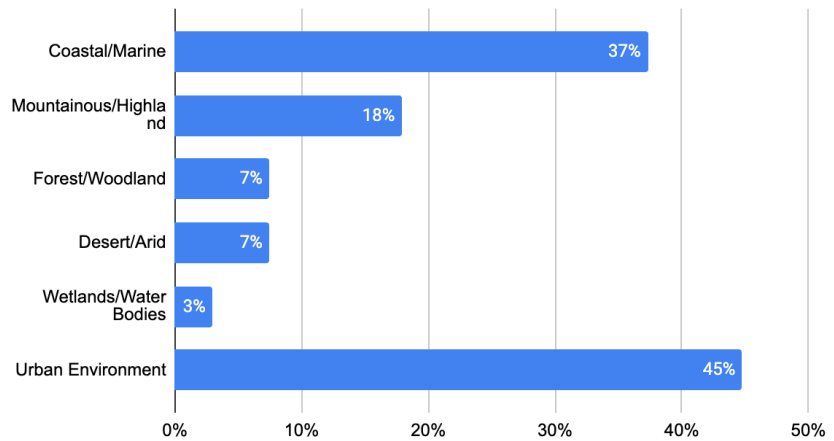
<p>Natural</p>

<p>In non-promotional videos, urban environments were mostly featured in 45% of</p>
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Resources

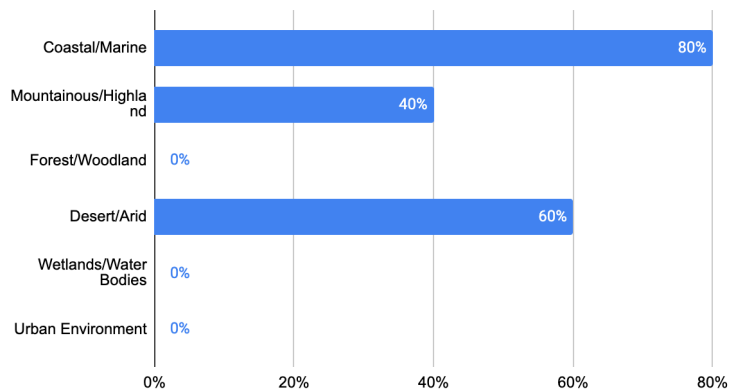
the videos and the natural resources that were predominantly shown were **coastal/marine** resources in 37% of the videos followed by mountainous/highland in 18%, forest/woodland in 7%, desert and arid in 7%, and wetland/water bodies in 3%.

NATURAL RESOURCES



In promotional videos, no urban environments were depicted and instead 80% of the videos featured **coastal/marine** resources, 60% **desert/arid**, and 40% **mountainous/highland** resources. Forest/woodland and wetlands/water bodies were not featured in any of the videos.

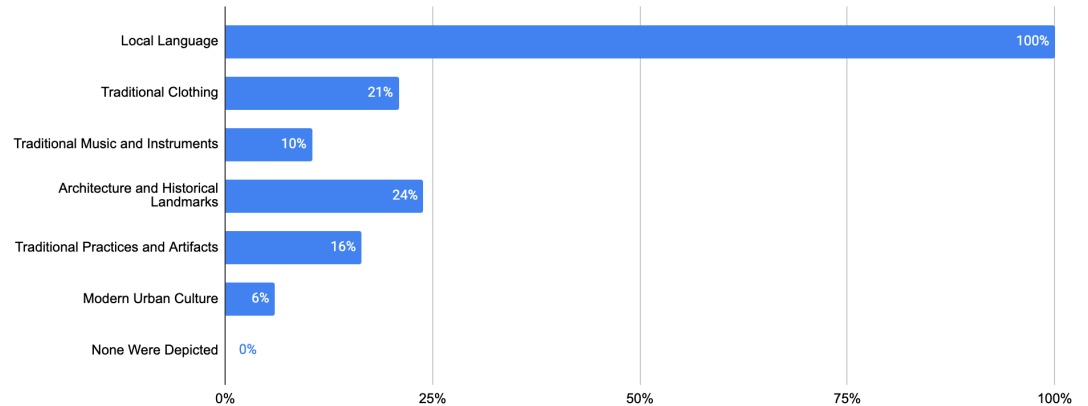
NATURAL RESOURCES



Culture
Heritage
Sources

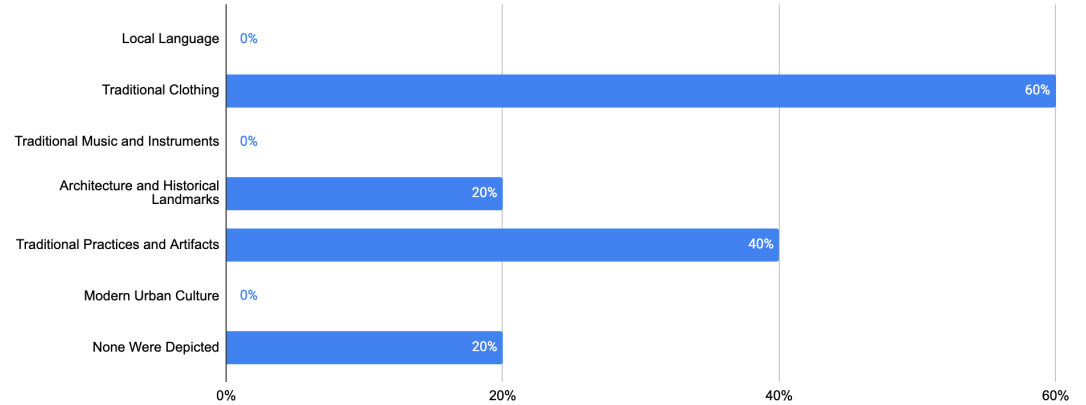
– In non-promotional videos, **local language** was featured in all of the videos, **architecture and historical landmarks** in 24% of them and **traditional clothing** in 21%. Traditional practices and artifacts in 16% of them, modern urban culture in 6%, and 0% of the videos did not depict any culture or heritage resources.

CULTURE - HERITAGE SOURCES



In promotional videos, **traditional clothing** was featured in 60% of the videos followed by **traditional practices and artifacts** in 40% of them. Followed by 20% of the videos featuring architecture and historical landmarks, and another 20% that did not depict any resources. The three categories of local language, traditional music and instruments, and modern urban culture were not shown in any of the videos.

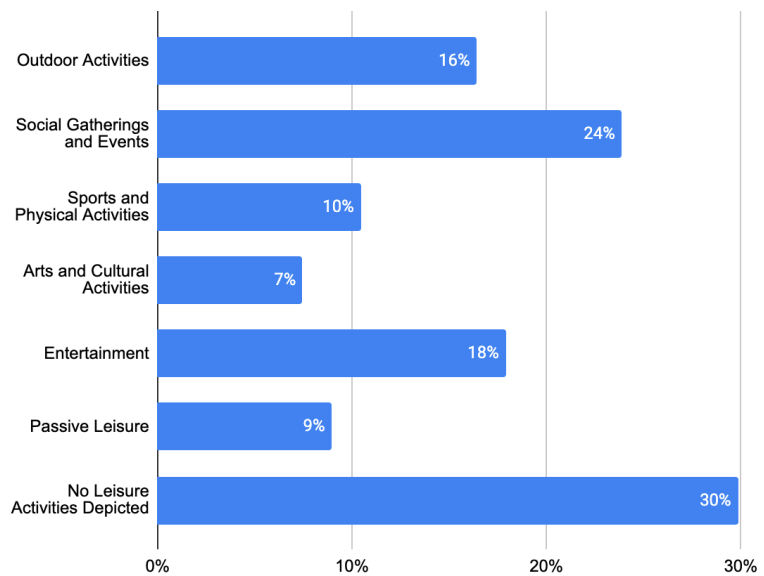
CULTURE – HERITAGE SOURCES



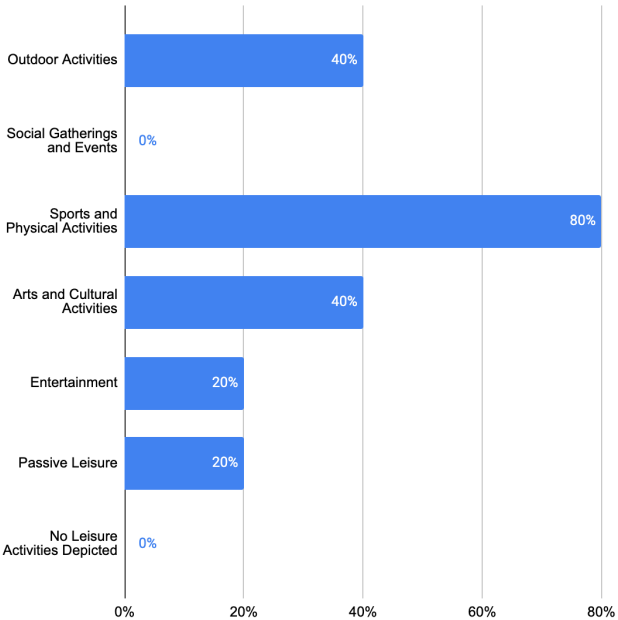
Leisure & Recreation

In non-promotional videos, 30% of the videos did not depict **leisure and recreation activities**. However, 24% of them showcased **social gatherings and events**. Followed by 18% of them showing entertainment activities, 16% outdoor activities, 10% sports and physical activities, 9% passive leisure, and 7% arts and cultural activities.

LEISURE & RECREATION



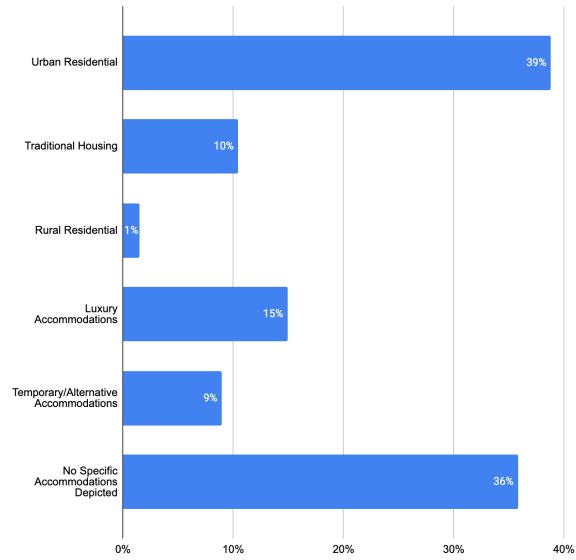
In promotional videos, the categories of leisure and recreation activities and social gatherings and events were not depicted at all and instead 80% of them showed **sports and physical activities** followed by 40% showing **outdoor activities**, other 40% showing **arts and cultural activities**, 20% passive leisure, and other 20% entertainment.



Accommodation

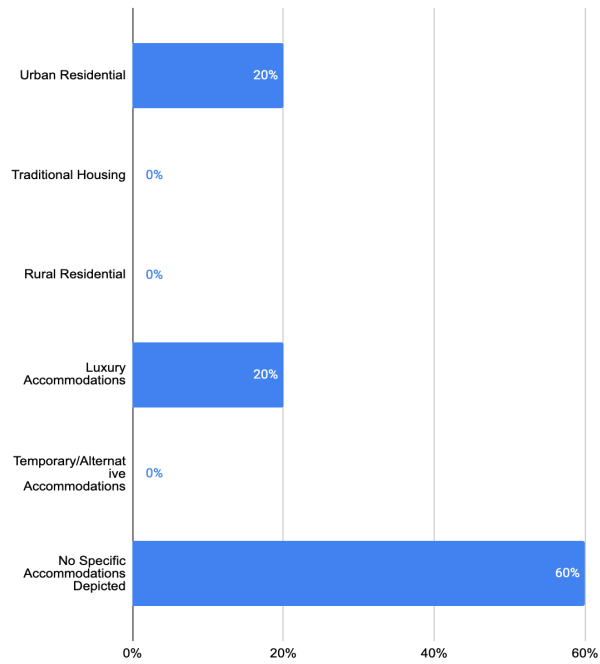
In non-promotional videos, **urban residential** were mostly presented in 39% of the videos followed by 36% that presented **no specific accommodations**, 15% luxury accommodations, 10% traditional housing, 9% temporary/alternative accommodations, and 1% rural residential.

ACCOMMODATION



In promotional videos, 60% of the videos featured **no specific accommodations** while 20% showed **luxury accommodations** and other 20% **urban residential**.

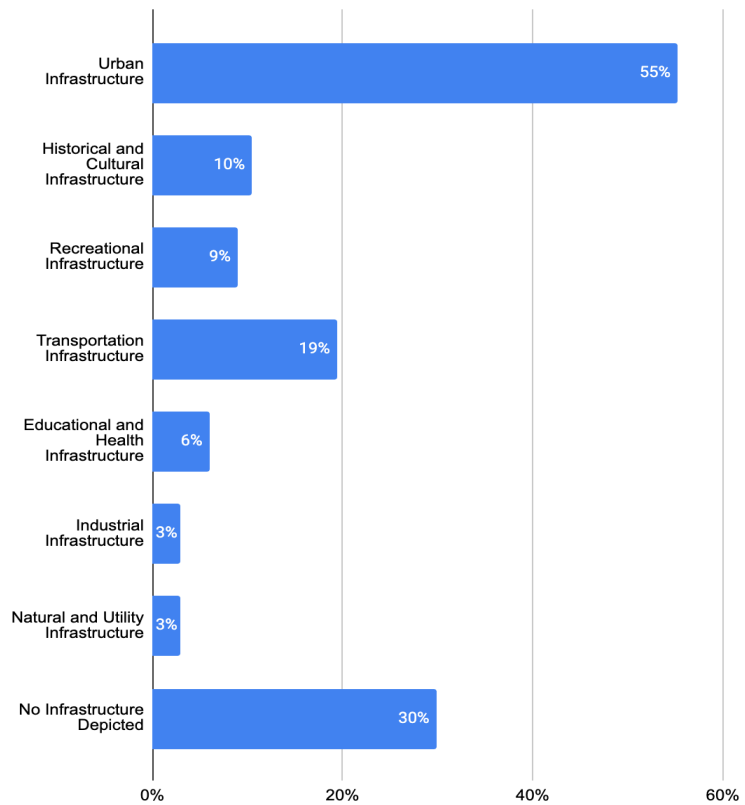
ACCOMMODATION



Infrastructures

In non-promotional videos, most of the infrastructures depicted were **urban infrastructure** in 55% of the videos followed by 30% of them that depicted **no infrastructure**, 19% transportation infrastructure, 10% historical and cultural infrastructure, 9% recreational infrastructure, 6% educational and health infrastructure, 3% industrial infrastructures and other 3% natural and utility infrastructure.

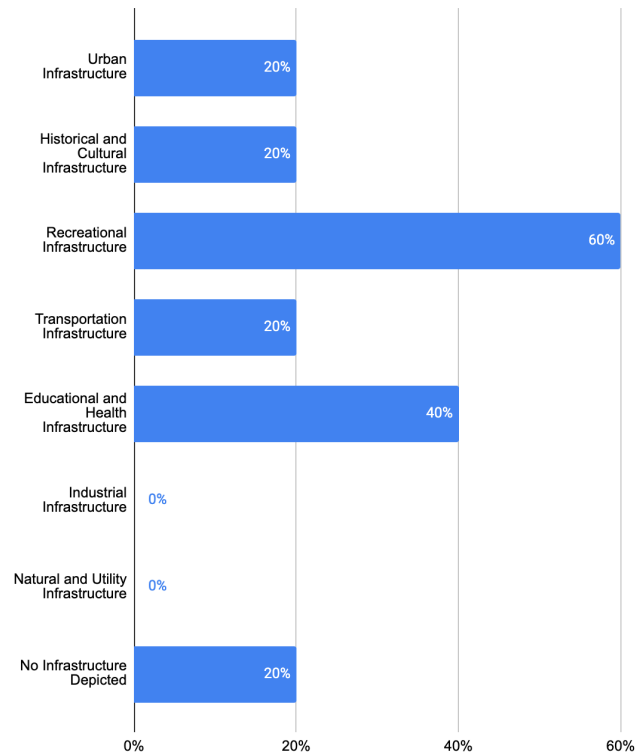
INFRASTRUCTURES



In promotional videos, 60% of the videos focussed on **recreational infrastructure**, 40% of them on **educational and health infrastructure**, 20% on urban

infrastructure, other 20% on historical and cultural infrastructure, other 20% on transportation infrastructure, and other 20% did not depict any infrastructure.

INFRASTRUCTURES



The landmarks that were detected using Google Lens are as follows:

Landmarks featured in non-promotional videos:

- Fort Hammamet
- Palais des Iles Hotel
- Avenue Habib Bourguiba
- Hill surrounding the village of Takrouna
- Chott el Djerid (Salt Lake)
- Bayram Palace

- Chambi Mountain and National Park
- Marriott Hotels
- Anantara Sahara Tozeur Resort & Villas
- Vincci Nozha Beach & Spa
- Gulf of Tunis (Bay, Beach, Hills, and Mountains)

Landmarks featured in promotional videos:

- Tabarka Golf Course
- Tamerza Canyon
- Tataouine Ksour
- Sidi Bou Said
- Dougga Archaeological Site

The only landmark shared between both types of videos was Sidi Bou Said, which is a key attraction in the destination.

V. Discussion of Results

A. Representation of Social Dynamics and Group Interactions

In the non-promotional videos, the focus on small to medium groups acts as a more realistic representation of the Tunisian society as it reflects a variety of social settings in everyday life in Tunisia, from intimate settings with family and friends to group gatherings.

On the other hand, the focus of promotional videos on featuring small groups can be for the purpose of designing more intimate narratives. This is shown in four of the videos selected

which are a continuation of each other of an experience of a tourist family in the destination. This approach might have been selected to make sure that the audience fosters a personal connection with the family of tourists who are traveling together and having fun by showing emotions of happiness and enjoyment. This can be part of the marketing strategy that the government was following to attract this specific personal type of tourists which is families. In the Tunisia Tourism 2035 National Tourism Strategy, it was found that the government is investing in the development of marketing content to attract both individuals and families who would work remotely for 6 months to a year in a new place like Tunisia.

Furthermore, the relevance of the characters to the different scenes in the videos act as focal points. In non-promotional videos, locals are placed in the primary role, particularly the main artist or artists, focussing on local experiences and lifestyles. In contrast, tourists are placed as the primary characters in promotional videos, making the narrative centered around their experiences, and featuring locals as secondary and background characters.

This dichotomy shows the difference between the videos' objectives, ones aiming to authentically present local life and culture and others aiming to promote tourism by focussing on the experiences of visitors.

B. Inclusivity and Diversity in Representation

The representation of genders in the non-promotional videos was less inclusive, which aligns with the dominance of men in the Tunisian music industry, particularly in rap. As highlighted by researcher Reem Rjab, Tunisian rap has historically been and continues to be a male-dominant field. Rjab also noted the frequent use of derogatory terms like "whore" in rap

lyrics, which reflect and perpetuate the diminishment and objectification of women in the genre (Bin Rajab, 2018). This representation reflects wider societal and cultural norms within the destination, where music genres including rap, which may show traditional gender roles and hierarchies reinforcement. In contrast, the promotional videos, which featured a family of tourists in most of them, included both males and females to effectively convey the message of Tunisia as a family-friendly destination, emphasizing inclusivity to appeal to a broader audience. This emphasis on inclusivity aligns with the Tunisia Tourism 2035 National Tourism Strategy, which identifies family-friendly beach resorts as one of the country's strengths. By highlighting both male and female family members, these videos aim to appeal to a broader audience, reinforcing Tunisia's reputation as a welcoming destination for families.

When it comes to the typology of the characters, non-promotional videos featured only locals focussing on the Tunisian society showing their everyday life and experiences. This makes sense as popular music is targeting locals in the first place, as they are the ones who speak the main language used in these music videos. In addition to that, this music, which emerged after the revolution, is "the voice of people" as described by Lucia G. Westin. She further explains that it is created by citizens for other citizens, focusing on experiences, emotions, and thoughts that resonate with them in their country, Tunisia. Promotional videos, on the other hand, showed both locals and tourists with greater emphasis on tourists. 80% of the videos featured locals and another 80% featured tourists. It is worth mentioning that this attribute did not imply mutually exclusive categories where some videos included both locals and tourists while others focussed only on one category.

This dual representation strategy aims to portray Tunisia as a destination that is both rich in local culture and welcoming to tourists, offering a balanced view that appeals to a wide range of potential visitors.

C. Target Demographics and Age Representation

In both types of videos, the two main age groups featured were young adults, which includes late teens to mid 30s, and kids, which includes children and young teenagers. In non-promotional videos, young adults was the age group featured in all videos followed by kids age group which was shown in 31% of the videos. In non-promotional videos, this shows that the youth population in Tunisia is high. According to Statista, Tunisia has a large youth population aged between 0 to 24 years old and covered up to one third of the overall population in 2023 (Statista, 2023). In promotional videos, all videos showcased both age groups of kids and young adults, which aligns with Tunisia's strategy to attract family tourists.

This focus on multi-generational appeal positions Tunisia as a destination that caters to both young travelers and families by showcasing activities and environments suited to these age groups, thereby capturing the interest of a broad demographic, including families, couples, and even solo travelers.

D. Activity and Lifestyle Portrayal

In non-promotional videos, active activities are featured in 63% of the videos, while passive activities appear in 37%. This suggests a balanced representation of daily life in Tunisia, which shows both dynamic and contemplative activities. The majority of the videos showed social gatherings and events followed by entertainment activities, outdoor activities, and sports

and physical activities. This diversification of activities is a representation of the lifestyle of Tunisian society appealing to viewers interested in a more authentic and local experience.

In promotional videos, the consistent presence of active activities across all videos, along with the inclusion of passive activities in 20% of them, highlights the diverse range of activities available to tourists in Tunisia. Most of the videos featured sports and physical activities, followed by outdoor activities, and arts and cultural activities. The emphasis on active activities positions Tunisia as a vibrant destination, offering tourists a variety of engaging options that go beyond the typical sea-and-sand vacation on the Mediterranean. The inclusion of passive activities, meanwhile, caters to those who prefer more relaxed activities.

This approach is particularly effective given that many of these videos focus on families, offering something for everyone. Whether individual activities for the dad or the mom, couple experiences for parents, or family-friendly options for all ages, these videos present Tunisia as a destination capable of meeting the diverse needs of different family members.

E. Environmental and Cultural Context

The environmental context in non-promotional videos is very diverse, ranging from urban settings to natural landscapes, which reflects Tunisia's varied geography. Although urban landscapes were predominantly featured, there is also significant representation of natural landscapes, particularly coastal/marine landscapes. This focus is based on Tunisia's location in the Mediterranean basin and its reputation for beach resorts, as highlighted in the Tunisia 2035 Tourism plan. Not to mention that many of the country's tourist attractions, such as Sidi Bou Said and Djerba island, are situated along the coast. The inclusion of other natural landscapes, like mountainous/highland areas further showcases the destination's natural beauty. In contrast,

promotional videos do not depict any urban environments, focussing solely on natural landscapes. These videos highlight coastal/marine, desert/arid, and mountainous/highland settings, emphasizing Tunisia's diverse natural resources.

The representation of Tunisia in both types of videos represents Tunisia's diverse appeal as a tourist destination, emphasizing both its Mediterranean coastline and its Sahara desert in the south. By showcasing a variety of natural landscapes, Tunisia is positioned as a destination that offers a rich blend of seaside and desert activities to cater the different range of tourist preferences and interests.

Culturally, non-promotional videos featured more the cultural aspects of the destination, featuring elements such as the local language, architecture and historical landmarks. In contrast, promotional videos focussed on traditional clothing, practices and artifacts. Since music videos are primarily targeted at locals or Arabic speakers, the use of local language may not be effective when appealing to tourists from different backgrounds. Instead, promotional videos emphasize visual elements to evoke a sense of exoticism and attract tourists, particularly those interested in cultural tourism.

The representation of cultural elements in Tunisia aligns with global tourism trends where travelers favor destinations offering unique cultural experiences. According to Skyscanner's 2024 Travel Trends report, cultural exploration is expected to be a top priority for travelers more than ever before.

F. Accommodation and Infrastructure Depiction

In non-promotional videos, the predominance of urban residential settings, along with a variety of urban infrastructures such as transportation, historical and cultural landmarks, and recreational facilities, provides a realistic representation of the typical living conditions in Tunisia. This gives a comprehensive view for the viewers about how locals live and interact with their environment in the destination. Luxury accommodations and traditional housing further nuanced the representation of the authentic experience in the destination which includes a variety of accommodation levels which caters different budgets and preferences.

In promotional videos, the lack of accommodation depiction and the balanced focus between luxury accommodations and urban residential settings gives a different approach to the portrayal of the destination. The absence of the accommodations in most of the videos created an open-ended narrative for tourists and allows them to imagine their own experience. Then, the few luxury accommodations and urban residential settings give hints about the availability of the different options that would cater all needs. Tunisia has indeed a diversified offering of accommodation establishments which include hotels, family guest houses, apartment hotels, camping sites, tourist villages, Bed and Breakfasts, home rentals, motels, and others as mentioned in the Tunisia 2035 Tourism Plan. Moreover, promotional videos mostly feature recreational and educational and health infrastructure reflecting Tunisia as a destination that combines leisure, wellness, and quality services.

VI. Conclusion

This study aimed to analyze the projected image of Tunisia by comparing non-promotional music videos with official promotional tourism content on YouTube. The findings reveal a significant contrast between how Tunisia is depicted in these two types of media, shedding light on the varying narratives aimed at different audiences. The non-promotional music videos offer a more grounded, authentic representation of local life, often highlighting social dynamics, political themes, and a blend of urban and natural settings. In contrast, the promotional videos emphasize Tunisia's appeal as a vibrant tourist destination, focusing on family-friendly activities, natural landscapes, and luxury accommodations, with minimal focus on urban life.

The results demonstrate that non-promotional music videos, especially in genres like Tunisian rap, are primarily targeted at locals or Arabic-speaking audiences, conveying a message grounded in the everyday realities of life in Tunisia. These videos contribute to the authentic image of Tunisia, reinforcing its social, cultural, and political aspects. On the other hand, the promotional videos portray Tunisia as a diverse and dynamic destination for international tourists, showcasing its Mediterranean beaches, Saharan deserts, and luxurious offerings.

The analysis also reveals that while both types of videos contribute to the overall projected image of Tunisia, they do so from different perspectives. The promotional content strategically focuses on positioning Tunisia as an attractive tourist destination for families, highlighting the country's tourism infrastructure, while non-promotional content paints a broader picture of Tunisian society and lifestyle. Together, these different narratives create a multifaceted

image of Tunisia, offering rich insights for tourism marketers seeking to balance authenticity with aspirational branding.

Another notable discovery was that the only landmark featured in both types of videos was Sidi Bou Said, a key cultural attraction. This indicates the centrality of certain iconic locations in shaping Tunisia's projected image, regardless of the type of content. While the non-promotional videos primarily focused on the realities of daily life in Tunisia, the promotional videos highlighted Tunisia's appeal as a destination rich in natural beauty, from Mediterranean beaches to the Sahara Desert.

A. Limitations

This study encountered several limitations that influenced the scope and depth of the video analysis. To start with, the existing AI tools, such as the Video Summarizer and Google Computer Vision, are not fully automated, requiring programming expertise for more effective use. Also, the AI tool used was limited in its processing capabilities, being able to handle only one video at once. Furthermore, as the analysis progressed, the performance of the tool slowed down, reducing efficiency and extending the time required for video processing. Moreover, it was discovered that a lack of recent promotional videos from official tourism sources limited the analysis to older content, which may not reflect current marketing strategies or the destination's present-day image.

B. Recommendations

Based on the findings, several recommendations can be made for future research and practical applications. First, tourism boards should consider engaging non-promotional content creators, such as local artists and influencers, to authentically showcase the destination's diverse cultural and natural landscapes. By guiding non-promotional content creators, the destination can unify its image while maintaining authenticity. Second, given the popularity of music videos and their potential to reach vast audiences, the Tunisian tourism board could collaborate with artists to produce videos that highlight the destination's cultural richness while maintaining an appeal to both local and international audiences. Third, while natural landscapes dominate promotional videos, adding more urban contexts could present Tunisia as a more balanced destination with vibrant cities and rich cultural life, appealing to a wider range of tourists.

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VIII. Annex: Comprehensive Dataset

The comprehensive dataset supporting these conclusions is available for detailed examination, providing further insights into the identified trends and patterns. For an in-depth review of the data, please access the Excel file [here](#).