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**Seeing Every Corner of Tangier: A Photographic Collection Going Beyond the Media Sphere**

Cynthia J. Coleman

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Seeing Every Corner of Tangier:

A Photographic Collection Going Beyond the Media Sphere

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Abstract

Tangier is an iconic city, with an image recognized internationally. Its image is created, not only by the city itself, but by its representation in the media. That said, it is worth considering, how true to Tangier is its image? This study considers this issue by addressing the following question: 

*how does the image of Tangier, as represented in photographs, compare with that portrayed in the media?* To accomplish this, a collection of 18 photographs over the area of Tangier, an area of 44 square miles, was taken. The photos were taken to as objectively as possible represent the city of Tangier. The images were then considered against images found in the media, specifically the internet, comparing urbanicity and visibility of the ocean. There appeared a large discrepancy in both indicators between Tangier and its representation in the media. While the findings were nonconclusive, it is worth further studying the ways that Tangier is represented differently in the media. Additionally, the photographs collected serve as valuable, standalone data, which could be used in further studies

*Keywords:* Tangier, photography, media, internet
Acknowledgements

I would first like to thank my project adviser, Moulay Driss El Maarouf. Not only did he give me academic support and context for the project, but he also showed me the enthusiasm for this project that I needed, from beginning to end.

Additionally, I would like to acknowledge my academic advisor and professor, Taieb Belghazi, who gave context to my view of Morocco and for his support in my endeavors.

Lastly, I would like to thank Lehigh University for allowing me the funding to study in Morocco in the first place. Without which, I could not have conducted this study at all.
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Seeing Every Corner of Tangier: A Photographic Collection Going Beyond the Media

Sphere

Tangier stands as a historical and diverse city with an internationally recognizable image. Its image remains so strong that it continues to draw the attention of foreign audiences and tourists to this day. In the 1950’s, Tangier was very famous for attracting beatnik writers and famous artists such as the Rolling Stones (McCallister-Castillo, 2017). Going back even farther, the city stands as a Post-Colonial relic, previously having been controlled as a Protectorate under French colonial rule. Tangier is even thought to be considered a modern “hybrid space,” a result of having previously been ruled by eight different Western countries from the 1920’s to the 1950’s (Younssi, 2012, p. 1). With such a significance and international representation, it is worth considering exactly how it is that the outside world sees Tangier.

With today’s modern technology, media is how many people see the outside world. For many outsiders, the only understanding of Tangier would be through representations in news, movies, books, the internet, etc… For these outsiders, this is the only image of Tangier there is. Since media is the tool through which much of the outside sees Tangier, I wanted to consider how accurate Tangier’s media image is to the actual city.

The medium I chose for comparing Tangier’s image was photographs. There are many reasons why considering the photograph is interesting. Firstly, photos are widespread in the media. Moreover, viewers often trust them. Photos often appear to represent the truth, resulting in a viewer simply believing a photo without doubts. Yet, photos are not as accurate portrayals of reality as one would expect (Parsons, 2009). All this to say, it could be very easy for a person scroll through pages of pictures of Tangier and feel that they understand what Tangier looks like.
However, what makes these photos true representations of Tangier? What makes them different and why?

Through my project I hope to understand how photographs in the media represent the city of Tangier. Perhaps this will bring insight into how the world perceives the city from afar. Perhaps this will also give insight into how different peoples imagine the city or hope to portray it. I hope to shed some light on this topic by answering the following question: how does the image of Tangier, as represented in photographs, compare with that portrayed in the media? In addition, acknowledging that current representations in the media may be insufficient, my project seeks to present a more accurate photographic representation of Tangier to the world.
Literature Review

The study seeks to consider photographic representations of Tangier. There have been numerous publications written, which are related to representing cities similar. Additionally, there has been much research into photography in the context of tourism and society. The studies relate to different aspects of my research, including representation of the postcolonial and touristic city, how a photograph conceals truth, and photography’s significance.

“Towards a Spatial Practice of the Postcolonial City” discusses how postcolonial areas can be represented (Beswick, Parmar, & Sil, 2015). It discusses how certain images may be falsely perpetuated. In one example, the paper discusses the interactions of working locals and foreign tourists, both located in the backdrop of a working-class postcolonial city in Cairo. She notes how both the local workers and the foreign tourists, despite being “unconventional cultural producers,” still are “complicit in perpetuating the divide between the West and the Rest” (Beswick et al., 2015, p. 796). In the context of Tangier, this could indicate a similar false representation, which is continued by both locals and outsiders, regardless of how conventionally they perform in society.

Works have also considered photography in the context of tourism. “Photography and Travel Brochures: The Circle of Representation” discusses how tourists will often recreate images, which tourists will have previously seen (Jenkins, 2003). Often, they may view an image, visit its location, recreate the image, and post it for others to view, completing the circle (Jenkins, 2003). Considering Tangier’s large tourist presence, the study indicates that photos posted in the media may simply be the same photos recreated.

In Parsons’ piece, “Sontag's Lament: Emotion, Ethics, and Photography” (2009), she critically analyzes Susan Sontag’s revolutionary publications. Sontag’s original works consider
how photograph is shaped from reality. Sontag points out how much photography hides, dramatically stating that there is a “reality outside photographs, often a reality of horror” (Parsons, 2009, p. 291). This is relevant because indicates that Tangier’s photographic representations may be inherently false. Additionally, Sontag recognizes the motives of a photographer, which are not far removed from the photographs themselves. She states “the photographer is always trying to colonize new experiences, or find new ways to look at familiar subject” (Parsons, 2009, p. 293). This could explain the intention behind outsiders who photograph Tangier. Outsiders, often tourists, would be partial to photographing the the city’s foreign aspects. Parsons’ piece in many ways indicates how photography can falsely portray Tangier.

It is also worth noting how photos affect the photographer, the viewer, and the objects in the photo. In “Revealing the Unseen: Tourism Art and Photography” (2002), Steve Garlick considers the moral implications of photography. He notes that the camera “mediates reality for the tourist” (Garlick, 2002, p. 291). However, for the object of the photo, Sontag would say “there is an aggression implicit in every use of the camera” (Garlick, 2002, p. 291). It brings into question the ethics of photography. While a photographer, with all the control, is distancing themselves from the reality in front of them, they are also “appropriating” the same reality, negatively affecting the object of the photograph (Garlick, 2002, p. 291). The photographer is distanced from both reality and the effects of their photograph. Considered in the context of Tangier, photography could be described as a moral violation of its residence, as it is a falsification of the city, without regard of this.
Methodology

The goal of the project was to compare Tangier’s actual image with Tangier’s image in the media. As such, the images would be of two different sources: photographs taken of Tangier itself, Image Set A, and photographs found from sources in the media, Image Set B. The two collections would then be analyzed based on two indicators, urbanicity and visibility of the ocean.

Collecting Images from the City – Image Set A

The photos from Set A were taken with the goal of representing all of Tangier. A list of coordinate locations was systematically determined to start, then adjusted as needed. Next, the adjusted coordinate locations would be photographed. Finally, all photos would be edited for privacy purposes.

The locations for the images were determined based on a systematic sampling over the area of Tangier. Due to scope of the project, it was decided that a sample size of about 20 locations would be feasible to document. Since the city contains about 44 square miles of land area (“Area of Tangier in miles,” n.d.), I determined that I would document one location every 2 miles on a geographic coordinate system. I chose a random coordinate point to start, location J at 35.750000, -5.850000 decimal degrees. Using Google Maps, I overlaid a grid of location points, each two miles from the next. I determined 19 location coordinates over the area of Tangier. For map, see Figure 1. For full list of original location coordinates see Appendix A.

Systematic sampling was chosen in order to guarantee coverage over the large geographic region. The sampling would better represent Tangier as a whole. It gives a sense of the different types of areas represented across the city. However, the image of each of the regions in Tangier
are not as well represented. I used Google Maps for the grid, because the tool is very accurate for location.

![Map of Tangier with grid lines, showing locations A to M.](image)

*Figure 1*. Locations sites for photographing across Tangier. 19 locations were found determined, each 2 miles from the next on a geographic coordinate system. April, 2019.

**Based on accessibility, some location coordinates would be adjusted instead to their nearest reachable point or simply be removed from the sample.** This was simply due to realistic parameters of the study. If a location could not be reached to the exact decimal degree, I would travel as near as possible, within a half a mile. If the location could not be reached within the half-mile radius, it would be deemed unreachable. The locations would be adjusted as needed during planning and during travel. Locations deemed unphotographable include, but are not limited to private residences, businesses, government facilities, and locations off-road. For full list of adjusted location coordinates see Appendix A.
This was an unfortunate practicality of the study. It would not be possible or ethical to take photographs at all exact locations. Additionally, not all locations could be easily accessed under limited resources and time. As a result, the photos will not represent a portion of Tangier, which is considered for this study unphotographable.

To document all images over the course of a single week, travel routes were plotted to reach each location efficiently. The routes were constructed to efficiently take the photos within the allotted time of 11:00 to 18:00. I plotted the routes based on the availability of public transport. For map of routes see Figure 2. For time and day of each photo, see each photo in Appendix B.

Figure 2. Travel routes to reach each location. There were 7 routes, to photograph 19 locations in 7 days. April, 2019.

I created the time range to be a near constant between pictures. All were taken around the same time of day, so that not only could the landscapes of locations be considered, but also
prevalence of cars, people, or animals. That said, none of the pictures would be taken at the exact same time.

**At each location, I would take two panoramas at each adjusted coordinate location.** The panoramas would capture as much of each location as possible. Additionally, as mentioned previously, the photos would be taken around similar timeframes each day and as close as the exact location as possible to keep consistency of the study.

**All faces, recognizable clothing, and glimpses into spaces deemed private would be blocked out.** This is for the privacy of anyone involved. It protects the anonymity of the people in the photos, as well as the privacy of the people’s homes, which is highly valued in the country of Morocco. That said, none of data muted is necessary for the study.

**Collecting Images from the Media – Image Set B**

The photos from Set B were collected to represent Tangier’s image in the media. The images were collected from a simple random sample of 20 photos from the first 100 photos, which appear in a Google search. The images were taken with a cleared browser history, under Chrome Incognito mode, on a laptop located in Tangier.

Due to time constraints, I chose to only use photos from the Google search engine. I used a simple random sample from the first 100 photos in order to give a broader representation of the images seen by people scrolling the internet. The images are not fully representative of the media, or even the internet, but they would be representative of the images found when searching Google for Tangier.
Comparing Image Sets

Images were compared based on two indicators. The indicators are level of urbanicity and visibility of the ocean. Because the set sizes may not be equal, the ratios of the calculations are then calculated for comparison.

*Urbanicity* is defined as “the degree to which a given geographical area is urban” (“Urbanicity,” n.d.). The photographs of each set were categorized into three levels of urbanicity: rural, peri-urban, and urban. Photos of the *Medina*, or old part of the city, were classified as peri-rural. Photos in Set A were categorized in pairs, since a pair of panoramas was intended to represent a full 360° of a location. Finally, the percentages of each category would be compared between the two data sets.

Classifying the photos, based on urbanicity, could be considered somewhat subjective. However, a significant difference between the two sets would indicate which areas photographers of Tangier tend to favor and what type of landscape people might image Tangier to appear.

Visibility of the ocean indicates whether the ocean could be seen in a photograph. The photographs of both image sets were categorized based on this indicator. Set A was categorized in pairs, since a pair of panoramas was intended to represent a full 360° of a location. Finally, the percentages of each category would be compared between the two data sets.

This indicator is included due to the image appeal of the ocean from the perspective of a photographer. The statistic is to consider how much the factor could affect the media’s representation of Tangier.
Assumptions

Image Set A, a collection of photographs sampled at locations across the city, accurately represents Tangier. This is the primary goal for the photographs in Set A. All arguments on whether Tangier’s image matches that of the actual Tangier, rest on this sole assumption. However, it is an assumption which certainly could be contended, for the reasons mentioned in Collecting Images from the City. Additionally, there may be other unforeseen factor, which affect the objectivity of the photographs. That said, the photos were taken to create a generally comprehensive and objective representation of Tangier.

The collection of photos, found in the media, accurately represents the media’s image of Tangier. As mentioned in Collecting Images from the Media, the images are only truly representative of Tangier’s image as found in a Google search. It is not truly totally representative of the media or even of the internet.

The classifications for comparing the results are objective. They simply are not. I classified the photos based on my best judgement. That said, significant differences in the sets would certainly merit further research.
Results

Images Collected from the City – Image Set A

Out of the original 19 coordinate locations, 18 adjusted locations were documented, resulting in a total of 36 panoramic photographs taken. The adjusted coordinates for 11 locations differed from the originals, by less than a half mile. Location N was deemed unreachable, due to being within the Tangier Free Zone, and was not documented. Locations C, F, and G were the sites farthest from their original locations. Additionally, all photographs were taken between 11:00 to 18:00, from April 13, 2019 through April 22, 2019. See Figure 3 for map of adjusted coordinate locations. For full list of adjusted coordinate locations see Appendix A. For full list of images in Set A, including the time and date of recording for each, see Appendix B.

*Figure 3. Actual photographed locations. Actual locations indicated by the orange arrows. Of the 19 determined originally, 18 were deemed reachable. At several others, the nearest point location was compromised. April, 2019.*
Images Collected from the Media: Image for Set B

A simple random sample of 20 photos were sampled from the first 100 photos appearing in a Google image search. For full list of images in Set B, see Appendix C.

Results of Classification

The locations in Set A and images in Set B were classified by level of urbanicity and visibility of the ocean.

Classifications for urbanicity.

Table 1: Classifications of urbanicity for locations in Set A. The locations were classified as follows: 7 were rural, 8 were peri-urban, and 2 were urban.

<table>
<thead>
<tr>
<th>Photograph Location</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
<th>I</th>
<th>J</th>
<th>K</th>
<th>L</th>
<th>M</th>
<th>O</th>
<th>P</th>
<th>Q</th>
<th>R</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rural</td>
<td>X</td>
<td>X</td>
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<td>X</td>
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<td>X</td>
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<tr>
<td>Peri-Urban</td>
<td>X</td>
<td>X</td>
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<td>X</td>
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<tr>
<td>Urban</td>
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</table>

*Note:* Medinas were classified as peri-urban.

Table 2: Classifications of urbanicity for photographs in Set B. The photos were classified as follows: 0 were rural, 10 were peri-urban, and 10 were urban.

<table>
<thead>
<tr>
<th>Media Image</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
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<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
<th>16</th>
<th>17</th>
<th>18</th>
<th>19</th>
<th>20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rural</td>
<td></td>
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<tr>
<td>Peri-Urban</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Urban</td>
<td>X</td>
<td>X</td>
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</tbody>
</table>

*Note:* Medinas were classified as peri-urban.
Classifications for visibility of the ocean.

Table 3: Classifications of visibility of the ocean for locations in Set A. Locations were classified as follows: 4 can see the ocean and 14 cannot see the ocean.

<table>
<thead>
<tr>
<th>Photograph Location</th>
<th>A</th>
<th>B</th>
<th>C</th>
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<th>E</th>
<th>F</th>
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<th>M</th>
<th>O</th>
<th>P</th>
<th>Q</th>
<th>R</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ocean is Visible</td>
<td>X</td>
<td>X</td>
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<td>X</td>
<td>X</td>
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</table>

Table 4: Classifications of visibility of the ocean for photographs in Set B. Photos were classified as follows: 12 can see the ocean and 8 cannot see the ocean.

<table>
<thead>
<tr>
<th>Media Image</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
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<th>12</th>
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<th>14</th>
<th>15</th>
<th>16</th>
<th>17</th>
<th>18</th>
<th>19</th>
<th>20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ocean is Visible</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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</table>

Statistical Distributions of Image Sets

For each indicator in each set, the distributions were calculated. For urbanicity, see Chart 1 for the distribution of Set A and see Chart 2 for the distribution of Set B. For visibility of the ocean, see Chart 3 for the distribution of Set A and see Chart 4 for the distribution of Set B.
**Distributions for urbanicity.**

**Chart 1.** Distribution of levels of urbanicity from Set A, the photographed locations in Tangier, Set A. Levels of urbanicity include urban, peri-urban, and rural.

**Chart 2.** Distribution of levels of urbanicity from Set B, photographs in the media representing Tangier. Levels of urbanicity include urban, peri-urban, and rural.

**Distributions for visibility of the ocean.**

**Chart 3.** Distribution of photos where the ocean is visible from Set A, the photographed locations in Tangier.

**Chart 4.** Distribution of photos where the ocean is visible from Set B, the photographs from the media.
Discussion

Comparing Urbanicity

The most significant difference between the distributions of Image Set A and Image Set B is the difference in the ratios of rural representation. 41% of photos in Set A featured rural environments. By contrast, 0% of the photos in Set B were of rural areas. Similarly, the difference between ratios for urban representation was also very large. 50% of Set B’s photos represent urban areas, while only 12% of Set A’s photos represent urban regions. The ratio of peri-urban representation between the Set A and Set B were about equal, 47% and 50% respectively.

The data appears to indicate that photos in the media tend to underrepresent rural regions of Tangier. While nearly half of the photos taken of Tangier show the city as rural, none of the photos sampled from the internet demonstrate this. Likewise, it appears that Tangier is overrepresented as an urban city. Urban locations seem to appear in photos from the internet statistically triple the frequency of the photos sampled throughout the city. All of which seem to indicate that the image of Tangier online is a city that is much more urban than reality and that it is not at all rural. Unfortunately, due to limitations including small sample size and subjectivity, the findings are not conclusive, rather simply meriting further study.

Comparing Visibility of Ocean

The difference in visibility of the ocean was somewhat large. The ocean was visible in 22% of locations from Set A. While in Set B, the ocean appeared in 60% of photographs. Set B appears to represent the ocean 38% more than Set A or almost triple the frequency of that in Set A.
The data seems to indicate that photos in the media tend to overrepresent how much the ocean can be seen from locations in Tangier. More precisely, the ocean appears in the media representation of Tangier almost triple the frequency of that in the actual city. It appears that the media represents an image of Tangier, where the ocean is much more present than is accurate to the city. Unfortunately, due to limitations including small sample size and subjectivity, the findings are not conclusive, rather simply meriting further study.

**Considerations for Further Research**

This study was limited by time and resources. As a result, the findings are not conclusive, so much as they simply indicate hypotheticals warranting further study. If the study were to be recreated with greater time and care, there would be many aspects that I would recommend changing. Additionally, there are ideas for further research, which could add interesting depth to the field.

The sample size of 20 for Set B is smaller than ideal. It may not be large enough to conclusively determine a significant difference in indicators between photos. Similarly, the sample size of set A, 18 photos, is also small. It could not be used to conclusively map the city based on indicators due to how spread out the locations are. If the study were performed again, I would recommend larger sample sizes for both sets. Additionally, the study could better understand the finer subtleties between regions within Tangier, using a stratified sample for locations.

Another drawback to consider is how the location coordinates had to be adjusted due to practicality of the study. This was unfortunate because the goal of the study was to represent all of Tangier, no matter how concealed. By compromising this, the data does not represent Tangier as accurately. The photos in Set A could even be said to have a bias leaning towards the same
bias I was attempting to demonstrate in the media. Had I had more time and resources, I would have gone to the original location coordinates exactly to collect my photos.

Additionally, the method for sorting the photos by indicator appeared to be somewhat subjective. As with the rest of the study, the goal was to point out several seemingly significant differences warranting further study, rather than to conclusively prove any statistics. Were I to conduct the study again, I would use a more objective approach to categorizing images.

Another consideration is how the study is said to consider the media. While Set B is said to represent photos in the media, it only represents those found on the internet by Google. The pool of images collected may not even be considered representative of the internet, since Google is a single web browser, with its own biases over the web. Even if the study were to properly represent the internet, it still conflates internet with the media. The media represents a far greater sphere including news, television, books, magazines, etc… Considering only images found on the internet, ignores the larger and more complicated sphere that the media encompasses. Were this study to be conducted again, I would gather images from more sources, including all sorts of sources of media.

Lastly, with further research capabilities, I also would have included more comparative indicators or even have expanded the study further. The indicators included, urbanicity and visibility of the ocean, barely scraped the surface of possible research topics to consider. Just a few other possible comparative indicators could include human demographics, geography, and socioeconomic conditions. Based on data, one could even research exactly how many of the photographs represented in the media are not even of Tangier. Moreover, it may be interesting to instead simply ask natives and outsiders if they can identify Tangier in the photo sets.
Conclusion

Due to its limited scope, the goal of the study was only to note seemingly significant incongruencies between images in the media and photographs taken directly of Tangier. It was not to definitively conclude any statistics. Still, the data collected remains to have value outside of this single research study. The photographs collected from throughout Tangier are a well-documented and perfectly viable set of data. With further research, there is still much that can be gleaned from the data. The photographs could be used in further studies, even in unrelated fields. Moreover, the study’s findings could certainly inspire further research. The study indicates, albeit inconclusively, that the media may inaccurately represent Tangier in urbanicity and visibility of the ocean. However, this does not even scratch the surface of possible topics of research. All of which stands as inspiration for further research into the field.
References

Area of Tangier in miles. (n.d.). Retrieved March 28, 2019, from https://www.google.com/search?ei=EficXJ63CY-kUt6arNAJ&q=area%20of%20Tangier%20in%20miles&sa=X&ved=2ahUKEwioyfrz59zMAhUPn0AKHRnsBAc4ChDoAQgA进而&biw=1366&bih=637


Appendix A

List of Location Coordinates

Table 5: List of locations, with their corresponding coordinates in decimal degrees. The original coordinates were determined from a grid overlay over the area of Tangier, with a location determined every 2 miles. The adjusted coordinates were created by adjusting the original coordinates based on physical limitations. See Figure 3 for comparison of coordinates on a map.

<table>
<thead>
<tr>
<th>Location</th>
<th>Original Coordinates (dd)</th>
<th>Adjusted Coordinates (dd)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>35.807760, -5.743260</td>
<td>35.807954, -5.742919</td>
</tr>
<tr>
<td>B</td>
<td>35.778880, -5.921160</td>
<td>35.777876, -5.921491</td>
</tr>
<tr>
<td>C</td>
<td>35.778880, -5.885580</td>
<td>35.783970, -5.887598</td>
</tr>
<tr>
<td>D</td>
<td>35.778880, -5.850000</td>
<td>35.778763, -5.850097</td>
</tr>
<tr>
<td>E</td>
<td>35.778880, -5.814420</td>
<td>35.778880, -5.814420 a</td>
</tr>
<tr>
<td>F</td>
<td>35.778880, -5.778840</td>
<td>35.777950, -5.778501</td>
</tr>
<tr>
<td>G</td>
<td>35.778880, -5.743260</td>
<td>35.779919, -5.748560</td>
</tr>
<tr>
<td>H</td>
<td>35.750000, -5.921160</td>
<td>35.750396, -5.921331</td>
</tr>
<tr>
<td>I</td>
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<tr>
<td>J</td>
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<td>35.750000, -5.850000 a</td>
</tr>
<tr>
<td>K</td>
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<td>35.750000, -5.814420 a</td>
</tr>
<tr>
<td>L</td>
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</tr>
<tr>
<td>M</td>
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<tr>
<td>N</td>
<td>35.721120, -5.921160</td>
<td>N/A b</td>
</tr>
<tr>
<td>O</td>
<td>35.721120, -5.885580</td>
<td>35.721120, -5.885580 a</td>
</tr>
<tr>
<td>P</td>
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<td>35.722236, -5.850675</td>
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<tr>
<td>Q</td>
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<td>35.721120, -5.814420 a</td>
</tr>
<tr>
<td>R</td>
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<td>35.721266, -5.777661</td>
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<tr>
<td>S</td>
<td>35.721120, -5.743260</td>
<td>35.721719, -5.743380</td>
</tr>
</tbody>
</table>

a Adjusted coordinates remained unchanged from the original coordinates.
b Location was deemed unreachable, so no data was collected.
Appendix B

Images Collected from the City – Image Set A

Figure 4. Location A, image 1. A theme park. Tangier. 14:10, April 16, 2019.

Figure 5. Location A, image 2. A theme park. Tangier. 14:11, April 16, 2019.

Figure 6. Location B, image 1. In national park. Tangier. 14:25, April 13, 2019.

Figure 7. Location B, image 2. In national park. Tangier. 14:26, April 13, 2019.
Figure 8. Location C, image 1. In national park. Tangier. 14:10, April 17, 2019.

Figure 9. Location C, image 2. In national park. Tangier. 14:11, April 17, 2019.

Figure 10. Location D, image 1. Residential area. Tangier. 13:05, April 17, 2019.

Figure 11. Location D, image 2. Residential area. Tangier. 13:06, April 17, 2019.
Figure 12. Location E, image 1. Urban area. Tangier. 12:13, April 17, 2019.

Figure 13. Location E, image 2. Urban area. Tangier. 12:14, April 17, 2019.

Figure 14. Location F, image 1. Beach side. Tangier. 12:43, April 16, 2019.

Figure 15. Location F, image 2. Beach side. Tangier. 12:44, April 16, 2019.
Figure 16. Location G, image 1. Rural area. Tangier. 15:22, April 16, 2019.

Figure 17. Location G, image 2. Rural area. Tangier. 15:23, April 16, 2019.

Figure 18. Location H, image 1. Field. Tangier. 15:32, April 14, 2019.

Figure 19. Location H, image 2. Field. Tangier. 15:33, April 14, 2019.
Figure 20. Location I, image 1. Rural mountains. Tangier. 14:15, April 14, 2019.

Figure 21. Location I, image 2. Rural mountains. Tangier. 14:16, April 14, 2019.

Figure 22. Location J, image 1. Urban residential. Tangier. 13:03, April 14, 2019.

Figure 23. Location J, image 2. Urban residential. Tangier. 13:06, April 14, 2019.
Figure 24. Location K, image 1. Peri-urban area. Tangier. 11:50, April 18, 2019.

Figure 25. Location K, image 2. Peri-urban area. Tangier. 11:51, April 18, 2019.

Figure 26. Location L, image 1. Cemetery on mountain. Tangier. 11:51, April 19, 2019.

Figure 27. Location L, image 2. Cemetery on mountain. Tangier. 11:51, April 19, 2019.
Figure 28. Location M, image 1. Rural mountains. Tangier. 17:13, April 16, 2019.

Figure 29. Location M, image 2. Rural Mountains. Tangier. 17:13, April 16, 2019.

Figure 30. Location O, image 1. Between city and fields. Tangier. 13:22, April 22, 2019.

Figure 31. Location O, image 2. Between city and fields. Tangier. 13:22, April 22, 2019.
Figure 32. Location P, image 1. Empty intersection. Tangier. 14:37, April 20, 2019.

Figure 33. Location P, image 2. Empty intersection. Tangier. 14:37, April 20, 2019.

Figure 34. Location Q, image 1. Between city and field. Tangier. 13:42, April 20, 2019.

Figure 35. Location Q, image 2. Between city and field. Tangier. 13:42, April 20, 2019.
Figure 36. Location R, image 1. Construction in mountains. Tangier. 13:54, April 19, 2019.

Figure 37. Location R, image 2. Dirt road in hills. Tangier. 13:54, April 19, 2019.

Figure 38. Location S, image 1. Dirt road in field. Tangier. 12:39, April 19, 2019.

Figure 39. Location S, image 2. Dirt road in field. Tangier. 12:39, April 19, 2019.
Appendix C

Images Collected from the Media – Image Set B


Figure 45. Media image 6. The historic downtown of Morocco photographed from a rooftop [Digital image]. (n.d.). Retrieved May 3, 2019, from https://www.une.edu/morocco/about

Figure 47. Media image 8. [Tagines and spices.]. (n.d.). Retrieved May 3, 2019, from https://www.tripadvisor.co.uk/AttractionProductReview-g187510-d12237710-Full_Day_Tangier_Morocco_Tour_from_Gibraltar-Gibraltar.html

Figure 50. Media image 11. From Tangier to Seville [Digital image]. (n.d.). Retrieved May 3, 2019, from https://www.une.edu/morocco


Figure 56. Media image 17. [Port at night.]. (n.d.). Retrieved May 3, 2019, from http://www.medcruise.com/port/1310/tangier
