



From classroom to screen: Vocational English students' copywriting practices in creating tourism promotion videos

Dhini Aulia,* Ahmad Bukhori Muslim, Budi Hermawan

Universitas Pendidikan Indonesia, Indonesia

While existing research on copywriting primarily assesses the impact of promotional content on audiences, there is a notable lack of studies exploring how copywriting is taught and practiced within language education. This study addresses that gap by examining the strategies employed by English language students at a state polytechnic in Indonesia as they created tourism promotional videos. Utilizing a qualitative content analysis approach, the research investigates students' final reports to identify key patterns and gaps in their copywriting practices. The findings reveal that although students demonstrated creativity and effectively showcased local cultural and natural attractions through engaging language, their work often lacked depth in audience profiling, inclusion of practical travel information, and alignment between video duration and selected media platforms. These limitations reduced the communicative effectiveness of their content. The results suggest that, despite students' strong storytelling skills, they require more structured guidance on targeting, information inclusion, and media optimization in video copywriting. Integrating targeted copywriting instruction into English for Specific Purposes curricula, particularly in vocational contexts, has the potential to enhance students' readiness for professional promotional communication.

Keywords: copywriting strategies, English for Specific Purposes (ESP), tourism promotion, student-generated content

OPEN ACCESS

ISSN 2503 3492 (online)

*Correspondence:

Dhini Aulia

dhiniaulia.da@upi.edu

Received: 22th May 2025

Accepted: 14th August 2025

Published: 7th October 2025

Citation:

Aulia, D., Muslim, A.B., Hermawan, B.
(2025). From classroom to screen:
Vocational English students' copywriting
practices in creating tourism promotion
videos. *JEEES (Journal of English
Educators Society)*, 10(2).
<https://doi.org/10.21070/jees.v10i2.1935>

INTRODUCTION

The field of copywriting has been examined through interdisciplinary research, with studies emerging in communication, psychology, business, and management ([Karapenchev, 2020](#)). The demand for copywriting continues to rise in the current era of social media, particularly in Asia and the Pacific region ([Asian Development Bank & LinkedIn, 2022](#)). This trend corresponds with the global shift in which companies are allocating larger portions of their budgets to advertising ([Nielsen, 2024](#)). In addition, a substantial proportion of both large and small businesses now use social media platforms to disseminate content with their overall brand messaging and promotional strategies ([Mishra & Vijay, 2023](#)).

The primary objective of copywriting is to motivate audiences to take desired actions, such as purchasing products, enrolling in programs, and reserving travel accommodations ([Albrighton, 2013](#); [Bly, 2005](#); [Ogilvy, 2004](#); [Sugarman, 2007](#)). However, copywriting extends beyond persuasive writing; it involves the development of strategy, compelling ideas, and brand personality ([Ogilvy, 2004](#)) and is often described as both the art and science of crafting

persuasive written content (Noel & Wiebe, 2022). In today's business landscape, copywriters play a pivotal role in advertising and marketing, particularly in the domain of digital publications. Consequently, the demand for strong copywriting skills in the social media era is substantial.

A study by Chang and Kung (2023) found that copywriting strategies tailored to gender preference can enhance engagement with tourism products promoted on a Facebook fan page. Specifically, male audiences showed a preference for rational copywriting, whereas female audiences favored more emotional content. These findings align with the copywriting strategies framework proposed by Konstant (2011), Krawczyk (2022), and Ogilvy (2004), which emphasizes the significance of considering audience perspectives and emotional responses in copywriting. The framework synthesized in Table 1 integrates the key elements outlined by these three experts.

TABLE 1 | Copywriting strategies framework

Strategic Category	Description
Audience Awareness	Understanding the target audience and tailoring the message accordingly
Product Understanding	Developing in-depth knowledge of the product, including its benefits and features
Message Planning	Deciding what to communicate and how to structure the message
Crafting the Message	Writing with clarity, credibility, emotional appeal, and strategic focus
Reader Engagement	Grabbing attention, keeping interest, and calling to action
Testing and Revision	Reviewing and refining the copy to improve clarity and performance

Before composing a written piece, a copywriter must conduct extensive research on the target demographics likely to engage with the content. It is imperative to identify audience-specific factors such as culture, beliefs, and desires (Konstant, 2011). Numerous variables, including gender, age, marital or relationship status, children, opinions about the product, service, or industry, personality traits, brand preferences, and values, influence how a copywriter conveys messages (Krawczyk, 2022). Additionally, a copywriter must develop a detailed understanding of the specific product being promoted (Ogilvy, 1985).

As Albrighton (2013) asserts, different media require different communication strategies, and the choice of platform significantly shapes the language and style used. This study analyzes the copywriting language employed in promotional videos created by students and disseminated across platforms such as YouTube and Instagram. The effectiveness of video marketing in the tourism industry depends not only on creativity, but also on the adaptation of content to the unique characteristics of each platform. For instance, concise, vertical videos are better suited to Instagram Reels, whereas more in-depth, landscape-oriented

content works more effectively on YouTube.

Research has demonstrated the effectiveness of storytelling as a medium for conveying information, particularly in the context of travel and tourism. Well-crafted narratives in destination videos have been shown to enhance viewer engagement, communicate brand values, and cultivate long-term traveler loyalty by evoking emotional responses that leave a lasting impression and generate satisfaction. Keskin Yilmaz (2023) further points out that storytelling on official tourism channels, such as Türkiye's YouTube page, can influence traveler preferences and strengthen destination loyalty. Therefore, combining platform-specific adaptations with authentic storytelling has the potential to maximize the impact of digital promotional content in the tourism industry.

The linguistic nuances employed in copywriting also significantly influence audiences' willingness to act. Zulkifly and Firdaus (2014) discovered that in the case of a slimming product advertisement, audiences were more likely to respond when the headline was distinctive. Furthermore, linguistic choices can shape perceptions of authenticity, making it essential for messages to be clear and concise without resorting to exaggeration. Furthermore, Decrop (2007) indicates that while images are effective in capturing and stimulating interest, text remains the most powerful medium for conveying information. For products with a high degree of differentiation, he argues, visuals become less significant and less effective, particularly for transmitting detailed information.

Tourism destinations constitute a major sector of the world's most developed industries. Recent destination promotions have increasingly relied on social media platforms, particularly through promotional video, to persuade individuals to take action. A substantial body of research in psychology, marketing, business, and management demonstrates that short promotional videos in the tourism sector can serve as catalysts for travel-related behaviors (Keskin Yilmaz, 2023; Qiu et al., 2024; Wu & Ding, 2023; Zheng et al., 2023). Keskin Yilmaz (2023), for example, demonstrated that integrating storytelling into promotional videos on Türkiye's official YouTube channel can promote destinations, influence tourist preferences, and increase destination loyalty by improving visitor satisfaction.

As Ogilvy (2004) delineated, copywriting for tourist destinations is a distinct field of practice. He outlined several key principles: (1) destination advertising strongly influences the image of the target country; (2) it is essential to highlight the nation's distinctiveness; (3) advertisements should create a memorable image in the minds of readers; (4) audiences should not be underestimated, and adult language should be used instead of the clichés common in conventional travel advertising; (5) advertisements should justify travel costs by emphasizing cultural and status value; (6) the appeal of the destination should be highlighted; (7) texts should provide readers with specific, detailed instructions; and (8) care should be taken when addressing esoteric topics, since foreign tourists often prefer conventional and familiar representations.

In light of the aforementioned theories and research findings, it can be posited that integrating copywriting skills into the creation of promotional videos directly impacts the

effectiveness of the messages conveyed. The process of researching target audiences ([Chang & Kung, 2023](#); [Lapin, 2020](#); [Sofyan et al., 2023](#)), gaining a deep understanding of the product being promoted ([Krawczyk, 2022](#); [Ogilvy, 2004](#); [Zabukovec Baruca & Čivre, 2022](#)), and determining the appropriate medium and video duration ([Hou, 2017](#); [Petrova, 2025](#)) relies on copywriting strategies, which have been demonstrated to enhance audience engagement and prompt action ([Keskin Yilmaz, 2023](#); [Zulkifly & Firdaus, 2014](#)).

Despite a wealth practitioner-authored resources on copywriting, academic research on the subject remains limited, particularly within language learning classrooms ([Henson, 1996](#)). While numerous studies have explored the effects of promotional videos and copywriting on tourist perceptions and behaviors, relatively little attention has been paid how such videos are actually produced, especially in educational settings or by amateur creators such as students. Within the field of English for Specific Purposes (ESP), scholars have emphasized the importance of aligning language instruction with authentic, domain-specific communication tasks ([Hyland, 2002](#); [Basturkmen, 2010](#)). However, few studies have systematically analyzed the pedagogical approaches and practical processes involved in teaching or applying copywriting in ESP courses, particularly in vocational education.

To date, the existing literature has not sufficiently documented the strategies employed by students when producing promotional videos in ESP-based vocational classrooms, nor how these strategies reflect the realities of domain-specific communication. Therefore, this study seeks to fill this gap by investigating the strategies employed by vocational English language students in creating promotional videos intended for international tourists. Accordingly, the study aims to address the following research question:

“What pattern and features characterize the copywriting approaches used by vocational English language students in their self-produced promotional tourism videos?”

METHODS

The study aimed to provide a detailed analysis of the copywriting strategies used in promotional videos for tourism destinations produced by students enrolled in a Diploma 3 English program at an Indonesian state polytechnic in 2024. As part of the program requirements, students were expected to create English-based products, one of which was a video project, as their final assignment to complete their studies.

Approval was obtained from the head of the English Department at the state polytechnic to access students' final project materials. The researchers operated as independent academic investigators with no teaching responsibilities or institutional roles within the polytechnic, ensuring complete separation from any instructional or evaluative functions that might have influenced the participants. Since the study exclusively analyzed existing video projects and anonymized written reports, which posed minimal risk to participants, a waiver of individual student consent was requested and granted. Furthermore, the analysis revealed that several of these videos had already been publicly posted on YouTube by

their creators, further confirming the minimal risk and public availability of the data. Student identities were protected through the utilization of pseudonyms, and no identifying information was retained in the research datasets.

Moreover, this study employed a qualitative approach to examine the copywriting strategies included in the video-producing process. The content of students' final project reports was interpreted and analyzed utilizing qualitative content analysis to uncover the meaning embedded in the texts ([Drisko & Maschi, 2016](#); [Krippendorff, 2018](#); [Neuendorf, 2017](#); [Schreier, 2012](#)). The data collection followed [Mayring's \(2014\)](#) inductive category development, and the analysis applied [Kuckartz and Rädiker \(2023\)](#) evaluative qualitative content analysis. This approach allowed the researchers to assess how copywriting strategies were integrated into promotional videos created by students in a vocational English program. The process of evaluative qualitative analysis further enabled a nuanced understanding of the effectiveness and quality of the students' final projects.

In line with [Krippendorff \(2018\)](#), the following factors guided the choice of data sources: the ability of the videos and reports to provide comprehensive information on the research topic, their accessibility, and their focus on destination promotion. The dataset consisted of eight videos whose titles and reports explicitly referenced tourism destinations (see [Table 2](#)). All projects had been approved by the students' supervisor and the department examiners. The videos represented the final versions, which had also been authorized by the students for posting on YouTube or other social media platforms.

The study adapted a combined copywriting framework drawn from [Konstant \(2011\)](#), [Krawczyk \(2022\)](#), and [Ogilvy \(2004\)](#) (see [Table 1](#)) to analyze students' promotional video projects. In the context of ESP, Ogilvy's copywriting strategies - audience awareness, product understanding, and message planning - offer a pragmatic framework for teaching genre-specific promotional writing ([Hyland, 2022](#); [Basturkmen, 2010](#)). [Krawczyk \(2022\)](#) provided updated guidance on audience engagement tactics and multimedia adaptation, while [Konstant \(2022\)](#) offered foundational principles of persuasive language aligned with ESP learning outcomes in vocational communication. Despite the established presence of these models in professional copywriting literature and online resources, their integration into ESP teaching within media-production context remains limited. To address this gap, the analytical procedure was adapted to the research question and the nature of student-generated data. As illustrated in [Table 2](#), the final framework represents a novel, context-sensitive instrument for researchers and ESP instructors to evaluate and teach copywriting in video-based vocational English course.

In the context of qualitative content analysis, reports and videos were among the most common forms of data ([Drisko & Maschi, 2016](#); [Kuckartz & Rädiker, 2023](#)). This study employed participants' project reports as the unit of analysis, drawing on the framework and categories outlined in points 1, 2, and 3 of [Table 3](#). These categories were selected to address the research question concerning the copywriting strategies students used in creating promotional videos. NVivo 12 software was employed to facilitate the systematic

organization and coding of the data, thereby ensuring rigor and transparency in the analytical process.

TABLE 2 | The category of analysis

1	Target audiences	- gender - age - marital or relationship status - values: hobbies, religion, career, financial comfort, travel
2	Product	- Unique features of the country and destinations - Memorable imagery - Information on how to reach the destination - Estimated travel costs
3	Medium	- Published on social media platforms such as YouTube - Appropriate video duration

An expert perspective was deemed necessary to review the data and provide feedback on its reliability and validity. To this end, two experts in academic research were involved in triangulation to enhance the robustness of the study. A comprehensive description of the research design, research questions, data collection procedures, and data analysis was also provided to support their evaluation. The insights of these professionals were instrumental in strengthening the trustworthiness of the findings ([Lindheim, 2022](#)).

The final drafts of the students' reports and videos were compiled for analysis. The dataset consisted of eight videos and accompanying reports submitted by students to the study program administration. Prior to analysis, the data was coded to identify videos designed to promote tourist destinations to foreign or international tourists. [Table 3](#) delineates the exploration of tourist destinations in West Sumatra, Indonesia.

TABLE 3 | The purpose of the participants' video project

Project No	Project Title	Purpose of Project (in abstract)
1	The Promotional Video of Lereng Green View Tanjung Alai Solok	The purpose of this promotional video was to provide information about Lereng Green View, particularly for international visitors.
2	Promotional video of Georite Goa Kelelawar; A New Tourism Attraction in Padang	The purpose of this video was to promote the natural beauty of Goa Kelelawar to foreign and local tourists.
3	Discover Air Manis Hillside: Unveiling Villa, Cafe, and Resto in a Travel Feature Video	The goal was to increase tourist visits and enhance the destination's reputation as a worthwhile place to visit. The anticipated outcome is a boost in both local and international tourist engagement, driven by the video's reach and appeal across multiple platforms.
4	Making A Documentary video of Sungkai Green Park Ecotourism	This project was ntended to promote and provide more in-depth information about Sungkai Green Park as one of the tourist destinations in West Sumatra.
5	Making A Documentary video of Saribu Rumah Gadang I South Solok Regency	This project aimed to explore and showcase the charm of the Saribu Rumah Gadang area, a culturally rich tourist destination located in Nagari Koto Baru, Sungai Pagu District, South Solok Regency, West Sumatra.
6	Making A Promotional Video of Pagang Cafe at Bukit Gado-Gado Padang	The purpose of this video was to promote the Café and to introduce it to the wider community. Another goal was to provide information about one of the businesses in the city of Padang engaged in the culinary field.
7	Making A Profile Feature Video of Rumah Pakankamih	The purpose of this project was to introduce and promote the uniqueness and facilities provided to attract visitors.
8	Making a Documentary Video of Sarasah Tanggo	This video was created in response to the lack of information about this potential destination, especially for international visitors. In the digital era, information spreads quickly through advanced technology such as social media, where people worldwide can access a wide range of information from abroad.

RESULTS AND DISCUSSION

The analysis began with a review of the students' project reports. The objective of this phase was to meticulously examine each component of the report to identify the categories associated with each research question. This study identified several significant patterns in a sample of eight students' final project reports. Initially, the students produced a wide range of video types, including documentaries, features, and promotional videos. These types of videos were indicated in the titles of their final project reports.

Secondly, it is important to note that all reports adhered to a standardized format, encompassing sections or chapters such as the abstract, introduction, summary, procedure, results, discussion, conclusion, recommendations, and references. This consistent structure followed the guidelines provided in the study program's official handbook, which served as the primary reference for report preparation. The objectives of the students' videos projects were generally outlined in the abstract and introduction chapters. The objective of the phase of the study was to ensure that all selected data aligned with the categories relevant to the research objective (Krippendorff, 2018; Kuckartz & Rädiker, 2023). Investigating the purposes of the projects was essential because not all of the students' video projects were intended to promote a product or object (see Table 3). Several submitted projects were designed with the sole aim of providing information to the audience.

Thirdly, the study found that the procedure chapters detailed the steps involved in video production, covering the stages of pre-production, production, and post-production. In the pre-production phase, students engaged in activities such as generating ideas, conducting research, drafting frameworks, preparing equipment and budgeting. The production phase encompassed the shooting process and the conduction of interviews. The post-production phase involved a series of meticulous tasks, including selecting the best footage, creating the script, recording voice-overs, editing, adding subtitles, and mixing audio components. Moreover, in this chapter, students were generally required to consult at least two sources when developing their promotional videos. Some students referenced Fachruddin's (2017) framework for television video production, while others drew upon Wibowo's (2007) theoretical approach. Table 4 below illustrates the video types, the structure of the reports, and the procedures followed in creating the promotional videos.

The findings below indicated that not all videos created by students fell strictly under the category of promotional videos. However, it is important to note that other forms of videos, such as documentaries and features, also shared a similar objective: the promotion of tourist destinations. This observation is consistent with the prevailing perspective that documentary or feature videos can also be utilized for product promotion (Carter, 2021; Smith, 2023).

Moreover, the second finding showed the detailed articulation of project purposes, target audience, distribution platforms, and video duration in the students' abstracts and introductions. This indicated that the students prepared their strategies before creating the videos. This approach aligns

with Fachruddin (2017), Wibowo (2001), and Mowat (2021), who emphasized that effective video production and marketing hinge on meticulous pre-production planning, encompassing clear objectives, audience analysis, and strategic distribution. In addition, research by Roy et al. (2021) demonstrated the application of pre-production planning in an educational setting, where students designed promotional videos as part of a project-based language learning curriculum. Their study highlighted how activities such as storyline development, screenplay writing, and storyboarding during the pre-production phase could effectively promote a product, in this case, intelligent toilets, while simultaneously enhancing students' professional communication skills. Segura (2023) also discussed the importance of pre-production planning with a promotional focus in the digital age, emphasizing that understanding the target audience, defining the video's purpose, and planning content repurposing strategies are crucial steps for maximizing a video's reach and impact.

TABLE 4 | Video type

No	Project Title	Video Type
1	The Promotional Video of Lereng Green View Tanjung Alai Solok	Promotional
2	Promotional Video of Geosite Goa Kelelawar; A New Tourism Attraction in Padang	Promotional
3	Discover Air Manis Hillside: Unveiling Villa, Cafe, and Resto in a Travel Feature Video	Feature
4	Making A Documentary Video of Sungkai Green Park Ecotourism	Documentary
5	Making A Documentary Video of Saribu Rumah Gadang in South Solok Regency	Documentary
6	Making A Promotional Video of Pagang Cafe at Bukit Gado-Gado Padang	Promotional
7	Making A Profile Feature Video of Rumah Pakankamih	Feature
8	Making A Documentary Video of Sarasah Tanggo	Documentary

The third finding illustrated the procedures used in creating promotional videos. The students followed the steps outlined by Fachrudin (2017) and Wibowo (2001), encompassing the phases of pre-production, production, and post-production. In the early stage of pre-production, the majority of reports described five steps: generating ideas, conducting research, drafting frameworks, preparing equipment, and budgeting. In line with the research objectives, this study examined the extent to which the target audience, product description, and video distribution were delineated in the pre-production phase of the students' final project reports. As noted by Konstant (2011), Krawczyk (2022), and Ogilvy (2004), and further supported by Mowat

(2021) and Segura (2023), a comprehensive understanding of the target audience, a clear and detailed presentation of the product, and a carefully formulated distribution strategy are indispensable components of effective video marketing campaigns. In the following subsections, an exposition of the three aforementioned components of copywriting strategy is provided.

Target Audience Description

A comprehensive review of the data indicated that the majority of reports identified foreign or international tourists as the primary target audience, as evidenced by the use of English voiceovers in the videos. Several words and phrases were frequently employed by students to describe the target audience. The most commonly used terms included "audience," "tourists," "viewers," and "visitors." Furthermore, the phrases most often appearing were "local and international tourists," "wider audience," "foreign tourists," and "international tourists." As demonstrated in Figure 1, generated by NVivo 12, the following data represents the word frequency results describing the target audience in students' project reports.



FIGURE 1 | Word frequency query of the target audience

An analysis of the target audience description revealed that some students provided only minimal additional detail. One report identified the target audience as "tourists planning to visit a cultural tourism area," while other states that it was "tourists who love the beach." Furthermore, one report included numerical data concerning tourists who had arrived at the destination, along with the types of tourists targeted, such as "holiday tourists, culinary tourists, nature tourists, wedding couples, business tourists, and especially foreign tourists visiting West Sumatra who are interested in nature."

The data suggested that students who created promotional videos to promote either tourist destinations or unique products were aware of the intended recipients of their videos. It was evident that the videos were intended for an international audience, as they were accompanied by English

voiceovers. However, there was a lack of details regarding the target audience's gender, age, and occupation or economic level. Consequently, this finding did not support the recommendations of several studies that emphasized the importance of providing detailed target audience profiles. For instance, Chang and Kung (2023) determined that gender differences among target audiences significantly affected engagement levels. Additionally, Rodrigo-Martín et al. (2025) emphasized the importance of identifying the target audiences' age, finding that adolescents were a crucial demographic whose engagement with promotional products depended on the extent to which the content encouraged interaction, empathy, and enjoyment in advertising communications.

Nevertheless, more precise characterization of the audience in the findings, such as "tourists planning to visit a cultural tourism area" and "tourists who love the beach", proved more pivotal in effectively conveying a compelling message. The writing style and word choices employed in the video transcripts aligned with the specific information needs of the target audience. This approach aligns with the findings of Sofyan et al. (2023), who noted that comprehensive information about the target audience significantly influenced writing style. Furthermore, in the domain of copywriting, the efficacy of the content was significantly shaped by word choice (Lapin, 2020).

Product Descriptions

The second category analyzed to address the research questions was the presentation of the product. This category involved examining several specific points that described detailed information about either tourist destinations or unique products in the data. A comprehensive analysis of eight reports on tourist destinations was conducted, encompassing various subcategories. These subcategories followed Ogilvy's framework, which includes the country's image, destination image, cost of the journey, and information about how to reach the destination.

The first point analyzed in relation to tourist destination descriptions was the country's image, in this case, Indonesia. The analysis revealed that, while not all reports explicitly mentioned the country's image, a significant proportion, six out of eight, did so by highlighting its natural beauty. The phrase "natural beauty" frequently appeared in the introduction chapter. Furthermore, some reports described Indonesia's distinctive image, emphasizing its flora, fauna, forests, beaches, lakes, waterfalls, and cultural potential. Some video scripts included in the reports conveyed Indonesia's image.

West Sumatra emerged as the second most prevalent focus in discussions of the nation's image. The reports provided detailed descriptions of the region's natural beauty and numerous tourist attractions. Additionally, the concept of cultural tourism was frequently referenced in the reports that discussed the country's image, with the term most commonly found in the introduction chapters.

The subsequent aspect of destination description pertained to the uniqueness of the destinations. This category was predominantly discussed in the introduction section and reflected in the video scripts presented in the result section. A

comprehensive analysis of eight final reports revealed that all of them highlighted destination uniqueness by underscoring distinctive features such as architectural elements, facilities, cuisine, and overall atmosphere. Content analysis further indicated that uniqueness emerged as the most prevalent theme, surpassing other categories. Furthermore, the type of video influenced the extent of detail provided. For instance, a documentary-style video tended to deliver a more comprehensive account of a destination's historical and cultural nuances than a purely promotional video.



FIGURE 2 | The country's image described the natural and cultural dimensions

The terms "natural," "beauty," "culture," and "cultural" were predominantly employed to characterize Indonesia, the focal nation in this study. According to the reports, destinations were consistently described in detail in the video scripts. This finding aligns with [Ogilvy \(2004\)](#) principles of copywriting for promoting tourist destinations. The distinctiveness of destinations in this study, emphasizing cultural and natural dimensions as illustrated in [Figure 2](#), also aligns with the findings of [Shani et al. \(2010\)](#) and [Zabukovec Baruca and Čivre \(2022\)](#), who reported that attributes such as natural resources, cultural heritage, and culinary experiences significantly motivate tourists throughout the year.

However, the analysis revealed that essential information, such as the cost of the journey, was not addressed in the Introduction or Results sections of the reports, nor in other sections. Similarly, practical travel information was described only superficially. Specific details regarding the destination's geographical context, such as its location in West Sumatra, operating hours, and distance from Padang, the provincial capital, were mentioned only briefly.

Consequently, the data did not provide sufficient details on the cost of travel. Prior research has established that accessibility and affordability are pivotal in shaping tourists' decisions when selecting destinations ([Hou et al., 2016](#)). Price, in particular, is a decisive factor, as tourists often evaluate affordability in relation to the perceived value of the

experience (Levyda et al., 2022). Therefore, incorporating cost-related information into promotional materials is strongly recommended to better support prospective visitors in evaluating potential destinations (Jiang et al., 2022).

Furthermore, information on practical aspects of the journey was not explicitly presented in the video scripts or in other sections of the reports. These findings stand in contradict to established theoretical standards for content in tourist promotional videos. Prior research indicates that including transportation options, such as air, land, or water travel, enhances potential visitors' understanding of the ease and convenience of reaching the destination. For instance, studies on promotional videos from China (Hou et al., 2016) demonstrate that most videos include details on both land and air transportation, underscoring their impact on tourists' decision-making. Such information helps address logistical concerns and ultimately makes destinations more appealing.

Media to Publish and Video Duration

Identifying the optimal medium for disseminating copywriting products is essential to ensure that the intended audience engages with the promotional video at the right time, thereby maximizing its impact and achieving marketing objectives. The importance of media selection is supported by research highlighting the need to align advertising strategies with audience preferences and behaviors ([Deu & Baharudin, 2024](#)).

The duration of the students' video projects ranges from three to seven minutes, depending on the nature of the content. Documentary videos were generally longer than promotional or profile videos. Regarding dissemination, four projects in this study explicitly identified Instagram and YouTube as their chosen publication platforms. Two reports indicated a preference for digital or social media more broadly, while the remaining reports did not specify the intended venue for dissemination. As summarized in [Table 5](#), the students' projects are outlined with details on the selected media platforms and video duration.

Additionally, the data provided insights into the duration of the videos, which ranged from three and a half to ten minutes. The findings indicated that the video length was not associated with the choice of publication platform or the type of video. A notable disparity in duration was observed across the project videos. For instance, a comparative analysis of the three videos published on YouTube revealed that the Sungkai Green Park Ecotourism video had a considerably longer duration than the other two, Sarasah Tanggo and Geosite Goa Kelelawar, each of which lasted approximately four minutes. By contrast, promotional videos generally ranged between three and four minutes, while documentary videos varied more substantially in length, with examples lasting ten, seven, and four minutes.

This study found that most reports indicated publication on major digital platforms such as YouTube, Instagram, and other social media networks. While all reports specified video duration, none addressed the relationship between video length and the chosen platform. This suggests that students lacked awareness of distinct audience behaviors influencing optimal video length on different platforms (Petrova, 2025).

TABLE 5 | Media to publish and video duration

Project Title	Media to Publish	Video duration
Making a Documentary Video of <i>Saribu Rumah Gadang</i> in South Solok	Not mention	10 minutes and 7 seconds
Making A Promotional Video of Pagang Cafe at Bukit Gado-Gado Padang	Instagram	3 minutes and 39 seconds
Promotional Video of Geosite Goa Kelelawar; A New Tourism Attraction in Padang	YouTube	4 minutes and 23 seconds
The Promotional Video of <i>Lereng Green View</i> Tanjung Alai Solok	Not mention	4 minutes and 15 seconds
Discover Air Manis Hillside: Unveiling Villa, Cafe, and Resto in a Travel Feature Video	Social media	7 minutes and 2 seconds
Making A Profile Feature Video of Rumah Pakan Kamih	Digital media	4 minutes and 44 seconds
Making a Documentary Video of Sungkai Green Park Ecotourism	YouTube	7 minutes and 15 seconds
Making a Documentary Video of Sarasah Tanggo	YouTube	4 minutes and 37 seconds

However, the analysis of video content in this study reveals that students' duration choices were consistent with destination marketing research by [Hou et al. \(2016\)](#). They found that many official tourism videos in China, especially those produced by governments agencies or destination management organizations, employed longer formats. These videos offered comprehensive introductions to local culture, festivals, transportation, accommodations, shopping, and unique experiences, often using narrative techniques such as documentary style, whole-to-part sequencing, day-to-night transitions. The effectiveness of such videos lay in their strong internal logic and extensive coverage, which ranged from several to over 20 minutes. This breadth proved valuable for audiences in the planning stage, who sought detailed and holistic destination insights. Similarly, the videos analyzed in the present study emphasized Indonesian cultural features, architecture, traditional cuisine, and natural landscapes, content that required extended duration for effective storytelling.

These findings align with those of ESP digital project studies conducted in other contexts. [Apriyanti et al. \(2021\)](#) found that Indonesian vocational students struggled with audience awareness in ESP video production, while [Klimova & Kacatl \(2015\)](#) reported that Czech students exhibited strong technical skills but weaker strategic communication. In contrast, the current study revealed stronger integration of cultural content but limited optimization of media platforms. In a similar vein, [Girón-García & Fortanet-Gómez \(2023\)](#) found that Spanish students effectively utilized multimodal ESP resources with sophisticated audience targeting. By comparison, the Indonesian students in this study produced rich content but demonstrated weaker alignment between platform selection and audience alignment.

Moreover, the findings suggest that incorporating comprehensive copywriting strategies into the development of tourism promotional videos can significantly enhance the effectiveness of destination marketing, particularly when such strategies are guided by a thorough understanding of the target audience and the distinctive attributes of the

destination. The findings indicate that when students employed targeted messaging, vivid product descriptions, and appropriate media selection, their promotional content become more persuasive and engaging for international audiences. As a result, students' copywriting choices directly contributed to language learning gains. Extended video duration, for example, required the use of complex descriptive language, comparative structure, and persuasive devices-linguistic features that align closely with ESP competencies.

Building on these findings, the creation of promotional videos by English language students in an ESP context reveals the pedagogical value of integrating authentic, task-based activities that reflect real-world professional demands. In particular, embedding copywriting for tourism promotion into the ESP curriculum not only enhances students' linguistic competence but also fosters strategic thinking, creativity, and audience awareness, core competencies in vocational communication. This aligns with the overarching goal of ESP; to equip learners with language and discourse practices relevant to their future professions ([Belcher, 2009](#); [Hyland, 2022](#)). By engaging students in the production of tourism videos, educators can provide experiential learning opportunities that connect language instruction with marketing, media literacy, and intercultural communication. Furthermore, such tasks create fertile ground for curriculum developers to design modules that incorporate message targeting, persuasive language use, multimedia scripting, and digital content adaptation across platforms. Embedding these practices in ESP instruction encourages students to move beyond surface-level language use and apply critical communication strategies, thereby preparing them for workplace scenarios where English functions as both a communicative and persuasive tool.

CONCLUSION

This study explored the copywriting strategies employed by Diploma 3 English language students at an Indonesian state

polytechnic in producing promotional videos for tourist destinations in West Sumatra. The findings revealed that, while students demonstrated creativity and effectively highlighted the distinctive features of Indonesian destinations through engaging language, their copywriting often lacked depth in audience profiling, practical travel information, and alignment between video duration and chosen media platforms. These aspects are essential to ensuring that promotional messages are not only appealing but also relevant and actionable for the intended audience. The results underscore the need to integrate comprehensive audience analysis, practical content, and platform-specific strategies into language education curricula to better prepare students for real-world digital communication tasks in tourism promotion. Addressing these areas in future educational and training initiatives could enhance both the impact and effectiveness of student-produced promotional materials within the tourism sector.

However, while this study provides valuable insights into the copywriting strategies employed by English language students in producing promotional videos, several limitations must be acknowledged. First, the research was confined to a single institution, which restricts the generalizability of the findings. Second, the study did not investigate students' prior knowledge, experiences, or curriculum exposure that may have shaped their approach to copywriting and video production. Notably, this study addresses a significant gap in the existing literature: whereas most previous research has focused on the effects of copywriting products on audience attitudes and behaviors, the processes through which these products are conceptualized, researched, and crafted remains largely unexplored. Understanding the stages of research, idea generation, and script development is crucial, as effective copywriting depends on systematic research and creative processes to produce persuasive and relevant content. Therefore, future research should not only examine the outcomes of copywriting but also explore the educational and experiential factors that influence how copywriting products are produced, offering a more comprehensive view of copywriting in both academic and professional contexts.

ACKNOWLEDGEMENTS

The authors would like to express their sincere gratitude to all participants and colleagues who contributed to this research. This study was supported by the Indonesia Education Scholarship (Beasiswa Pendidikan Indonesia). The funding agency had no role in the study design, data collection and analysis, decision to publish, or preparation of the manuscript.

REFERENCES

- Albrighton, T. (2013). *The ABC of copywriting* (2nd ed.). ABC Business Communications Ltd. <https://www.abccopywriting.com/wp-content/uploads/2013/04/The-ABC-of-Copywriting.pdf?utm>
- Apriyanti, D.-, Syarif, H., & Ramadhan, S. (2021). Video Feature Making in ESP- Based Public Speaking Class: A Student-Centred Learning in Vocational Higher Education Context. *International Journal of Language Education*, 469–476. <https://doi.org/10.26858/ijole.v5i1.15419>
- Asian Development Bank, & LinkedIn. (2022). Digital jobs and digital skills (Join Report ADB and LinkedIn SPR220348). <https://doi.org/10.22617/SPR220348>
- Basturkmen, H. (2010). *Developing courses in English for specific purposes*. Palgrave Macmillan. <https://doi.org/10.1057/9780230290518>
- Belcher, D. (2009). *What ESP is and can be: An introduction*. University of Michigan Press. <http://www.press.umich.edu/titleDetailDesc.do?id=770237>
- Bly, R. W. (2005). *The copywriter's handbook* (3rd ed.). Owl Books. ISBN: 978-0-8050-7804-6. <https://www.amazon.com/Copywriters-Handbook-Step-Step-Writing/dp/0805078045>
- Carter, A. (2021). Capturing authenticity: An exploration in brand-sponsored documentary video storytelling to define brand values and further social impact (Master's thesis, University of North Carolina at Chapel Hill). <https://doi.org/10.17615/339n-n465>
- Chang, H.-L., & Kung, Y.-H. (2023). Copywriting strategies in tourism Facebook fan page marketing: Investigating the role of gender differences. *Management Review (Taiwan)*, 42(2). [https://doi.org/10.6656/MR.202304_42\(2\).ENG001](https://doi.org/10.6656/MR.202304_42(2).ENG001)
- Decrop, A. (2007). The influence of message format on the effectiveness of print advertisements for tourism destinations. *International Journal of Advertising*, 26(4), 505–525. <https://doi.org/10.1080/02650487.2007.11073030>
- Deu, I., & Bakhtiar, M. B. (2024, April). Purchase Intention and Marketing Media: A Comparison Between Photos and Videos. In *CoMBInES-Conference on Management, Business, Innovation, Education and Social Sciences* (Vol. 4, No. 1, pp. 283-290). https://scholar.google.com/scholar?hl=id&as_sdt=0%2C5&q=Deu%2C+I.%2C+%26+Baharudin%2C+M.+%282024%29.+Purchase+intention+and+marketing+media%3A+A+comparison+between+photos+and+videos.+%5BConference+Paper%5D.&btnG=
- Drisko, J. W., & Maschi, T. (2016). *Content analysis*. Oxford University Press. <http://lcn.loc.gov/2015040785>
- Fachruddin, A. (2017). *Dasar-dasar produksi televisi: Produksi berita, feature, laporan investigasi, dokumenter dan teknik editing*. Kencana Prenadamedia. https://books.google.com/books/about/Dasar_dasar_Produksi_Televisi_Produksi_B.html?id=0KRPDwAAQBAJ
- Girón-García, C., & Fortanet-Gómez, I. (2023). Science dissemination videos as multimodal supporting resources for ESP teaching in higher education. *English for Specific Purposes*, 70, 164–176. <https://doi.org/10.1016/j.esp.2022.12.005>

- Henson, L. (1994). A preliminary rhetoric of technical copywriting. *Technical Communication*, 41(3), 447–455. <https://www.jstor.org/stable/43088472>
- Hou, Z. (2017). Comparison study of advertising videos of tourism city image—Based on the content analysis method. *EURASIA Journal of Mathematics, Science and Technology Education*, 13(10). <https://doi.org/10.12973/ejmste/78521>
- Hou, Z., Joppe, M., Choi, C., & Lin, Z. (2016). Exploratory study of promotional videos in the 10 major tourist destinations in China: A content analysis. *Travel and Tourism Research Association: Advancing Tourism Research Globally*, 45. <https://scholarworks.umass.edu/ttra/2011/Visual/45>
- Hyland, K. (2002). Specificity revisited: How far should we go now? *English for Specific Purposes*, 21(4), 385–395. [https://doi.org/10.1016/S0889-4906\(01\)00028-X](https://doi.org/10.1016/S0889-4906(01)00028-X)
- Hyland, K. (2022). English for specific purposes: What is it and where is it taking us? *ESP Today*, 10(2), 202–220. <https://doi.org/10.18485/esptoday.2022.10.2.1>
- Jiang, J., Hong, Y., Li, W., & Li, D. (2022). A study on the impact of official promotion short videos on tourists' destination decision-making in the post-epidemic era. *Frontiers in Psychology*, 13, 1015869. <https://doi.org/10.3389/fpsyg.2022.1015869>
- Karapenchev, Y. (2020). Defining copywriting within the framework of integrated marketing communications. In *Communication Management: Theory and Practice in the 21st Century*. https://research.uni-sofia.bg/bitstream/10506/2493/1/FJMC_Sbornik_Konferentsia_New.pdf
- Keskin Yilmaz, Y. (2023). Storytelling in destinations' promotional videos: The case of Go Türkiye official YouTube page. *İNİF E-Dergi*. <https://doi.org/10.47107/inifedergi.1333502>
- Klimova, B. F., & Kacatl, J. (2015). Hybrid Learning and its Current Role in the Teaching of Foreign Languages. *Procedia - Social and Behavioral Sciences*, 182, 477–481. <https://doi.org/10.1016/j.sbspro.2015.04.830>
- Konstant, T. (2011). Ten rules of copywriting. Hodder Education. <http://www.hoddereducation.co.uk>
- Krawczyk, N. (2022). Copywriting strategies: A no-nonsense guide to writing persuasive copy for your business. Rockridge Press. <https://play.google.com/store/books/details?id=32IXEQAAQBAJ>
- Krippendorff, K. (2018). *Content analysis: An introduction to its methodology (4th ed.)*. SAGE Publications. <https://doi.org/10.4135/9781071878781>
- Kuckartz, U., & Rädiker, S. (2023). *Qualitative content analysis: Methods, practice and software (2nd ed.)*. SAGE Publications. <https://uk.sagepub.com/en-gb/asi/qualitative-content-analysis/book282907>
- Lapin, J. (2020, April 3). 3-step guide to creative copywriting. <https://www.archeredu.com/hemj/guide-to-creative-copywriting/>
- Levyda, L., Eddyono, F., & Meyrza, C. T. (2022). The effect of facility promotion and prices on the decision to visit DUFAn Ancol. *Jurnal Ekonomi*, 11(01). <http://ejournal.seaninstitute.or.id/index.php/Ekonomi>
- Lindheim, T. (2022). Participant validation: A strategy to strengthen the trustworthiness of your study and address ethical concerns. In G. Espedal, B. Jelstad Løvaas, S. Sirris, & A. Wæraas (Eds.), *Researching values* (pp. 225–239). Springer. https://doi.org/10.1007/978-3-030-90769-3_13
- Mayring, P. (2014). Qualitative content analysis: Theoretical foundation, basic procedures and software solution. Klagenfurt. <https://nbn-resolving.org/urn:nbn:de:0168-ssor-395173>
- Mishra, A., & Vijay, T. S. (2023). *Integrated advertising, promotion, and marketing: Communicating in a digital world (1st ed.)*. Routledge India. <https://doi.org/10.4324/9781003458593>
- Mowat, J. (2021). *Video marketing: Create engaging video campaigns to drive brand growth and sales (2nd ed.)*. Kogan Page. <https://www.koganpage.com/product/video-marketing-9781398601147>
- Neuendorf, K. A. (2017). *The content analysis guidebook (2nd ed.)*. SAGE. <http://lccn.loc.gov/2015044657>
- Nielsen. (2024). The advertising media spend report (Report H1 2024). The Nielsen Company (US). <https://www.nielsen.com/insights/2024/advertising-media-spend-report-h1-2024/>
- Noel, J., & Wiebe, J. (2022). What is copywriting? Why it's critical to your bottom line. Copywriting Articles. <https://copyhackers.com/2022/03/what-is-copywriting/>
- Ogilvy, D. (2004). *Confessions of an advertising man (Reprint ed.)*. Southbank. https://openlibrary.org/books/OL8774119M/Confessions_of_an_Advertising_Man
- Petrova, N. (2025, February 21). How to use video for tourism marketing. Video Creation. <https://firework.com/blog/how-to-use-video-for-tourism-marketing>
- Qiu, L., Li, X., & Choi, S. (2024). Exploring the influence of short video platforms on tourist attitudes and travel intention: A social-technical perspective. *Journal of Destination Marketing & Management*, 31, 100826. <https://doi.org/10.1016/j.jdmm.2023.100826>
- Rodrigo-Martín, I., Rodrigo-Martín, L., & Muñoz-Sastre, D. (2025). Publicidad y adolescencia. Estudio etnográfico de una comunidad virtual. *Index. Comunicación*, 15(1), 31–52. <https://doi.org/10.62008/ixc/15/01Public>
- Roy, D., Kosai, H., & Takai, K. (2021). The pre-production plans on designing a promotional video for project-based language learning: A case study with smart toilets. *SHS Web of Conferences*, 102, 02009. <https://doi.org/10.1051/shsconf/202110202009>
- Schreier, M. (2012). *Qualitative content analysis in practice*. SAGE Publications. <https://doi.org/10.4135/9781529682571>
- Segura, S. L. (2023, September 27). Video promotion: Preproduction strategies & marketing tips. AZoNetwork. <https://www.azonetwork.com/marketing-science/blog/video-promotion>

- Shani, A., Chen, P., Wang, Y., & Hua, N. (2010). Testing the impact of a promotional video on destination image change: Application of China as a tourism destination. *International Journal of Tourism Research*, 12(2), 116–133. <https://doi.org/10.1002/jtr.738>
- Smith, R. (2023, September 16). Using branded documentaries in modern marketing strategies. Roo Smith. <https://roosmith.com/blog/using-branded-documentaries-in-modern-marketing-strategies>
- Sofyan, A., Yuniati, Y., & Ratnasari, A. (2023). Copywriting marketing in reaching the target market. *KnE Social Sciences*. <https://doi.org/10.18502/kss.v8i18.14246>
- Sugarman, J. (2007). *The Adweek copywriting handbook: The ultimate guide to writing powerful advertising and marketing copy from one of America's top copywriters*. John Wiley & Sons. <https://www.wiley.com/en-us/The+Adweek+Copywriting+Handbook%3A+The+Ultimate+Guide+to+Writing+Powerful+Advertisin+g+and+Marketing+Copy+from+One+of+America's+Top+Copywriters-p-9780470051245>
- Wibowo, F. (2007). *Teknik produksi program televisi*. Pinus Book Publisher. <https://perpustakaan.binadarma.ac.id/opac/detail-opac?id=17303>
- Wu, G., & Ding, X. (2023). Which type of tourism short video content inspires potential tourists to travel? *Frontiers in Psychology*, 14, 1086516. <https://doi.org/10.3389/fpsyg.2023.1086516>
- Zabukovec Baruca, P., & Čivre, Ž. (2022). Unique destination attributes as a basis of tourism experience. *Academica Turistica*, 15(3), 349–362. <https://doi.org/10.26493/2335-4194.15.349-362>
- Zheng, Z., Lu, C., & Zhao, W. (2023). Study on the influence of Douyin short video marketing on camping travel intention. *SHS Web of Conferences*, 179, 03022. <https://doi.org/10.1051/shsconf/202317903022>
- Zulkifly, H. Z., & Firdaus, N. (2014). Persuasion and the online consumers: Investigating copywriting strategies in native advertisements. *International Journal of Social Science and Humanity*, 4(6), 430–434. <https://doi.org/10.7763/IJSSH.2014.V4.393>

Conflict of Interest Statement: The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

Copyright ©2025 Dhini Aulia, Ahmad Bukhori Muslim, Budi Hermawan. This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY). The use, distribution or reproduction in other forums is permitted, provided the original author(s) and the copyright owner(s) are credited and that the original publication in this journal is cited, in accordance with accepted academic practice. No use, distribution or reproduction is permitted which does not comply with these terms.