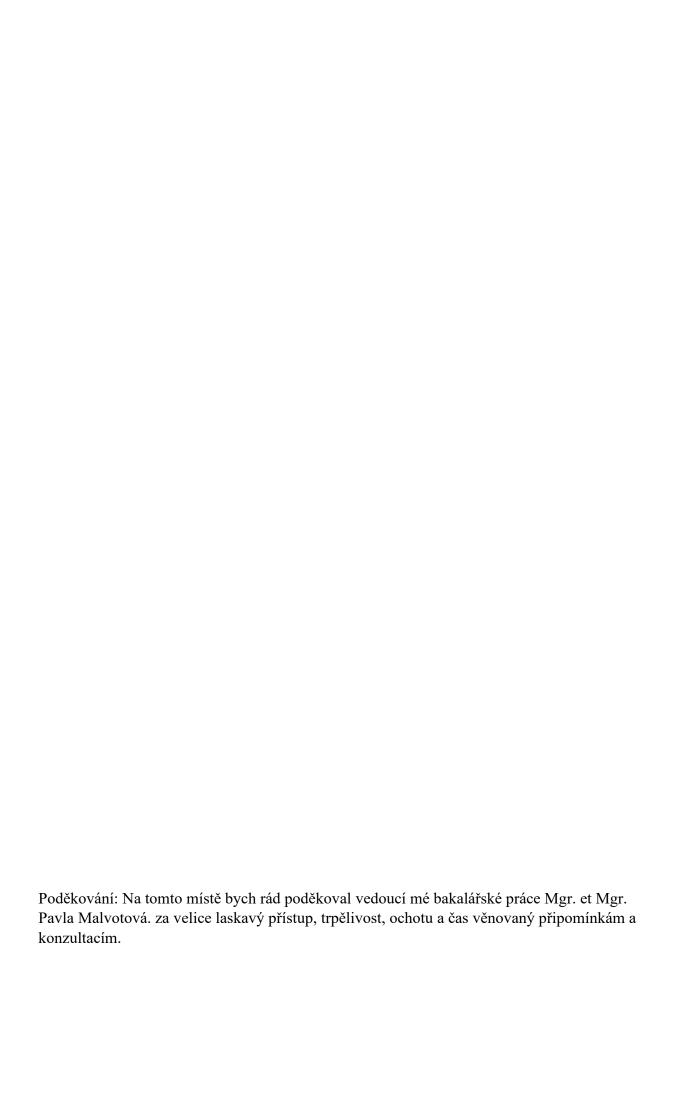UNIVERZITA KARLOVA V PRAZE

Filozofická fakulta

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Bakalářská práce

Visual communication of the

Police of the Czech Republic on Instagram

Vizuální komunikace policie České republiky na Instagramu

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Adam Klabouch

Abstract

This thesis focuses on the functioning of the Czech State Police on social networks, in this case, Instagram. Given the current nature of policing, public cooperation with the police is an increasingly important component of police work. Academic literature has shown that the main source of views on the police, in addition to family and friends, is the media. The arrival of the interactive environment of Web 2.0 and the emergence of social networks sites have enabled institutions to have their communication channels and the Instagram account of the Czech State Police *policecz* is unprecedentedly successful. By using the qualitative method of a focus group, my analysis deals with topics like. how the communication is perceived by the viewer, how it affects them, and which factors of police visual communication can have the greatest influence on them. In the context of visual rhetoric goal is to understand the nature or function of post images, but also add further insight into a very modestly discussed topic, which police operation on social network sites definitely is.

Keywords

Visual communication, police, visual rhetoric, social networks sites, focus groups,

Abstrakt

Ve své práci se zabývám fungováním PČR na sociálních sítích v tomto případě Instagramu. Vzhledem k současné povaze policejní činnosti, je spolupráce veřejnosti s policií stále významnější složkou. Z odborné literatury vyplívá, že hlavním zdrojem názorů na policii jsou vedle rodiny a známých média. Interaktivní prostřední fungování Webu 2.0 a vznik sociálních sítí umožnil institucím mít vlastní komunikační kanály. Skrze kvalitativní metodu ohniskových skupin se práce zaobírá tématy jako: Jak komunikaci policie vnímá divák, jak na něj působí a které určující faktory mohou mít na diváka největší vliv. V kontextu visuální rétoriky je cílem porozumět povaze a funkci publikovaných příspěvků, ale také přidat další vhled do velice skromně probíraného tématu, kterým fungování policie na sociálních sítích zajisté je.

Klíčová slova

Vizuální komunikace, policie, vizuální rétorika, sociální sítě, ohnisková skupina,

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1 Introduction

Police are one of the most lasting and vivid institutions in complex societies but the role of the police has differed through history and political systems. New technologies with the possibility of visually capturing a situation and instantly communicating it with others, put new forms of pressure on such institutions but at the same time create tools, with the potential to change the form of how the police function.

Visual images are an inseparable part of reality and have always been an important part of human communication. There is no argument about humans using visual images as a means of communication to convey meaning and pass along information. With new technologies like photography and film, images and visual communication become more relevant in forming social reality and lead to an increase in interest from different academic spheres. The aesthetic or artistic value of photography is necessarily immediately recognized. The ability of photography to capture occurrences and imminent communication with an audience led to the rapid adoption of photography and entirely new ways to communicate and examine communication.

With the appearance of Web 2.0 and social media strongly build on visualization, the relevance of passing and conveying meaning in images becomes even more actual and all-embracing. In my thesis I focus on the relationship between the police and visual social network sites. Social network sites (or shortly SNS) are relatively new forms of communication and allow us to communicate and influence an audience on a scale, that decades ago was hard to imagine. Using an analysis of visuals (posts) on the Instagram account *policiecz*. I want to contribute to this area of research, by identifying tendencies and styles by which police communicate on social network sites, but most importantly how is police visual communication perceived. *Policiecz* represents an interesting and unique example of institution success on social media, and not just in the conditions of the Czech Republic. It has around 170K followers (as of the beginning of 2021) and by tens of thousands surpasses other institutional accounts such as the Czech Army (17K) or London police (85K). Academics (Colbran, 2018; Hu et al., 2019; Wals, 2018) recognize the advantage of social networks in police work, but they reproach the deficient adoption and implementation of this instrument by the police and the insufficient interest from the academic sphere concerning content and how the police operate on social network sites.

In the analytic part, I use the insight gained from conversation with the administrator of the Instagram account *policecz* and research methods established by K. Foss, which attempt to understand images in the realm of rhetoric. Using an inductive approach, I examine the relationship between *rethor* (pictures) and viewer, and I identify leading aspects, discrepancies, and similarities in visual communication, in this case, of the Instagram account of the Police of the Czech Republic and their audience. Data will be collected thru a focus group and afterward incorporate into the methodological framing of visual rhetoric.

2 Theoretical overview

2.1 Police and media

The police is an institution with a deep tradition in modern society, but also an institution that has gone through deep changes in the nature of their work. The role of the public view on police work, or policing, is changing profoundly. Although there are numerous reasons accompanying the change in perception of the police and policing, from political reasons to social demand, the role of mass media is at the center of my interest, more specifically social network sites. In the creation of my thesis, I struggled with the problem of national specific of the police especially historical background which, strongly influences the role of police and a lack of information about the use of social media by the Police of the Czech Republic. Therefore, most of my source material did not specifically focus on the Czech police. To establish a relationship, I used examples of the USA and European police forces. On the other hand, the fact that there is almost no study covering the usage of Instagram and new social media by the police, is one of the most entertaining and value adding qualities of my thesis.

The cornerstone of my thesis are two specific aspects of police work: trust and legitimacy. These two closely connected topics, are of utmost importance for police work. Trust in institutions is assumed to be an integral element of legitimacy (Tyler, 2006b). The legitimacy of the police is also based on a rational-legal relationship and is thus encoded in the law of every state. In the Czech Republic, it falls under the *Act on the Police of the Czech Republic* (Law no. 273/2008 Sb.) in which the Police of the Czech Republic is part of the emergency services (of the Integrated Rescue System), and one of their main goals is: … *d) to take preventive action against criminal and other illegal activities and to fight such activities; e) to strive for sustained support and trust of the public*. (Policie České republiky, 2017).

There is broad agreement that public support is fundamental to the legitimacy of the police. As Tyler (2001) noticed: *"people who believe that legal authorities are legitimate, are more willing than others to accept legal authority."* That is why it is crucial for the police to strengthen their legitimacy in public opinion. The more the public supports the police, by providing information, or by being involved in policing cooperation, the greater the scope is for the police to prevent or resolve crime and other incidents.

The most influential factors that shape the perception of the police are Friends, family, and news media (Miller et al., 2004).

Studies focusing on indirect experience (Shafer et al, 2003; Weitzer & Tuch, 2004) showed, that mass media represents the main source of information about the perception of police work. With the appearance of web 2.0 and social networks, a more decentralized infrastructure appears and partially disrupts the flow of information. Nonetheless, classical media still plays a key role in the creation of the police image and the transformation of classic media in the social network environment strengthens the mutual relationship and helps retain classical media relevancy more than it destroys it (Picard, 2009).

2.1.1 The relationship between the police and media

The relationship between mass media and police represents an interesting dynamic. Reiner (2007, p. 36) describes the relationship between the media and the police as one of *"mutual dependence and reciprocal reinforcement*. Classical mass media, such as newspaper, television, radio, etc. has provided the mainstream information on police work throughout history. Nonetheless, the image of police work through the 20th century was diverse. This is more apparent in post-communist countries such as the Czech Republic, where media was under strict political control and the ways by which the image of the police could be portrayed, were more one-sided. It must be said though, that in western democratic countries, the image of the police also strongly variates.

The main images of the police in Anglo-Saxon countries oscillate between the images of "good" and "bad" cops. *The "good cop" was a social worker, albeit with too few resources to do the job. A more troublesome figure, the "bad cop" represented unnecessary violence and other types of misconduct"* (Pollack & Allern; 2014, p.35)*.* In modern history the portrait of the police work wasn't necessarily negative, more often the reports of police work were shortened simply on a description of dramatic or other popular types of cases. This lack of media space or screen time means fewer opportunities for the police to create their image, as Hu et al. (2009) note: *"The police have long struggled to improve the quality and frequency of police-citizen communication."*

If we take a look at the police-citizen relationship in the Czech Republic, we can see clear improvements. What's more, in CVVM Trust in selected institutions of the public line of September 2020, the police detected, that the share of trust is one of the highest among institutions and has gradually been improving through the entire monitoring period since 1994.

On the other hand, there has been a relatively significant gradual decline in trust in media (TV, radio, press) since 2011.

I do not presume that there is a connection between the improving image of the police and the decreasing trust in media, but rather I point out the interesting fact, that social media creates a space to exceed the barriers of this police-media relationship. Allowing the police to present their own narrative without a mediator and strengthens the creation of their own public image.

2.1.2 Communication of police on social network sites

In the UK the first attempt at police use of the Twitter social networks site dates back to 2008 when the social networks sites just started to become ubiquitous. Attempts to communicate through social media by the police in the "early days", were far beyond their potential (Bullock, 2017). Although police performance on these platforms has improved, the pace of adaptation on this type of platform was not swift. In this chapter, I introduce the types and forms in which western world police, have communicated in the past decade.

The usage of social media is definitely a great innovation in police work, but not every police agency adapts innovation at the same pace or volume. Hu et al. (2019), takes a sample using 2,826 U.S. police agencies to examine what factors influence the adoption of social media. In conclusion, community demand and resource dependency (amount of resources reserved for SNS), were the main reasons to create and successfully maintain social network sites. They also highlighted that: "*the technology providing for the use of social media has continued to mature, and now offers a wider range of options for adoption and systematic use*" (Hu et al, 2019, p.15). From the growing number of official police guidelines (Oglesby & Warnberg 2019, Rodgers, 2016) and the academic sphere (Beshears, 2017). It appears now, that the police embracement of social network sites plays a key role in modern forms of policing.

In the United Kingdom, the National Policing Improvement Agency recognized the possible benefits of social media on police-citizen relationships early on and started to create a national policing digital strategy. In 2014, the Police Foundation came up with three main areas of interest for police social network sites usage:

1. *Providing information – enabling specifically-targeted information to be shared quickly, easily, and cheaply.*

2. *Engagement – providing the police with a way of connecting and building relationships with local communities and members of the public.*

3. *Intelligence and investigation – allowing the police to listen to what their communities are saying and to build evidence for investigations by monitoring social media content.*

Police Foundation Social Media Briefing (2014. p. 3)

Academic analyses focusing on police usage of social network sites, often criticize police agencies' insufficient engagement, with their audience and the non-utilization of the potential of SNSs' less effective usage of such tools (Thackeray et al., 2012). more recent work (Wiliems et al., 2018) points out, that police agencies tend to focus more on building relationships through interacting directly with citizens and wonder why police do not use social media more as a means of self-promotion.

As was mentioned above, little work has been done about the police usage of Instagram. The center of my interest is therefore to examine the nature of police (visual) communication on Instagram and to create categories of such communication. Although Instagram has little relevancy for the older generation, in my opinion, it represents the most convincing tool for police representation, with little space for critique and enormous interactive potential.

2.1.3 Public perception of Czech police

To make my thesis outcomes more precise, I needed to place the focus on the audience and be more specific, in defining the area of my interest. As was mentioned above, the popularity of the Czech police is constantly growing, but its popularity is not equally spread across the population. The main identified factor influencing the perception of the police is a place of residence, but age and education also play a role. A STEM survey from 2017 shows that the lowest trust in the police in the group between 18 and 29 years old ("definitely yes" and "rather yes" 60%) versus 71% in the 60+ category, and people with lower level of education – elementary education at a 58% trust level versus 71% in the university education category. What is more important is, that Instagram as a platform is a more relevant medium in the age category under 34 years, which represents around 70% of Instagram users (Statista, 2021).

Given the structure of Instagram users and the lower trust of police in younger age categories, it is preferable to focus on the younger generation; this is also account considered by the administrator of the *policiecz* account ... "*Of course, general statistics show that Instagram*

most often follows the younger generation, so we try to adapt some contributions and elements to be more appealing to the younger generation" (see attachment: *discussion with IG administrator policecz*).

More focus is placed on the younger generation with *policiecz* content, but there is little information about the public demand among the younger generation from police. The level of concern could serve as a possible metric. Concerns increase with age; 40% of people under the age of 30 worries, versus 63% over the age of 60, but crime as a cause for concern has been at a historical minimum during the measurement period at around 3% (CVVM, 2019). Although there is no direct connection between trust in the police and a lower level of concern among the younger generation, it may be assumed that without concern, the role of the lice is less desired or recognized. In addition, direct experience with police could be during more negative occasions, for example, the second most frequent scored "scored out" group of is consists of young drivers aged 21-24 (BESIP, 2014).

Public demand for the police possibly differs among generations, and it is harder to create a positive image of the police among the younger generation using classic police tools as preventive action. For example, the policing of cottage areas or cleaning the streets action because owning a cottage or having kids is not so common in the younger generation. Instagram of the Police of the Czech Republic thus represents a functional tool by which the police can operate and influence on a large scale with less demand for resources. Before I get to the analytic part of my thesis, I will briefly introduce media research and visual communication research with a special focus on visual rhetoric, which serves as a tool to analyze police communication on Instagram.

2.2 Media research

The term "mass media" is common and serves as an intermediary for communication. The Dictionary of Media Communication (2015) defines mass media as *"The various forms, devices, and systems that make up mass communication considered as a whole"*.

In modern society, media is beginning to play a massive role and profoundly influence how people communicate and collaborate. Despite this fact, research on systematic visual media was not really part of the general public awareness, until the second half of the 20th century, when the advent of television and its influence on public opinion aroused interest (Smith et al., 2004). The gap in media research and ignorance was even more glaring in post-communist countries, where the possibility to study certain areas of media was limited.

Although the interest among the public to understand media has grown, as has the amount of media research, the pace of media influence and complexity has not slowed down. Moreover, with the appearance of Web 2.0 and the possibility to interact almost instantly, mass media received even more ways to communicate, interacted and influence.

Because media is an interdisciplinary area, in which one can precept an examination from different scientific disciplines, it is important to define certain key features and the cornerstones stones of media research.

The first of them linguistics linguistic, which is in my thesis meant: to understand media in linguistic terminology. It's also important to state, that linguistics plays an essential role in evolving the research and understanding of understanding media communication. Although originally aimed just at words, linguistics possesses tools such as stylistic, narrative perception, analysis, and recognition, to best capture the meaning of media communication.

The second perspective indispensable for my thesis is sociology. The research tools developed by sociology plays a key part in establishing the logic of research: Sociology offers interesting tools how to understand the relationship between the element and the whole, when analyzing media. For example, the possibility to connecting signs with demographic specifics. These two disciplines Linguistic and Sociology significantly shape the cogitation and the methodology of media research.

Although groundings of the media research were firmly established, fast-evolving discipline keeps challenging academics in all possible ways, how to examine and understand this form of communication. The best example of this challenging change, are digital media.

2.2.1 Digital media

Throughout the history of the indirect communication process, it was mainly the written word (letters, newspapers) that conveyed information. As was mentioned, the industrial and technological revolution allowed other forms, to take place and even overtake the media space and the communication process.

Digital media is a rather broad term often used as a synonym for new or computer-based media. "Digital" means that the information is coded in the forms of digits (0,1) and can thus be decoded via digital accessories such as a computer, telephone, etc. Although digital media can (and often does) look like classic media, it differs from classic media by the use of computers, software, etc. to strengthen interactivity and the formation of groups.

Digital technology has existed for decades, but digital media started to play an important part in the mass media process only at the end of the 20th century. With the expansion of the World Wide Web (WWW), and with the growing affordability of computers and their computing powers, new spaces for digital media were created.

By now, there can be no doubt about the remediation of media(l) space. For emphasis, I will mention a few important attributes of "new" digital media.

Interactivity takes into account the relationship between the medium and the user and the possibility of cause/effect. McLuhan (1964) for example, distinguishes interactivity in his concept of *hot* and *cool* media: "*Hot media are "high definition" because they are rich in sensory data, and cool media are "low definition" because they provide less sensory data and consequently demand more participation or "completion" by the audience*". Examples of hot media could be film, pictures, and radio, while cold media is the telephone, newspaper, and arguably television.

Dispersion is another important attribute of new media and refers to the decentralization and high individualization of media. The modern possibility to attract highly secluded or narrowly focused groups of users is unprecedented.

Multimediality – the possibility of combining different types of media to create unique and more appealing or entertaining content.

Hypertext – originally a way to understand and read the text in a nonlinear manner as well as a tool for multiplying meanings. It has become an inseparable part of modern media communication.

The necessity for the emergence of digital media was technological progress, but also a whole new form of language and that was computer language or coding. Together with the higher affordability of digital technologies, programmers create an environment where connection and information become immediate Web 2.0.

2.2.2 Web 2.0 and Social media

With the massive public adaptation of new technologies, digital media has brought a disruptive change in creating, delivering, and receiving communication and has once again made a great leap in the process of communication. The emergence of Web 2.0 marks a switch from a firm and predetermined content of web environment to a more user-based fluid content. Constantinides and Fountain (2008, p. 232) define Web 2.0 as follows:

"a collection of open-source, interactive, and user-controlled online applications expanding the experiences, knowledge, and market power of the users as participants in business and social processes. Web 2.0 applications support the creation of informal users' networks, facilitating the flow of ideas and knowledge by allowing efficient generation, dissemination, sharing and editing of the informational content."

Web 2.0 led to the creation of social media, also called *immersive or interactive media* (O'Reilly, 2005). This allowed consumers to also become creators of content and the direction of communication switched from linear to non-linear. Within Web 2.0, the messages and communication *"flow in all directions, from corporations to users, between users, and back to corporations through a seemingly endless array of potential paths"*.

The influence of social media has become an inseparable part of everyday life, with over half of the world population of 4.2 billion people using them (Statista, 2021). *"Social media combine peer and media effects and thereby represent a powerful motivator of behavior"* (Moreno & D´angelo, 2020, p.324). Therefore, their impact on behavior exceeds any other medium in history.

Social media is most commonly represented by social network sites or SNS. Boyd and Ellison (2008, p.211) define SNS as *"web-based services that allow individuals to construct a public or semi-public profile within a bounded system, articulate a list of other users with whom they share a connection, and view and traverse their list of connections and those made by others within the system"*.

Using SNS has become one of the most common activities on the internet, with 90% of 4.66 billion internet users also using an SNS. Despite being many types of SNS, most of them are built on certain similarities: *"the user generally creates an account, makes linkages to a network of other individuals or groups, and uses the site to share thoughts, photographs, videos, news stories, and other content"* (Kietzmann, Hermkens, McCarthy, & Silvestre, 2011).

Another interesting part of digital media is the focus on visuals. Most major social network sites are strongly based around visuals (some like Instagram exclusively), but also text-based media like Twitter, originating in 2006 with an accent on short massages (140 characters or less), later switched for longer "tweets" and mainly the possibility to sharing visuals such as videos or images.

It is perhaps hasty to say it yet, but the emergence and expansion of the social network sites could be considered as the biggest leap in human communication history maybe even more important than Guttenberg's letterpress

2.2.3 Instagram

In the realm of social network sites, Instagram plays an interesting role. This is an image-sharing-based platform, created in 2010 by Kevin Systrom and Mike Krieger. It quickly became one of the biggest social network sites, with over 1,150 million users in 2020 and around 3 million users in the Czech Republic alone. Instagram is also the first massive social network that was created and primarily spread by smartphones and can't be fully exploited without them. In less than 10 years, Instagram has become one of the most influential social network sites. It represents an almost purely visual platform and as such gains attribute which evoke interest from less conventional users such as state institutions or the commercial sphere. By 2020, 63% of users were logging in every day, and the average time spent on Instagram is 28 minutes.

73.5% of U.S.-based businesses use Instagram, and 63% of users say they have become more interested in a brand or product after seeing it in IG Stories (Newberry, 2021).

As a marketing and sales enhancing tool, Instagram is strongly incorporated in commerce research, but it lacks the same amount of interest from the academic sphere. Academic studies of Instagram are often aimed at the motivation and impact on users. For example, Sheldon & Bryant (2016, p. 96) by applying the Use and Gratification Theory to Instagram users, established the main motives for use as: *surveillance, documentation, coolness, and creativity*. These 4 aspects of Instagram usage focus on users' motivation but there is little research about institutional activity and motivation on this social network.

Although all popular social network sites can provide a unique space for research, the action and behavior of institutions like the police can be colorfully and vividly described via Instagram and offer special points of view on their goals.

Maybe Instagram will become overcome by other similar application, but the business relevancy and popularity of the Instagram indicates: that Instagram and visual-based SNS platforms, will just become more relevant in visual communication.

2.3 Visual Communication

The act of seeing is very much present from the day of birth – it paradoxically brings interesting features with it. As Gregory (1997, p.17.). notes, *"We are so familiar with seeing that it takes a leap of imagination to realize that there are problems to be solved"*. This problem is, what visual communication examines *"the generation and interpretation of messages and connotations in visual forms" (*Chandler & Munday, 2011*)*. The study of visual communication tries to bridge the gap between visual unambiguity and certain absence of cognitive understanding of what is seen.

Because modern technology accents the audio-visual aspect of communication more than ever before, the field of visual communication is growing rapidly. As the author of the second edition of the Handbook of Visual Communication Theory, Methods, and Media (2020, p.17) puts it: *"Few could have predicted the exploding changes that resulted from technology"* . The explosion of visuals is easily recognized, if it is an advertisement, a friend's post on social media, or political communication. The more problematic and challenging part is to, try to catch up with technology and to correctly (and critically) understand this visual flood. Attributes belonging to visuals as speed internationality and interculturality fits perfectly in a global world. As was mentioned above, Instagram and similar SNS present the unique possibility to communicate opinions. It is no wonder that institutions try, or perhaps they must, cultivate their appearance and understand visual communication in order to succeed.

2.3.1 Approaches and Techniques

There is simplicity in understanding images. We can take an example from viewing the role of stained glass in churches, telling the story of the bible, to compensate for the ignorance of Latin among the common folk. Surely there were also different efforts in creating of stained-glass embellishment, then just first planned understanding. Same with the urge to understand visual communication from different perspectives and examine the palette of approaches, which was used to communicate. These approaches were mostly held in the field of aesthetics and philosophy, however from today's perspective it seems like an exclusive domain that only served a very narrow group of people.

On the other hand, nowadays aesthetics is still a key factor in understanding images, paintings, and visuals. Visual communication as a field of study, needs to establish its own and more profound specifics on how to threaten and examine visuals. I will present just a few most important theories and techniques with continuing regard to the fact, that this field is rapidly evolving, and a literally merely decade-old approach, can be quickly outdated in the near future.

Perception theory: This is a metatheory of visual communication that can be defined as *"the application of cognitive neuroscience principles to understanding visual communication"* (Barry, 2002, p.3*)*. It is strongly connected with neuroscience and attempts to explain the processes that allow us to understand how the brain receives information, and especially how it derives meaning from it. The perception theory helped to establish the conviction, that a person's reaction to visual images is inherently logical or conscious. This opened another area of approaches to visual communication. In relation to the topic of my thesis, we can assume that by using simple and emotional visuals, the police can achieve a less critical opinion.

Visual cognition: As was mentioned at the beginning of this chapter, the presence of the capability to perceive visuals, is almost instant in human life and has a much longer history in the existence of the Human species, than text communication. In addition, the possibility to derive meaning from visuals is much quicker, than retrieving information from written text or conceptualized verbal communication. In more conflict approaches, authors Weth and Juffermans suggest, that the primacy of text-based information leads to the maintenance of social hierarchies and "*audiovisual media embody the great promise of equalizing informed citizenship across race, and age, gender, and socioeconomic status lines"* (Grabe, 2020, p.51).

Aesthetics: As a technique of understanding visual communication, aesthetics has the longest tradition. The definition of aesthetics is rather broad; the simplest way to put it is that aesthetics relates to beauty. The three main approaches in which aesthetics are classically studied are scientific, philosophical, and art perspectives.

2.4 Visual Rhetoric

As a relatively new approach to understanding visual communication, visual rhetoric tries to fuse classical rhetoric, which studies the use of symbols to communicate, within the field of visual imaginary. The efforts to merge these subjects of study go back to the 1970s when the need to, "*include subjects that have not traditionally fallen within the critic's purview: the non-*

discursive as well as the discursive, the nonverbal as well as the verbal" (Sloana et al., 1971). was articulated at the National Conference of Rhetoric. An embrace of rhetoric tools allows for a whole new perspective in understanding diverse roles, what the image communicates, who the intended audience is, and how the message is perceived. A concern for visual rhetoric is built around what the author intends to communicate while the same amount is concerned with the meaning of an image in the eyes of an audience.

It is important to highlight that not all visual objects can serve as visual rhetoric. To become a communicative artifact, the image must be, according to Foss (2005, p.144).: "*symbolic, involve human intervention, and be present to an audience for the purpose of communicating with that audience*".

Sonja K. Foss plays a key role in establishing visual rhetoric. Her approach to design is crucial to my practical part. It is still important, however, to closely explain the methods and features of visual rhetoric.

Foss identifies three characteristics for an image to be qualified as visual rhetoric:

> **Symbolic Action:** *expressive human action, the rhetorical mobilization of symbols to act in the world"* (Palczewski, Ice, Fritch; 2016, p.7). Although a system of signs appears in every communication, for images it is also necessary to hold a symbolic function.

> **Human Intervention:** In creating visual rhetoric, human action needs to be involved. "*The process involves the conscious decision to communicate as well as the conscious choice about the strategies to employ… or requires human action in process of interpretation"* (Foss 2005, p.144). So, you can analyze the color layout or media used on the image from the perspective of the creator.

> **Presence of an Audience**: the final identified necessity is the audience. To be visual rhetoric, an ideal or real audience must be considered, and some notion of addressing the visual image to the audience must be present, although it is worth noting that the "*audience need not be external to the rhetor"* (Foss 2005 p.144).

2.4.1 Signifier, Signified, & Sign

Signifier, Signified, & Sign – these terms refer to the semiotic frame on which Stuart Hall notes that *"The semiotic approach provides a method for analyzing how visual representations convey meaning"* (1997, p. 41). Signifier and signified, then are features of a sign.

Signifier: *"idea or concept in your head with which form was associated"* (Hall, 1997, p. 31).

Signified: *"corresponding concept it triggered in your head. Every time you hear or read or see the signifier (the word) it correlates with the signified"* (p. 31).

Signifier and signified together create a sign. The sign is neither the word nor the object, but the relationship between them. For example, the emoji of heart (signifier) triggers an concepts associated with heart such as romance (signified) and all together evoke the idea of love (sign).

In visual rhetoric, it is also important to analyze the role and function of artifacts such as uniforms, tools, symbols, specifics, and cultural one-offs, which can serve as a sign.

2.4.2 Methodological Framing

The perspectives which can be taken on the visual image are nearly limitless, but these three aspects highlighted by Foss have a primary post in visual imagery evaluation: Nature of the image, Function of the image, and Evaluation of the image. Scholars of visual rhetoric, however, often focus on just one perspective, but to some extent, they need to involve all of them.

Nature of the Image: When understanding the purpose of an image, it is essential to name physical elements. Try to derive the "signified" features, which the viewer can gather from an image.

Function of an Image: Try to *"discover how the image operates for its viewer"* (Foss, 2005, p. 146). Foss also emphasizes that function in this sense is not identical to purpose, because purpose suggests an intended or desired outcome of an author, which is not what visual rhetoric scholars examine. The functions rather "*the action the image communicates"* (Foss, 2005).

Evaluation of the Image: Because an image can convey meaning, specifically in inductive perspective scholars also try to "assess an image". This endeavor means setting up criteria and

identifying, if the image accomplishes its function. In Foss's words: "*it is the goal for the rhetorician to say something about the visual image itself— something distinct from a discursive symbol alone.*"

Because visual rhetoric is still quite a new area of study visuals, Foss represents one of the most influential scholar in visual rhetoric and their concept represent standards of understanding visuals. In my analytic part, I will use them to assign meaning to police visual communication on Instagram.

These concepts were introduced in the Czech academic sphere by Trampota & Vojtěchovská. In their book *Metody výzkumu médií* (2010) they describe different methods of media research, together with a practical methodological manual, in the understanding of different process and procedures in media research.

2.5 Transition to part two

In the theoretical part, I tried to emphasize the growing influence of social network sites on every aspect of our life. Introduce process of implementation SNS by police and present the background and framework of my approach, by which I am going to examine police communication on social network sites. Although police around the world are trying to incorporate new forms of communication into their work, the academic sphere often criticized insufficient effort and slow adaptation of police to new technologies. In recent years police activity on Instagram become inseparable part of police existence in online environment. Instagram represents quite a new and definitely interesting tool for communication with a broader audience, together with little room for criticism and visual predominance police have a great opportunity to enhance self-representation and positive image creation. Question is, could police utilize the benefits of Instagram and if so, what are the strengths or weaknesses in the eyes of the viewers?

3 Analytic Part

3.1 Methodological Framework

In this part of my thesis, I will focus on police visual communication. The goal of my analysis is to shed light on what the police are communicating, and especially how the communication is perceived by the viewer - qualitative method of a focus group fits well for my purpose, which is to define key aspects of police communication on SNS. Before I present the main findings, the methodological process must be introduced in detail. One of the biggest challenges was to create a schema that is related to the examination of police communication; there is little academic work from which to take inspiration and to add at least some insight into this unexplored topic with the goal of providing certain reliability for further research.

First, the communication with the Department of Communication and External Relations of the police took place, from gathered insight script of the focus group were compiled, where I classified pictures (stimulus) by Trampota & Vojtěchovská (2010) Content Analysis Method and rhetorical perspective of the image by Foss (2004). Focus group outcomes are calculated with the sample depletion, which is meant repetition or similarity of answers. Furthermore, data gathered from the focus group were viewed thru the visual imagery evaluation, expressed feelings and emotions of respondents were the benchmark for my evaluation of the visual rhetoric of the police.

3.2 Research questions

The relationship between SNS and the police was briefly introduced above. In my thesis, the most important question is what the Police of the Czech Republic communicate via their Instagram account, with the accent on the perception of this communication. The main questions regarding visual rhetoric were sorted into three main domains:

> **Nature of the Image**: On what theme or schema is the police communication focusing?

> **Evaluation of the Image:** What is the story which the police create about themselves?

> **Function of an Image:** How does the image operate for its viewer? What emotions does it evoke?

3.3 Visual stimulus selection

Because the Instagram account *policiecz* had more than 250 posts at the turn of the year 2020/2021, I decided to shorten the list of stimuli to just 106 pictures, which were published during November 2019 – December 2020. I chose the period from November 2019, when *Bratrská výzva (Brotherly Challenge)* culminated until December 2020 were new year. Bratrská výzva was a sort of race between the Czech and Slovak police to see who would get one hundred thousand followers sooner, and it led to a rapid gain of followers for *policiecz*. "*The rise of the followers probably took place to the greatest extent during November 2019, when my Slovak colleagues and I declared a friendly "Brotherly Challenge"* (attachment police motivation questionnaire).

Then I divided the stimulus by 5 pictures into 4 categories according to the content of the image (see table 1.). The categories were determined according to the frequency of the individual contents of the contributions and the main focus of the image by Trampota & Vojtěchovská (2010):

Categories:

   a) Inanimate objects (technology, weapons)

   b) Animal images (dog, horse)

   c) Conceptual = image samples are people (police officers) with no events or activities.

   d) Narrative = sample of the image are people (police officers) during action (training, shooting, assistance, patrol, etc.)

Almost all posts fall within these 4 categories if we do not count videos and posts without visual communication objects in the image, such as posts with text, statistics, etc. The occurrence of these non-visually communication objects is within units, specifically 8 posts. To finalize the analysis, 20 posts were picked, 5 to each category for visual.

The selection of the given post was designed as follows: 3 photos with the most likes from each category, 1 with the most comments, and whether the photo was within the 3 most liked photos than the first with the most comments which weren't chosen yet, and 1 with the least likes.

Table 1. *precategorizatio of stimulus*

	Inanimate objects	Animal images	Conceptual	Narrative
The highest number of likes	N.17	N.5	N.12	N.3
The second highest number of likes	N.18	N.7	N.20	N.1
The third-highest number of likes	N.16	N.4	N.14	N.19
The smallest number of likes	N.2	N.11	N.10	N.8
Top comments	N.9	N.13	N.14	N.6

This preselection of pictures (stimuli) serves practical reasons, specifically not to glut the respondent, but also to sustain as much emphasis as possible on the content structure of the *policiecz* Instagram account. Most liked photos represent objective metrics for measuring the reach and influence of a picture and serve as a good lead to catch the most important photos. Choosing the most commented picture served a similar logic as the most liked, but from a different angle, because of the difference in logic between making a comment and liking a photo. This different angle is supported by the fact that in half of the cases, the most liked photo was not also the most commented. This happened only in the conceptual category. The presence of the least liked photo in each category helped to sustain representativeness and gain possible insiginto into the less successful aspects of police communication.

3.3.1 Conversation with Police of the Czech Republic

In preparation for my analytic part, I consulted my question and assumptions with the police's Department of Communication and External Relations to get information about police motivation, goals, and expectations from social network sites. Although most of the responses were too officially answered to derive some notable meaning from them, it still created a helpful baseline for the direction of my further work. Through a short questionnaire with the captain I. Pilařová, I tried to cover topics such as:

- Determining the impulse that led to the establishment of the IG profile *policiecz*
- Central motif of the IG account
- Importance of certain aspects such as improving the image of the police, police modernization, own narrative creation, etc.

See attachment 1. Police motivation questionnaire.

The impulse to create an Instagram account came from the press department of the Police Presidium of the Czech Republic. After developing an official strategy, 21 June 2017 was the official launch date for the social networks.

The key motif in foveation of the social network sites is, in the words of captain Irena Pilařová, to: *"inform the largest possible circle of society"*. The more concrete motives of *Recruitment activity, Modernization of the police,* and *Anti-criminal activity* were stated as not important at all. The conversation resulted in a few important insights: although the members of the press department of the Police Presidium may contribute to the Instagram account *Policiecz*, the official strategy of communication via social network sites is professionally prepared and maintained. The key motif in the posts was identified as the *Official emblem of the Police of the Czech Republic.* A result of the conversation with the *policiecz* administrator is, that more focus will be put on the fact, that the main goal of the police Instagram is to try to have as wide a range of audience as possible.

3.4 Focus Group Recruitment

"The essential purpose of focus group research is to identify a range of perspectives on a research topic and to gain an understanding of the issues from the perspective of the participants themselves" (Hennink & Leavy, 2014, p. 2). I chose this method because the nature of the answers from respondents is neither sensitive nor personal, and the presence of more people should not influence them. It also generates a wider range of qualitative insights and is less time and resource-demanding than deep interviews.

The demographic distribution of respondents was based on a conversation with the administrator of the *Policiecz* account, Captain Irena Pilařová. The predominant age category is 18-34, which represents 68% of all followers, with a similar percentage of women (54%) and men (46%). Each focus group consisted of 3 men and 3 women, with 5 people between 18-and 34 years, one over 34 years, and one under 18 years. An attempt was made to copy the demographic distribution in age category to 34 years to the level of education of the respondents, but because of the small size of the respondent sample and harder recruitment conditions due to the pandemic, only one respondent with elementary education was recruited, then 3 (respectively 4 in focus group N.2) with high school education and 2 with a university education. I planned to realize two or more meetings until the theoretical saturation. After two

arranged focus groups, the results were quite homogeneous, so no others were realized. Even though a more robust respondent base could have helped in the validity of my work, the results obtained were considered sufficient.

3.4.1 Respondents

The table 2. below shows the basic characteristics of the respondents. N. showed the number of the focus group in which they took part, followed by a name, age, and completed education. I used the name before using a direct citation of the respondent. Each respondent got a worksheet with all 20 pictures on it, for better orientation and possibility to make notes.

Table 2 *Respondents*

Focus group N. 1.	Focus Group N. 2.
Mirka 26 university education	Dita 30 high school education
Eva 29 high school education	Natálie 21 high school education
Marie 18 Elementary education	Alžběta 25 university education
Martin 20 high school education	Tomáš 29 high school education
Daniel 31 university education	Valdemar 20 high school education
Kryštof 25 university education	Michal 25 university education

3.5 Focus Group Script

To get feedback from respondents and retain manageability, the process of the focus group is built on 7 simple tasks:

1. Assign likes to each picture: Every respondent gets twenty (5x4) semi-like points at a value of 1000 to 5000. Then by their test, they assign to each photography a certain amount of likes. This particular amount of likes was chosen to create a comparison with the likes that the pictures originally got and as a further selection key.
2. Create categories: Each respondent creates four categories by observing stimulus pictures and focusing on similarities or continuity. All the pictures must fall under one of the categories. Category creation helped to es scheme on which abolish is account *policecz* focusing.

3. Chose best fitting category: Respondents introduce among themselves their categories and agree on one best fitting category. Narrowing down the numb of categories allows further emotion analysis.

4. Leader selection: one picture with the most likes is assigned to each category. Selection of the most influencing pictures.

5. Emotions: respondent talks about 4 chosen pictures, what they see, what strikes them the most, how they feel about the picture, what comes to their minds first, etc. Explanation of the image function

6. Title: To each of the four categories create a headline which could be given to pictures and select the medium where it could be presented. Determination of the overall story which police create.

7. Overall: Brainstorming form of discussion on all pictures together with the possibility of looking on the Instagram profile *policiecz*. Main questions: *What kind of police did these pictures tell about? For whom are these pictures intended? What are the main reasons for posting these photos? ...*

3.6 Design of outcomes

The first focus group will be referred as N.1 and the second focus group as N.2. The stimuli were presented randomly, so each focus group has a different number for a different picture. To minimize confusion, I decided to recode N.1 numbers of pictures to correspond with N.2. The attachments also contain a worksheet for each respondent. The worksheets serve as orientation for the respondents and contain miniatures of every stimulus. When a citation of respondents is used, it is written in *italics* with "quotations" and the number of the focus group in which it was recorded. In order to create some level of unification, the structure of the findings presented will be the same as the chapter *Focus Group Script* and not necessarily, as it was mentioned by the respondents.

4 Findings

When the respondents were to evaluate stimulus by likes, both groups evaluated quite similarly and, in many cases, copied the real layout of likes on *policiecz* account. The biggest difference was in N.2, where the content containing animals was most likable, with around 30% more likes, than other categories. In both groups, picture number 13. (see attachment *stimulus*) display three officers turned back with uniforms expressly showing signs of police with three puppies of the police dogs on their shoulders. got the most likes: N.1=30000 in N.2.28000.

Image 1: N.13

Source: https://www.instagram.com/policiecz/

When the respondents were to create individual categories, most of them created quite similar categories. The most frequently appeared category was *cars*, chosen by 10 out of 12 respondents, followed by the category of *dogs*, chosen by respondents 6 times, and *animals and social sites* in 5 cases. Other categories were similar to the most popular ones with slight differences as dog handlers. In this task, the largest differences were due to age differences. When younger respondents (up to 24 years old) created categories, they were more influenced by internet slang such as: *Cringe* or *meme* category. As best fitting categories were in N.1 selected Kryštof distribution with categories:

Police activity (stimuli 1, 5, 8) S*ocial sites* (Stimuli 2, 3, 10, 12, 14, 15, 19, 20) *Dogs* (stimuli 4, 7, 11) *Cars* (6, 9, 16, 17, 18). In N.2 group Tomáš distribution with *Instagram* (stimuli 1, 3, 8, 12, 14, 19, 20) *Animals* (4, 5, 7, 11, 13) *Cars* (9, 16, 18, 19) and *Unclassifiable (2, 10, 15).*

Table 3 *Likes by focus group*

Picture number	1	2	3	4	5	6	7	8	9	10
Likes focus group N.1	28 000	21 000	8000	23 000	22 000	20 000	26 000	17 000	18 000	6 000
Likes focus group N.2	20 000	11 000	11 000	14 000	27 000	23 000	16 000	28 000	18 000	12 000

Picture number	11	12	13	14	15	16	17	18	19	20
Likes focus group N.1	22 000	16 000	30 000	9 000	9 000	13 000	14 000	22 000	20 000	19 000
Likes focus group N.2	11 000	15 000	28 000	11 000	10 000	15 000	18 000	19 000	16 000	22 000

From this selection, the picture with the highest amount of likes in each category was picked. For the numbers of achieved likes for each stimulus, see table *3. Likes by focus group.* The most liked posts in the given category were very similar in both focus groups 3 identical pictures.

N.1: *Social sites* picture number 2. With 20,000 likes, *Police activity* 1. 28,000*, Cars 18.* 20,000 likes, *Dogs* 13. 30,000 likes

Image 2 to 5:

N2.   N1.   N17.   N13.

Source: ttps://www.instagram.com/policiecz/

N.2*: Instagram* picture number 20. 22,000 likes, *Animals* 13. 28,000 likes, *Cars* 18. 19,000 likes, *Unclassifiable* 2. 11,000 likes

Image 6 to 9:

N20.   N13.   N17.   N2.

Source: https://www.instagram.com/policiecz/

Opinions focus group N.1: This group was more critical to police in general, especially the male part of the focus group. Words like *confusion, artificial, fake,* and *weird* appear when content without a clear police motive or connection with police work appeared. *Conceptual Stimulus* = image samples are people (police officers) with no events or activities as Number 10 or 14 scored the worst at 6,000 respectively 9,000 likes and evoked the worst emotional reaction. As respondent Daniel commented on picture 4: "*The prominence and artificiality look out of it.*" Positive emotions were evoked by stimulus where actual police work was present, for example, picture 1 or 4 which respondents commented on with words like *trust, devotion,* or *safety.* The emphasis on content containing animals feels exaggerated yet understandable (likeable). The ideal recipient of content looks like a male under 40 years of age, and opinion differences between male or female respondents were almost non-existent. Overall, the respondents saw the biggest drawback in excess marketing and appealing content; it feels too inappropriate to them. When respondents tried to define *Function of an Image* posted by the police on their Instagram, two topics appear as defining recruitment and humanization the most, to put in the words of Kryštof: "*If I had to choose between the recruitment or humanization function, I will choose humanization. But I also think that the recruitment function falls under the humanization function. I think that with this content, the police are saying that we are people like you, just change your clothes and become one of us.*"

Opinions focus group N.2: This group put more focus on the aesthetic part of the pictures and criticized when a picture was technically wrong. They showed a strong positive inclination to pictures with animals; *cute, nice, training, cooperation* were descriptions which occurred the most. The biggest problem was once again picture 10; also picture 15 also did not work at all and scored the worst with 11,000 and 10,000 likes. Descriptions such as *showing off*, *boomers* and *weird* accompanied these pictures, Alžběta commented it as*: This wannabe funny style just makes me angry; I don't know what it means, and I don't want any of this from the police.* However, respondents appreciated an easy assessment of clearly defined categories, and the feeling of *coherence* was important and pleasing for them. The main feelings from narrative-style pictures as 1, 5, or 14 were *good guys*, *friendship and professionalism.* Pictures with cars did not create much emotion, only the technical execution and interchangeability were criticized. When the respondents defined *Function of an Image*, there was agreement that recruitment and popularity was the message of these pictures. Respondent Valdemar said: *All the pictures look the same, but probably that is what people would like. Who would not like the*

cool cars and puppies. Overall, the respondent opinions were quite consistent with focus group N.1.

Image 10. and 11.:

N10.

N15.

Source: https://www.instagram.com/policiecz/

The next task for the respondent was to each overarching category create a headline and choose in what type of media the picture could be published. Most often, they chose social media (especially Instagram posts) while some of them chose magazines connected with police such as the police weekly. The majority of headlines were connected directly with the authority of the police, meaning that police or a police-related subject published them. The captions were strictly positive for example: picture 1. *We can protect you* or 2. *Crime can be sexy* 13. *New blood in the pack* 20. *look how a normal day looks.* Though the respondents did not know that the pictures came from the Instagram profile of *policiecz,* it appears to them to be the most suitable platform where content like this is published.

In the final brainstorming phase, the respondents quite openly talked about the police. Interestingly, they did so in a more pleasing way than in the beginning or through the focus group. The debate topics oscillated between "why this selection of pictures" and "what the police could change". When they were allowed to see all the content of *policecz* with comments and descriptions of pictures, their understanding of pictures slightly changed, but the distribution of topics and presented elements of pictures stayed the same. Even more glaring was the uniformity of content of the Kryštof account: *It is totally the same, really, there are just dogs, cars, and good guys.* None of the respondents were familiar with the police account, but all were surprised by the number of followers that *policecz* has.

From the relationship between present and suggested elements, the *nature of the image* was derived as follows. In the presented elements, it was action and police symbolism which were the main positive features of the pictures. On the contrary, a hint of papalism presented by an official without a connection to everyday police work, a missing police logo, or lack of action was most often mentioned as problematic elements these *Signifiers* features than creating suggested elements. *Signified* features were present in positive concepts which were triggered by seeing a picture from *policiecz* was then articulated as *brotherhood, cooperation,* and *safety*.

What is the story that the police create about themselves? For respondents, the answer to this question remained unambiguous. It is the story of the police, focusing on positive emotions. Although police work can often be controversial, no controversial topics were recognized in the ways by which the police presented themselves on Instagram. Rather than a repressive force, the state police conveyed themselves as *one of us* who is here to *protect and help us*. The overall harmony of positive emotions between pictures identified by the respondents suggests coherent and targeted content.

When identifying key aspects of positive perception. The main drivers appear to be the repetition of non-conflict materials for example training animals (which evoked the most positive reaction). Even though some respondents were critical of particular parts of presented pictures of police work. In the end, the discussion on the emotional impact of pictures of respondents clearly emphasizes positive emotions. They assessed the overall content of the police Instagram as professionally maintained, homogeneous, and non-conflictual. The pictures fell as tools for self-presentation and possibly recruitment material.

5 Discussion

Before I get to the final conclusions and outcomes of my thesis, I would like to discuss a limitation of my work. First of all, the communication with the respondents and all focus groups were conducted in the Czech language. This means that even though an emphasis on accuracy and meaningfulness of responses in translation were taken, it is still a translation and not a direct citation, and this needs to be taken into account. Although it is not necessary, for the focus group to have a random respondent sample, the Covid situation put limits on the possibility to access respondents randomly. The recruitment was chosen using a semi-snowball method, meaning that one chosen respondent was asked to recruit another respondent who fit in the basic demographic definition (man/woman, age). This was done so as to sustain validity and avoid problems with the respondent sample. Despite efforts to sustain the highest possible validity, the fact that respondents were possibly more homogeneous is relevant. Therefore, for the reliability of the outcome of this thesis, it should be assessed on a narrower group of respondents, which matched the description in this work. Additionally, from the content published on the Instagram account *policiecz*, pure static visuals (photos) were examined, meaning that other forms of content such as videos, stories, real-life situations, and descriptions of pictures were not taken into account in my analyses. This absence of context could create some confusion among respondents about the purpose of the pictures.

From my inductive visual rhetoric perspective and data collected from a focus group, there arises a quite clear image of how visual symbols published by the police on Instagram operate. Perception of the visual communication of the police and the expectation of viewers were quite conventional, any divergence from respondent idea about what police should do, or how should operate were negatively received. This conventional perception of the police was strongly connected with respondent demand from the police work, this relationship thought wasn't part of my analysis. On the other hand, best received pictures were without classical police work most often images of the police and animals, this opinion discrepancy could be caused by the fact, that it was content where the respondent could not connect own experiences or ideas with police with content of the image and complete lack of controversy on this type of pictures.

The academic environment focusing on the police operating on social sites is quite narrow but is constantly growing. Authors like Trottier (2012) or Jewkes (2015) often narrow their perspective on the surveillance nature of police operation on social network sites as a cornerstone of modern policing, but less attention from the academic sphere is given to other

parts of police work, specifically focusing on image creation and preventive action. Paradoxically, these areas are way more common in everyday life, and the visualization of the police is what people perceived much more than social site surveillance. Of the very limited works done on police visual communication on Instagram, none focused on the context of the Czech Republic. I am attempting to bridge this gap and provide a certain baseline for further academics, who will be interested in this work on this interesting topic, which definitely has to offer new ways of understanding police organization and the transition of the police operation. More focus should be placed on not just how the police are visually present in the environment of social network sites, but rather to outline ways in which a police presence on a social network site could change the nature of police work and include common persons in protecting and helping the function of this institution.

6 Conclusion

Previous research indicated (Shafer et al, 2003; Walsh & O'Connor, 2018; Weitzer & Tuch, 2004), that media-generated images of the police influence public perception. From a conversation with the administrator of the Instagram account *policiecz*, it is clear that the police are aware of this relationship, and their goal is to: *attract as large a public as possible*. Role of my thesis is not to judge whether is Czech police successful in their goal achieving, but rather explore the means by which police accomplishing their goals. Summary of my findings about leading aspects of police visual communication on Instagram could by summarize as non-controversial, routine, and amicable. Although this description might seem critical, effect is quite the opposite and overall reaction to style of police visual communication were positive.

From the positive reaction to pictures is evident that police have a lot to offer on visual platforms like Instagram and it is possible, that the incorporation of these tools becomes more and more important in feature police work. The overall success of police functioning on social network sites like Instagram is impressive. This analysis simply focused on a small part of police activity on this platform, but the pace of the function and ways to communicate, even on this one platform, are every day. It is definitely worth following, what the police are able to achieve further.

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Attachment n. 1: police motivation questionnaire Conversation with Department of Communication and External Relations Police of the Czech Republic

Is there some clearly defining impulse that led to the creation of the IG shelf account?

The first impulse came from the press department of the Police Presidium of the Czech Republic.of the press department deal with the media environment on a daily basis and are thus also receptive to needs of society and current trends. Launching a social networking site for an institution such as Police of the Czech Republic is a big and responsible step. A strategy was gradually developed, and individual social networks were run in test operation. The official launch date of the social networks is 21. 6. 2017.

Who is responsible for the functioning of the IG account within the Police of the Czech Republic?

A well-cooperative press team takes care of all social media issues. However, the department is not only in charge of posts or managing the various social networks, but also of working with the media and all the other activities that this entails. This includes press releases, press conferences, media outlets, project assistance, and communication within the institution.

What importance would you assign to the following statements for the establishment of the IG Police of the Czech Republic.

	Very important	Considerably important	moderate importance	Low importance	Not at all importance
Improvement of police image					X
Possibility to create own narrative					X
Recruitment					X
Modernization of police					X

Presentation of police work					X
Police equipment presentation					X
Anti-criminal acctivity					X

How many people professionally (in the job description) handle the IG account?

The IG account is handled by almost the entire press department of the Police Presidium of the Czech Republic. Each member is the so-called link in the chain that makes up the whole and uniform shape of our account. Each member has a role to play and is also able to stand in for his colleague in certain situations.

Who can post to my IG account?

Employee of the press department of the Police Presidium of the Czech Republic.

Is there a central theme to the IG account?

The official emblem of the Police of the Czech Republic, which is the profile emblem of the Police of the Czech Republic photo.

Is there a target group targeted by the IG PCR?

The Police of the Czech Republic wants to inform as wide a range of society as possible about its activities. For the very reason that we often publish calls for searches on this platform. for persons. In such situations, our goal is to get the information out to as many people as possible. as quickly as possible to as many people as possible. Of course, general statistics show that Instagram is mostly followed by the younger generation, so we try to make some posts and elements to cater to this generation.

Without any more thought, could you identify the most common and successful post themes?

It is not possible to clearly identify which posts are the most successful on any given day. It very much depends on the current situation and the mood of the society.

What explains the success of the account? It was sophisticated marketing, or more of a snowball effect?

Working for the Police of the Czech Republic is a very interesting and promising profession. The diversity of our work is also reflected in the interest of the public. The rise in followers probably took place to the greatest extent during November 2019, when we and our Slovak colleagues announced a friendly "Brotherhood Challenge" on IG. Another more significant increase was at the beginning of the so-called first wave of the Covid-19 pandemic. At that time, we tried to inform the public on our networks about the current regulations and direct them to relevant and verified sources.

Attachment n. 2: Stimulus

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