

## ISPR'S Visual Contents' Role in Image Building of Pakistan

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### Abstract

*The study descriptively intends to know about the contribution of the visual contents of Inter-Services Public Relation (ISPR) to the image building of Pakistan. The author has assumed that national image comprises of the internal and external image. Hypothetically, the utilization of visual media attempts to combine the cultural and ideological gaps between state and masses. The current study utilized the adopted questionnaire entitled "Role of Visual Contents of ISPR in Image Building of Pakistan" by adopting the quantitative approach to examine the effects of ISPR's produced visual contents on the image building of the Pakistan. In Pakistan's perspective, the national image's study believes in the set of two basic frames; one is the private frame, which is cultivated in the public minds, concerned to humans' observation, the second one is the public frame which presented by ISPR, chained with the liaised picture of Pakistan. The study concluded that about 74% respondents believe that visual contents of ISPR are more credible than our traditional media and 42% consider the visual contents of ISPR more precisely deal with the values of our culture. More than 59% respondents agreed that visual contents of ISPR were more purposefully building an image of Pakistan than the traditional media and around 54% responded that Visual contents of ISPR were more concerned with the public perception about Pakistan. Research on the international nexus and the impressions of people who have never been to Pakistan would then be compared to the perceived external image, and the internal image assessed by current Study.*

**Keywords:** ISPR, Visual Content, Dramas, Docudramas, Documentaries, National Songs, Image Building, Pakistan

### Introduction

Defining the visual content as the capability to distinguish and comprehend ideas conveyed through visible actions. Kosslyn and his colleagues have concluded that using a visual format, employing especially visual neurological resources, visual images are understood in our brain (Kosslyn, 1980 and 1981; Kosslyn et al., 1979; Kosslyn et al., 2003). On the dynamic variance of Pylyshyn (1981, 2002, 2003 and 2006), that if anybody is conscious about the image being drawn into the mind of a certain visual, one possibly will conclude that there is something special in the visual which grasps the viewer's attention. Naturally, the Visual representation of visual images will show the watchable things and the pictures will do the same. Visual content means to portray the contents and presentable stuff that can communicate the important information in watchable mode. The history explains that human being has procedurally developed his impression with visual communication by establishing the

communication means. The purpose of producing visuals is to support the better stories. Visuals contents rally round to put the better narratives to establish something encouraging in the minds of audiences. The identity of a country actually lays in the thoughts of an outsider. Seeing that, labeled countries and categorized goods purely depend on the trust and satisfaction of the patrons (Van Ham 2002, p. 3-4). The way an organization presents itself in the minds of its constituents is posed as an image (Van Riel, 1995; Argenti, 1998). Conversely; researchers with divergent standpoint argue that the significance of image as a sign or design is to establish good repute of officialdom. Subsequently, organization owning a positive image is not sufficient. Podnar (2004) concluded by determining, the organization's proficiency attributes, that we may build a distinctive support to attain reputation beyond doubt (p 378).

There is a significant relation between visual content and the image building. It is an established notion that anything that is visually presented can have the ultimate impact on the audiences (Meinhof, 1998). Anything goes through a visual experience will last an impression and ultimately will build an image. The content and its presentations, decide the fate of the presentation, whether it will establish a positive or negative image. Nevertheless, in most of the visual productions, the purpose is to formulate a positive reputation and image of the contextualized intention.

Pakistan army sees its responsibility as the decisive weapon of the nation. Since the country's journey from 1947, the Pakistani nation should look at the justifiable procedural progress it has made so far. Regrettably, the awe-inspiring image of Pakistan today is that of darkness, hopelessness, and stumpy religious-extremism. The doldrums impression of the country on first hand has been an immense disappointment for its inhabitants.

As an institution, Inter-Services Public Relations (ISPR) has been steadily effective and primarily in promoting and reporting the image of the army and eventually of Pakistan. ISPR has been making efforts to build and boost the image of the country mainly through the categories; Movies, Dramas, Documentaries, Docudramas, and National Songs. Visual presentation of ISPR under the titles of 'Aik Pal Ki Jannat, Faseel-e-Jaan Se Aagay, Alpha, Bravo, Charlie, The Glorious Resolve, The Price of Peace, Sounds of Silence, Ye Ghazi, and Ragoon Main Jitna Khoon Hai' have powerfully laid a foundation to reconnect the people to their homeland. The image of Pakistan has been in a free fall, but with optimism, connoisseurs hope that the country will perk up and its image will be getting better.

In view of the fact that the author has no expertise in geopolitical matters, therefore, the researcher is willing to go with the optimism of the pertinent experts. However, with the purpose to learn about the ISPR's role in building country's image, the study objectives were more specific and it was intended to try to highlight the contribution extended by the institute. The underlying principle of the study was to investigate the impact of ISPR's visual contents on the image building of the country. The study utilized the quantitative public opinion to measure the impact of ISPR's visual presentations on image building of the country.

## Literature Review

According to the perception of Hooghiemstra (2000), the mass media is considered as the most important way of communication. Consistent with Bernstein (1984), who made a list of means through which institute form an image, also mentioned that all strategies fall within the bounds of the public relations work of the institution and include advertising, the literature or words used in advertising etc.

The surfaced narratives lead the researcher to Collier (1967) and Becker (1986b), who said that the value of presentation of images in a specific time and situation would be long lasting and constructive. In the words of Lippmann (1922), in response to the pictures, the imageries are perceived in the public mind. He sustained that sooner than seeing first and then describe, individuals label earliest and then spot. Due to the complication of the existent environment, people ease it to a more dewy-eyed form, to which Lippmann called a pseudo-environment. Progressively, a reliable image of the outer world is devised in the human mind; and then a trilateral association among 'the display, the individual's perception of the sight, and the individual's reaction to perception tiring with the sight' is established (p. 11). Therefore, he stressed that the individuals react to the state of affairs based on their earlier experience or prior presentation of the particular image. Some of the studies concerning the idea of the national image also discussed its social-psychological angle. The literature identified the supposed images as 'entirety noesis, sentimental, and appraising composition of the behaviour before its internal perspective of itself and the world (Boulding, 1956, p. 423). It is the structured illustration of an item in a person's noetic framework. The myth of a picture is the perceptible nature of an object to which it links (Deutsch & Merritt, 1965, p. 24). The item can be an association or a country (Boulding, 1956). In accordance with Kunczik, the national image is a psychological depiction to which a man holds in his mind and believe it to be compelling about a particular country and its kin (1997, p. 47). It manages 'the atmosphere of supposition shaped by aggregate articulations of perception and opinions of a nation by its foreign citizens (Wang, 2008).

In proportion to Lippmann (1922), the most tenacious impacts are stereotyping, from which we are advised to frame the world before even seeing it. As Perlman and Cozby (1981, p. 440) opinionated that stereotypes are the arrangements of the characteristics ascribed to the individuals from the social faction. They are our expulsions upon the world in light of our morals, positions, and civil liberties (Lippmann, 1922). A partisan viewpoint, which uncovers states of mind, social images, belief systems, movements, and associations amongst countries, clans and groups, might be connected with naming one's own particular group as the focal point of the whole lot: the rest are measured and evaluated in connection to it (LeVine & Campbell, 1972). The majority of image philosophers (Cottam; Herrmann; Herrmann, Tetlock & Visser, as cited in Alexander & Levin, 2005) inspect the intellectual impression of group associations. They unearthed that the impression of group bonding will upgrade the key reactions of the pictures that a nation grasp of others. Alexander and Levin attested that the pictures or typecasts that a country has about another nation, rely upon three auxiliary components of interstate conditions: objective similarity, comparative force, and relative social standing, or complexity.

The appraisals en route for these structural associations will decide the sort of pictures that are named as the accessory, rivalry, savage, imperialist, and reliant pictures, and thus can affect companionable universal traditions. An additional bunch of researchers quested for the elite group's (e.g. Wang, 2000) and common people's (e.g. Cohen and Peery, 2006; Kamalipour, 1999; Huck, 1984) perspectives of a nation. Wang examined the mutual perceptions assumed by the elites of China and United States amid the mid-1990s. He contended that country image alludes to every country's formation of the nature of its global political rival, portrayed by three Ss: biased, established, and unambiguous. The Ss are identified with stereotypes of individuals, country, or nation, influenced by the historical occurrences and mental self-image.

Likewise, a few researchers are more interested in the process of image construction. The researcher such as White (1999) created two models concerning formation of image development that described the Australians' observation about China. The central model was depicted as the system of producing multilevel imagery at the site of multifaceted cultural touch with both outer and inner experiences; the second model offered another interdisciplinary instructive structure to energize intercultural perceptive via images to joining together various parts of learning and actuality inside the human mind. Eminence scholars like Scott (1965) and LeVine (1965) looked at the wellsprings of the internal and external image of a country to the extent that the psychosomatic composition of an individual, the social construction of an individual's society, and one's own spot in that particular social structure. Moreover, most researchers concur how elites see different nations will affect their leadership in dealings with other countries (Holsti, 1962; White, 1965; Rosenberg, 1965; Holsti, 1968; Hoffmann, 1968), and therefore influence bilateral relations of the nations (Alexander et al., 2005; Kunczik, 1997; Holsti, 1968; Boulding, 1958).

## **Theoretical Framework**

### **Theory of Image**

In respect to Miller, Galanter, and Pribram (1960), supposedly in Image theory, decision makers exert three dissimilar scientific knowledge compositions to systematize their assessment about verdicts. Such compositions are labelled as images. The first part of the composition is the value image, to which the targets are main beliefs of the decision makers. These are essential for an individual's conduct or the conduct of the organization where an individual serves as an inflexible principle for the correctness or incorrectness of any specific assessment on a plan. The second element of the composition is path image in which the formerly assumed goals are targeted. This sort of image describes the achievement and proposed position in the future of organizations, individuals, and decision makers. The last and the third image is called strategic image, where the targets are those range of plans, which are taken on to accomplish the goals of Every plan is summarized order of possible actions that respectively begin and end with goal setting to its achievement.

ISPR's visual contents would be developing a pro-instigative image in the minds of the viewers. With reference to the above-stated theory with its three basic attributes such as the value image, trajectory image, and the strategic image are built

in the result of the powerful presentation of the visual contents. The hegemony, credibility, and authenticity of the institution help to create the relationship between audiences and the ISPR's visual productions.

### **Theory of Perception**

The most important objective of perceptual classification is to retrieve or guesstimate the proposed statistical composition of the material world. For example, Yuille and Bulthoff (1996) explained the Thomas Bayes' (c. 1702–61) estimation to perception as the loyal interpretation. We characterize visualization as percept illation, the guesstimation of sight attributes from a picture or series of pictures: the pictures exclusively do not establish the scene due to the unsatisfactory info they contain. The mind or any simulated visualization method is required to create the hypothesis on the material world. These hypotheses ought to be adequately dominant to guarantee that the vision is fittingly posed in support of those attributes during a scene, which are to facilitate the vision system to calculate approximately.

In accordance with the theory of perception, the image building as a result of ISPR's visual productions, the contents and observable contents of the institute assist a human mind to the perceive and categorize and most importantly estimate the image of Pakistan (statistical structure). Sequenced and integrated visual presentations develop the powerful assumption about the projected country (Pakistan).

### **Theory of Framing**

The idea with the title of "Frame Analysis" (1986) fore-mostly represented by Goffman. Goffman with reference to basic theoretical account posited that there were two differentiations: social and natural. Both help humans to understand information so that their experiences can be interpreted in a broader social perspective. The function is the only difference between two. In proportion to Fairhurst & Sarr (1996), framing comprised of three factors: language, intellection, and forethought. Language assists us to think of selective information and works to change the direction by which we look at the states of affairs. To practice the language, individuals essentially have to believe and reproduce their personal constructive frames and those belong to other people. Being impulsive, one essentially has to foresight to anticipate framing chances. In keeping with Deetz, Tracy & Simpson's view (2000), one necessarily plans with the intention to be spontaneous.

The primary goal of visual production of the ISPR was just to influence and persuade the population to perceive and think according to the promoted objectives and goals by the ISPR. As framing theory suggested two basic frameworks 'natural and social', which help individuals to infer and understand the experiences socially. The visual contents containing effective language, powerful thoughts, and anticipative approaches facilitate the audiences to consider any portrayed information and act to get changed the way in which ISPR depict the situations.

## **Material and Method**

The present research assessed impressions of the Pakistan, as viewed from inside the country. The study tested how lifelong Pakistani residents view (a) people from their own nation, and (b) their perception about country developed by visual contents of ISPR.

In order to retain some control over factors such as education, age, and socioeconomic class, only university students were tested. Presumably, university students would have at least as much access to influences other than television and movies as, and more possibly than rest of the populations. Because of a comparable educational level, as well as other commonalities of the university experience, one might also expect larger cross-cultural homogeneity than would be the case with a sample from the general population.

The target population was students who participated for course credit at the four universities, which of them two were public and two were private universities of the Punjab. All participants lived all their lives in the country and were attending a diverse and the comprehensive Universities with open admissions. Eight hundred questionnaires were distributed by using stratified random probability sampling technique, and the results were produced on the received six hundred and sixty eight responses. The current study utilized the adopted questionnaire entitled "Role of Visual Contents of ISPR in Image Building of Pakistan" which followed the quantitative approach to examine the effects of ISPR's produced visual contents on the image building of Pakistan.

Moreover, the present study employed the following data analysis techniques to achieve its objectives. To achieve the objective of this study descriptive statistics and Pearson correlation are preferred statistical approaches to address research questions about relationships between variables (DeCoster, 1998; Roberts, 1999; Schreiber et al., 2006). Moreover, to test the effects of movies, dramas, documentaries, docudramas, national songs as independent variables on image building as dependant variable linear regression was computed.

Twenty-nine questions were developed to examine the impact of visual contents produced by the ISPR on Image building of Pakistan, and rated at 5/7-point Likert scale. Subjects were also given the option of circling "Don't Know" if they "don't know or cannot determine" enough to make a rating. Finally, participants rated their "impressions of the actual national image of Pakistan" on each of the same Twenty-nine questions.

## **Data Analysis**

Prior to carrying the foremost analyses into action, the Pearson correlations for each variable in the study were analyzed. Ideally, -1 is perfectly negative correlation whereas +1 is an ideal positive correlation value. If the value lies between -1 and +1, we need to confirm its signification level. The analysis evidenced that movies were positively significantly correlated to Image building ( $r=.33^{**}$ ), whereas dramas were significantly positively correlated to Image building ( $r=.27^{**}$ ). It shows

that movies and dramas produced by ISPR have greater impact in building the positive perception about Pakistan.

**Table: 1**  
**Correlation Relationship Analyses of ISPR's Visual Contents with Image Building**

List of Variables	Correlations							
	Mean	SD	1	2	3	4	5	6
Movies	3.96	.53	1					
Dramas	4.11	.63	.255**	1				
Documentaries	3.27	.55	-.065	.063	1			
Docudramas	4.14	.62	.555**	.293**	.157**	1		
National Songs	3.87	.36	.144**	.136**	.075	.598**	1	
Image building	4.23	.51	.333**	.271**	-.091*	.466**	.622**	1

\*\* . Correlation is significant at the 0.01 level (2-tailed).

\* . Correlation is significant at the 0.05 level (2-tailed).

Documentaries, docudramas, and national songs ( $r = -.09^*$ ,  $.46^{**}$ ,  $.62^{**}$ ) respectively, are correlated significantly to Image building, which confirmed that these are strongly playing an important role to build the positive image of the Pakistan.

It is also very clear that through more purposefully produced movies, dramas, docudramas and national songs ISPR can enhance and establish the positive image of the country.

### Regression Analysis

In addition to Pearson correlation analysis, a Regression analysis was also performed to examine the information to attain understated objectives of the study;

- Analysing the relationship of five important parts of visual production of ISPR with image building of Pakistan.
- Testing the regularity of the information.
- Identifying whether anticipated role ISPR's visual production in forming the perception about the country fits or not?

H1: Visual productions of ISPR are effectively playing role in building the positive image of Pakistan.

**Table: 2**  
**Model summary of IVs and DV's correlation coefficient and coefficient of Determination**

<b>Model Summary</b>				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.695a	.483	.479	.3677

a. Predictors: (Constant), N\_Songs, Documentaries, Dramas, Movies, Docudramas

a. Predictors: (Constant), movies, dramas, documentaries, docudramas, national songs

b. Dependent Variable: Image building

**R (correlation coefficient)**

R=.69 is quite satisfactory which illustrates a significant correlation between Movies, Dramas, Documentaries, Docudramas and National Songs as independent variables and Image building as a dependent variable.

**R square (coefficient of determination)**

R square explains the total difference in dependent variable explicated by the independent variables. R square = .483 verifies 48.3% variation in Image building confirmed by National Songs, Documentaries, Dramas, Movies, Docudramas as an independent variable.

**Table3**  
**ANOVA**  
**Confirming Significance level of Anticipated Hypotheses**

		<b>ANOVA<sup>a</sup></b>				
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	83.508	5	16.702	123.525	.000b
	Residual	89.507	662	.135		
	Total	173.015	667			

a. Dependent Variable: Image building

b. Predictors: (Constant), N\_Songs, Documentaries, Dramas, Movies, Docudramas

**Overall significance**

In ANOVA table significance value is .000;which confirms high rate of significance of anticipated hypotheses. It also assures about 95%Movies, Dramas, Documentaries, Docudramas, and National Songs as independent variables have strong and significant impact on Image building.



**Table 4**  
**Regression analysis of IVs on DV**  
**Coefficients<sup>a</sup>**

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	.106	.216		.491	.623
	Movies	.216	.035	.225	6.246	.000
	Dramas	.124	.024	.153	5.205	.000
	Documentaries	-.116	.027	-.125	-4.308	.000
	Docudramas	-.038	.037	-.047	-1.041	.298
	N_Songs	.852	.051	.606	16.604	.000

a. Dependent Variable: Image building

**Regression constant**

A= .106 is the common value of Image building when Movies, Dramas, Documentaries, Docudramas and National Songs is zero.

**Regression coefficient**

$_{movies} = .216$  shows if production of movies is increased the image building will also be increased to .216 units.

$_{dramas} = .124$  confirms that by increasing the production of dramas the image building can also be increased to 12.4 units.

$_{documentaries} = -.116$  explores that the production of more documentaries can dwindle the image building to 11.6 units.

$_{docudramas} = -.038$  validates that by increasing the production of docudramas will decrease the image building at 3.8 units.

$_{national\ song} = .852$  assures that the increasing the production rate of national songs the image building can significantly be increased 85.2 units.

**Overall Significance**

Image building = .106 + .216 (movies) + .124 (dramas) -.116 (documentaries) -.038 (docudramas) +.852 (national songs).

One percent change in movies, dramas, documentaries, docudramas and national songs will carry .216, .124, -.116, -.038, and .852 percent changes respectively in Image building. It means that movies, dramas, and national songs have significantly positive impact on Image building. It confirms the anticipated hypothesis 1.

**Descriptive Interpretation**

**Table 5**  
**Descriptive Analysis of the ISPR's Visual Contents**

Statements	Strongly Disagree (%)	Disagree (%)	Neutral (%)	Agree (%)	Strongly Agree (%)
M1	3.4	4.8	23.5	50.9	17.4
M2	4.8	8.1	32.9	34.3	19.9
M3	2.2	13.9	35.5	34.4	13.9
M4	2.1	15.4	40.1	31.9	10.5
M5	2.1	11.2	21.6	46.9	18.3
VCD1	.9	12.0	31.7	24.9	30.5
VCD2	3.1	5.5	25.7	32.3	33.2
VCD3	3.0	4.3	33.5	27.2	31.9
VCD4	8.2	3.6	28.4	24.7	35.0
VCD5	2.8	5.7	17.5	38.0	35.9
DD1	10.0	18.7	15.7	35.2	20.4
DD2	7.8	6.6	27.7	38.3	19.6
DD3	9.6	20.2	12.6	47.2	10.5
DD4	7.9	24.3	26.0	32.2	9.6
DD5	7.5	13.3	28.9	31.7	18.6
D1	26.5	11.1	15.7	16.3	30.4
D2	17.4	14.2	22.8	24.4	21.3
D3	22.0	11.1	23.7	18.7	24.6
D4	29.3	8.5	14.4	14.7	33.1
D5	27.8	4.9	18.7	12.9	35.6
NS1	0	2.7	15.9	45.7	35.8
NS2	0	1.9	29.2	51.5	17.4
NS3	0	1.3	29.2	48.2	21.3
NS4	0	1.8	17.1	60.5	20.7
NS5	0	0	29.6	52.2	18.1
IB1	0	0	22.5	73.8	3.7
IB2	0	0	37.3	41.5	21.3
IB3	0	0	24.9	59.7	15.4
IB4	0	0	28.7	54.2	17.1

M= Movies; VCD=Visual Content Dramas; DD=Docudramas; D=Documentaries; NS=National Songs; IB= Image Building

**Discussion and Recommendations**

In Pakistan, with the purpose to correspond and communicate up-to-the-minute developments in the country, the traditional media have been very effective and powerful. The conventional media have abiding impacts on the public (McQuail, 1977). However, the political economy, globalization, and contemporary forces of change have successfully affected the cultural heritage and conventional media (Curran & Gurevitch, 2005). Media's contributions in social uprightness, encouragement of cultural miscellany and building a nation have been very

significant. Along with traditional media, the contemporary media has turned the next page of understanding and perception.

It actually has given a dynamic approach to the traditional ways of presentation. From the last decade or so, due to the awe-inspiring image of the country, the political, cultural, and moral spirit of the nation has been dropped off. The respondents to the titled study unanimously acknowledged the efforts being extended by ISPR in regards to building and promoting the positive image of Pakistan. In Pakistan's perspective, the national image's study believes in the set of two basic frames; one is the private frame, which is cultivated in the public minds, concerned to humans' observation; the second one is the public frame, which is being presented (targeted media productions) by ISPR, chained with the liaised picture of Pakistan.

Pakistan has always been indigent in portraying the proper image building and positive projection over international media and in the public. Therefore, ISPR needs to accelerate the control projection through proactive Public Relations and media productions, develop suitable themes to build positive image, win public opinion and international support. Consequently, not giving any kind of opportunity to hostile media to maneuver and alter the public will.

By this way, the positive coverage of happenings inside the forces would raise the troops' morale and would keep the public entrusted and informed. ISPR may also present such media productions that could represent the public opinionated themes about troops admiring their sacrifices for the Pakistani nation to build the encouraging perceptions in troops' minds. During the 1965 Pak-Indo War, traditional media (Radio/TV) was comprehensively used to present the public sympathy for the troops to raise their spirit and morale at frontline.

To raise the level of awareness and perception, there is constantly need to increase the interaction with all ranks of society. It was also emerged from the observation that self-disciplined, motivated and properly trained ambassadors (volunteer students) in universities from ISPR are future's need.

We all know that media management/handling in armed forces is the sole responsibility of ISPR. However, it is putting its best efforts to protect and project the general image of state and the forces as well. Even with all the running efforts, there is still a margin to improve the content and programming of ISPR's existing media to attract viewership and attention both at national and international level. Moreover, to get the constructive criticism on ISPR's productions, there is need to devise an operational corrective feedback mechanism.

This has been evaluated during the study that there was need to take the university students on occasional visits to the field exercises and training activities. Organized and selected students' visits to Kashmir, Siachen and desert areas to provide them an opportunity to experience the conditions and environment under which their Armed forces function.

For effective information dissemination, recreational and other persuasive programmes, it is time for ISPR to launch its own Radio and Television channels with collaboration of universities. ISPR may also look for having exclusive timings on Radio and Television channels for projecting its own themes.

Along with all the media productions of ISPR, the image building objectives can also be achieved by involving the opinion leaders such as social workers, teachers, students, religious leaders, landlords and local NGO. This study hopes that their contribution will return immense results.

An incisive analysis has been extended to come up to scratch the huge potentialities alongside the identified insufficiency in ISPR's media productions. This research was a modest effort to suggest some pointers, which could sequentially lead to studies that are more detailed on the topic to undertake the necessary measures in the near future.

Image perception and framing theories facilitate us to understand that equally masses and media agree with the image interpreters and developers. By carrying out the profound interviews of social, political, and religious influential, the perception of elites about national image may be studied. Additionally, the inductive approach can be exerted to evaluate the ISPR's visual contents' impact on the country's representation. A further study linking the professed national image with represented national image of Pakistan will open the ways to identify the substitute frame and expanded public perception. Due to the importance of national image as a type of soft authority in modern era, this study can be a foundational stone for building a country's global standing and smooth the progress of developing interactions with other nation.

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