READING BEYOND THE STROKES:

A STUDY ON P-NOY'S PORTRAYAL IN PHILIPPINE DAILY INQUIRER'S,

THE PHILIPPINE STAR'S AND MANILA BULLETIN'S EDITORIAL CARTOONS

FROM THE ELECTION PERIOD TO HIS FIRST YEAR AS PRESIDENT

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DEDICATION

To our parents

for just being there.

We will

make you proud.

ABSTRACT

Mesina, K. L. & Recio, E. (2012). *Reading beyond the strokes: A study on P-Noy's portrayal in Philippine Daily Inquirer's, The Philippine Star's and Manila Bulletin's editorial cartoons from the election period to his first year as president*, Unpublished Undergraduate Thesis Proposal, University of the Philippines College of Mass Communication.

This study examined how the three major Philippine broadsheets (Philippine Daily Inquirer, The Philippine Star and Manila Bulletin) portrayed President Benigno Aquino III in their editorial cartoons. The cartoons used for the study were those that were published since the first day of 2010 elections (February 9, 2010) until his first year in presidency (June 30, 2011). The said time frames were chosen for the researchers to see if there were changes in the three newspapers' portrayal of the President. To further substantiate the findings, the researchers also got the readers' sensitivity to and awareness of the changes, if any, in the editorial cartoons.

This research was firmly guided by the modern semiotics theory, Langer's theory of symbols and gatekeeping theory. Since the study delved on the editorial policies and interaction between readers and the symbols and/or signs presented in editorial cartoons, the researchers deem it fit to utilize the assumptions of the said theories.

Finally, to gather pertinent data, the researchers employed three methods: content analysis, focus group discussion and interviews with the newspaper's cartoonists and editors.

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I. INTRODUCTION

A. Background of the Study

They say a picture is worth a thousand words. Given that a newspaper's editorial cartoon "communicates a message of significance," how much more can such picture be worth? It is usual for people to encounter images that depict real life situations, especially those who regularly read newspapers and, particularly, the opinion pages. Little do people know that the satirical illustration that they see together with the editorial text has come a long way over time.

Caricature is not a new style in the world of art. Leonardo da Vinci, Pieter Bruegel and Albert Durecht were one of the earliest proponents of this style when they started experimenting with grotesque and up-sized heads in their works (Markow, 1979). It was due to the advent of the printing method that caricatures finally found their way into the hands of the masses (Thorn, Political Satire, n.d.).

These comic representations of real people soon found its niche in the political sphere. Martin Luther was one of those who first proved the power of caricature injected in politics when he used visual protest in his socio-religious reforms in the 16th century (A Brief History, n.d.). An excellent example is found in two woodcuts showing the market-place scene lifted from the Bible juxtaposed with an illustration showing the common folks paying indulgences to the Pope. This image was distributed to the masses and eventually swayed them to Luther's side.

Over time, political cartoons, or editorial cartoons, have established the powerful role that they play in shaping public opinion. Political cartoons mostly consist of two elements: caricature and allusion (Piedmonte-Lang, n.d.). Caricature is a visually entertaining technique of blowing up or shrinking down a real person's distinct features. Allusion is a casual reference to a situation in which cartoonists use symbols and/or words to mock a political situation. The mixture of these two elements results to an influential and humorous attack on a politically significant circumstance. This is more so for heads of states because, as Hoff (1966) argues, "heads of states are putty in the hands of a political cartoonist. (p. 170)"

It is in this light that this research was developed. Newspaper editors know for certain that not all readers would take the patience to read through columns of print and barrages of opinions. The editorial cartoon that goes with the editorial piece summarizes the publication's stand in one illustration and may urge a reader to go on and read the article for details. In a way, this shows that editors give more importance to the issue tackled in the editorial text because it is paired with a gripping visual. Tayag (as cited in Cruz, 1969) said that an editorial cartoon "can be, and often is, more eloquent than any editorial text." Thus, it is not surprising that people appreciate visuals more than the texts describing ideas or messages. Also, the humor that they usually convey makes them more attractive to look at than a tedious column of words. Nonetheless, according to Ramirez (1998), "an editorial with humor but without a message is just a cartoon." It is the role of the editorial cartoonist to put the balance between humor and sense that editorial cartoons are expected to deliver.

According to Edwards (2007), "political cartoons have an unchallenged history as a unique and important participant artefact in political and cultural discourses." The role that editorial cartoons play in the field of journalism is not to be underestimated for they offer very varied insights and may, eventually, change beliefs and opinions, influence politics, spark discussion and give life to ideas.

The primary intention of editorial cartoons is to stir changes in the social, political and economic status of a country. However, there may be instances where political cartoons, which are reflective of the newspaper's stand, are not able to fulfil their primary intention of stirring changes in a particular aspect of a country. As Batnag (1990) concluded in her research, "while cartoons can be used as a gauge of public opinion, they do not, probably cannot, accurately reflect public opinion."

This research focused on the top three Philippine broadsheets' (Philippine Daily Inquirer, The Philippine Star, Manila Bulletin) portrayal of Benigno Aquino III from the time that he was just a candidate to his 365th day as the country's president.

B. Research Problem

How did the Philippine Daily Inquirer (PDI), The Philippine Star (PhilStar) and Manila Bulletin (MB) portray President Benigno Aquino III in their editorial cartoons, and what are the changes, if any, in the said newspapers' portrayals from the beginning of 2010 election campaign to Aquino's first year of presidency?

C. Research Objectives

The researchers have the following objectives in the course of the study:

1. To situate Philippine Daily Inquirer (PDI), Philippine Star (PhilStar), and Manila Bulletin (MB) editorial cartoons on Pres. Benigno Aquino III as produced following the broadsheets' editorial policies and cartoonists' creative processes;

2. To examine changes, if any, in PDI, PhilStar, and MB editorial cartoons' portrayals of Aquino in terms of the cartoons' themes, approaches, and slants;

3. To describe and determine readers' awareness of the absence or presence of changes in PDI, PhilStar, and MB editorial cartoons on Aquino; and

4. To analyze how PDI, PhilStar, and MB editorial cartoons' portrayals of Aquino developed from the beginning of the 2010 election period to according to their contents and readers.

II. REVIEW OF RELATED LITERATURE

A. Editorial cartoons on broadsheet newspapers

Editorial cartoons are not just rich in lines and graphics but in history as well. It started during the time of Leonardo da Vinci, Pieter Bruegel, Albrecht Durer, who experimented with grotesque heads (Markow, 1979) which are very similar to what we call caricature today. According to Markow (1979), it started to bloom during the advent of lithography which brought a style that was just right for political cartooning.

In the Philippines, periodicals had regularly been using cartoons since the times of Kalayaan to La Soliradad to Manila Times to Manila Chronicles and Manila Daily Bulletin (Ladrido, 1973). Cartoons that were published during the Japanese invasion were notable as these were rich in negative and thematic symbols, aided by certain formal symbols that "further enhanced negative images" (Rivera, 2005). With the proclamation of independence from the Japanese clutches, editorial cartoons stayed to take part in newspapers and publications. According to Campos (1986), there was even a time when negative and positive editorial cartoons were balanced. This was during martial law years, and this period was aptly called the "rebirth of exciting news and exciting editorial cartoons."

B. Editorial cartoons as shaped by newspapers' editorial policies

Selected local studies have indicated that institutional pressures, also known as editorial policies, change cartoon elements, thereby creating an avenue for deliberately manipulated meanings (Billoso, 1991; Campos, 1986; Casimiro, 1988; Lopez, 2008). Casimiro stated in her research that editorial cartoons are not merely agents for the

creation of comments and criticism, but they also serve as "indices" to the editorial policies of the publications in which they are printed. Ladrido's (1973) findings backed this up as well, as she found out that some readers actually see editorial cartoons as glimpse to a newspaper's editorial guidelines. Lopez, on the other hand, discovered in her content and semiotic analysis that cartoon artists' opinions are "screened" by editorial policies and are "packaged" in such a way that the cartoonist's opinion will hark back to the editorial policies and stand of the newspaper or publication. She also found out that there are some cartoonists still, who hold their ground in their opinions as represented by their illustrations. However, most often than not, the cartoonists' opinion still have to correspond to the newspaper he works for. As Hoff (1966) said, political cartoonists' views have to coincide with that of the paper. Bismonte (1992) supported this, saying that the task of the cartoonist is to convey a message in just one frame, and as the message becomes more complex, the job multiplies its nature of difficulty. Thus, the intervention of editorial policies should guide the cartoonist how to "package" his message in a manner understandable to the public and agreeable to his editors.

Some studies have disputed this answer though, rebutting the existence of institutional pressures as changing agents in the opinion reflected by the editorial cartoon. Cua (1982), in her comparative content analysis of editorial cartoons of two daily broadsheets, concluded that there is no direct censorship in the opinions injected in the editorial cartoons—only informal or self-censorship. Her research deemed cartoon artists autonomous in their power to persuade the public through satirical illustrations. A research journal by Best (1986) viewed the cartoons as a "vent" to which the political

cartoonist pours out his or her personal opinions, "regardless of whether the public is interested, concerned or caring" (p. 35).

C. Creativity and Communicative Potentials of Editorial Cartoons

The affluence of editorial cartoons does not end in history. Editorial cartoon possesses different characteristics that make it not just an interesting piece of art of the cartoonist. Moreover, an editorial cartoonist that enjoys the support from free press will be very, very strong (Cagle and Farrington 2007). However, the efficacy of editorial cartoons demands various qualities. According to Cruz (1969), an effective editorial cartoon involves the quality of the drawing, among others, its perspective or proportions; labelling or not labelling of some of its elements; the simplicity of symbolic or pictorial representation; and perhaps, even on the tool used—the pen or brush. Markow (1979) added three important elements of cartoons namely: likeliness, humor and design. Cartoons also must have fine drawings, brilliant satire, bold rich tones, invented symbols and direct technique. Being cartoonists also entail being strong draftsmen, obliged to know character and caricature, and must possess the ability to treat humor with seriousness and vice-versa (Markow, 1979).

Hagape (1994) found in his descriptive content analysis that cartoons made use mostly of humorous themes to successfully get their messages across. Bismonte (1992) furthermore said that editorial cartoons must speak for themselves and the political cartoonist must convey a message in just one frame. Bismonte's idea of an effective editorial cartoon was supported by stating that good editorial cartoon should be able to stand on its own and be more than a mere graphic depiction of the editorials it shares the

page with ("Editorial Cartooning," 2001). Markow found support in a later study which said that political cartoon must have humor but with the condition that it must also have substance because an editorial cartoon that is humorous without substance is only a cartoon ("Editorial Cartoons," 1996). Cua (1982) dealt with the themes that were dominant to editorial cartoons which are political or government affairs, crime or aggression and contemporary social conditions. Becker (as cited in Cua, 1982) said that it must present sharp vital themes that have deep meaning. According to Becker, a caricature which treats an old event without current political relevance loses its impact.

D. Editorial cartoons as produced for and interpreted by readers

It is of significance to take note how researchers find editorial cartoons more eloquent to read than the editorial itself. Stantis (as cited in Cagle and Farington, 2007) said that cartoons can show an issue in "high-definition clarity better than 10, 000 words." Editors know that readers are reluctant to wade through columns of print (Hoff, 1966).

Brinkman (as cited in Cua, 1982) wrote that a serious political issue presented in the form of the cartoon would "drive its message home to the minds of the larger circle of average men and women, more than what long cold columns of black and white editorials can achieve." Milenkovitch (as cited in Cua, 1982) added that "while it is difficult to repeat the written word or banner headline a few days after its appearance, the impact of an arresting cartoon may linger longer." Cua (1982) continued by saying that "the attraction of the picture compared to that of the printed word is such that its mere sight amidst a sea of print is likely to excite the reader's pleasure." An editorial cartoon accompanying an editorial text becomes its extension, capturing an event or situation that

would have taken many words to describe. Finally, Cua (1982) said that "being a pictorial mix of fact and fantasy liberally interspersed with humor, its meaning can be easily understood."

Much has been said about the edge of editorial cartoons over the editorial texts they are place aside with. However, for the editorial cartoons, there are more than just being pleasant to the eyes of the readers. Researches proved that editorial cartoon can also be an effective form of communication. Campos (1986) said that "editorial cartoons are potent forms of communication in Philippine society." According to Cua (1982), cartoons are weapons with humor and are subliminal persuaders of the human mind. As much as they can be tools for persuasion, they can also contribute to the enlistment of support for government policies, even those which are suicidal (Campos, 1986). Cua (1982) added that the devices editorial cartoons use have the ability to carry powerful thought provoking messages and are "penetrating commentaries on contemporary events." They gradually gained significance as political tools (Cua 1982). According to Hoff (1966), many social reforms were instigated by editorial cartoons. They are also one of the most effective weapons of propaganda, (Hoff 1966). Feldman (as cited in Day, 2000) said "cartoons could channel the attention to and affect the attitude of readers, creating and shaping a specific type of impression and image." DelBrinkman (as cited in Day, 2000) argued that political cartoons could bring about opinion change, especially if supported by editorial opinion but whether that leads to public policy change has not been assessed. According to Batnag (1990), it is through "editorial cartoons' accuracy to portray events and people...that the cartoons derive their credibility."

Aside from being a powerful tool of communication, editorial cartoons are also treated as versatile media. They are interactive media as well ("Editorial Cartoons," 1996). Ramirez (1998) added that "in a political system that has been relegated to being merely reactive rather than proactive, the editorial cartoon takes on the role of catalyst, instigator, protagonist and antagonist, luring the reader into political process;" thus, it is "the art of persuasion." Cua (1982) also said that "editorial cartoons not only serve to entertain or to add variety to a newspaper, they also serve to inform, educate and persuade." She added that they are often used as attention getting devices. They succeed to scenes familiar to all (Cua, 1982). Milenkovitch (as cited in Cua, 1982) said that these familiar cartoons not only provide the readers with the key to understanding a political situation, they also give their audience the "added satisfaction of seeing the big shot brought down to their humble level by the homely parallel the cartoonist draws." Pictures do play vital roles in the shaping of culture and of communicating ideologies (Cua, 1982). Lopez (2008) said that "political cartoons have a way of reducing lofty world figures and issues to ground level and exposing them to sharp ridicule." Moreover, opinions of the cartoonists are "implied rather than stated," (Lopez, 2008). As to what Ramirez (1998) found, "editorial cartoon have a tremendous impact on the readers and subsequently on the political process as a whole."

Markow (1979) noted that during his time, "editorial cartoons are drawings that are leaning towards the comical and gag lines are increasingly important." But this was disputed by "Editorial Cartoons" (1996) with a statement that "while the powerful weapon of humor facilitates the ability to reach wider audience, it is the message that defines an editorial cartoon."

Editorial cartoons are not only potent forms of communication and are versatile media. They also expose various social issues. Campos (1986) noted that editorial cartoons during the period of pre-martial law years "created in readers a skeptic view of the state of the nation." Most editorial cartoons, Campos (1986) said, portray government officials and exposed social issues. They are not just a "vehicle for comment and criticism but also an index to the editorial policies of the newspapers they appear," (Casimiro, 1988). According to Casimiro (1988), they depict conditions of everyday life and perhaps by doing so, it is hoped that there will be a reaction on the part of the people and a subsequent reaction on the part of those in power. They show "burning issues of the day," (Casimiro 1988). McCoy and Roces (as cited in Casimiro, 1988) wrote that "scandals, struggles and social changes of the...period gain an immediacy in the graphic images...these cartoons are simultaneously a mirror of their society's condition, on acts of protest, and a weapon in the struggle for social reform." Cua (1982) took note that most of the editorial cartoons dealt with domestic issues in negative manners. Usually, the burning issues exposed still are injected with humor. Izon (as cited in Cua, 1982) wrote that "cartoons are expected to be humorous, whether they are dealing with graft and corruption, editorial frauds, terrorism, crooks in and out of government, "tongressmen," or "that man in Malacañang."

More than just a combination of lines, curves and shadings, editorial cartoons are regarded as "weapons" aside from flowing texts in the field of journalism. A single satirical image can bombard a political, social or any pressing issue in the society with a multitude of criticisms. Such is proven in Casimiro's (1988) study when she researched about editorial cartoons as portrayals of the country's political and social history. She

claimed that editorial cartoons become powerful weapons as soon as a socially-aware critic gets his hands working on a graphical statement and gets that image published. A "burning political commentary" emerges from a few strokes (Cruz as cited in Casimiro, 1988), thus sparking discussion, offering insights and changing beliefs to a certain extent ("Editorial Cartooning," 2001).

Casimiro also explained that with the printing and circulation of the editorial cartoon, its depiction of political—and even everyday life—conditions will instigate a reaction on the part of the people which, hopefully, will be followed by a "subsequent reaction" on the part of those in power. It is aimed as well, that the editorial cartoon brings about a tremendous impact not just on the readers but on the political process as a whole (Ramirez, 1998).

Hoff (1966) reminds his readers that a political cartoon is one of the most effective weapons of propaganda too. Many social and political reforms all over the world have been historically fuelled by political cartoons. Causes such as child labor, women's suffrage and free education were among those which had drastically changed the socio-political condition of some parts of the globe. Rivera (2005) fully supports this as she said:

> Editorial cartoons are not a force to be taken lightly in one's assessment of a country's socio-political situation, past or present... depict the winds of change that blow over a country's history... help influence the thinking of the reading public. (p. 251)

However, Falamig and Manzano's (2010) qualitative study on visual media representations argued that images and illustrations could elicit different interpretations

from different spectators. This research took into careful consideration the fact that viewers of an image come from various personal and cultural backgrounds that may influence the way they perceive a visual media representation such as the editorial cartoon. Falamig and Manzano's study implied that an editorial cartoon will only be as effective as the artist hopes it to be if personal and cultural differences will not hinder readers from reading between the lines and beyond. It is from this richness of interpretation that this current study on editorial cartoons banks on.

Batnag (1990) studied the possibility that editorial cartoons might have been mistaken as graphic representations of the public's stand on a particular political or social issue. It was found out that "while cartoons can be used as a gauge of public opinion, they do not, probably cannot, accurately reflect public opinion." This revelation poses the question of whose opinion editorial cartoons actually embody—is it more of the public's side, do prevailing opinions come from the artist himself or does an entirely separate body dictate the opinion that the cartoon will project?

Local studies had provided answers to this, some saying that institutional pressures, also known as editorial policies, change cartoon elements, thereby creating an avenue for deliberately manipulated meanings (Billoso, 1991; Campos, 1986; Casimiro, 1988; Lopez, 2008). Casimiro stated in her research that editorial cartoons are not merely agents for the creation of comments and criticism, but they also serve as "indices" to the editorial policies of the publications in which they are printed. Ladrido's (1973) findings backed this up as well, as she found out that some readers actually see editorial cartoons as glimpse to a newspaper's editorial guidelines. Lopez, on the other hand, discovered in her content and semiotic analysis that cartoon artists' opinions are "screened" by editorial

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E. Editorial cartoons as indicative of significant political times

The aforementioned characteristics, potencies and issues of an editorial cartoon proved itself worthy of academic research and analysis. Trimble, Way and Sampert

(2010) argued that editorial cartoons are typically passed over by academics because they view them as "epiphenomenal paraphernalia"—designed to delight and entertain readers. According to Edwards (2007), cartoons, even cartoonists themselves, can be important to a scholastic understanding of the dynamics of journalistic practice and reader expectations. Editorial cartoons are "institutionalized part of the print media" (Ladrido, 1973). Thus, as part of an academic discipline that is very much open to scholastic scrutiny, political cartoons must be probed as well.

Also, research into the late nineteenth- and twentieth century editorial cartooning had just started in the last few decades (Somers, 1998). It was also pointed out that indexes are inadequate, independent biographical guides are limited, and serious critical analysis is just beginning. It is apparent that research on editorial cartooning, the cartoon artist and readers' perception is still a relatively new area. Therefore, a study on this matter in the light of political events at the time this research is made will fan the flames of delving into editorial cartoons.

As such, local studies on the subject are of a small population still. A number of books on Philippine editorial cartoons have been written and published, both locally and abroad, but most of them were visual compilations only, lacking the aid of written explanation and analysis (Rivera, 2005). Rivera also emphasized that editorial cartoons are virtually immune from censorship despite their strong attacks on powerful public figures. This virtual immunity strengthened the need for the academe to explore this young area of research because without the trappings of censorship, the reflection of Philippine socio-political conditions in political cartoons is much sharper and more vivid than a persuasive pool of black and white text.

It is also important to note that, in this present study, time frames of election campaign and first year in presidency was utilized. Trimble, Way and Sampert (2010) claimed:

> Election campaigns provide an array of subject matter ripe for the commentary of editorial cartoonists... Elections as the Olympics of political reporting, and at election time editorial cartoonists come into their own, providing a running commentary on the campaign's key events and issues.

Cruz (1969) argued as well that political propagandists are "wont to reprint cartoons favorable or unfavorable to candidates." The period of election campaign has proven itself a "feast day" for cartoonists and news writers alike because of the abundance of news stories and political propaganda available for reporting and criticism. Editorial cartoons published during this period will give readers an indication of a newspaper's slant—which candidate it supports and which it simply reports about.

De Leon (1998) revealed in her study of editorial cartoons in the said time frame that a negative slant was the dominant slant of cartoons then. Two major broadsheets under her study perceived the elections unfavorably. This only goes to show that newspapers' editorial policies actually permeate the opinion reflected in their editorial cartoon.

Equally important as the election campaign is a government official's first year in position. Hoff (1966) especially warned heads of government of the power of political cartoons because they are "putty in the hands of political cartoonists." The present study

will be an important contribution to the academic arena regarding editorial cartoons, most

particularly to the budding array of local studies.

III. STUDY FRAMEWORK

A. Theoretical Framework

The theoretical framework that used in this study is modern semiotics. The deep-rooted history of modern semiotics is greatly attributed to two well-known persons of their times who dedicated parts of their lives on studying and proposing this theory. Hammerstingl (2000) said that semiotics which was translated as the science of signification is often associated with two sources, Charles Sanders Peirce, an American pragmatist who proposed that semiotic is a "theory of meaning which identifies the content of a proposition with the experienciable difference between it being true or false," and Ferdinand de Saussure, a Swiss linguist who in his "Course in General Linguistics" (was post-humously published in Paris, 1916 by his former students and first appeared in English in N.Y.1959), give definition to what semiotics is.

Sausserean semiotics according to Mason (2006) includes sign divided into signified and signifier. Hammerstingl (2000) explained that signified is the idea or meaning expressed by a particular signifier while the signifier is vehicle which conveys the signified or the sound image in Sausserean semiotics. Hammerstingl (2000) added that Peirce "shared the Saussurian observation that most signs are symbolic and arbitrary, but he called attention to iconic signs that physically resemble their referent and indexical signs that possess a logical connection to their referent."

The contributions of these two semioticians served as starting point for other linguists to deal with semiotics. According to Littlejohn (1992), semiotics is a "triadic relationship among sign, object and meaning" which focuses on the way in which "producers create signs and the ways in which audience understand these signs."

Mason (2006) noted that in semiotics, signs "never really tell the truth in a direct/objective form." In additional, he mentioned that semiotics "mediate reality by allowing us to select aspects of the perceptible world and with signs; we communicate our own perceptions of reality" (Mason, 2006).
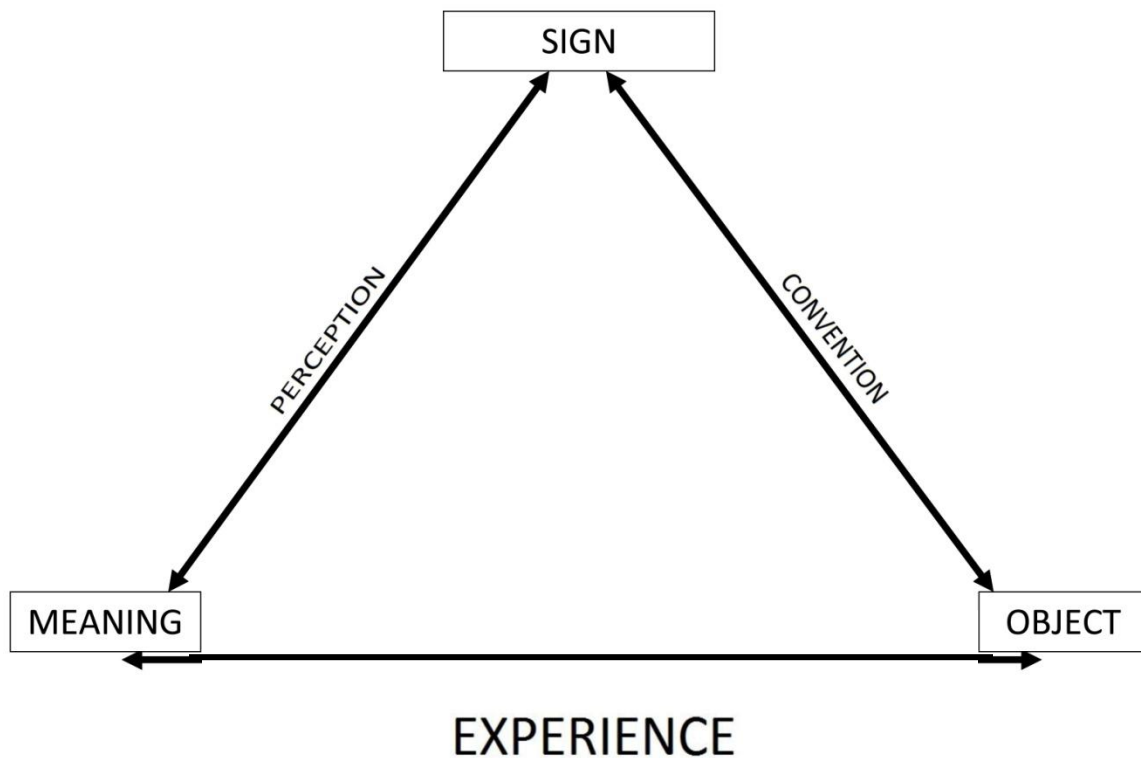
Figure 1. Model of Semiotics

A seemingly interrelated theory on semiotics is American philosopher Susanne Langer's theory on symbols. Littlejohn (1992) specified five important ideas on Langer's theory on symbols. First, symbols are vehicles for conception of objects and do not stand as their proxy. He also mentioned that this theory "focuses on the human's need to symbolize that is as essential as the need for food and shelter." It is also can be explained in three terms: (1) signification as the one-to-one relationship of symbol and object, (2) denotation or the lexical definition, (3) and connotation which is symbol and conception.

Semiotics might be the most overheard word when people tackle theories on human communication but one of the most confused theories because of the vagueness on its definition. Describing semiotics as the "study of signs" does not end there. The word "sign" itself implies varied interpretation and definition which makes the theory even harder to grasp. It only goes show that there is no single definition of what semiotics is and the complete components that comprise it.

Together with semiotics and Langer's theory of symbols, gatekeeping theory was utilized in this study. Gatekeeping theory is one of the theories that mass communication research after World War II came up with. Despite its old roots, it has proven itself highly relevant and important among the pool of communication theories (Roberts, 2005). This theory broadly pertains to the process of controlling and managing information as it passes through a "gate" or a "filter" (Barzilai-Nahon, 2008). This is associated with exercising different types of power—from selection of news to mediating professional ethnic groups to brokering expert information (Barzilai-Nahon, 2008). Gatekeepers "decide what information should move to a group or individual and what information should not" (Gatekeeping Theory, 2010). The information that the audience receive is based on the gatekeepers' consent or stand on the issues being tackled. This is where the editorial policies come into play.

One of the most important and fundamental advancement that this theory introduced is the idea of "multiple gatekeepers"—those who control different functions along the news process (Roberts, 2005). Zakarian (2004) wrote that in editorial cartoons, if the editor or the "gatekeeper" feels that a cartoon needs more work, he or she works with its creator in "shaping images and messages" (p. 16). The researchers believed that gatekeeping theory is useful in achieving the first objective of the study.
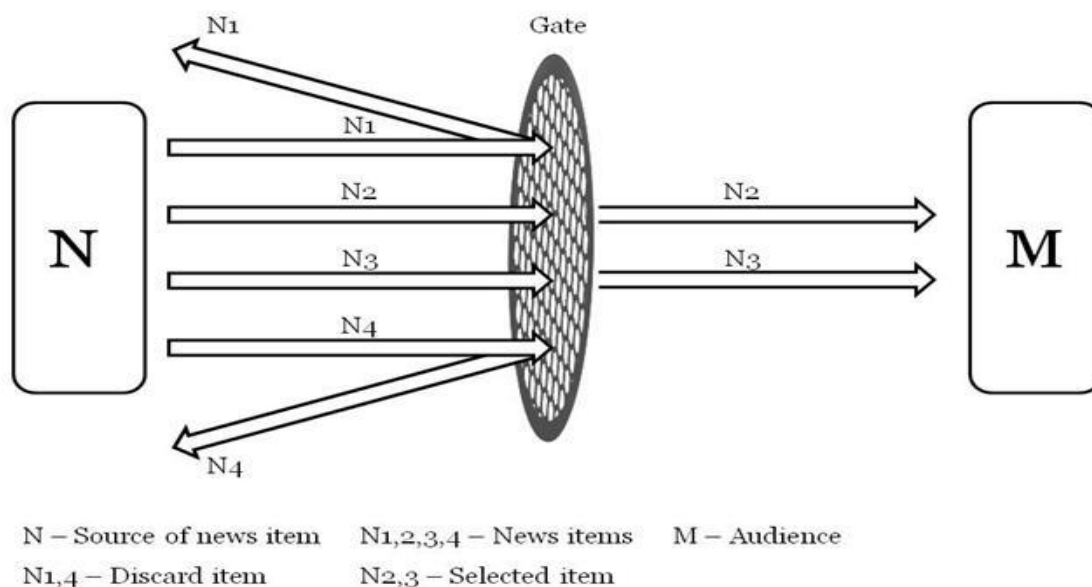
Figure 2. Model of Gatekeeping Theory
(http://communicationtheory.org/gatekeeping-theory/)

B. Conceptual Framework

Using modern semiotics, Langer's theory of symbols and the gatekeeping theory, the researchers came up with a framework that firmly guided the study in its course. The researchers opted to present two stages of the conceptual framework for a better comprehension of the theories' application in the current study.

Figure 3 represents the first phase of the conceptual framework. In this stage, the researchers first put to use Langer's theory of symbols, being the main theoretical guide of the study. A "message" was treated as that which will be under the readers' interpretation and which will be under the influence of message producers. The researchers also acknowledged the process which the message undergoes before it gets exposed and disseminated. The processes of "gatekeeping" and "message production" affect the message that reaches the readers. The researchers were open to the possibility that the "gatekeeping" process and "message production" may not always go hand-in-hand in affecting the message before reaching the audience. There may be instances wherein both "gatekeeping" and "message production" come into play in the publication of the message. There may also be times when "gatekeeping" directly influences the "message production" first before a message is disseminated. Reader interpretation follows the chain of message publication.
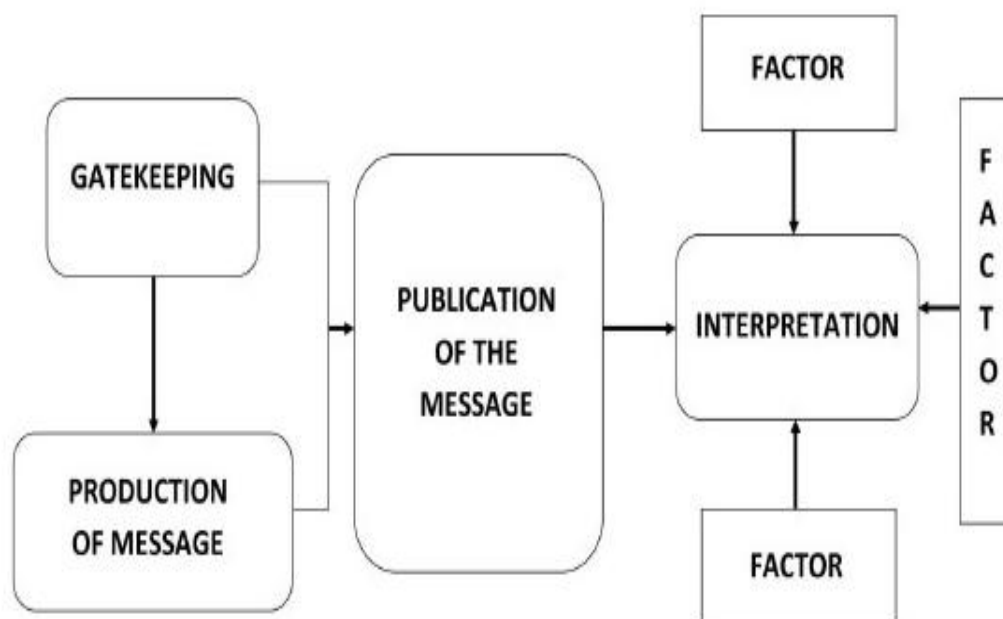
Figure 3. First phase of conceptual framework

However, it was also taken into careful consideration that readers who make interpretations do not live in a vacuum; other factors may affect their interpretation, and these were aptly acknowledged. These factors or indicators are yet to be discovered in the course of the research.

Figure 4 stands for the second phase of the conceptual framework. The "gatekeeping" process was replaced with the variable editorial policy. Editorial policies are deemed "institutional pressures" in editorial cartoons. These may change cartoon elements, thereby creating an avenue for deliberately manipulated meanings (Billoso, 1991; Campos, 1986; Casimiro, 1988; Lopez, 2008). As Lopez (2008) found in her study, cartoon artists' opinions are "screened" by editorial policies and are "packaged" in such a way that the cartoonist's opinion will hark back to the editorial policies and stand of the newspaper or publication.
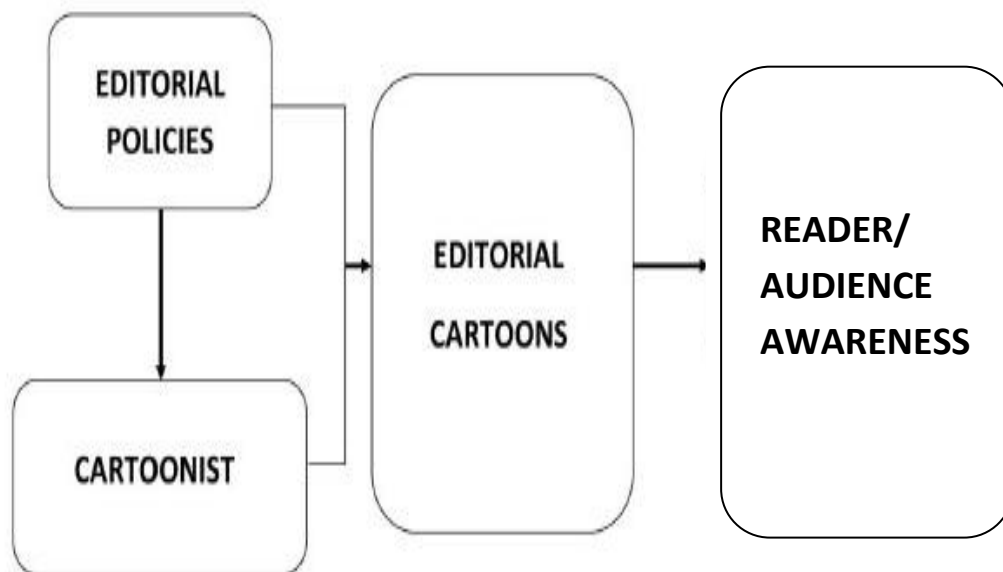
Figure 4. Second phase of conceptual framework

The "message production" process was also replaced with the variable cartoonist. The rtoon artist is deemed as the machinery wherein the "message" is formed. He/she is the one responsible for encasing the message in a single illustration. Lastly, the "published message" was changed to the variable editorial cartoon.

C. Operational Framework

With the conceptual framework paving the course of the current study, the researchers formulated the operational framework to fully apply the theories and concepts.

Figure 5 is the representation of the concepts and variables that were operationalized throughout the study. In the conceptual framework, the "message production" process was changed to the variable editorial cartoon. In the operational framework, since the researchers had to study the editorial cartoons as messages, these illustrations had to be dissected into individual components. Also, since the current study probed the three major broadsheets in the Philippines (Philippine Daily Inquirer, The Philippine Star and Manila Bulletin), these were also included in the framework. Components of each editorial cartoon in each publication were looked into to guide the study.

The variable interpretation in the conceptual framework was further fleshed out in the operational level. Taking into account the three major broadsheets as variables, they were included in the interpretation stage of the framework. Using the components gathered from the preceding stage, editorial cartoons from each publication were interpreted.

PDI, PhilStar, and MB editorial cartoons' portrayals of Aquino

PDI, PhilStar, and MB's editorial policies

- Career background
- Institutional influence
- Slant
-

Editorial cartoonists' creative processes

- Career background
- Personal and institutional considerations
- Slant

Editorial cartoons' components and elements

- Symbols
- Themes
- Issues
- Approaches
- Slants

Readers' interpretations of editorial cartoons

- Readers' preference in cartoons

- Cartoons' impact on readers

- Readers' awareness of cartoons' symbols

- Readers' interpretations

- Collective awareness and interpretation

← Beginning of 2010 election campaign to Aquino's 365th day in presidency →

Figure 5. Operational framework

D. Definition of Terms

Component - physical attributes of an editorial cartoon (e.g., lines, strokes, gradient, size, etc.)

Cartoonist - the illustrator of an editorial cartoon; may be used interchangeably with cartoon artist and illustrator

Editorial policy - policies or rules imposed by the publications which editorial cartoons undergo before the actual production

Editorial/political cartoons - illustrations, colored or gray scaled, that go alongside the editorial article of the day

Elements - abstract attributes of an editorial cartoon (e.g., form, content, theme, etc.)

Gatekeeping - process of applying the editorial policies to filter the messages in editorial cartoons published

Interpretant - readers who decode messages in editorial cartoons

Interpretation - meanings or perspective which readers tie in with the editorial cartoons they see

Message - idea, concept or interpretation that is encased in editorial cartoons

Message production - process in which messages, or editorial cartoons, are put into illustration

IV. METHODOLOGY

A. Research Design and Methods

This study focused on the editorial cartoons in the top three broadsheets in the Philippines namely, Philippine Daily Inquirer, Manila Bulletin and Philippine Star which portrayed President Benigno Aquino III during the election campaign and his first year of assuming presidency.

To know how these three newspapers portrayed the current president during the said period, qualitative and quantitative methods will be used. For the quantitative methods, the researchers did content analysis of the selected editorial cartoons in the said newspapers which portrayed Pres. Aquino during the time given.

According to Budd (1967), content analysis is a "systematic technique for analyzing message content and message handling—it is a tool for observing and analyzing the overt communication behavior of selected communicators" (p.2). Kerlinger in Budd (1967) describes it as "a method of observation. Instead of observing people's behavior directly, or asking them to respond to scales, or interviewing them, the investigator takes communications that people have produced and asks questions of the communications," (p.2). The researchers interpreted the meaning behind repeated elements which they can possibly find when archiving the editorial cartoons.

The researchers opted to use content analysis because they believe that this method is the best in helping them analyze the purposively selected editorial cartoons. Also, content analysis helped them examine the caricatures, objects, captions and other elements inside the frame of the editorial cartoons.

Interviews were also conducted. According to Gilham (2005), the "strength of interview data is that they are compelling," (p.8). He added that interviews are "inherently more flexible. They tend to be superficial but they can point to further in-depth research," (p.3). This was done to get the side of the cartoonist as well as their editors. The researchers did not want to limit the scope of their study through conducting an unstructured interview to make the conversation free-flowing; thus, obtain pertinent and unlimited relevant information for the study.

Lastly, the researchers conducted focus group discussion (FGD), under the qualitative method. This method was executed to get the side of the editorial cartoons' readers/audience. Kumar (as cited in Escalada and Heong, 2007) defined FGD as "a rapid assessment, semi-structured data gathering method in which a purposively selected set of participants gather to discuss issues and concerns based on a list of key themes drawn up by the researcher/facilitator." The researchers acted as the facilitators to lead the participants in extracting the readers' interpretation on the editorial cartoons they will show.

The researchers believe that employing one or two methods is not be enough to cover the scope of their study. The said three methods were used to obtain systematic, organized and complete comprehensive information to address the research problem and objectives and finally, make the study valid, free from bias and fact-based.

B. Concepts and Indicators

For the objectives to be satisfyingly met, the researchers interlaced and operationalized theoretical concepts from semiotic tradition, Langer's theory on symbols and gatekeeping theory. The independent variables in this study are the editorial policies

and editorial cartoons from the three major daily broadsheets: Philippine Daily Inquirer, Philippine Star and Manila Bulletin. The dependent variables that were taken into consideration are the president's portrayal in the said editorial cartoons and the interpretation of elements and symbols to be gleaned by the researchers and focus group discussion participants.

The editorial policy as an independent variable was looked into using one-on-one interviews with both editors and editorial cartoonists of the three newspapers. This interview helped the researchers contextualize the slant of a certain editorial cartoon according to the rules and personal stands of the major people involved in the production of the said illustrations. Information that were collected from the interview also helped the researchers see if there had been any changes in the editorial cartoonists' personal opinion on issues regarding the president, and if these were reflected by the illustrations that they produce.

Using the operational framework as a guide, the concept of message production was operationalized into the independent variable editorial cartoon. All of the three major daily broadsheets' editorial cartoons that portray or refer to Pres. Aquino were taken under study. These editorial cartoons were probed to extract the issue/s that each tackle/s and the symbols that are contained in the frame. Since the researchers deem it essential to categorize each editorial cartoon depending on a certain theme, they identified ten themes which cartoons may fall under: political, economical, social, religious, socio-political, socio-economic, socio-religious, econo-political, econo-religious and religio-political. A cartoon's slant and approach will also be recorded.

Lastly, the important concept of interpretation was operationalized through the use of both the readers' and researchers' interpretations. This way, the study did not have to rely on the judgment of the researchers who had been exposed to the policies and personal stands behind the production of editorial cartoons. Readers' interpretation, through focus group discussion, greatly helped the researchers gauge Pres. Aquino's portrayal in the three news publications.

The researchers are aware of the fact that they and the readers are open to certain factors that may influence their interpretation of the editorial cartoons. These, too, were considered in the study to justify biases from both readers and researchers.

C. Research Instruments

For the researchers to objectively interpret the editorial cartoons through content analysis, a content analysis coding sheet was constructed (Appendix 1).

Each cartoon's illustrator were recorded so that the researchers stayed reminded of the personal context which a certain editorial cartoon came from. If an editorial cartoon contains an image of the president, it was automatically for the study. On cases which did not suit the first standard, the researchers relied on the editorial text to determine if a certain cartoon referred to issues involving Pres. Aquino. As was aforementioned, ten themes were identified for categorization: political, economical, social, religious, socio-political, socio-economic, socio-religious, econo-political, econo-religious and religio-political. A cartoon's approach to an issue were also taken into consideration and was divided into two categories: humorous and serious. Humorous approach refers to a comical way of representing the issue and the people involved in it;

serious approach is a realist way of representation of the issue and people involved. The researchers also believe that it is necessary for them to look into the other symbols contained in the illustration. Thus, symbols used were further divided into three sub-categories: living, non-living and text. All of these elements contributed to an over-all interpretation of the editorial cartoon's message. Lastly, the slant of the illustration was determined using a scale of favorability: 1 being very favorable, 2 favorable, 3 neutral, 4 unfavorable and 5 very unfavorable.

The interview guide (Appendix 2) for editorial cartoonists of the three newspapers were constructed in such a way that researchers were able to probe if the artists' opinions permeate their illustrations and if they strictly follow their publications' editorial policies. This interview was done after all eligible editorial cartoons have undergone content analysis. Samples of the cartoons that the artists drew were brought to the interview and were discussed. The researchers aimed to see if their interpretations of the said editorial cartoons coincide with that of the editorial cartoonists. The interview also helped surface how the artists construct elements in the cartoon to create a positive or negative portrayal of the president.

Another interview guide (Appendix 3) was assigned to the editors of the three major publications. This obtained information about the editorial policies that they implement and permeate the editorial cartoons that they publish. It also gathered data about the process that each illustration undergoes before it sees print. More importantly, the interview with the editors tapped on their slant during the 2010 elections as shown in the editorial cartoons and on the changes that had occurred after Pres. Aquino assumed presidency.

Lastly, a focus group discussion was held to gauge the readers' interpretation on the president's portrayal in the editorial cartoons. The matrix for the FGD (Appendix 4) helped the researchers facilitate a smooth flow for this part of the study. It was divided into three phases: briefing, FGD proper and debriefing. The first phase included the introductory part so that the participants would be well-oriented on what they would do. The second phase, FGD proper, immersed the readers into editorial cartoon interpretation. Each of the participants were given compiled photocopies of all the editorial cartoons that were used for discussion. The questions delved on how readers interpret the illustrations based on what they saw. This phase involved three sets of editorial cartoons: Set A for PDI cartoons, Set B for PhilStar and Set C for Manila Bulletin. However, this information was held from the participants to avoid further biases from permeating the flow of discussion. The debriefing phase involved telling the participants information that was held from them during the discussion (e.g., newspaper publications behind the sets of editorial cartoons), lighter exchanges of dialogues and acknowledgment.

D. Units of Analysis and Sampling

The researchers opted to collect qualitative and quantitative data from the top three newspapers, Philippine Daily Inquirer, Manila Bulletin, and Philippine Star's editorial cartoons which portrayed President Noynoy Aquino during the election campaign up to his first year as the president. As units of analysis, copies of the said editorial cartoons were studied. They executed purposive sampling for the three methods.

Before conducting the interviews and the FGD, the researchers content analyzed the editorial cartoons which portrayed the president during Feb. 2010 (start of election campaign) to June 30, 2011 (first year as president). February 2010 to June 30, 2011 is 16 months in total. From a pool of 1, 440 cartoons from the three newspapers, the researchers were only able to obtain 165 cartoons eligible for content analysis.

For the interview, the researchers were able to interview the cartoonists and top editors of each publication. Editor-in-chief Dr. Cris Icban, Jr. (Manila Bulletin), News Editor Marichu Villanueva (The Philippine Star) and Opinion Editor Jorge Aruta (Philippine Daily Inquirer) were fortunately able to entertain the researchers. The researchers will ask the interviewees for a one on one, face to face interview to know more about the process of making the editorial cartoons and the existing editorial policies that affect the publication of these cartoons, if there are any. They will use an unstructured interview guide to get pertinent information they need to answer the research problem and objectives.

For the third method, the researchers set the qualifications of the participants of FGD. Participants of FGD should regularly read at least one of the three broadsheets and should also be exposed to editorial cartoons. They were chosen according to sex and age. Participants must be in the age range of 18-45 years old. 3 males and 2 females participated in the FGD.

Finally, to draw the conclusion for this study, the researchers' interpretation of the how these top three newspapers portrayed the current president were based on the three

methods. They combined all the information gathered and came up with a detailed, well-researched and comprehensive study, free from their own biases.

E. Data Gathering/Generation

The researchers first collected all editorial cartoons that PDI, PhilStar and Manila Bulletin published from February 9, 2010 to June 30, 2011. All cartoons that contain Pres. Aquino's image and label in them were automatically included in the population. Those without his image were scrapped.

Once all eligible editorial cartoons were finalized, these underwent content analysis using the constructed content analysis coding sheet. The researchers double checked the data that they put in to ensure that there were no misplaced information. After the content analysis was done, they proceeded to the one-on-one interviews with the editorial cartoonists and editors. Ten purposively selected samples from each newspaper were brought to the interview and shown to the interviewees. All interviews were audio-recorded, as per consent of the interviewees. The researchers anticipated the fact that the interview guide questions might bring forth other interesting topics as well.

After the interviews, the researchers held the focus group discussion. The FGD matrix was structured in such a way that there were very little deviations from it, thus, discussion was organized. Confidentiality protocols were given at the start of the FGD. The researchers opted for an audio recording of the discussion to effectively conceal the identities of the participants. For documentation and transcription purposes, the discussion was video taped but without showing the participants' faces. The sets of

editorial cartoons that were shown to the participants were the same sets of cartoons that were brought to the interviewees.

TIMELINE OF ACTIVITIES
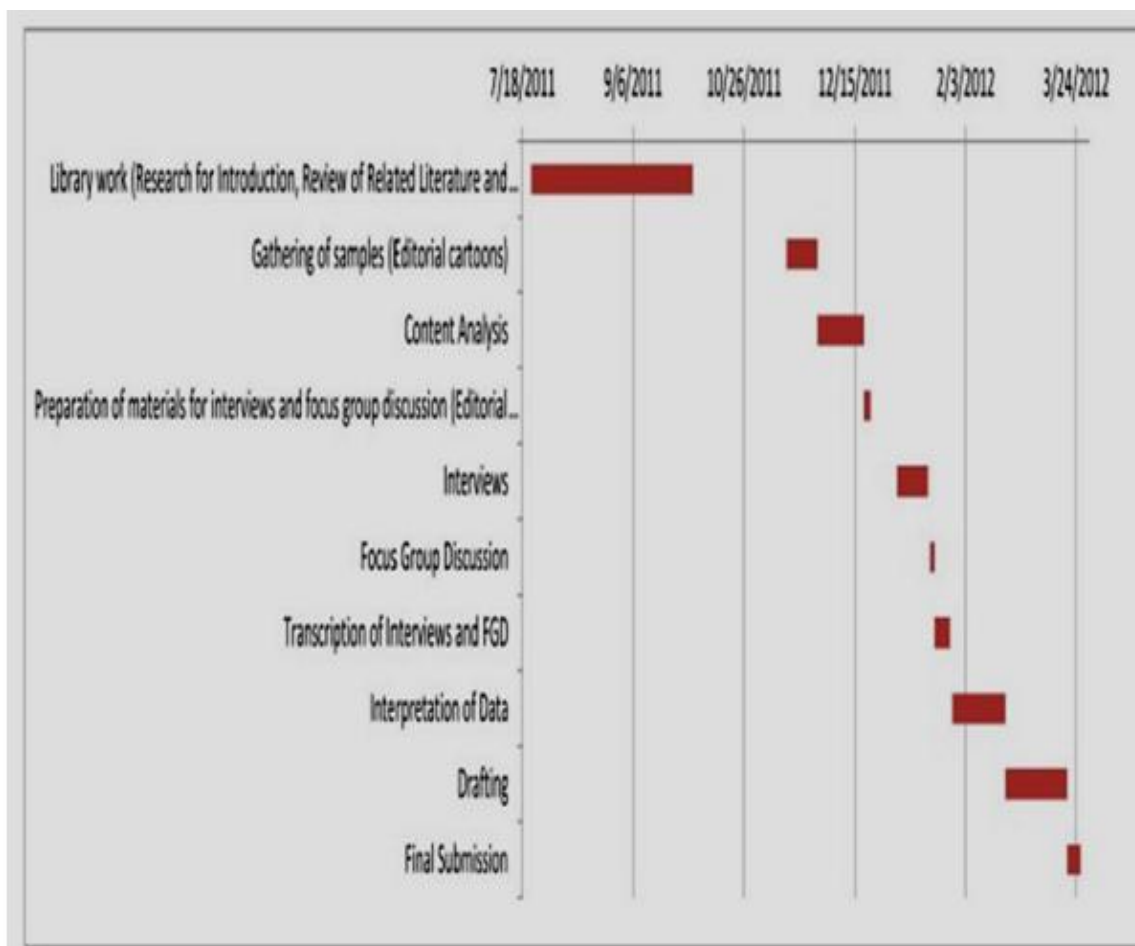
Gantt chart of schedule

TASK	START DATE	DURATION OF TASK (No. of days)	END DATE
Library work (*Research for Introduction, Review of Related Literature and Theoretical Framework*)	07/22/11	73	09/23/11
Gathering of samples (*Editorial cartoons*)	11/14/11	14	11/28/11
Content Analysis	11/28/11	21	12/19/11
Preparation of materials for interviews and focus group discussion (Editorial cartoons)	12/19/11	3	12/22/11
Interviews	01/03/12	14	01/17/12
Focus Group Discussion	01/18/12	2	01/20/12
Transcription of Interviews and FGD	01/20/12	7	01/27/12
Interpretation of Data	01/28/12	24	02/21/12
Drafting	02/21/12	28	03/20/12
Final Submission	03/20/12	6	03/26/12

Table of Activities

PROPOSED BUDGET

ITEM	AMOUNT
A . Transportation Allowance	P 1,000
B. Printing and Photocopying Services	P 1,500
C. Recorders	P 500
D. Token for Interviewees	P 500
E. Refreshment for FGD participants	P 1,000
F. School supplies	P 500
G. Miscellaneous (batteries, flip charts, food, etc.)	P 500
TOTAL	P 5,250

F. Data Analysis

Once all pertinent data for the study are collected, they were converted to readable computerized format. All collected data during the process of content analysis were compiled. One-on-one interviews were all recorded and encoded. The FGD was also transcribed. This was done in order for the researchers to easily go back to any data they need as well as be transparent with the readers of this study.

Statistical Package for Social Sciences (SPSS) software was also used in recording the data gathered from content analysis. With the aid of SPSS, the researchers ran all the data and produced easy-to-read report of the study. From the table that they formed with the use of SPSS, they came up with graphs that represented all the collated data. After all the organization, analysis and interpretation, the consolidation of findings ensued.

G. Scope and Limitations

Only a measly 10 sample cartoons from each of the broadsheet was utilized in the focus group discussion and focus interviews. The researchers think that this number did not represent all of the population gathered during the archiving of samples. Also, with the limited pool of sample cartoons from the three newspapers, the researchers were not able to obtain sizeable amount of editorial cartoons from the 2010 election campaign period. Much of the cartoons then depicted former Pres. Arroyo and if by chance the cartoons depict the candidates, current Pres. Aquino was never singled out.

Because of this constraint, changes in portrayal from the election campaign to Pres. Aquino's first year in presidency were not observed remarkably. The researchers had to depend on a small amount of samples to draw out a significant conclusion.

With the limited time and resource, the researchers were not able to hold ample number of FGD batches as it requires a longer time to do such method. Also, the number and range of participants that the researchers were able to acquire did not completely represent the reader population because of this limitation.

Lastly, the researchers were not able to interview all three editors-in-chief because of their unavailabilty and busy schedules. They resorted to interviewing other editors who are knowledgable as well in the cartoon-making process and editorial policies.

V. RESULTS AND DISCUSSION

This part of the study summarizes the results obtained from the researchers' content analysis of Philippine Daily Inquirer's (PDI), Manila Bulletin's (MB) and Philippine Star's (PhilStar) editorial cartoons which portrayed President Benigno Aquino III during the election campaign up to his first year as president. Individual interpretation of the three broadsheets' content analysis is shown in this chapter. Each is graphically represented as well. The content analysis employed in this chapter aims to address the second objective of the study which is to examine changes, if any, in PDI, PhilStar, and MB editorial cartoons' portrayals of Aquino in terms of the themes, approaches, and slants. The same method was also employed to fulfil the last objective which is to analyze how PDI, PhilStar, and MB editorial cartoons' portrayals of Aquino developed from the beginning of the 2010 election period according to their contents and readers with the exception of the readers part where it will be tackled in the focus group discussion.

With the aid of the graphs and the tables of frequencies, the researchers were able to obtain the individual results that meet the second objective.

Editorial cartoons found in each newspaper are classified in 10 themes namely: political, economical, social, religious, socio-political, socio-economic, socio-religious, econo-political, econo-religious, and religio-political.

Themes in Philippine Daily Inquirer

The results shown in the graph (Figure 6) presenting the themes in PDI's editorial cartoons is dominated by cartoons with political themes. With 66 out of 107 samples or 62 percent of the population applied the political theme. It is followed by the socio-

political theme with 22 percent or 24 samples. Econo-political comes in third with 11,

occupying a share of 10 percent. A total number of four samples have used socio-

religious themes with a percentage of 4. Only 2 samples fall under the religio-political

theme. No samples can be categorized in the other remaining themes.
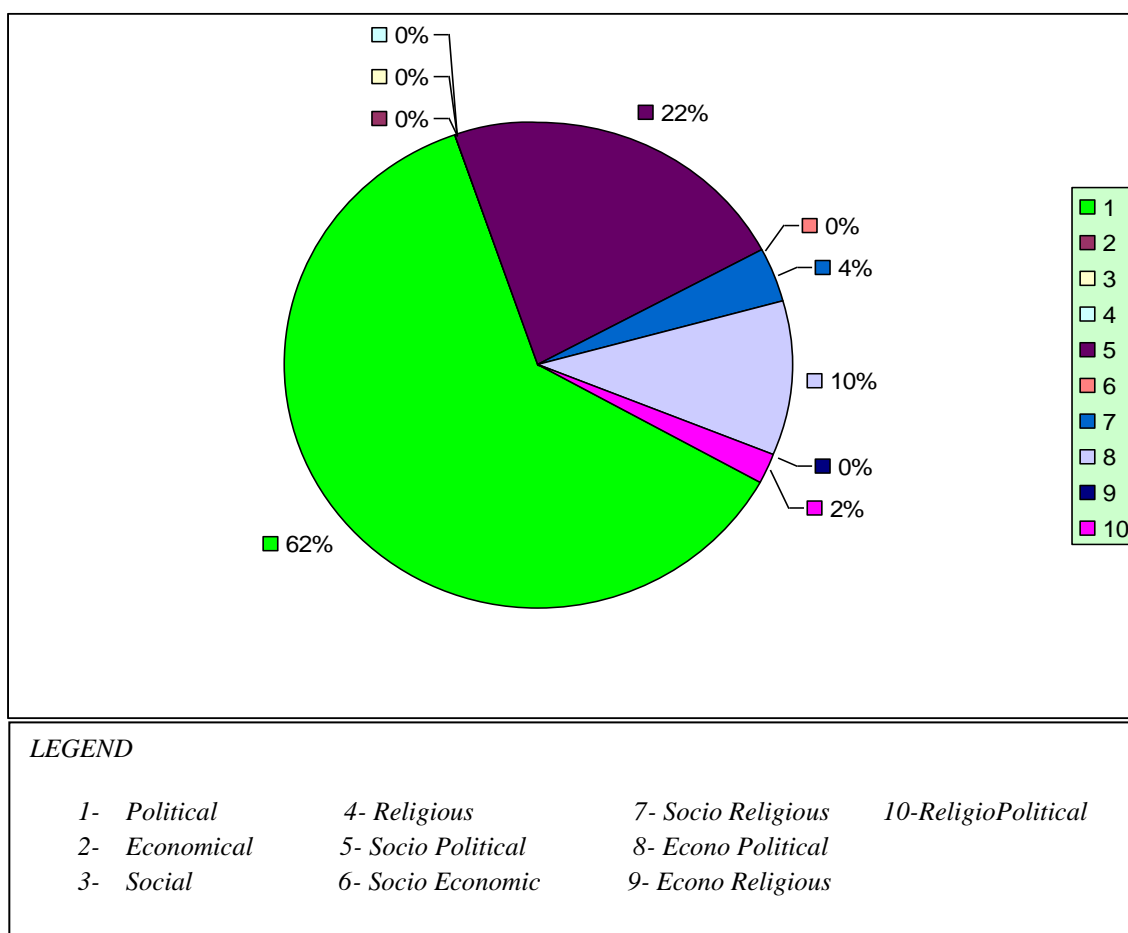
Figure 6. Themes in Philippine Daily Inquirer

Themes in Manila Bulletin

Like in the case of PDI, MB's editorial cartoons are predominantly political in

theme. Out of 24 samples, 13 are categorized under the theme which gets a total share of

55 percent. Socio-political theme is manifested in five of the total samples with 21

percent. Social and econo-political got an equal share of eight percent with four samples

under these themes. Socio-economic and religio-political also tie in fourth place with one sample each and a share of four percent. Again, there are no editorial cartoons that fell under the four remaining themes.

LEGEND

1	Political	4- Religious	7- Socio Religious	10-ReligioPolitical
2	Economical	5- Socio Political	8- Econo Political	
3	Social	6- Socio Economic	9- Econo Religious	
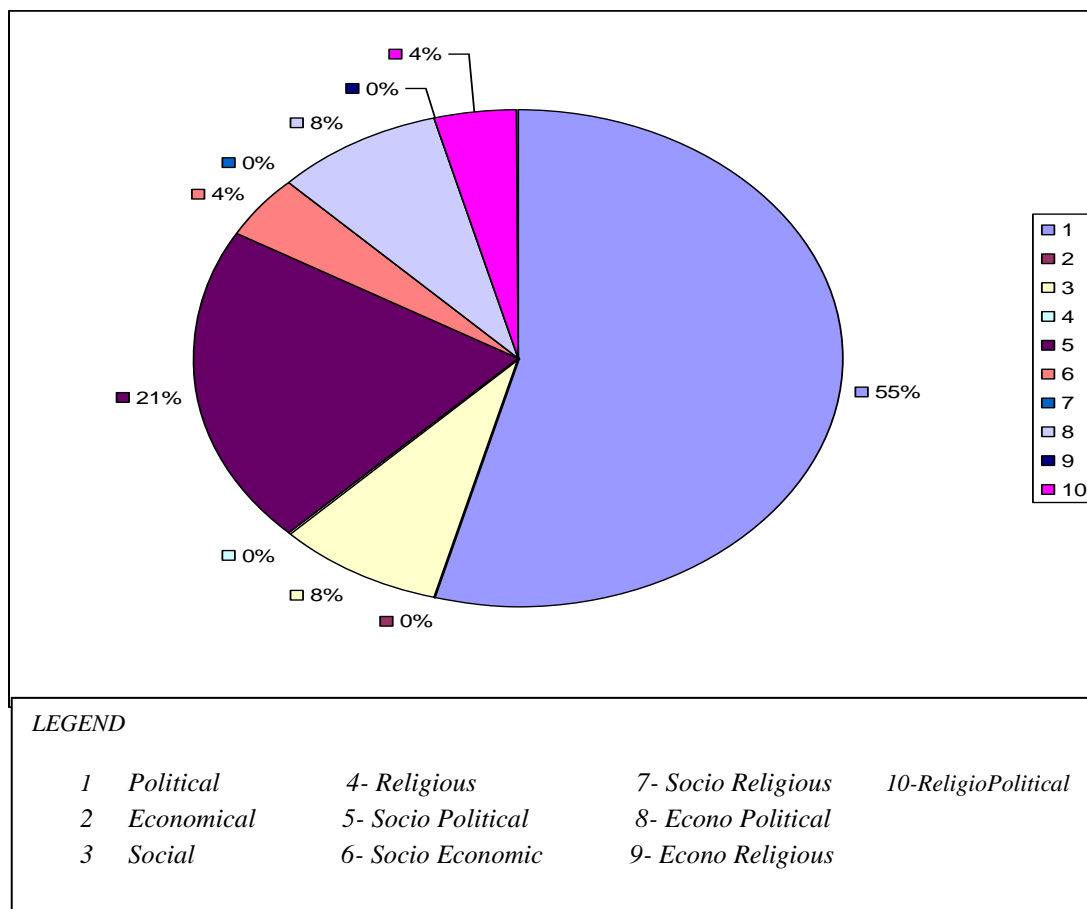
Figure 7. Themes in Manila Bulletin

Themes in The Philippine Star

In PhilStar, almost half of the total percentage can be classified as socio-political in theme. In the total population of 37 editorial cartoons, 16 are categorized in the said theme. It comprised the 43 percent of the whole population. Not far from that number is the 38 percent share of editorial cartoons in the political theme. Out of the 37 samples, 14 applied the said theme. Third in rank is the econo-political theme in which six samples

were found to be under it. It comprises 16 percent of the total percentage. Only one sample is categorized under religio-political with a bearing of 3 percent in the total percentage. There are six themes that are not manifested by the samples namely: economical, social, religious, socio-economic, socio-religious and econo-political.
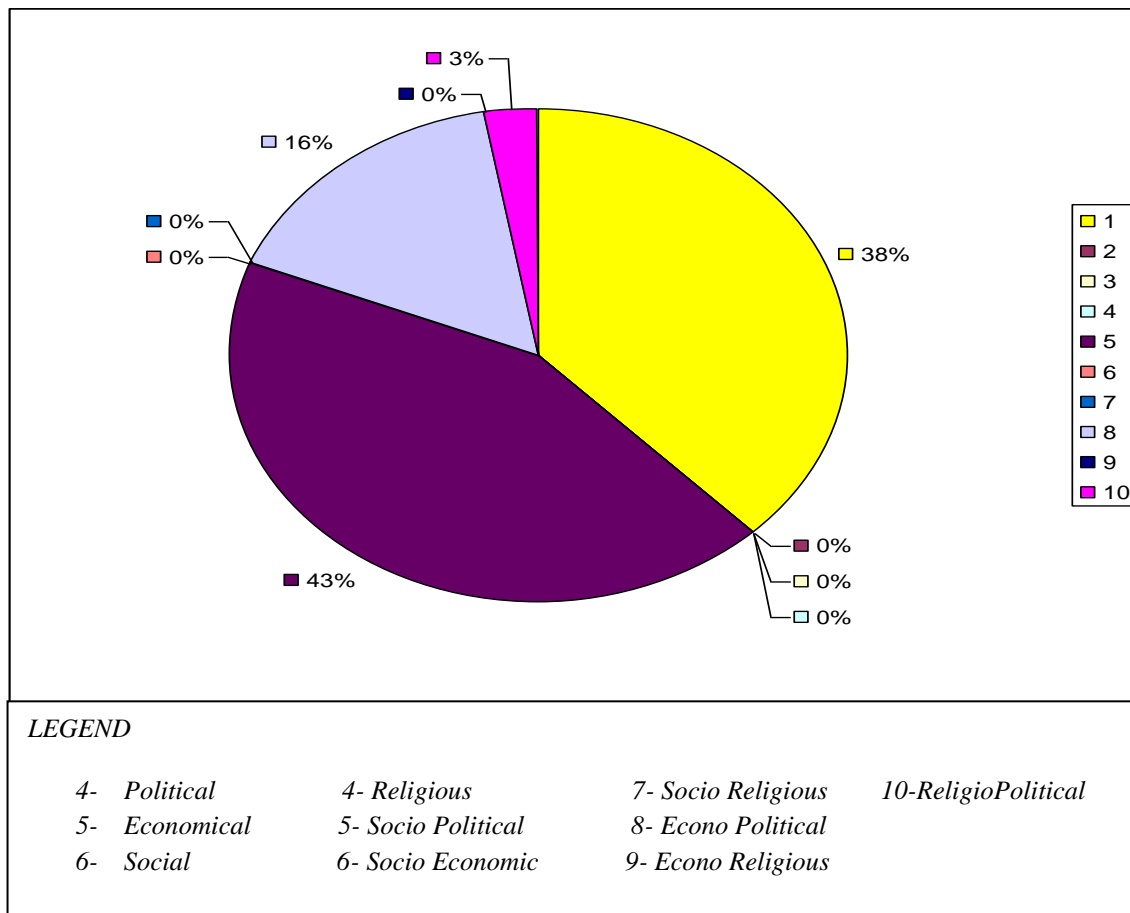
Figure 8. Themes in Philippine Star

The population is also categorized into two approaches, humorous and serious.

Slants in Philippine Daily Inquirer

In PDI's editorial cartoons, a great disparity between the two can be observed. Out of the total population, 100 samples are found to be humorous by the researchers. It

holds 93 percent of the whole graph. The remaining seven percent are classified as serious.
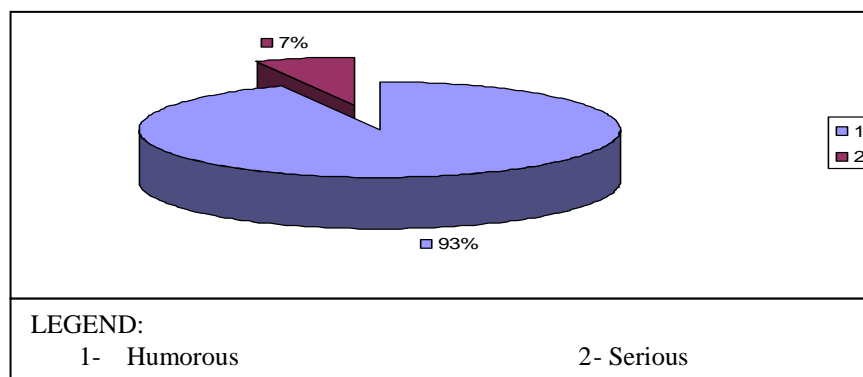
Figure 9. *Slants in Philippine Daily Inquirer*

Slants in Manila Bulletin

MB's editorial cartoons almost reflect the same result from that of the PDI. Humorous approach are employed in most of the cartoons published in the newspaper for the given time period. It has a share of 83% in the total percentage, with 20 samples out 0f the 24 population. It left only 17% for the serious approach with only four samples under it.
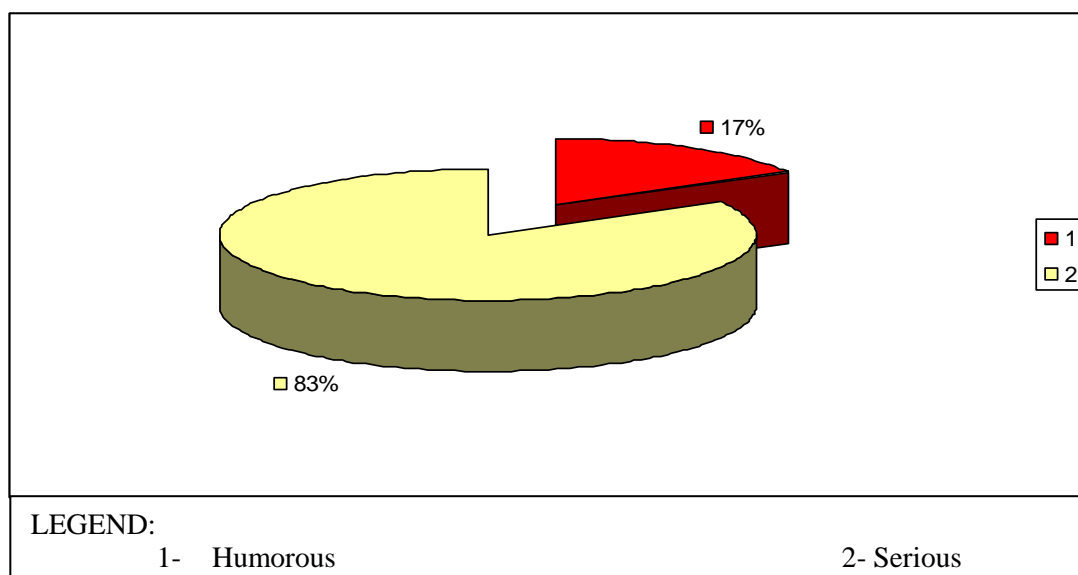
Figure 10. *Slants in Manila Bulletin*

Slants in The Philippine Star

PhilStar's editorial cartoons are of the same story. The graphical representation of the approaches in PhilStar shows that 28 out of 37 are in the humorous. It has a share of 76 percent. Cartoons classified as serious occupy only 24 percent of the total population with nine samples representing it.
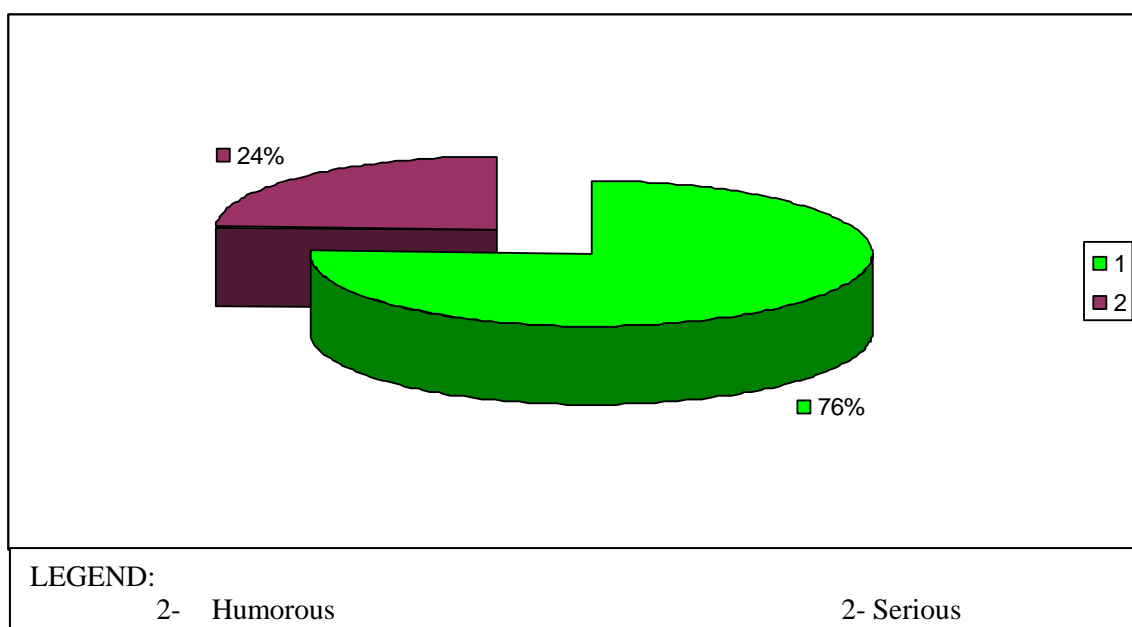
Figure 11. *Slants in Philippine Star*

The slant of the editorial cartoons is sub-divided into five categories: very favorable, favorable, neutral, unfavorable, and very non-favorable.

Scale of Favorability-Unfavorability in Philippine Daily Inquirer

The result shows that PDI's editorial cartoons' slant to PNoy's portrayal, taking into account the time period of the election campaign up to his first year in the position, is favorable. Out of a total of 104 cartoons collected, 34 were favorable and 17 were very favorable, giving it a positive slant. On the other hand, 36 were considered unfavourable,

and only 8 were noticed to be very unfavourable. It can be drawn from the table that there was a slight difference between the positive and negative slants, with the former having a 49 percent share and the latter, 40.4 percent. Cartoons with neutral slant appeared 11 times with the remaining 10.6 percent of the total percentage.

Statistics

PhilippineDailyInquirer_SLANT

N	Valid	104
	Missing	0
Mean		2.8269
Std. Error of Mean		.12407
Median		3.0000
Mode		2.00[a]
Std. Deviation		1.26524
Variance		1.601
Range		4.00
Minimum		1.00
Maximum		5.00
Sum		294.00

a. Multiple modes exist. The smallest
value is shown

PhilippineDailyInquirer_SLANT

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	VeryFavo	17	16.3	16.3	16.3
	Favo	34	32.7	32.7	49.0
	Neut	11	10.6	10.6	59.6
	Unfavo	34	32.7	32.7	92.3
	VeryUnFavo	8	7.7	7.7	100.0
	Total	104	100.0	100.0	

Scale of Favorability-Unfavorability in Manila Bulletin

On the other hand, Manila Bulletin shows a 100 percent very favorable slant. Out of 24 collected editorial cartoons which portrayed the current president since the election period up to his first year in presidency, 24 completely favors him. Due to the 100 percent turn of turn out of positive slant, no breakdown for the other four slants is available.

Statistics

MANILABULLETIN_SLANT

N	Valid	24
	Missing	0
Mean		1.0000
Std. Error of Mean		.00000
Median		1.0000
Mode		1.00
Std. Deviation		.00000
Variance		.000
Range		.00
Minimum		1.00
Maximum		1.00
Sum		24.00

MANILABULLETIN_SLANT

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	"VeryFavo"	24	100.0	100.0	100.0

Scale of Favorability-Unfavorability in The Philippine Star

Meanwhile, for the PhilStar, the negative slant edged the positive slant. Out of 37 cartoons, 10 were unfavourable and 6 had very unfavorable slants giving a sum of 16. The total negative slatnt gathered 43.2 percent of the total share. Very favorable slant

appeared 10 times and added to 4 favorable slant giving a result of 14 positive slants. The sum has a 37.8 percent share. Neutral slant was observed to appear 7 times with 18.9 percent out of a total of 100 percent.

Statistics

PHILSTAR_SLANT

N	Valid	37
	Missing	0
Mean		2.9459
Std. Error of Mean		.24182
Median		3.0000
Mode		1.00[a]
Std. Deviation		1.47094
Variance		2.164
Range		4.00
Minimum		1.00
Maximum		5.00
Sum		109.00

a. Multiple modes exist. The smallest value is shown

PHILSTAR_SLANT

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	VeryFavo	10	27.0	27.0	27.0
	Favo	4	10.8	10.8	37.8
	Neut	7	18.9	18.9	56.8
	Unfavo	10	27.0	27.0	83.8
	VeryUnfavo	6	16.2	16.2	100.0
	Total	37	100.0	100.0	

There are noticeable differences and similarities on how PDI's, MB's and PhilStar's editorial cartoons are classified into different categories in terms of the theme, approaches and slants. There is a visible pattern in the three newspapers, with humorous approach emerged as the predominant approach over the humorous among the three publications. Theme-wise, both MB and PDI shows that Political are the most used theme while in PhilStar, it is SocioPolitical that emerged as the dominant theme used in its cartoons. Finally, PDI showed a positive slant with 49 percent versus the 40 percent negative slant. Philippine Star showed a negative slant with 43 percent versus the 38 percent of the positive slant.

To visually present the progress of how PDI, MB and PhilStar portrayed President Benigno Aquino III, the researchers constructed a graph that shows the fluctuation of slants in their editorial cartoons. This is in response to this research's fourth objective: to analyze how PDI, PhilStar, and MB editorial cartoons' portrayals of Aquino developed from the beginning of the 2010 election period according to their contents. The dates of the sample cartoons were put on the X axis and the slant were likewise put on the Y axis. This is to effectively compare and contrast the development of the newspapers' slants with regards to the progression of time. The scale of slant is represented by numbers 1 to 5: 1-very favorable, 2-favorable, 3-netural, 4-unfavorable and 5-very unfavorable.

For the graph presenting PDI's development, it is remarkable how the slants of editorial cartoons were very favorable towards the President. However, after a few more months, the slants were noticeably leaning to unfavorability. Fewer cartoons positively portrayed the president while more cartoons with neutral slant started to see print. For the rest of the time frame, it is important to note that there is fluctuation of slant in PDI's

editorial cartoons. Although moderate favorability leads most of the slant in the editorial cartoons, other slants were evenly spread out. Published cartoons with high unfavorability gradually decreased. The same can be said for cartoons that portray the President neutrally, but their decline is faster than cartoons with high unfavorability.
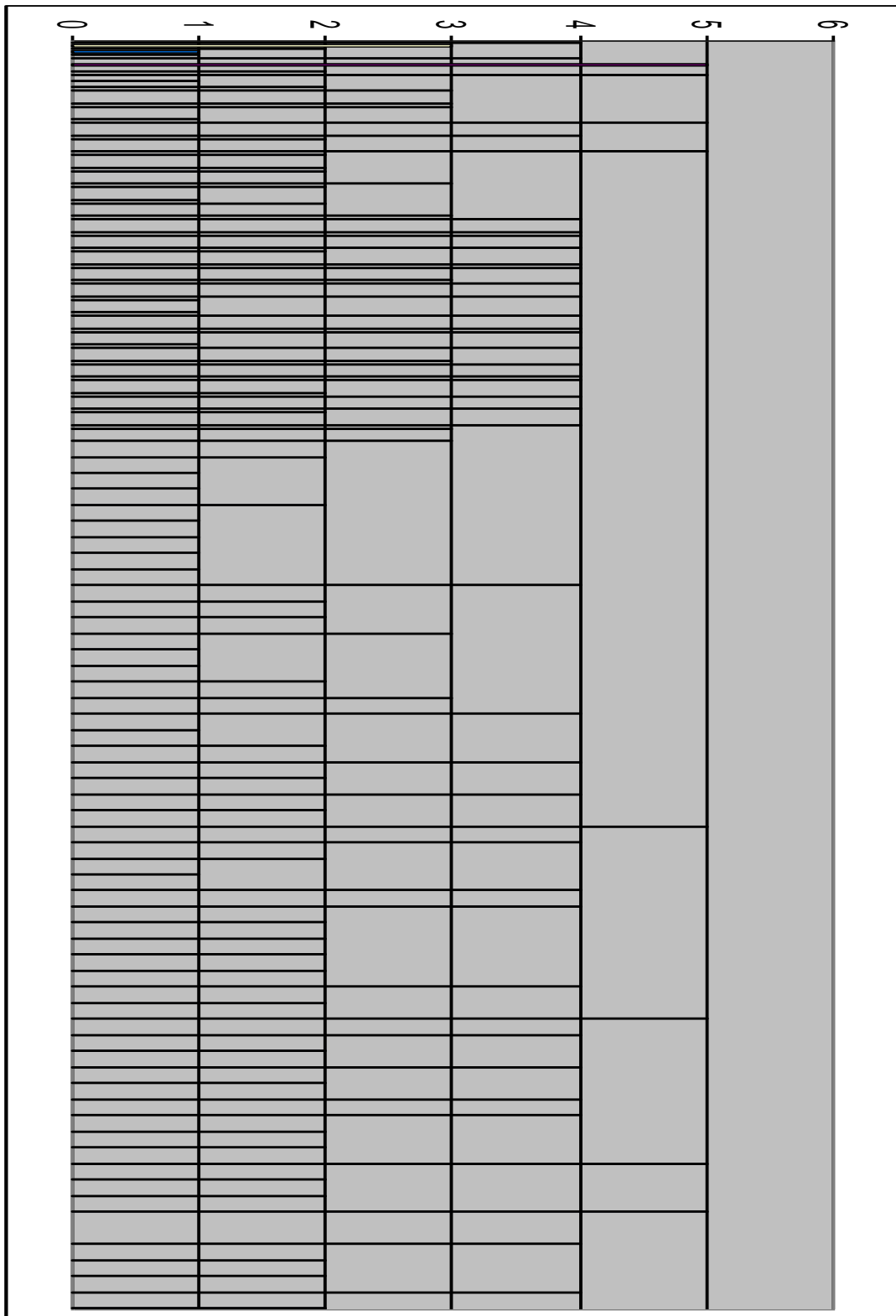
Figure 12. *Progress of Slants in Philippine Dailly Inquirer's editorial cartoons from February 2010 to June 30, 2011*

For MB editorial cartoons, since all 24 collected samples were highly favorable of the President, the graph shows a constant plateau.
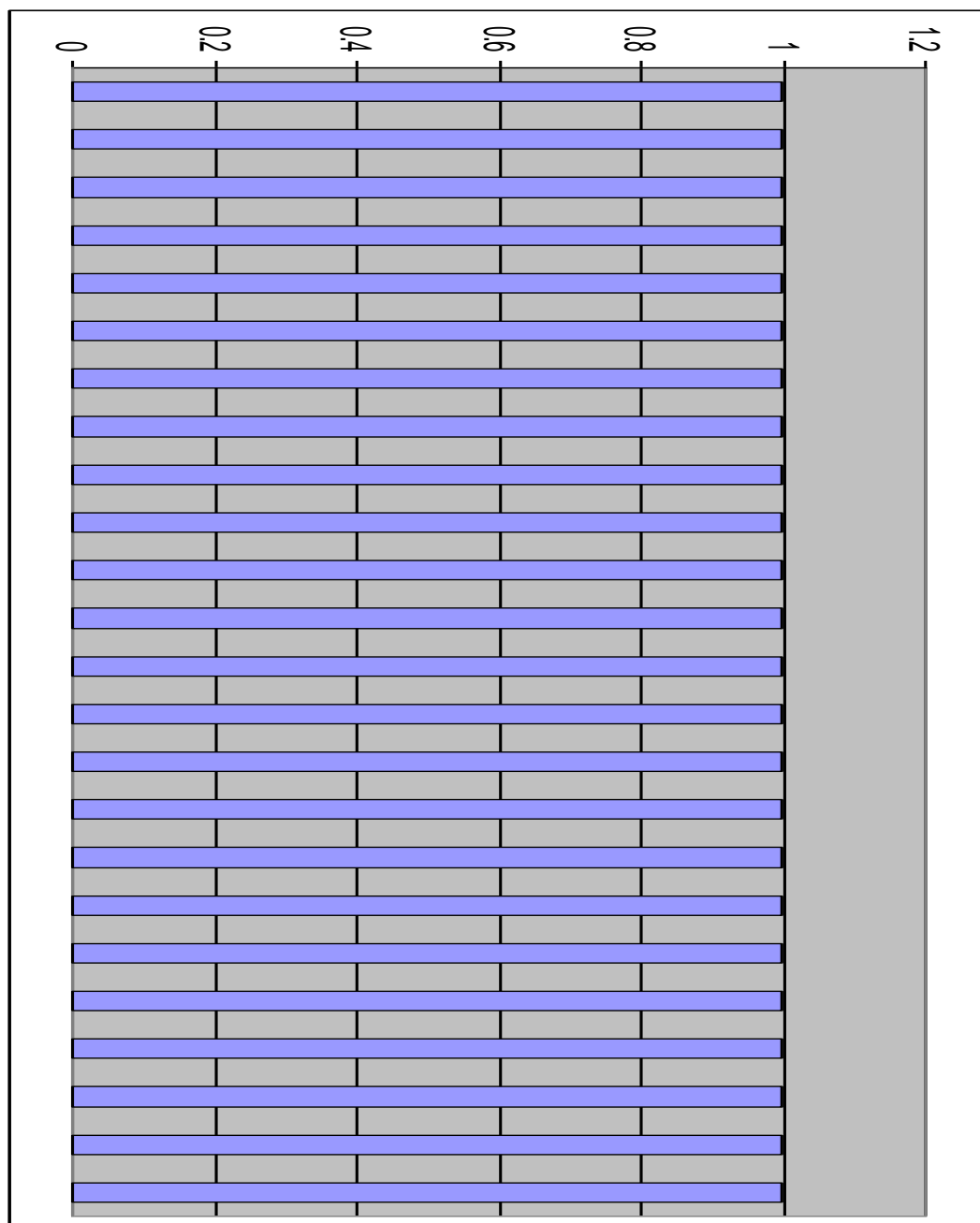
Figure 13. Progress of Slants in Manila Bulletin's editorial cartoons from February 2010 to June 30, 2011

For the bar graph depicting Philippine Star's editorial cartoons, it is very remarkable that the researchers' first few samples portrayed the President very positively. In the dates that followed, it can be noticed that the slants were gradually escalating to neutrality and to moderate unfavorability. Following this incidence is the sloping of moderate unfavorability to high favorability. It is also noteworthy to mention that from the high favorability, the cartoons started to rocket towards high unfavorability and began to fluctuate between neutral and very unfavorable slants. Although one incident of highly positive portrayal broke the trend of fluctuation, it continued on for the rest of the sample.
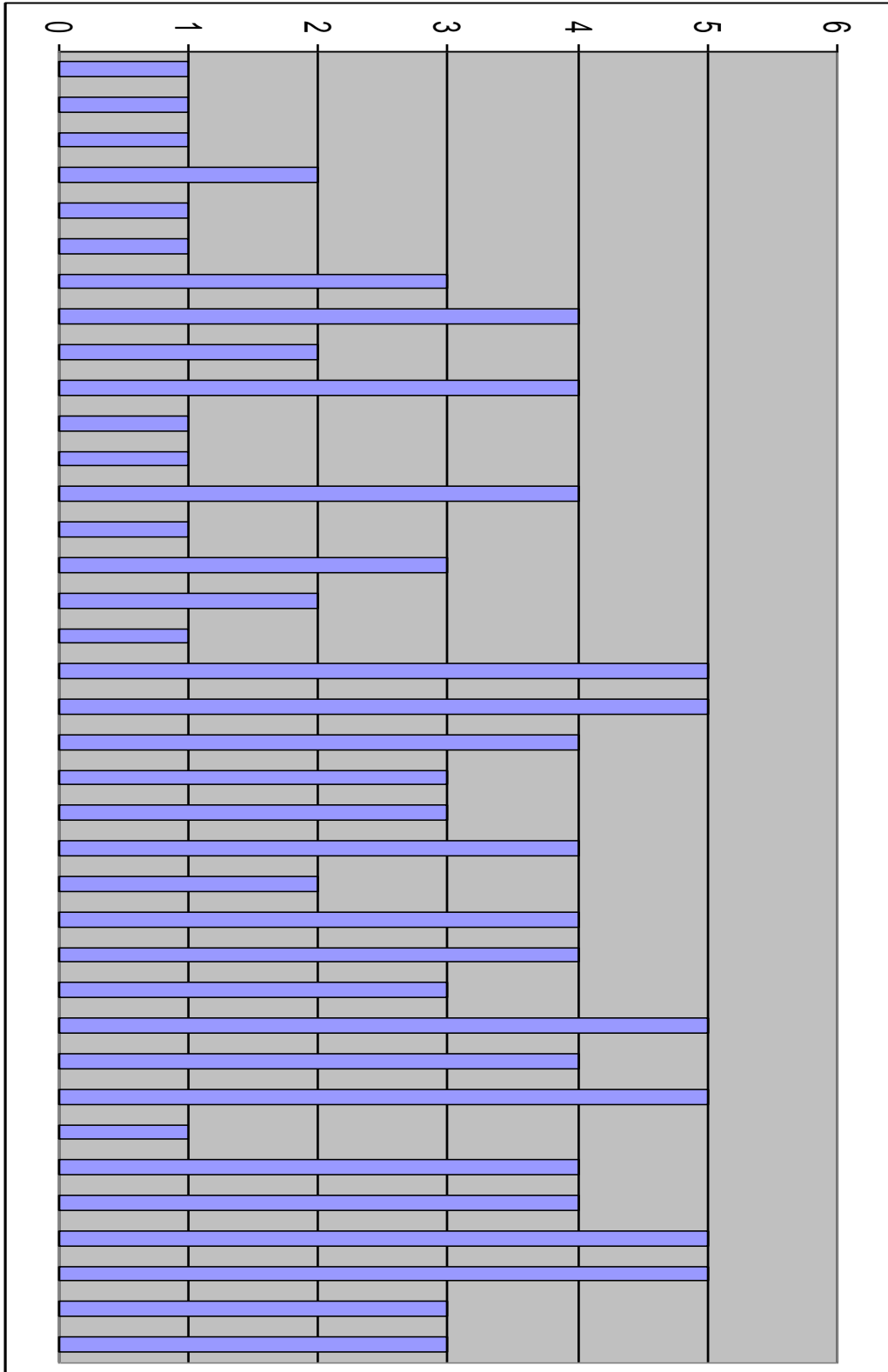
Figure 14. *Progress of Slants in Philippine Star's editorial cartoons from February 2010 to June 30, 2011*

Focus Interviews: Manila Bulletin

The researchers were able to talk to Manila Bulletin's editorial cartoonist, Roni Santiago, and editor-in-chief, Dr. Cris Icban, Jr. It was found out in the interview with Mr. Santiago that Manila Bulletin's editorial cartoons are solely based on the editorial write-ups for the day. He mentioned that this wasn't the policy years back. Before, they submit two to three illustrations per day and they present it to the editor-in-chief for approval. Bulletin's policy started to have a shift around year 2000. He told the researchers that this policy shift is brought down from the management level's advisory, and this was sufficiently backed up by the editor-in-chief, Dr. Icban. Dr. Icban supported Santiago's earlier statement that the Bulletin only publishes informative and illustrative cartoons. This, according to him, is in accordance to the publication's principle of progress above conflict. He even presented the publication's motto, as published everyday in their papers, "Progress, Development, etc." When asked about who writes the editorial write-up, Dr. Icban said that the Bulletin has its own staff whose task is to create the editorial for the day. He also mentioned that there are times when they get writers from outside of the editorial board. He cited an instance when they asked Bro. Andrew of De La Salle University to have La Sallians write an editorial for the Bulletin. Mr. Santiago added in a separate interview that there are also instances when government agencies ask their help in publicizing a certain program through their editorial write-up coupled with an equally informative illustrative editorial cartoon.

Because of this change in editorial policy, Mr. Santiago said that he considers the publication's rules in creating his editorial cartoons in order to avoid conflict. Aside from

the policy, he also gives premium on the idea of his cartoon. Readers should be able to easily grasp the meaning behind all the the drawings.

When the researchers showed him 10 samples of his own editorial cartoons and asked him to separate the cartoons which positively portray Pres. Aquino, he said that all of the cartoons need not be positive or negative because all of them are more of illustrative and informative in nature.

Regarding the newspaper's slant before Pres. Aquino became the national leader, Dr. Icban said that since the owners and investors of Manila Bulletin had different favorites among the pool of candidates, the Bulletin opted not to support anyone. He added that because he became the acting press secretary during former Pres. Arroyo's adminstration, he couldnt' place a finger on whom the Bulletin should support. He emphasized that since there were no re-electionist during that time, they chose to stay neutral all through out the campaign.

Mr. Santiago and Dr. Icban, however, had different views on the effect of the cartoons to their readers. Mr. Santiago said that he was positive that readers were affected by the cartoons primarily because these were informative and illustrative in nature. Dr. Icban, on the other hand, said that only some of the readers are actually affected by the cartoons. He pointed out that the reason behind this is that Bulletin's readers is a diverse population. Upon getting a copy of the newspaper, different readers directly go to different sections or whichever they fancy reading. He said that seldom do people turn to the Opinion page to read columns and look at the cartoon.

Focus Interviews: The Philippine Star

On the other hand, the researchers were also able to reach the Philippine Star's News Editor Marichu Villanueva and editorial cartoonist Rene Aranda. In their case, daily topics in editorial cartoons are decided upon by the cartoonist himself, but this is upon the approval of the editor-in-chief. Ms. Villanueva said that there are instances when a cartoon has to undergo the approval of the whole editorial board especially if it tackles a politically sensitive issue. When asked about the whole process of making an editorial cartoon, Mr. Aranda said that he reads the three major newspapers and picks out the most important issues and stories of the day. He added that he also monitors the news shown on television, and from there, he discerns which one is most cartoon-worthy. He chooses a topic that concerns the country on a general level. Upon being asked by the editors or editor-in-chief about his idea for the cartoon of the day, he already has a rough draft of how it will look like when it sees print. He added that it's just a matter of execution. Ms. Villanueva supported this and added that if a cartoon passes through her scrutiny well, she passes the final approval to the editor-in-chief. However, if she sees something libelous or inappropriate in the cartoons, she readily calls the cartoonist's attention for editing.

Regarding the policies, Mr. Aranda said that he takes into careful consideration the newspaper's editorial policies, reasoning out that first and foremost, newspaper is a business. He mentioned that after all, he is still an employee of the Philippine Star so he has to comply with the rules--written or unwritten. He said that these policies are corporate in nature. For instance, he cannot pinpoint advertisers and investors in his editorial cartoons. As much as possible, he avoids getting caught in issues involving

particularly the big companies. He said that this set up is comfortable for him because they actually do not touch on issues involving them. This way, he doesn't have to take a good stand about corporate situations. He remarked that naturally, there are times when he wants to criticize a private company, but the corporate nature of the editorial policy hinders him to do so. As a leeway, he vents his criticisms on his political cartoon strip.

Ms. Villanueva was not able to mention the corporate nature of their editorial policies as shared by Mr. Aranda, but she said that their editorial policies are very much similar to other publications' policies. It includes the standard guidelines such as avoiding that which is scandalous and libelous. She also added that the cartoons should not take on a personal level when attacking politicians and others involved in issues.

When the researchers showed Mr. Aranda samples of his editorial cartoons, he separated 7 cartoons which positively portrayed the Pres. Aquino, while 2 cartoons portrayed him negatively. He separated one cartoon which has a neutral slant. The 7 cartoons which positively portrayed the President involved issues of his first State of the Nation Address, first 100 days in presidency, anti-corruption and jueteng drive and his battle against the Supreme Court. The 2 cartoons that portrayed him negatively tackled issues on priority bills and the Reproductive Health bill. Lastly, the only neutral cartoon showed his first administrative year as a fork road wherein he was depicted as choosing which path to follow.

Moreover, as the publication's slant was being discussed, Ms. Villanueva said that during the 2010 election campaign, the Philippine Star did not side with any of the candidates. She emphasized that this is not allowed as cited in the law. She reiterated that

all candidates must get equal space, air time and opportunities. Furthermore, she said that the owners, investors and editors themselves have different bets and favorites among the candidates so they made sure that in the Philippine Star, no candidate ever stood out during the campaign. However, she said that from neutrality, it is but natural for the publication to shift their slant depending on the issues that the President is involved in. If during the election campaign, Pres. Aquino was not given special attention, this has changed especially a year after being elected as the national leader. They had to zero in on his performance and deliver criticisms at his every action that concerns the country.

As to the effect of the editorial cartoons to the readers, both Mr. Aranda and Ms. Villanueva said that reader engagement is reflected by phone calls and e-mails they receive after a cartoon gets published. They even added that the politicians being critized in that day's cartoon also give them calls--even the President himself had called Mr. Aranda's attention after publishing a negative portrayal in the cartoons. He added that since almost 80% of their editorial cartoons depict problems of the country, these allow the readers to engage in opinion-making. Thus, they get affected.

Focus Interviews: Philippine Daily Inquirer

Lastly, the researchers got interviews with the Philippine Daily Inquirer's Opinion Editor Jorge Aruta and editorial cartoonist Gilbert Daroy. Mr. Daroy described the process that he undergoes in creating an editorial cartoon. He usually asks for a day to think about the topic that he will illustrate. As an independent cartoonist, he is given a free hand on which issue he will tackle, which is not necessarily a complement of the editorial write-up. He consults the news on the Internet to look for cartoon-worthy topics.

Mr. Aruta, on the other hand, said that as an editor, he naturally checks the cartoons before they get published. He said that in criticizing, the cartoons should not be too lavish in order for them to pass the publication's standards. He added that the cartoons must conform with the stand of the whole publication. He also mentioned that he and his cartoonists sometimes get into conflicts on certain issues due to different views and opinions. On situations like this, he said that they choose to set aside personal views and ask somebody else to do the cartoon.

On editorial policies, Mr. Daroy said that there are unwritten do's and don't's in the Inquirer's editorial policies when it comes to cartoons. He particularly mentioned that they are not allowed to tackle issues against the Church, specifically the Reproductive Health bill. Mr. Aruta supported this, saying that the Inquirer's editorial policies are the usual guidelines that other newspapers go by in formulating the position on issues in editorials. These, however, are unwritten and implied rules. Contrary to what Mr. Daroy claimed that he is given a free hand in cartooning, Mr. Aruta said that it is the role of the cartoonist to conform to the stand of the publication, and not just rely on his own judgment about issues.

Mr. Daroy was asked by the researchers to categorize 10 sample cartoons into positive, negative and neutral portrayal of the President. He said that none of the cartoons were of neutral slant because he believed that a cartoonist or the cartoons should always have a stand on issues. He grouped 7 cartoons to the negative side and put 3 on the positive side. The cartoons that portrayed the President negatively involved issues on his lovelife and how he wanted it to be publicly shown, Morong 43, Hacienda Luisita, reforms, anti-wang wang campaign, Reproductive Health bill and his luxury car. For the

positive side, cartoons showed issues of RH bill, anti-corruption campaign and other government programs.

When asked about the publication's slant during the 2010 election campaign, Mr. Aruta acknowledged that some people think that the Inquirer was a supportive arm of Pres. Aquino when he was still a candidate, but he was firm to say that it was not a conscious thing for them. He even said that it might just have been his personal favorability that was being interpreted. However, he made it a point that the editorial board was still careful in writing articles and even called the attention of some writers and columnists who blatantly voice out their support for the elected President. He said that it was not in their intentions to be accused of being propagandists for particular candidates.

Mr. Aruta said that after a year of presidency, it was but natural for them to somehow have a shift in their slant. Although the Inquirer considered a longer honeymoon period for the President as compared to other publications, they cannot be labeled pro-Aquino because they did the same to other presidents as well. Furthermore, he said that this longer honeymoon did not preclude them in criticizing the President for glaring administrative mistakes such as the Manila hostage crisis in 2010. He reiterated that the Inquirer's slant changes depending on the situation that the President is in.

Both Mr. Daroy and Mr. Aruta agreed that readers are affected by their editorial cartoons. Mr. Daroy even compared his job as a cartoonist to that of a jester--humorous and comic but striking because people know it's the truth. On the other hand, Mr. Aruta stated that they do get feedbacks from readers even from the President himself. Instances

like the President stumbling into cartoons that negatively portray him are manifestations of reader engagement.

Focus Group Discussion Results

The researchers were able to achieve the third objective which is to describe and determine readers' awareness of the absence or presence of changes in the three newspapers through the focus group discussion. They were able to engage 5 participants for the FGD, 3 of which are male while the rest are females. Each came from different cities and has various occupational and professional backgrounds. When asked if they liked the Set A cartoons (Philippine Daily Inquirer), they all agreed that the cartoons were not likable. The reason that the group gave was that the cartoons were not easy to comprehend and added that the common people who aren't very familiar with the broadsheets would find it hard to understand them as well. For the most striking symbol and element in the set of cartoons, the most common answers were PNoy's love life, RH bill and the anti-wang wang campaign, as they were the most salient to the consciousness of the participants due to their recency and repetitiveness in their daily forms of media. The participants also said they think that not all of the cartoon samples referred to President Aquino III. Some thought that they referred to the government in general and not singling the president out. For determining the themes and issues that depict the cartoons' favorable slants, the participants said that the issue about anti wang wang best captured the positive portrayal. On the other hand, when asked about the negative slants, they said that the issue on Hacienda Luisita stood out.

For Set B cartoons (Manila Bulletin), all of the participants actually expressed likeness towards the illustrations, except for one who vehemently disagreed because of its being straightforward. He said that the cartoons spoonfeed the idea and do not make the readers think beyond what is obvious. The others agreed that the cartoons in Set B were very easy to understand; one participant even said that a reader doesn't have to have "broad mind" to grasp the meaning behind the illustrations. When asked about the most striking theme or issue, the participants mostly said SONA while the others answered government programs. Same as with the Set A cartoons, they all agreed that the cartoons were not just about President Aquino III, but about the government in general. 2 participants said that they found the issue about health programs strikingly in favor of President Aquino III, while the others think it was about discounts that the government provides. One participant said that all of the cartoons were highly in favor of the President. For the negative slants, the group, except one, answered that the cartoon which involves the President's official website portrayed President Aquino III negatively. They related it to computer-related anomalies like fake accounts, hacking and misinformation.

For Set C cartoons (Philippine Star), the participants were given the same set of questions. They had mixed opinions when asked if they liked the cartoons they were holding. Some said that they liked it because of the cartoonist's artistic attack while the others think that the cartoons could not be easily understood by other people. The participants said that they found the issues about graft and corruption, Philippine investors, SONA and first 100 days as the most striking issues and themes in the set of cartoons. All the participants thought that not all the cartoons in Set C are referring to the President, saying that some of them actually did not refer to him at all. For cartoons that

positively portrayed him, 3 participants said that it is the issue about the first 100 days which appeared in favor of him while others thought it was the anti-corruption campaign and Jueteng. When asked the opposite, the participants had varied answers. Some say that the RH Bill portrayed him negatively, while others said that it was the issue of freedom of information bill.

Finally, they were asked if they are affected by the editorial cartoons they see on the newspapers. Only one actually claimed that he is affected by the editorial cartoons because he understands the meaning behind the cartoons. All the rest said that they weren't affected because as readers, they usually focus their attention to the texts and news in the front page. One participant even said that editorial cartoons are just complements of the editorial text, and she would not understand the issue hadn't she read the news.

VI. SUMMARY AND CONCLUSION

The research aimed to answer the research problem of how the Philippine Daily Inquirer, The Philippine Star and Manila Bulletin portrayed Pres. Benigno Aquino III in their editorial cartoons. It also aimed to provide answer to the question of what changes, if any, occurred in the said newspapers' portrayal from the beginning of the 2010 election campaign to Pres. Aquino's first year in presidency.

Employing the three methods anchored in semiotics, Langer's theory of symbols and gatekeeping theories, the researchers were able to obtain data that substantially answered their objectives.

By virtue of the concepts of semiotics and Langer's theory of symbols, the first objective which is to situate the three major broadsheets' editorial cartoons on portrayal of Pres. Benigno Aquino III was achieved. The researchers found out through the content analysis and the focus interviews, anchored in the theories, that the editorial cartoonists have vast authority on shaping and interpreting the meaning of a certain sign and object. In this case, the object is Pres. Noynoy Aquino while the sign is how he was portrayed in editorial cartoons. Meanings of his portrayal widely vary depending on how the cartoonists shaped and framed the President through the symbols and elements found in the editorial cartoons. Interpretation of the signs, symbols and elements fell on a scale of positivity, neutrality and negativity. The results were interlaced with findings obtained from the focus interviews with the editorial cartoonist.

More importantly, it was found out that on a general level based on data acquired from the content analysis combined with the focus interview, the Philppine Daily Inquirer

published cartoons that favorably portray the President during the said time frame. Meanwhile, Manila Bulletin was found out to be highly favorable towards President Aquino, but harking back to the interview with the editor-in-chief, this positive slant started only after the President was elected. Lastly, the researchers learned that the Philippine Star slightly dipped towards the unfavorable side during the aforementioned period.

Using the main points of the gatekeeping theory, the researchers were able to gain information that gatekeepers are present in the editorial cartoon-making process. This is evident in all of the three newspapers as was discussed in the focus interviews with the editors and cartoonists. Distinct editorial policies were remarkably found out. Such was seen in the interview with Philppine Star's corporate nature in their editorial policies. The same goes with the Manila Bulletin's "progress-oriented" and "conflict-avoidant" approach towards issues. The same can also be said about the Philippine Daily Inquirer's prohibition of anti-Church attitude.

In response to the second objective which is to examine the changes in the three newspapers' portrayal of Pres. Aquino in terms of the cartoons' themes, approaches and slants, the researchers found out that there are no significant changes that took place in Philippine Star and Philippine Daily Inquirer. A clear shift of slant from neutral to absolute positivity was evident on the cartoons of the Manila Bulletin. This was affirmed by the editor-in-chief himself with their "progress-oriented" and "conflict-avoidant" approach.

For the third objective which is to describe and determine readers' awareness of the absence or presence of changes in the three newspapers editorial cartoons on Pres. Aquino, all three newspapers acknowledged the effectivity of their editorial cartoons in reader awareness. The researchers found this out in the focus interviews with the cartoonists and editors in which they all agreed that there is the presence of reader engagement when it comes to editorial cartoons, as manifested by feedbacks, emails and calls they receive from readers upon publishing their cartoons. However, it was remarkable that in the focus group discussion, the participants who were readers themselves admitted that they do not really appreciate the editorial cartoons because for them, the editorial text and the news of the day are the most important parts of the newspaper. The researchers believe that this discrepancy in appreciation of editorial cartoons may be due to the varying interests of the readers and the editors who manage the newspapers. For the editors, publishing an editorial cartoon means that there is something that the readers should know about and that putting it in a graphical form will catch their attention. On the other hand, the readers who are highly selective of and filtering on which to read and which to discard do not place high regard for the editorial cartoons because they think that these are just complementary infographics on certain issues. They'd rather read the news and/or editorial articles than try to understand a message hidden in symbols and signs.

Lastly, the objective of analyzing how the Philippine Daily Inquirer, Philippine Star and Manila Bulletin's editorial cartoons portrayals of the President developed from the beginning of 2010 election campaign to his first year as president according to their contents and readers was attained. This was through the data obtained from the content

analysis which the researchers mapped out into a bar graph to monitor the development of slants from the said time period. It was found out that in Philippine Daily Inquirer, the progress from positive to negative fluctuated all through out. The same can be observed in the progress map of the Philippine Star as positive and negative slants were scattered in the map. Only the Manila Bulletin showed a plateau in the progress as all of the sample cartoons showed absolute favorability after the election period. In the focus group discussion, the researchers also found out that the readers understand that a newspaper's favorability towards the President varies from case to case.

VII. IMPLICATIONS AND RECOMMENDATIONS

The study framework was able to probe the three major broadsheets in the Philippines in terms of their editorial policies, editorial cartoonists' own judgment and interpretation of issues tackled in their illustrations, and the factors that affect their editorial cartoon-making process. The results of this research entails that newspaper is still a business and that the cartoonists, no matter how much independence is given them, still have to conform to the editorial policies that the publications implement.

To further develop the study, the researchers suggest that future researchers in this field delve deeper into the utilization of the gatekeeping theory. They highly encourage that the theory be used to find out more about the conflicting sides of the cartoonist and the editors, and how the two manage to work together amidst their differences. This is also very helpful in digging into the position-making process of newspapers towards certain issues.

The researchers also hope that this study will lead to the fruition of a deeper research in reader engagement with the use of the reader awareness theory. The researchers believe that this study will be improved with the maximum participation of readers to make it more multi-perspective.

It is also of essence that surveys be employed for futures studies. The researchers think that more views from more readers will make the study richer and more substantial. It is also recommended together with this that a more diverse and multi-phased focus group discussion be employed to gather more accurate and more ample responses. This can further engage the "reader" side of the study.

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APPENDIX I

CONTENT ANALYSIS CODING SHEET

CARTOON ID	CARTOONIST	ISSUE	THEME	APPROACH	SYMBOLS USED			SLANT
					LIVING	NON-LIVING	TEXT	
PDI_11-0507	A	RH Bill	10	1	Priest, women	Paper, trash can, cross	RH Bill	2

LEGEND

Theme:

1 Political
2 Economical
3 Social
4 Religious
5 Socio Political

6 Socio Economic
7 Socio Religious
8 Econo Political
9 Econo Religious
10 Religio Political

Cartoonist:

I-Isaac, Newton
S-Santiago, Roni
D-Daroy, Gilbert

A-Abrera, Jess
B-Bravo, Steph
O-others

Cartoon ID:

PDI_date(year-monthday)
MB_date
PS_date
e.g. for Philippine Daily Inquirer's May 7, 2011 issue
PDI_11-0507

Slant:

1 very favorable
2 favorable
3 neutral

4 unfavorable
5 very favorable

Approach:

1 Humorous
2 Serious

APPENDIX 2

Interview Guide for Cartoonists

Name: _____   **Date:** _____

Position: _____   **TRT:** _____

Publication: _____

1. When did you start as a cartoonist of (name of publication)?
2. Prior to your working experience as cartoonist of (name of publication), did you work for other publications?
3. If yes, why did you decide to move to the current publication you are working for?
4. Can you explain the process of making your editorial cartoons?
5. What factors do you consider in drawing/sketching your editorial cartoons?
6. Do you take into consideration the publication's editorial policies? Why or why not?
7. Can you point out which editorial cartoon/s portray/s President Noynoy Aquino positively?

    7.1 What element/s in your editorial cartoons help/s portray President Noynoy Aquino positively?

8. Can you point out which editorial cartoon/s portray/s President Noynoy Aquino negatively?

    8.1 What element/s in your editorial cartoons help/s portray President Noynoy Aquino negatively?

9. Can you point out which editorial cartoon/s portray/s President Noynoy Aquino neutrally?

    9.1 What element/s in your editorial cartoons help/s portray Noynoy Aquino neutrally?

10. Do you think your readers are affected by your editorial cartoons? Why or why not?

Interview Guide for Editors

Name: _____   **Date:** _____

Position: _____   **TRT:** _____

Publication: _____

1. When did you start as a editor of (name of publication)?
2. Prior to your working experience as editor of (name of publication), did you work for other publications?
3. If yes, why did you decided to move to the current publication you are working for?
4. Do you check on the editorial cartoons before they get published? If yes, in what way? If no, why?
5. During the 2010 election campaigns, were the editorial cartoons published on your papers leaning towards President Noynoy Aquino's side? Why or why not?
6. After 1 year of assuming the presidency, where there any changes in your publication's editorial cartoons portraying President Noynoy Aquino?
7. Do you think your readers are affected by the editorial cartoons published on your paper? Why or why not?

FOCUS GROUP DISCUSSION SCRIPT

First Phase: BRIEFING

The FGD will start with introducing the session through the use of the program flow below.

PROGRAM FLOW	COMMENTS
Introduction	*Introduce self* *Explain how long the FGD will take* *Ask the participants to introduce themselves* *Distribute name tags*
Introduction to study	*Give background as to why the FGD will be held*
FGD Orientation	*Discuss the confidentiality of the FGD* *Tell the participants that they can ask anything for clarifications, etc.* *Tell the participants' to be as open as possible*

Second Phase: FGD PROPER

*Instructions:*Reseachers will give each respondent a total of 30 editorial cartoons (10 from each broadsheet; 5 from each period) and tell them that these editorial cartoons are randomly grouped. Only the researchers will know that the editorial cartoons are grouped according to the newspaper they were published on.

       Set A- Philippine Daily Inquirer's editorial cartoons

       Set B- Manila Bulletin's editorial cartoons

       Set C- Philippine Star's editorial cartoons

Researchers will record participants' responses on the flip chart.

SET A (10 Philippine Daily Inquirer editorial cartoons)

GUIDE QUESTIONS	REMINDERS
1. Did you like the editorial cartoons? Why or why not?	
2. What issue/s or theme/s in each cartoon struck you the most? Why?	
3. Do you think the editorial cartoons you are holding refer to President Aquino? Why or why not?	*Tell the participants to separate the cartoons which they think refer to President Aquino from those which they think are non-referring.*
4. As a group, what factors/characteristics/qualities/elements in the editorial cartoons **positively** portray President Aquino?	
5. As a group, what factors/characteristics/qualities/elements in the editorial cartoons **negatively** portray President Aquino?	

SET B (10 Manila Bulletin editorial cartoons)

GUIDE QUESTIONS	REMINDERS
1. Did you like the editorial cartoons? Why or why not?	
2. What issue/s or theme/s in each cartoon struck you the most? Why?	
3. Do you think the editorial cartoons you are holding refer to President Aquino? Why or why not?	*Tell the participants to separate the cartoons which they think refer to President Aquino from those which they think are non-referring.*
4. As a group, what factors/characteristics/qualities/elements in the editorial cartoons **positively**	

portray President Aquino?	
5. As a group, what factors/characteristics/qualities/elements in the editorial cartoons **negatively** portray President Aquino?	

SET C (*10 Philippine Star editorial cartoons*)

GUIDE QUESTIONS	REMINDERS
1. Did you like the editorial cartoons? Why or why not?	
2. What issue/s or theme/s in each cartoon struck you the most? Why?	
3. Do you think the editorial cartoons you are holding refer to President Aquino? Why or why not?	*Tell the participants to separate the cartoons which they think refer to President Aquino from those which they think are non-referring.*
4. As a group, what factors/characteristics/qualities/elements in the editorial cartoons **positively** portray President Aquino?	
5. As a group, what factors/characteristics/qualities/elements in the editorial cartoons **negatively** portray President Aquino?	

Third Phase: DEBRIEFING

GUIDE	REMINDERS
1. Disclosure of the concealed newspapers in Sets A, B and C.	*Tell them which period the cartoons came from.*

2. How did you find the whole discussion?	
3. Any realizations or insights regarding what you had looked at?	
4. Acknowledgment	

APPENDIX 4
CONTENT ANALYSIS CODING SHEET
PHILIPPINE STAR

CARTOON ID	CARTOONIST	ISSUE	THEME	APPROACH	SYMBOLS USED			SLANT
					LIVING	NON-LIVING	TEXT	
PS_10-0520	R	Resignation of Verzosa	1	1	President Aquino III, Verzosa's hand	Paper, Cliffs, signage	Verzosa resignation, Malacanang	1
PS_10-0610	E	Corruption	5	1	President Aquino III, giant man	none	Corruption	1
PS_10-0611	R	Midnight Appointments	1	1	President Aquino III	Malacanang, carpet, signange	Midnight deals and appointments	1
PS_10-0627	E	Corruption	5	1	President Aquino III	Car, rock	PNoy	2
PS_10-0630	R	RP Woes	1	1	President Aquino III, Alligator, Juan	Broomstick, rocks	RP Woes	1
PS_10-0701	R	Restoring public trust	5	1	President Aquino III	Flag	none	1
PS_10-0702	R	Wangwang	5	1	President Aquino III's hand	Car with siren, cars	P.Noy, WANG WANG WANG W...!?	3
PS_10-0706	E	Press killings	5	2	Baby, man with press id, hand	Press id, cap, baby's trolley	Aquino Administration	4
PS_10-0714	R	CDF	8	1	President Aquino III, small man	Money bag	Individual CDF	2

PS_10-0723	R	Jueteng	5	President Aquino III, roots	1	Bingo shaker	Jueteng	4
PS_10-0726	R	SONA	5	President Aquino III, man	2	Carpet, salakot, shadow	P-Noy's 1st SONA	1
PS_10-0727	R	SONA	5	Man's half-body, pig, crocodile	1	Trash can, paper	P.Noy SONA	1
PS_10-0728	R	15th congress	1	Two men	1	Boulder, slope	15th Congress, nation woes	4
PS_10-0801	E	Cory remembered	1	Cory, man	2	Salakot, ribbon	none	1
PS_10-0814	R	GOCC officials	8	President Aquino III, man	1	Money, bag of money	GOCC officials salaries	3
PS_10-0925	R	Investors	8	President Aquino III, Crocodile, man	2	Dagger, money bag, smoke, boat	Investors	2
PS_10-1008	R	1st 100 days of Noynoy	5	President Aquino III, Juan	1	car, sign board	1st 100 days	1
PS_10-1011	R	IRRC Report	5	President Aquino III, Juan	1	Rubrik cube, paper	IIRC Report	5
PS_10-1015	R	Conflict with the sc	1	President Aquino III, Belmonte, SC	1	barrel	SC, Legislative, Executive	5

PS_10-1023	E	Public safety	5	1	President Aquino III, baby, tall man	Globe	PNoy, public safety	4
PS_10-1027	E	Appointments	1	2	President Aquino III, Deles, Soliman	Doormat, footsteps, mud	PNoy, Deles, Soliman, Malacanang	3
PS_10-1103	R	Intemperate	8	2	Men shaking hands	Philippine Flag, China flag	Mislang Faux Pas	3
PS_10-1117	R	Approval rating	5	1	President Aquino III, man	Axe, pole	PNoy approval rating, opponents and critics	4
PS_10-1120	R	PH business conditions	8	2	President Aquino III	Tractor, truck, money bag	PH business conditions	2
PS_10-1209	R	Not the end of the road	5	1	President Aquino III	Rock, road, car, sign	Anti-corruption drive, truth commission avenue	4
PS_10-1226	E	New faces	1	2	President Aquino III	Hangers, clothes, cabinets, bin	Pnoy, bin for out-dated clothes	4
PS_11-0117	R	Charter Change	1	1	President Aquino III, hand	Horse statue, magnifying glass	CHA-CHA	3
PS_11-0215	R	RH Bill	10	1	President Aquino III, shadow of a man holding a cross	Cross, papers, trash can	RH Bill	5

ID	R	Topic			Characters	Objects	
PS_11-0307	R	Money Laundering	5	1	President Aquino III	Piggy bank, magnifying glass	Money Laundering probes, banks	4
PS_11-0318	R	Money Trans	8	1	President Aquino III, pig	none	Gov't regulations, troubled financial institutions	5
PS_11-0330	R	Reforms	1	1	President Aquino III, Police officer	Owner jeepney	PNPA grads, Reforms	1
PS_11-0407	R	Oil price hike	5	1	President Aquino III	Barrel, signage	Unabated oil price hikes, gov't subsidy	4
PS_11-0426	R	Fertilizer Fund	5	1	President Aquino III, monster	Sacks of rice	Fertilizer Fund, Future gov't projects	4
PS_11-0503	R	Freedom of Information	1	1	President Aquino III	Piles of papers	Priority bills	5
PS_11-0607	R	Elections	1	1	President Aquino III	Ballot box, signage, rocks, cap	August, ARMM elections	5
PS_11-0622	R	Spratlys	1	2	President Aquino III, five small men, one giant Chinese man	Ladder, paper	China, United Nations stand on Spratlys	3
PS_11-0630	R	President Aquino III's first year as	1	1	President Aquino III	signage	1st year, Option "A", Option "B"	3

APPENDIX 5
CONTENT ANALYSIS CODING SHEET
MANILA BULLETIN

CARTOON ID	CARTOONIST	ISSUE	THEME	APPROACH	SYMBOLS USED			SLANT
					LIVING	NON-LIVING	TEXT	
MB_10-0726	S	SONA 2010	1	2	None	Presidential seal	Paragraph	1
MB_10-0821	S	President's official website	5	2	Juan dela Cruz	Computer	Pres. Benigno S. Aquino III Official Website	1
MB_10-0822	S	Amendment of the Migrant Workers and Overseas Filipinos Act	5	2	OFWs, hand representing government	None	Paragraph	1
MB_10-0824	S	Appointment of Associate Justice Bienvenido Reyes to the Supreme Court	1	2	Assoc. Justice Bienvenido Reyes	Seal of the Supreme Court	Paragraph	1
MB_10-0830	S	President's state visit to China	1	3	President Aquino	Philippine flag, China flag	Paragraph	1
MB_10-0904	S	Public-Private Partnership Center	8	2	Juan dela Cruz	Sign that bears Public-Private Partnership Center	Paragraph	1

MB_10-0911	S	Benefits for the senior citizens	5	2	Old male and female citizens	Hand representing the government	Paragraph	1
MB_10-0920	S	The President's attendance to the UN General Assembly	1	2	President Aquino III	Philippine flag, seal of the United Nations	Paragraph, 65th General Assembly of the United Nations, President Benigno S. Aquino III	1
MB_10-1002	S	Government's health care program	3	2	Doctor, patient	Stethoscope, sign that bears Government Healthcare Program	Government Healthcare Program	1
MB_10-1008	S	Presidenr's 100 days in office	1	2	Juan dela Cruz, President Aquino III	None	President Benigno S. Aquino III	1
MB_10-1027	S	President's state visit and attendance to Southeast Asian Summit in Vietnam	1	2	Pres. Aquino III	Vietnam flag, seal of the ASEAN	Paragraph, President Benigno S. Aquino III	1
MB_10-1029	I	RH Bill	10	1	Bishop, President Aquino	None	Reproductive Health Bill, Dialogue, Church,	1

Code	Type	Topic			People	Symbols		Government
MB_10-1112	I	President's attendance to the 18th APEC Meeting	8	2	President Aquino III	Seal of the APEC	1	President Benigno S. Aquino III
MB_10-1221	S	Anniversary of the AFP	1	2	President Aquino III, Gen. Ricardo David, Jr.	Seal of the AFP	1	Paragraph, President Benigno S. Aquino III, General Ricardo A. David, Jr.
MB_11-0208	I	President Aquino III's 51st birthday	3	2	President Aquino III	None	1	Paragraph, President Benigno Simeon C. Aquino III
MB_11-0307	S	President Aquino's state visit to Indonesia and Singapore	1	2	President Aquino III	Singaporean flag, Indonesian flag, Philippine flag	1	Paragraph, President Benigno S. Aquino III
MB_11-0315	I	Relationship between Indonesia and Philippines	5	1	President Aquino III, Indonesian prime minister	Philippine flag, Indonesian flag	1	Paragraph
MB_11-0329	I	Improved quality of education in	5	1	President Aquino III	Building, book, airplane,	1	Paragraph

		Philippine schools				cloud	Paragraph	
MB_11-0506	I	ASEAN's Leader Summit	1	2	President Aquino III	ASEAN logo, Indonesian flag	Paragraph	1
MB_11-0526	I	President Aquino III's state visit to Thailand	1	2	President Aquino III	Flag of Thailand	Paragraph, President Benigno S. Aquino III	1
MB_11-0601	I	President's state visit to Brueni Darussalam	1	2	President Aquino III	Flag of Brunei Darussalam	Paragprah, President Benigno S. Aquino III	1
MB_11-0618	S	Diskwento Caravans for smart shoppers	6	1	Workers, President Aquino III	Plastic bags, notebooks, merchandise	Diskwento, Presyong Panalo Para sa Mamimiling Pilipino, Low-Income Workers, paragpraph	1
MB_11-0630	S	President Aquino III's 365th day in office	1	2	President Aquino III	Presidential seal	President Benigno S. Aquino III	1
MB_10-0630	O	P-Noy's inauguration	1	2	President Aquino III, Binay	Presidential seal	Paragraph, President-Elect Benigno Simeon Cojuangco	1

APPENDIX 6
CONTENT ANALYSIS CODING SHEET
PHILIPPINE DAILY INQUIRER

CARTOON ID	CARTOONIST	ISSUE	THEME	APPROACH	SYMBOLS USED			SLANT
					LIVING	NON-LIVING	TEXT	
PDI_10-0701	A	Moral and spiritual values of the President	1	1	President Aquino III	Philippine flag, sun, Filipino people, mountains	Tayo na sa tuwid na landas, Moral and spiritual values, Justice, Prosperity, Integrity	1
PDI_10-0702	D	Anti Wang-Wang Campaign	1	1	None	Car, horn	Anti wang-wang leadership by EXAMPLE, Abuse of power	2
PDI_10-0703	O	Davide truth commission	1	1	President Aquino III	Magnifying glass, sack, voting box, spider webs, flies, blood	Davide Truth Commission, integrity, competence, Hello Garci, NBN-ZTE Deal, Fertilizer Scam, Media Killings	2
PDI_10-0705	D	AFP anomalies	1	1	President Aquino III	Car, wrench, car tools	P-Noy, civilian supremacy, promotions, modernization, AFP	3
PDI_10-0712	A	Peace bonds for the NPA and MILF	5	1	President Aquino III, doves	Rocks	Peace, NPA, MILF	1
PDI_10-0715	A	Typhoons and calamity	5	1	President Aquino III	Lightning, rain clouds, up-turned	Typhoons, calamity funds, government	4

		funds				umbrella, rain drops		
PDI_10-0716	D	Appointme nt of new Cabinet members	1	1	Dog	Collar, flies,	Daang matuwid, daang baluktot, some newly appointed cabinet members	5
PDI_10-0717	A	BIR and tax evaders	8	1	President Aquino III	Butterfly net, shovel, dirt, hollow blocks, foot	BIR, tax evaders, government, AFP modernization, public works, education, health	2
PDI_10-0719	A	P-Noy's search for rightful civil servants	5	1	President Aquino III, animals	Sign, robots, toys	Where are the good ones?, Help wanted: good and honest, open to criticisms, moral values and commitment to duty	3
PDI_10-0726	A	Daang matuwid	5	1	President Aquino III, Juan dela Cruz	Demon, cape, sword	Tulong-tulong tayo sa daang matuwid Super P-Noy!, Sa Daang Matuwid, injustice, corruption, peace and order, empty coffers	1
PDI_10-0727	A	Political mess that P-Noy has to clean up	1	1	President Aquino III	Untidy room, dust pan, stick broom, torn piggy bank	Tough mess to clean!	3
PDI_10-0728	D	Administrat ion's genuine	1	1	President Aquino III	Big gloves, bull horn	Genuine reforms, finger pointing, populist rhetoric	4

		reforms						
PDI_10-0803	A	Things P-Noy has to do	1	1	President Aquino III	Piles of papers, table, office chair	Requests for investigation, reports on anomalies, open letters, things to be done	4
PDI_10-0806	D	MMDA Chair Francis Tolentino's anomalies	1	1	Francis Tolentino	Road sign, cologne, newspaper	Eat my dust., P-Noy's OK, daang matuwid, MMDA, Alleged plunder, Unexplained wealth	4
PDI_10-0807	A	Hacienda Luisita	5	2	Farmers	Pot, soil, picket sign, feet	Hacienda Luisita, Inc.., compromise, CARP, fermers, We want the DAR order!	3
PDI_10-0811	D	Hacienda Luisita	5	1	President Aquino III	Tangled rope, scissors	Hacienda Luisita, P-Noy, compromise agreement, strict implementation of CARP, ...and this one goes here...	4
PDI_10-0814	A	Peace between MILF and government	5	1	President Aquino III, MILF	Gun, dove	We're ready for war!, MILF, We're ready for peace!, government	1
PDI_10-0815	A	Hacienda Luisita	5	1	Man in corporate weark, farmers	Booklet, coin, plank, edge of cliff	Hacienda Luisita, Inc.., stock distribution option, share, farmers, compromise deal	4

PDI_10-0821	A	Former Sen. Benigno Aquino's death anniversary	5	President Aquion III, Former Sen. Benigno Aquino, Filipinos	2	None	The Filipino is worth it!, 'Di ka nagi-isa	1
PDI_10-0831	A	Manila hostage fiasco	1	None	1	Bus, hands	Bloody hostage rescue fiasco, P-Noy, negotiators, ground commander, PNP, ombudmsan, media, SWAT, city mayor	3
PDI_10-0903	D	Fund anomalies	8	President Aquino III, goat	1	Grass, sign	The buck stops here, P-Noy	4
PDI_10-0907	A	Hostage fiasco	1	President Aquino III	1	Narrow road, boulder, dragon	Aug. 23 Hostage Bloodbath, corruption	2
PDI_10-0914	A	Jueteng payoffs among Aquino government officials	1	Government officials	1	Tentacles, bags of money	Jueteng payoffs, Aquion gov't officials	4
PDI_10-0915	D	Alleged jueteng payola	1	None	2	Tangled ribbon	Alleged jueteng payola, daang matuwid	4
PDI_10-0916	A	Ombudsma nMerceditas Gutierrez' impeachme	1	Ombudsman, Chief Justice Corona, lawmakers	1	Foot	Lawmakers, ombudsman, SC	3

		...nt complaint				
PDI_10-0918	A	Jueteng mars P-Noy's Daang Matuwid	1	President Aquino III	Road, flyovers	This is the way, daang matuwid, jueteng, P-Noy	2
PDI_10-0919	A	Economic victory	8	President Aquino III	Wave, surfboard	This is great!, record-high stock market surge	1
PDI_10-0920	A	P-Noy's state visit to USA	8	President Aquino III	Tree with fruits, baskets, long stick	Jobs, investments, loans, P-Noy, USA	1
PDI_10-0923	A	Jueteng anomaly	1	Unlabeled man, Puno, Verzosa	Jueteng balls, jueteng ball container	People's crusade against jueteng, alleged jueteng recipients, Puno, Verzosa	2
PDI_10-0925	A	World Bank assistance	8	P-Noy, WB representative	Cargo truck, road, sun	Millennium development goals, anti-poverty and revenue enhancement programs, WB financial assistance, Go P-Noy!	1
PDI_10-0927	A	Jobs brought by the President from his state visit	5	President Aquino III	Box, merchandise	Pasalubong ko sa inyo, jobs	1

			nt complaint					
PDI_10-0918	A	1	Jueteng mars P-Noy's Daang Matuwid	1	President Aquino III	Road, flyovers	This is the way, daang matuwid, jueteng, P-Noy	2
PDI_10-0919	A	8	Economic victory	1	President Aquino III	Wave, surfboard	This is great!, record-high stock market surge	1
PDI_10-0920	A	8	P-Noy's state visit to USA	1	President Aquino III	Tree with fruits, baskets, long stick	Jobs, investments, loans, P-Noy, USA	1
PDI_10-0923	A	1	Jueteng anomaly	1	Unlabeled man, Puno, Verzosa	Jueteng balls, jueteng ball container	People's crusade against jueteng, alleged jueteng recipients, Puno, Verzosa	2
PDI_10-0925	A	8	World Bank assistance	1	P-Noy, WB representative	Cargo truck, road, sun	Millennium development goals, anti-poverty and revenue enhancement programs, WB financial assistance, Go P-Noy!	1
PDI_10-0927	A	5	Jobs brought by the President from his state visit	1	President Aquino III	Box, merchandise	Pasalubong ko sa inyo, jobs	1

PDI_10-0928	A	Investments the President brought home	8	1	President Aquino III	Pushcart, gifts	Mission accomplished!, investments	1
PDI_10-0929	D	$434 M US Grant	8	1	Warrior	Dragon, spear, flag	$434 M US Grant, corruption, poverty, P-Noy	1
PDI_10-0930	A	US financial assistance	8	1	Juan dela Cruz, President Aquino III	Gift package, tag, leaking liquid	US Financial Assistance, Birth control program	4
PDI_10-1001	D	Government projects going online	5	1	Boatmen	Boat, propeller	Government projects, Hang on tight!, social networking	2
PDI_10-1003	A	Birth control	7	2	Priest, President Aquino III, Filipino family	None	Let's dialogue on the birth control issue, life is god's gift, government, church	2
PDI_10-1004	A	Daang matuwid	7	2	None	Church, trees, sun, money, cards, rat, skull	Injustice, corruption, exploitation, pornography, violence, promiscuity, immorality, honesty, integrity, faithfulness, moral values, daang matuwid	3

PDI_10-1013	D	Palace factions	1	President Aquino III, horses	Jars	People's trust, incompetent/corrupt Cabinet members, government programs, investors' confidence, P-Noy, palace factions	4
PDI_10-1014	A	Trillanes accepting amnesty	1	President Aquino III, Senator Trillanes	Shovel, rocks, hoe, padlock, gun, key, prison	Reform agenda, rebellion, amnesty, good governance, daang matuwid, graft and corruption	1
PDI_10-1016	A	Aquino's program of reform	1	Chief Justice Corona, President Aquino III	Car, bulldozer, unfinished road	Please don't block the way!, SC, status quo ante order, program of reform, EO 2	2
PDI_10-1017	A	Truth Commission against graft and corruption	1	Members of the Truth Commission	Torches, flashlight, candles, forest	Truth commission, fertilizer scam, NBN-ZTE deal, c-5 road, Hello Garci, graft and corruption	4
PDI_10-1018	A	BIR versus Shell Tax Case	1	President Aquino III, big fish	Fishing rod, fish pond, platform	BIR, Shell Tax Case	2
PDI_10-1020	D	P-Noy freeing AFP mutineers but not the Morong 43	1	President Aquino III, parrot, maya	Bird cage	Not you! You're way too dangerous!, AFP mutineers, blah blah blah, P-Noy, Morong 43	4
PDI_10-1031	A	Good governance	1	President Aquion III, witch	Voodoo doll, shovel, hoe, wings, road	Injustice, trick or treat, corruption, violence, tsupi, good governance	2

						sign		
PDI_10-1112	D	Morong 43	1	1	President Aquino III, prisoner	Shovel, soil, caged, padlock	Military recommendation, Morong 43, P-Noy	5
PDI_10-1210	D	Investigation on GMA's case	1	1	GMA, baby	Brib, magnifying glass	P-Noy's legal advisers, GMA, GMA's SC allies, Truth Commission	4
PDI_10-1211	A	GMA's case	1	1	Chief Justice Corona, GMA, P-Noy	Candle	Political decision, truth commission, SC	2
PDI_10-1212	A	Filipinos' approval rating on P-Noy	5	1	P-Noy, Filipinos	confetti	Yehey, 79% approval rating	1
PDI_10-1217	D	2010 Nobel Prize Boycott	1	1	Juan dlea Cruz, P-Noy	Chicken costume, bomb	I call it national interest!, 2010 Nobel Prize Boycott, PH's tradition of human rights, China's future demands on territorial disputes	4
PDI_10-1219	A	Freeing of Morong 43	1	1	Justice Secretary De Lima, P-Noy, Morong 43	Prison, padlock	Justice Secretary, Morong 43	4
PDI_10-1220	A	Garcia's plea bargain	1	1	P-Noy, Garcia	Bike, long stick	Stop!, plea bargain, Garcia	2

Code					Character	Object	Description	
PDI_10-1223	A	Trillanes going back to work as Senator	1	1	Sen. Trillanes	Office chair and table	Bills, Let's get to work, Sen. Trillanes, political reform, good governance, daang matuwid	2
PDI_11-0102	A	Certificate of ancestral domain to Mangyans	5	1	P-Noy, Mangyan	Mountain, brick wall, axe, hoe, shovel, gun, money bag	Illegal logging, irresponsible mining, creeping pasture lands, insurgency, corruption, mangyans, certificate of ancestral domain	2
PDI_11-0111	A	Peace talk between government, Muslim leaders and rebel groups	7	2	Asian Muslim leaders, P-Noy, dove	Mountain	MILF, CPP-NPA-NDF, Asian Muslim leaders	2
PDI_11-0113	A	Daang matuwid	1	1	P-Noy	Pile of trash, joke box, shovel	Corruption, injustice, unemployment, politics, cha-cha, daang matuwid	4
PDI_11-0117	A	Total log ban	5	1	P-Noy	Mountain, picket sign, cut trees	Landslides, flashfloods, total log ban!	2
PDI_11-0119	D	P-noy's luxury car	8	1	Juan dela Cruz	Porsche	It's a private luxury, the need to impress, public transportation is now a luxury, pressing needs	5

PDI_11-0128	D	DILG anomalies	1	1	Sec. Robredo, P-Noy, Sec. Rico Hino	Wrecked car, car tools, rope	DILG responsibilities, Sec. Robredo, Excellent track record, Ako bahala Ikaw kawawa, DILG Sec. Rico Hino, Classmates Inc.	4
PDI_11-0129	A	AFP corruption	1	1	Soldier, government	Dragon, house	AFP corruption, soldiers' basic needs, modernization program, government	2
PDI_11-0131	A	GOCC funds	5	1	P-Noy	Big container, money bag	GOCCs P29B, national treasury	4
PDI_11-0202	A	P-Noy's birthday	5	1	P-Noy	Cake, balloons, confetti	Happy birthday P-Noy! Briefings, meetings, functions	2
PDI_11-0215	A	Church and government dispute	7	2	Filipinos	Mountain of trash	Address the real causes of poverty, church, lack of education, poverty, corruption, inadequate health services, undeveloped agri and industrial sectors, overpopulation, government	4
PDI_11-0216	D	RH bill	10	1	P-Noy	Escalator, folder, arrow	I walk the talk, RH bill, campaign promise, daang matuwid, priority bills	4

ID		Topic			Characters	Symbols	Description	
PDI_11-0223	D	OFWs as drug mules	1	1	Goat, mule	None	I'm the victim here, blame him!, personal responsibility, poverty, drug mules	2
PDI_11-0404	A	Deputy Ombudsman's negligence of duty	1	1	Deputy Ombudsman	Foot	Negligence, gross violation of rules, Malacañang, negligence	2
PDI_11-0406	D	P-Noy's achievement	1	1	Hippie singer	Trumpet, musical note	P-Noy's achievements so far, toink	5
PDI_11-0503	A	Job fairs	5	1	P-Noy, workers	Paper, boulder	Job fairs, good news, workders, contractualization, high prices, low pay, child labor, fuel price hike	2
PDI_11-0507	A	Ombudsman Gutierrez' resignation	1	1	P-Noy, Ombudsman	Dragon, spear, presidential chair	Prosecution of cases, corruption, resigned ombudsman	2
PDI_11-0525	D	P-Noy's love life	1	1	P-Noy	Rose, petals	Stop writing about my love life especially on the fron pages where I enjoy it immensely	5
PDI_11-0527	D	P-Noy's approval ratings	1	1	P-Noy, Diokno	Scale, cliff	P-Noy, NBP's Diokno, negligence corruption, approval ratings 5 4 3 2 1	4`

PDI_11-0601	D	P-Noy's approval rating	1	1	None	Wrecked bridge, boulder, cliff	P-Noy's approval rating, Tingting Cojuangco's bid for ARMM Vice Governorship, political dynasty	4
PDI_11-0614	A	P-Noy's promise to fight corruption and poverty	1	1	P-Noy	Dragon, sword	Corruption, promise, poverty	2
PDI_11-0623	A	Fight against corruption	1	1	P-Noy	Dragon, spear, paper	Corruption, confidence and support of the people, approval ratings	2
PDI_11-0624	D	Virginia Torres	1	1	P-Noy	Rope, chicken feet	She ain't heavy, she's a KKK!, Virginia Torres	4
PDI_11-0630	A	Fight against corruption	1	1	P-Noy, KKK member	Soil, unfinished road, bulldozer	Participate in nation building!, corruption, KKK	2
PDI_10-0301	A	Presidential bets eradicating corruption, poverty and unemployment	1	1	Presidential bets, snakes	None	I'll fight it!, I'll kill it!, I'll stop it!, I can eradicate it!, unemployment, corruption, poverty	4
PDI_10-0322	A	Promises of candidates	1	1	Candidates	Dialog boxes	Promises, candidates	4

Code								
PDI_10-0415	A	Feud between NP and LP candidates	1	Candidates, P-Noy (NP), Villar (LP)	1	Dirt, soil	Lies and slander, dirty tricks, LP, NP, other presidentiables	5
PDI_10-0427	A	Presidential bets' promises to Filipinos	5	Presidential bets, poor mother, baby	1	Menu, chef hat, dining table, dining chair, empty glass	Presidential bets, menu, jobs, investment, food security, fight corruption, poverty	3
PDI_10-0501	A	Presidential candidates' promises	5	Presidential candidates, Filipinos	1	Picket signs	End discrimination, decent jobs, fair wages, no unfair labor practices, benefits, good working conditions, candidates	3
PDI_10-0512	D	P-Noy's adjustment period as president-elect	1	P-Noy	1	Umbrella, book, steep roof	Honeymoon stage, good governance for non-dummies, landslide presidential victory	5
PDI_10-0516	A	Problems P-Noy has to face	5	P-Noy, Filipinos	1	Dirt, broom	Poverty, injustice, corruption, unemployment, lack of health services, political dynasty, social and political reforms	2
PDI_10-0517	A	GMA trampling on the new administration	1	P-Noy, GMA	1	Carpet	Noynoy, transition to a new government, midnight appointment of chief justice	2

PDI_10-0519	D	GMA trampling on the new administration	1	1	P-Noy, GMA	Dragon, spear, warrior costume	President Noynoy Aquino, GMA, House and Senate allies, You may be the president but it's still a NUMBERS GAME.	2
PDI_10-0521	A	P-Noy's promises to the Filipinos	5	1	P-Noy, Juan dela Cruz	Dialog box	Fulfill your promises, eradicate corruption, end human rights violations, end poverty, election winners	2
PDI_10-0522	A	Political problems that P-Noy face as president elect	8	1	P-Noy, Filipinos, big man	None	People's support, next administration, tough political environment for economic reform	2
PDI_10-0525	D	P-Noy's recognition in world politics as one of the newest leaders	1	1	P-Noy, koala bear, man	Globe, mallet	President Aquino III, world recognition	4
PDI_10-0526	D	Involvement of the President's relatives in jueteng case	1	1	P-Noy, rabbit	Cigarette	Jueteng please!, Kamaganak, Inc., Moderate yourself.	4

ID	A/D	Description		Characters	Props	Title	
PDI_10-0528	A	GMA trying to stop P-Noy's transfer to the presidential sear	1	P-Noy, GMA	Teddy bear, mat, seat, newspaper, mallet	The Caretaker President, election fraud, alleged no proclamation plot	2
PDI_10-0601	D	Maguindanao massacre	1	P-Noy	Skeleton, cigarette	Resolve me soon!	4
PDI_10-0605	D	P-Noy being tutored by allies	1	P-Noy, bees	None	Kamag-anak Inc., The Firm, Showbiz Folk, Hyatt 10	4
PDI_10-0610	A	P-Noy's inauguration	1	P-Noy, Binay, Juan dela Cruz, Motherland	None	New leadership!, New hope!, Aquino, Binay	1
PDI_10-0611	D	P-Noy's search for Cabinet members	1	P-Noy	Tree, blueprint, axe	President Aquino III, The presidential cabinet	4
PDI_10-0613	A	Search for Cabinet members	1	P-Noy	Dress rack, jumpsuits, hangers	This should fit the new top brass, seniority, service record, merit, linear list	4
PDI_10-0615	A	Qualities of Cabinet members	1	P-Noy	Pot, salt and pepper dispensers, cookbook,	Cabinet, lasang P-Noy, morally fit, qualified, Tita Cory's cookbook	4

PDI_10-0617	A	P-Noy being tutored by allies	1	1	P-Noy, relatives, advisers, media	1	chef hat, apron	Advisers, how to, sectoral groups, priorities, relatives, do's and dont's, what to do, opposition, advices, party mates, media	4
PDI_10-0618	A	Binay's desire to take over presidency	1	1	P-Noy, Binay	1	Paper, chalkboard	2016, DILG, It's mine!, It's a gold mine!	4
PDI_10-0619	A	Aquino Cabinet's meeting over Binay's post in DILG	1	1	P-Noy, Cabinet members, Binay	1	Flag, mallet	I said I'm sorry!, Daang Matuwid Aquino Cabinet Give me my DILG, Unresolved corruption cases, VP Binay	4
PDI_10-0620	A	Father's day	5	1	P-Noy, Juan dela Cruz, Filipinos	1	Picket sign	Happy Father's Day!, Juan dela Cruz	2
PDI_10-0625	D	P-Noy cleaning up GMA's mess	1	1	P-Noy, GMA	1	Confetti, balloon	President-Elect Noynoy Aquino, GMA, deficit, I love to chat, but you have a lot of FILLING up to do.	3
PDI_10-0627	A	Search for Cabinet	1	1	P-Noy, candidates	1	Deep pit, shovel	Applicants for Cabinet positions	2

		members		for Cabinet				
PDI_10-0629	D	Business competitiveness in the country	8	1	P-Noy, businessman	Wheels, nuts, bolts, cloths	RP's business competitiveness, Am Cham and other business groups, President Aquino, Red Tape, corruption	5
PDI_10-0630	A	P-Noy's inauguration	5	1	P-Noy, Filipinos	Confetti, dove, balloon	Mabuhay People's President P-Noy!, Ibangon ang bayan sa kahirapan!, mag-tulungan tayo!, Sugpuin ang corruption!	1

APPENDIX 7

Transcript of Interview

Name: Dr. Cris J. Icban, Jr.   **Date:** January 20, 2012

Position: Editor-in-Chief   **Publication:** Manila Bulletin

TRT: 14:17

I- DR. CRIS ICBAN

E- ELOISA RECIO

K- KAREN MESINA

E: Sir we have seven questions lang po, kasi po yung topic talaga namin for our thesis po, portrayal po ng top three broadsheets during the election campaign up to the first year as president ni P-Noy, kung pano po siya napo-portray through editorial cartoons.

I: Ah, cartoons? Ay dapat pala tawagan natin yung cartoonist.

K: Ay opo nainterview na po namin.

I: Sino sa kanila, dalawa sila eh.

E: Si Sir Roni Santiago po. Pero okay lang naman po na isa lang.

I: O sige.

K: Sir when did you start po as editor-in-chief ng Manila Bulletin?

I: As EIC, 2003. Noong mag-retire yung dating EIC, si Ben Rodriguez.

K: Prior to your editorship dito sa Manila Bulletin, may iba pa po ba kayong work experience sa ibang publication?

I: Manila Times, 1954.

K: Hanggang kailan po?

I: Hm, gumraduate ako sa UP, 1954, English ako dun, English major, magna cum laude. Pero nagturo ako ng journalism, in the beginning walang Mass Comm, pero there were English subjects. Mga professor, kung naabutan mo si N.V.M. Gonzales, kaya ako nainspire mag-dyaryo tuloy kasi napaka-interesting ng mga dyaryo noon. Then noong magtayo ang MassComm, eh nilipat ang mga Journ courses, dun ako nagturo, for 15 years ako dun, I was a professorial lecturer.

K: Ka-batch niyo po ba si Dr. Georgina Encanto?

I: Estudyante lang yun nun. Si Dean Feliciano, siya dean namin nun. Di niyo naabutan si Dean, namatay na lang yun eh. Si Encanto...tapos nun mayroon pa eh, si Teodoro, mga estudyante lamang yang mga yan noon. Nung estudyante ako ng 1954, di pa sila estudyante noon. Diba meron kayo nung reference book, yung Philippine Mass Media in Perspective? I'm one of the authors, kaming dalawa ni Dean.

E: Sir, ano pong...

I: '54 hanggang '72, sinara ang Manila Times, lahat ng dyaryo except three: Manila Times, Daily Express and they allowed the Manila Bulletin. For 2 years I was with a PR organization, then '74 I joined the Manila Bulletin,as a consultant.

K: What made you decide to join Manila Bulletin?

I: Walang trabaho, eh, practical reasons, martial law and all. At first nag-apply ako nung, alam ba ninyo yung nangyari nung nagsara yung Manila Times? Kinuha ni Koko Romualdez, yung kapatid ni Imelda Romualdez, he organized the Times Journal, hinakot lahat ng staff ng Manila Times and placed them there. Except for four people. Isa ako dun, parang ayaw nila sakin eh, kasi malapit ako kay Ninoy Aquino, tiga-Manila Times yun. Ako, si Vic Pascual who is now with the Express and Inquirer. Ric Foz, namatay na. Cornelio de Guzman, he became a tourism editor dito, so apat kami. And ayaw samin nung apat, they got everybody except four. Yung di nagsu-succeed ang Times Journal, they wanted to find out kung bakit di nagsu-succeed. Siguro kulang yun ang sabi, so they tried to get us. Pero ayaw na namin. Andito na ko eh. So that was 74 when I joined here, kung ano ano ang trabaho ko until I reached 2003. News Editor ako for a while, then 2003 I became editor-in-chief.

E: Sir, punta na po tayo sa about sa editorial cartoons, do you check po ba the editorial cartoons before they get published?

I: Ang Bulletin policy kasi the editorial cartoon is based on the editorial for the day. Hindi sila nagi-isip ng para sa sarili nila. So every day we give them the editorial, every day I edit all the editorials here. So every day, pag napasa na yan, bibigyan sila ng kopya. Parang illustrative lang of the editorial.

K: So hindi po siya parang reflective of public opinion, or anything like that?

I: No, yun lang, ng editorial. So the editorial cartoon is based on the editorial so its...

K: Last time po, nainterview namin si Mr. Roni Santiago, and he said that usually daw po, informative po yung cartoons.

I: Yung Bulletin naman kasi, yung policy namin, hindi mahilig sa controversy, hindi go go go, hindi aggressive, we are more of...among of the elements of what is important in journalism. We do not believe much in conflict as in progress. So development, kaya kung makita mo yung Bulletin, may motto dito sa upper left eh, progress ang ine-emphasize. Ito o, progress, development, peace, etc.

K: Sino po ang nagsusulat ng write-up? Ng editorial po?

I: We have a staff that writes the editorial. Hindi lang employees of the Bulletin, kung minsan we get other people. Like before we get Bro. Andrew, he was president of La Salle, kumuha siya ng tiga-La Salle kaya maraming religious influences. Ang trabaho ko lang naman ay look at what they write, and correct it. Kung minsan I correct yung misconceptions nila, yung grammar, their English, ganun.

K: Sir, nung 2010 elections, would you say na yung slant po ng publication ay leaning towards Noynoy or anyone? Nung campaign pa lang po.

I:Nung campaign, the Bulletin ganito ang policy niyan nun. At one time, the owner was in favor of Miriam, but the moment Miriam lost, and the president was elected, we tend to support whoever was elected. So during the election campaign, there was no reelectionist, so we did not take anybody. At tsaka in the last six months of the presidency, namatay si Press Secretary Remonde. I became the acting press secretary for five months. Then nung matapos yung term ni Gloria, meron akong binibigyan ako ng order of something.

E: So you say po na during the election campaign, wala po?

I: Wala, wala, wala. Uh, we did not favor anybody. We have individual favourites. Halimbawa I like Erap who's my compadre, but I also like Villar because he would make a good administrator. Noynoy, i like him because he is the son of a compadre, Ninoy, I'm from Tarlac and Pampanga eh, so malapit ako sa mga yun. And I was close, ah, not not close, kay Gibo, kasi ka-kilala ko ang tatay niya. Usually one generation older ako sa mga yan eh. Eh very respectful yun, nung na-introduce ako tumayo pa siya. Eh naimpress ako sa mga taong they think I'm more respectable than them. So sino pa yung mga kandidato nun?

E: Si Perlas po.

K: Si Gordon.

I: Yeah, si Gordon, kaibigan ko rin yan dahil taga-Olongapo. I used to be a reporter dun sa Foreign Affairs, kung san san ako nakakarating. When I was EIC, my point of view was we treat them all equally, we don't favor anybody.

E: Pero ayun nga po, after one year of assuming presidency, yung mga cartoons niyo po puro positive na?

I: Oo, kasi we usually , ganyan nga tendency ng Bulletin, we tend to support rather than undermine anybody. We do not believe in undermining anybody.

E: Sir do you think po the readers are affected by the editorial cartoons you publish?

I: Some siguro, some are more affected than others, oo, others they don't really care very much. But it's really good to be supported diba? Even if bale wala yan, pero mas maganda siguro kung supported ka, kaya as much as possible, gusto nila na they have the support of the public, as expressed by the media. Tapos ina-abangan yung SWS, PulseAsia, yung pinagmamalaki nilang mataas sila. Pag mababa sila binabalewala nila.

K: Ano pong parang manifestation ng naaapektuhan ang readers sa cartoon na pina-publish po ninyo?

I: Ah, hindi ko talaga alam how, walang study whether cartoons affect the ano eh, they are more affected by the headlines talaga, palagay ko, front-page headlines. Malaking effect ang front page, that's the first thing that readers look at. Editorial page mababa yan, usually from front page, the men wander to the sports page. The women go to the Leisure and Style page. People like me go to the comics page, iba-iba. The editorial page, hindi masyadong kwan, and that's where you find the cartoons. In the Philippines palagay ko hindi masyadong malakas ang cartoons, unless it's a front-page cartoon. The location is not very good for the cartoons.

K: So Sir, given po na sabi niyo hindi masyadong influential ang cartoons, do you think rightful lang na lagyan pa siya ng more emphasis sa page or okay na sya as is?

I: Right now, with so many more important things, di muna namin naiisip yang place of the cartoon, hindi pa, maybe it's time has not come. So right now di masyadong ano, we recognize it only when we get awards, pag nanalo yung cartoons, that's the only time that they go to the front page, suddenly they're noticed. Pero right now, di masyadong nabibigyan ng importansya.

E: Ayun po Sir, okay na po, thank you very much po.

K: Thank you po for your time.

APPENDIX 8

Transcript of Interview

Name: Roni Santiago   **Date:** January 17, 2012

Position: Editorial Cartoonist   **Publication:** Manila Bulletin

TRT: 16:11

R- RONI SANTIAGO

K- KAREN MESINA

E- ELOISA RECIO

K: Kailan po kayo nagsimula as a cartoonist po ng Bulletin?

R: How old are you?

K: 20 po.

R: Kasi I'm a professional cartoonist for 40 years now. So di pa kayo pinapanganak.

K: So kailan po kayo nag-start sa Bulletin?

R: Sa Bulletin? Kasi ang Bulletin, before Martial Law, ang pangalan, Manila Bulletin...Manila Daily Bulletin. Pre-martial law iyun. Nandito na ako nun. That was way back in 1971 or 70s. So in 1971 when martial law was declared, and all the papers were closed down, including the Manila Times. And Manila Bulletin reopened 1974, and was renamed Bulletin Today. That's the martial law year after. It closed down and reopened

E: Sir, prior to your experience po with Manila Bulletin, mayroon pa po ba kayong ibang exercise before ng cartooning?

R: Yes, ah, sa Daily Mirror. Daily Mirror was a sister company of Manila Times. Before marital law, when martial law was declared, Daily Mirror closed down, kaya andito ako.

E: So cartoonist na po talaga yung profession niyo since then?

R: Actually, I studied architecture, and I worked in a structural company as an architect. Actually I'm not a full-fledged architect, pero when I worked in a construction firm, I became the chief of the designing section.

E: Sir what made you decide po to move to Bulletin?

R: Actually, when I studied architecture, I was already contributing as a cartoonist. So I financed my architecture studies through cartooning. And when I finished architecture, I worked in a construction firm, and at that 5 years, I found out, dito talaga yung maganda, so I dictated my full time to cartooning.

K: Sir, can you explain po yung process ng pag-gawa po ng cartoons? From the conceptualization of idea, etc.

R: Actually there are two types of cartoons eh, mayroong cartoon na pahaba, that's what we call strip cartoons, yung ginagawa ng katulad ng "Baltik," yung mga mahahabang ganun ano. And then we have the editorial cartoon, deal mostly with political and social issues of the day, unlike yung comic strips na walang particular topic.

K: Pano ninyo po naisip kung aling issue yung ida-drawing niyo for today? Binibigyan po ba kayo ng topic or are you given a free hand...?

R: Are we talking about the editorial cartoons here?

K: Yes po.

R: Actually, sa Bulletin, ang editorial cartoons ay based on the editorial write-up. So kung ano 'to, dito namin bine-base yung gagawin namin, ini-illustrate na namin. That is the practice now, but before, we really conceptualize our own ideas, independent ideas, not based on editorial write-up. So before, we make two to three illustrations, two to three cartoons, tapos we present it to the editor-in-chief for approval. Sa tatlong cartoons, pipili lang siya ng isa na pinaka-final. So tatlo yung cartoons before. Then lately, we stick to our new policies na mag-base dun sa editorial.

K: Kailan po yung "lately" nay un, kailan po siya nag-start?

R: Mga siguro mga year 2000 nung nag-change.

K: Bakit po kaya ganun?

R: Bakit ganun? Nasa ano na yun eh, nasa may ari na. Nasa management level na. Kasi para sa kanila, newspaper is a business. So maybe, just to avoid any untoward ano, masagasaan mo yung influential person, just to keep on the safe side, sila na ang sumusulat ng article. Kasi ang mga newspaper, ang difference lang naman niyang mga yan ay yung editorial policy. Like yun Inquirer, yung cartoonists nila ay independent, hindi nila fini-feed yung sa write-up. Ang Philippine Star, bine-base din nila sa write-up, kaya lang minsa, pag positive yung pagkakasulat, pwede silang mag-negative. Unlike samin, kung positive yung write-up, positive din dapat ang cartoon.

E: So you're saying Sir na tine-take into consideration niyo po yung editorial policy?

R: Oo.

E: To avoid conflict na lang po?

R: Yeah.

K: Aside from that factor po, ano po yung kino-consider niyo na, yung parang isinasang-alang nyo pa rin sa process?

R: Syempre i-consider mo na dapat yung cartoon mo, madaling intindihan ng mga reader. Yung importante rin dun, yung idea mo, yung madali rin magrasp na idea, kasi minsan, yung ano ng editorial cartoon, na kailangan yung readers naiitindihan nila yung sinasabi mo, yung dina-drawing mo. Kaya kung mapansin niyo yung editorial cartoons, may mga labels, diba minsan may ganun, or di kaya eh symbols. Symbolism ang tawag namin dun. Kunwari si Juan dela Cruz as the Filipino people. Or kunwari buwaya as corruption. Ganun. Gumagamit ng symbols para we can easily convey our idea to the readers. Kasi useless din eh, kung gumawa ka ng drawing na di naman maintindihan.

E: Dala po namin Sir yung mga cartoons niyo na pino-portray si President Aquino. Gusto lang po namin malaman kung alin po rito yung positive, negative or neutral.

R: I think all of them are positive.

E: Even before the actual election po?

R: Yes, yes.

K: Why is that so po Sir?

R: To avoid anything, yun nga, yung may maano na pulitiko, minsan naman may mga ano. Actually kung iaanalyze mo, eto o nakalagay, eto is positive, eto naman informative. Informative meaning, mayroon kang dinidisseminate na information sa readers. Ito rin, it's positive. Usually talaga puros informative ang samin, kasi sometimes we use editorial cartoons to disseminate information which is beneficial to the public. Kagaya nung government website. Kasi ang ano ng Bulletin, minsan kasi i-utilize din sila ng ibang government agency, nagpapadala ng info. Nagpapasulat, tinutulungan kami sa kung anong ilalagay sa write-up.

K: So minsan po, yung ibang editorial cartoons, parang sponsored po?

R: Hindi naman actually sponsored, they feed us the information lang. Parang ni-request. Sometimes that's what they do. Or sometimes, yung editorial writer, they feel that na kailangang i-share sa readers ang information.

E: Sir pwede niyo po kaming tulungan na i-point out yung elements sa mga editorial cartoons niyo na nagsasabing positive talaga?

R: Nasa write-up talaga kami eh. Kasi ang editorial cartoons samin, malalaman agad na positive. Mas effective kasi eh, according na rin sa experience ko. Ang editorial cartoons more effective, if you are on the negative side. Parating puro banat ka eh. That's what will stay on the readers.

E: Pero Sir, sa mga cartoons po ninyo, sa tingin niyo po ba naaapektuhan yung mga readers niyo?

R: Yung iba naapektuhan din eh, yung ibang readers kasi, they prefer to see negative editorial cartoons. Diba? Kagaya ng andito, mayroon tayong Inquirer, na usually nasa negative sila. Tapos pati commentary nila, laging negative. Kasi ang editorial cartoon talaga ay political commentary ng issue, whether it's positive or negative, depending on the editorial write-up or on the issue.

E: Sir ano po yung manifestations na naaapektuhan po yung mga readers?

R: Ay minsan, ayun yung ngayong may Internet, sa mga Facebook at Twitter, sa comments. I like this, I like that. Kasi mayroon nang website ang Bulletin eh, so they receive those.

K: Was there ever a time recently na nag-publish po ng negative write-up ang Bulletin?

R: Wala naman. Pero usually not on government projects. Siguro mga corruption, about graft, mga negative yung mga yun, smuggling. Nasa negative yun. Pag nag-gawa kami ng cartoons dun, natural nasa negative yan, di ka naman fa-favor sa ganun. Pag ginawan mo ng cartoon ang criminality, negative ka lagi.

K: Sir yung personal opinion niyo po, never napublish? Or was it solely based on the write-up?

R: Nung before, talagang mga idea namin talaga. Sabi nga hard-hitting ang editorial cartoons namin noon. And kapag gumagawa kami ng ganun, mayroong feedback kaagad galing sa readers, may mga nagagalit may mga natutuwa.

K: Pero kayo po, anong preferred niyo, yung hard-hitting or not?

R: I prefer the hard-hitting, kasi yan naman talaga ang essence of the editorial cartoons. Kasi unlike ng mga cartoons ngayon, sometimes it's just a plain illustration of the editorial write-up.

K: Yung schedule niyo po ng drawing, hinihintay niyo po yung write-up?

R: Well actually, sometimes we are given 2 hours to do so, kasi yan eh 3 pm ang deadline na namin eh. By 3 dapat na-in na namin yung mga drawings for approval and revision.

E: Given the chance na mag-base on your own opinion po, more on negative po ba kayo sa portrayal ni P-Noy or positive?

R: Depende rin, kasi hindi naman kailangang ano, depende sa analysis mo kung minsan naman eh okay. Minsan naman I prefer to be on the negative side. Sabi ko nga, nasanay kami sa ganun eh, dun kami na-brought up. Eh siguro sa age na lang, survival na lang talaga.

K: Pano po pala yung scheduling niyo?

R: Dalawa kami eh, ung isa si Norman. Nagda-drawing din. Minsan naga-alternate na lang.

E: Thank you po Sir, yun lang po.

K: Thank you po for your time.

R: O sige ha, good luck, good luck.

APPENDIX 9

Transcript of Interview

Name: Marichu Villanueva   **Date:** January 20, 2012

Position: News Editor   **Publication:** Philippine Star

TRT: 13:13

M- MARICHU VILLANUEVA

E- ELOISA RECIO

K- KAREN MESINA

K: Ma'am kailan po kayo nag-simula as editor ng Star?

M: 2005.

K: Ano po yung work ninyo before?

M: Senior news reporter.

K: Saang publication pa po kayo nag-work before working sa star?

M: Bigyan na lang kita ng biodata ko.

E: Ma'am why did you decide po to move to Star from your previous publication po?

M: Dun sa isa nagtagal ako for nine years. Editorial assistant. Eh wala, I am not anymore happy with my work, why should I stay on? So I submitted my resignation, sabi ng boss ko dati. Si Soriano pa nun that time, Andy Soriano, siya dating owner ng Standard eh. Sabi niya sakin, "Chu, lika, usap tayo here in my office." Sabi niya eh, baka naman pwedeng pag-usapan natin. They're promising a higher position, higher pay. Tapos sabi ko if I'm going to report to the same editors, I would not like that kind of situation na you have to choose between me and them. Kaya ako, I'll just go quietly. And he respected my decision. After nun, another guy tried to suade me, that if I cover yung kay Bubby Dacer, yung nakidnap, he promised that if I cover that, he will make me editor-in-chief. Eh kako, tingnan niyo muna bago niyo ko kunin. Anyway it's just the start. Kahit hanggang ngayon nga ino-offeran pa ko eh. So I moved on.

E: Ma'am sa editorial cartoons po ba, chinecheck po ng mga editors yung cartoon before they get published?

M: Ang layo ng jump ng ano a.

K: We mean po, dumadaan po ba sa higher editors yung mga cartoons before they actually get to see print?

M: Sige mamaya pagusapan niyo ni Aranda. Yeah, minsan dumadaan talaga, pero pag sa final ano, yung mga hocus-pocus, yung mga label label, mga dialogues, ineedit pa yan minsan. Yun ang pinaka-process nun dito. Pero syempre, several hours before it gets published, kung ako pa lang, at may stage pa lang, nakita ko na, I can recommend it. If nakalusot sakin, si Amy ang may final ano dun.

E: Eh yung sa ano po, kasi po yung topic po talaga namin, tungkol po sa portrayal ni President Noynoy sa mga editorial cartoons during the campaign 2010 up to his first year as president. Ma'am during the ano po ba, campaign, yung Star po ba, towards any candidate po ba?

M: Wala wala, kasi pito sila dati nun? Tsaka, ano ba, it's in the law. All candidates should be given equal space, equal time, equal everything, equal opportunity. Sa owners, meron kaming parang kanya kanya. Yung mga Belmonte kanya-kanya, kaya di pwedeng magsuporta ng isa lang. Si Isaac kay Villar. Yung iba, sa ibang candidate. Kaya nagtatawanan nga kami eh, sabi namin dito sa office, mga amo natin kanya-kanyang pato.

E: Eh ma'am yung ngayon po na naka-isang taon na si Noynoy, mayroon po bang changes ng portrayal sa kanya, from the netural?

M: Hmm. Oo, president e na siya eh. Dapat lahat ng gawin niya pansinin. Tipong, okay, zero performance, zero bill, every action, presidente ka na eh, laging naka-ano sayo yan. Babatuhin talaga ng criticisms.

K: Ma'am may editorial policy po ba nakalaan po for editorial cartoons?

M: Hmm, yung usual lang, the standard. Scandalous, libellous, personal attack, conforms with the publication, yung typical lang na ina-apply sa media. Basta not scandalous, not libellous, ganun.

E: Pero personal po ba talaga yung cartoons, based on the opinion of the editorial cartoonist?

M: No, nagsho-shooting the ball yang si Amy at yung editorial cartoonist, naguusap sila, o ano ba ang raging public issue of the day natin? Ano bang sabi ng mga taxi driver? Masa kasi yun eh, anak ng masa yung cartoonist namin. So sasabihin eh ganito eh, ganito sinasabi, nakikita ko sa tv yan. Tapos minsan nagkokontrahan sila.

K: So, yung cartoonist po talaga, I mean hindi yung editor yung nagbibigay ng topic, ganun?

M: Hindi minsan usap sila talaga, kasi minsan wala rin siyang maisip. Kaya tawagin niya si Aranda, Aranda halika dito usap tayo anong gusto mo?

K: Pero yung opinion, pano po yun, as in opinion ng cartoonist?

M: I don't know, basta ba kung anong maisipan nung dalawa eh. Eh we're after independence. What comes out of the Star, it becomes the stand of the Star. But not everyone has the same view. Ako I have a different opinion, pero I just have to agree with that.

E: Ma'am do you think po the readers are affected by your editorial cartoons?

M: Yeah, yung isang recent lang, a very good example of how cartoons are, diba pag buwaya nire-relate siya sa corruption diba? Eh yung isang opinion nun, may something about the crocodile na nirelate niya sa corruption. Tapos there's a crocodile tail to Erap. That came out of the Star. Tapos eto na, tumawag bigla si Estrada. Sabi niya, hija, bakit naman ganyan ginagawa niyo sakin? Para namang paninirang puri yan, sabihin niyo na lang sakin, wag niyo na akong gawin na naging buwaya ako. Pero wala, kaibigan namin yun. Sinasabi niya lang yung sama ng loob, pero ganun lang, kasi he's a man of big heart eh, nilalabas niya lang yung sama ng loob niya.

K: Ma'am yung sa regular readers naman po. Yung hindi ginaganun siya dahil siya yung tinutukoy. Yung sa mga nagbabasa lang po talaga, naaapektuhan po ba?

M: Oo naman. Nakakaramdam din yang mga yan, kung napi-pick up din nila yung message. Matatawa sila pero nasasaktan kalooban nila. Kasi parang ano yan eh, yung parang pag kumakanta ka, parang aray, ang sakit, tumatama sakin. Nasa sa kanila na yun eh.

E: Basically yun lang po Ma'am.

M: Aba, ang laki namang chunk ng akin, yung sa personal background.

E: Kasi po para may profile po kami ng mga interviewees namin.

M: Kasi my shift from Standard is out, before that, mayroon din akong ganyan. I was already in the Star, si Katrina Legarda, yung grupo nila, yung for, is that Mark Respo? Yung adviser ni Erap dati. And they worked, trying to get me to become one of the reporters. Eh sabi ko sa kanila, reporter ako ng star. Kaya naman sabi ko, there has to be a new editor dun. Kaya ayun. Eh nung sa Standard, yung bagong boss ko from Inquirer, eh hindi ko gusto yung ganung ugali. Yung pagdating niya parang, ako yung boss dito. Di ubra sakin yun. So I got out the stuation, kaya ito andito na ko sa Star. Until now they're trying to get me, eh sabi ko masaya naman ako, satisfied ako. They tried to cover my salary for do Sa career mo dapat kasi masaya ka eh.

K: Ayun po Ma'am, yun lang po lahat ng questions namin. Thank you po sa oras!

M: Okay, thank you rin. Hintayin niyo na lang si Aranda darating na rin siya.

E;" Okay po Ma'am thank you!

APPENDIX 10

Transcript of Interview

Name: Rene Aranda   **Date:** January 20, 2012

Position: Editorial Cartoonist   **Publication:** Philippine Star

TRT: 18:19

R – RENE ARANDA

E- ELOISA RECIO

K- KAREN MESINA

E: Sir kelan po kayo nagstart as cartoonist ng Star?

A: Star? Ah… 25 years ago

K: Prior to working with Star san po kayo nagwowork?

A: Sa abroad ako mostly, iba-iba. Sa Guam, sa Middle East, ah sa publication…

E: ano pong work nyo dun? Cartoonist din po?

A: sa Guam ano ako, newspaper cartoonist din pero yung iba, Middle East, halo-halo, art director meron ding sa newspaper

E: Why did you decide na magmove sa Star?

A: why not? Why not?

K: why yes?

A: hindi kasi... familiar ba kayo dun sa campus journalism sa high school?

E: press con po

A: product ako nun e talagang ever since gusto kong maging editorial cartoonist kaya lang ng panahon namin, when you were still being ah… made by your parents… ah.. imagined, ano pa lang, ano eh martial law eh, kaya maliit yung chance na makapagwork agad so I decided to work abroad.

E: sir ano po, okay na po tayo sa background nyo. Ito ah ano po, pwede nyo po bang iexplain samen kung paano ang process ng paggawa ng cartoons?

A: kasi ganito, ano kasi, ah… siguro, walang, walang, galing ako sa UP ano, Fine Arts, walang subject na editorial cartoon, walang course na editorial cartooning we have to really want it ganon. Ah, editorial cartooning is symbolism di ba alam nyo yun. Para kang

alam mo yun writer na you use figures of speech kaya lang instead of words, drawing, parang hyperbole ganyan, ah… kunyare, sabihin natin yung topic is about Philippine's growing population, you don't expect me to draw 96 million Filipinos, sinisymbolize yan magdodrawing ka kunyare ng malaking Juan dela Cruz, maliit na bahay no, ano yan parang writing din yan, I took up writing kaya medyo familiar ako ah, again, beginning of the day, I read the three major newspapers, binabasa ko kung ano yung mga hottest issue and then I watch the news, kaya pagdating ko dito pag sinabi saken ng editor in chief which that woman there, standing, the good looking woman, o ang topic naten ano ZTE kunyare, alam ko na. kasi hindi naman kami papanig sa ano e, sa wrong, we're always on the right, anti-ZTE, so anti-corruption editorial ganon. Kaya parang forearmed na ako pagdating ko dito, andami ko ng idea sa utak sa ibat ibang topic kapag sinabi saken yung topic alam ko na agad ganito kasi nagdrawing na ako sa utak ko, yung execution na lang.

K: Ano po yung factors na kinoconsider nyo sa pag ano, kunyare nagbasa po kayo ng dyaryo what makes a story worth portraying

A: well syempre yung issue na makakaapekto sa country ganon, general good of the country syempre di kami papanig sa corrupt, di kami papanig sa crime, anti crime kami syempre ganon, we are for our age, for the good of the country, yun. There are times na hati yung feelings ko, yung emotions ko kaya lang I have a job to do kapag may standard ka I have to put aside yung stand ko.

E: So sir meaning, you take into considerations the publication's editorial policies po?

A: of course. Kasi after all, I'm just an employee.

K: ano po ba yung mga policies na yun?

A: (Whispers) Of the corporation

K: like what?

A: like you cannot you know you can't, big advertisers, you know, of course I'll be saying, you know, e kaya lang newspaper is business, kunyare kung conglomerate edi… if I want my job… anyway di naman namin tinotouch yun e there's such a thing as contractualation in shoemart chain yung yung sinasabi kong may personal opinion ako but I cannot voice out ang gusto ko lang dito at least hindi na lang kami nagtotouch doon sa subject matter

E: sir eto po yung mga ginawa nyo na drawing na ginawa nyo base dun sa time period na aming ginamit. Sir pwede po bang pa-identify kung ano yung positive, negative at neutral

A: there's no such thing as positive

E: I mean positive na pinoportray po si Pres. Noynoy, negative na pinoportray, neutral lang

A: there's no middle ground there's no yah there are two sides… walang gray area, just black or white. Eto katulad nga ng jueteng diba, marami na tayong mga anti-jueteng campaign, sa salita okay e enjoy, the thing is deeply-rooted yung problemang jueteng, poverty actually yun yun e, yun yung point ko na hindi mo makukuha na bubunutin mo lang yung problema meron root, alm nyo yung root, yung mga taong tumataya sa jueteng, mostly are peasants e, farmers na usually ang way out nila sa poverty pakiramdam nila pagtaya sa jueteng ganon.

E: so eto po negative

A: ah… if you remember his valedictory address yung daang matuwid, yun, mali nga yung straight path, straight no corrupt… eto interruption, tinamad ako e kaya hindi ko dinrowing ng buo ang buwaya, it's battle against corruption, eto nakakaattract ng investor, eto ganon pa rin smooth sailing sa first 100 days, eto 100 days pa lang, eto yung constant battle nya with judiciary pareho silang nabubukulan ng legislative lagi ay ng ano SC yung two branches, eto yung co branches… so I say na positive pa rin kasi pinortray ko ng negative yung SC. Ah eto approval rating, about the approval rating, there's always a threat na sisirain ka, positive pa rin, ganun pa rin eto SC ulit na the path is always continuously blocked by the supreme court. And then eto yung RH bill negative to kasi hindi nya pinanindigan. Sinabi nya to when he was campaigning pero hindi nya pinanindigan natatakot sya sa mga Obispo. The shadow of church is always there parang ganon. Tapos eto priority bills, sinabi nya rin nun na ano yung information act pero hindi nya binibigyang pinapansin, actually inano nya e tinasahan nya e, kumbaga alam mo yung lapis ganyan na lang kaliit yung information, parang ano tawag dito… ano nga ba to. Ah eto yung first year yata, first year nya to, yah yah first year sa office. Parang where would he go, wala to, eto eto yang tinatawag na neutral. Meron nga pala bihira kasi kaya I don't remember. So ano yung ano nyo, bakit puro ganto.

E: kasi po yung study po namin talaga, kung paano pinoportray nung top 3 newspaper

A: of course ang Bulletin lagging pro yan e kung sino nakaupo sinosoportahan nila

K: kagagaling lang po naming dun

A: kaya nga nakaaway naming yung cartoonist nila nung ginuest kami ni Gloria, yung cartoonist nila, the first time that Gloria… sabi ni Gloria samen… sabi ni Gloria sa sala… I hope you guys will support my administration… sabi ni Ivan Isaac… Ma'am we at the Bulletin, we always support the government. Sabi ko, ma'am it's another word for sipsip. Ang galit sa akin (laughs) ang galit sa akin!

E: sinabi nyo po talaga yun?

A: Sa harap ni Gloria, natawa nga si GMA nun. Tapos yung ano talagang namutla sya, galit na galit sa akin. E kasi there's no other… kasi you know he's one of my fellow cartoonist… Kasi he's not even polite, so I replied with impoliteness as well parang ganon tapos nung ano daldal pa ng daldal nung nasa parking lot tapos sabi ko daldal ka ng daldal suntukan tayo halika dito, suntukan tayo. Ganon kami mga cartoonist, hindi naman makaporma, puro ganon lang.

E: Sir punta naman po muna tayo ano po ba sa tingin nyo dito yung mga parang elements na nagpoportray sa kanya positively.

A: of course this one parang nasa pedestal, syempre elevated sya. Eto negative ko pinortray ko which means, positive sa kanya

E: as in eto po…

A: Oo, eto naman, negative ko pinortray kalaban nya, bale positive sa kanya. And this one, parang smooth sailing kaya lang kotse, so far ha, sa first 100 days, parang okay pa yung pagpapaandar nya ng bansa natin parang ganon. Eto at least ang pinoportray nito is medyo violent pero ang pinoportray yung constant battle with corruption. Eto yung pangako nya yung daang matuwid.

K: Sir eto po, what makes it neutral?

A: kasi wala pa syang ano e ah wala pang wala pa akong pinakita kung ano yung magiging daan, tahak, will it be good to us, kaya hindi ko sinabi kung ano e basta option A option B, ganon lang,

E: parang hanging?

A: oo parang ganon, ganon

E: Eto sa negative nap o

A: iyon nga, yung bill, yung napailaliman na yung sinasabi nyang priority napunta na sa ilalim… yun yung sinasabi ko rin sa mga cartoons, meron kasi akong another cartoon job, yung cartoon strip, political, lagi kong sinasabi na masyado syang abala sa anti-corrpution campaign, napapabayaan nya yung ibang area ng government. Eto negative din to. Eto actually this is not negative e parang there's something more than the usual na propaganda lalo na sa anti-jueteng campaign. Pero kulang parang ganon, hindi necessarily negative to

K: Parang kulang

A: Oo sabi ko parang kulang oo sabi ko. Ito yung takot, natatakot sya sa church parang lagging nandun yung shadow ng church well in fact naalala nyo when he was still not running as president nagpunta sya sa isang convent or something, nagmuni muni sya.

E: Nagdiscern po sya?

A: yun nagdiscern nga sya. Nagdiscern.

E: sir so last question na lang po, sa tingin nyo po ba the readers are affected by the editorial cartoons?

A: by?

E: by the editorial cartoons?

A: yah, tumatawag sila e kaya nga minimeet kami sa Malacanang, yung president, minimeet nila yung ah different people to talk to media… and everything… the media, reporters, the cartoonist. Kasi ung cartoon, it works e. you don't have to read the essay Makita nyo lang na binabanatan ka, o binabanatan ako tawagan nyo nga, tawagan nyo. Tatawagan na ako nun. Invited ka, papaliwanag ng program like that.

E: e pano naman po yung mga regular readers na hindi po talaga sila yung pinoportray ng cartoons pero nakikita lang po talaga nila.

A: Ipinapaalam mo yung problema ng bansa actually ang editorial cartoons, siguro 80 percent negative ang pinapakita namin is yung problem, yung problema ng bansa that the people might not know yun yung pinapakita mo eto yung problema, parang gumawa kayo ng ano sa government… minsan ano magrally kayo, or sa email sabihin nyo problema nyo yung ganon.

E: Sir follow up question lang po, parang ibig sabihin po ba nito yung editorial cartoons na dinodrawing nyo ay base po talaga sa sarili… sa independence nyo

A: Parang ganon

E: Pero yun nga po nahahaluan lang po ng mga editorial policies

A: of course

E: at yung sa topic po yung editor

A: Actually madalas ako pa tinatanong nya, ano gagawin natin? Kailangan ako ang magbigay sa kanya o yung ganito, o si Gatdula may hinold na kidnap…

K: So out of 100 percent po, gaano po kalaki yung inyo talaga?

A: what do you mean?

K: yung inyong inyo lang po talaga. Kunyari, ito po yung cartoon, ilang percentage po yung idea po ninyp

A: akin lang talaga, kasi alam ko naman yung ano e… we always go with the right with what is correct and what is true what is just or moral

K: dumadaan pa po sa approval ng EIC?

A: hindi na before when we were just starting pero later, nakita nila na kuha naman namin yun nga lang kung talagang medyo corporate, umiiwas na lang kami sa topic kunyare MERALCO gusto kong banatan MERALCO pero oops no comment no comment pero nababanatan ko na yung mga yan sa dyaryo dun sa cartoon strip ko nababanatan ko yung MERALCO, yung advertising.

E: anyway yun lang po question naming.

APPENDIX 11

Transcript of Interview

Name: Jorge V. Aruta   **Date:** January 30, 2012

Position: Opinion Editor   **Publication:** Philippine Daily Inquirer

TRT: 11:42

J- JORGE ARUTA

E- ELOISA RECIO

K- KAREN MESINA

E: Sir when did you start po as editor for Philippine Daily Inquirer?

J: Opinion? I think it's 2002? 2002 or 2001, not sure anymore.

E: Sir prior to that po, may pinagtatrabahuhan pa po ba kayong ibang publication?

J: Well I used to work for a news paper that folded up very quickly, yung independent ano. Yung independent, yung mga nagsusulat are people like Salonga...and before that, we had a parang news magazine shortly after EDSA, we put up a magazine that is parang News Weekly, called The Observer.

K: What made you decide to transfer to Inquirer?

J: Well I had no choice, I was jobless then. When the independent shut down, I was jobless for a month or two, and then Inquirer had an opening, so there I applied.

K: You started out as a reporter?

J: As a draftsman.

E: Punta naman po tayo sa work niyo as an opinion editor, chine-check niyo po ba yung editorial cartoons before they get published?

J: Of course, of course. Kasama yun eh, anything that goes into my section, I have to check. Or at least have someone check it for me in case I can't.

K:Ano pong process nung pag-check?

J: Well, I just look at it ano, if I see na okay lang, I mean you know, hindi naman lavish ganun-ganun, I think what is really important is that it has to conform well with our stand in certain issues. That's why we get into problems sometimes, because the cartoonist may not agree with what the paper's position is on certain issues. For instance, did you notice

on reproductive health? One of our cartoonists ay, well, medyo may pagka-conservative masyado and unfortunately we are in favor of reproductive health.

K: What do you do po during those instances na magkaiba kayo ng stand?

J: Well I have, I think there were times when we actually set aside what we think for that issue, and ask somebody else to do it. There will always be parang a continuing argument whether cartoons should conform to the position of the paper or it should be the cartoonist's only. Because it carries the signature pa rin naman ng, yung parang name ng paper, but I think it's very well accepted naman that the cartoon should conform with the paper's policies or stand on issues.

E: So Sir in a way, meron po bang editorial policies na ina-apply sa cartoons?

J: Well yeah, in the sense na yung policies, ganun, well very very broad naman, broad policies. Like we always do, the same policies that we apply when we formulate our position on issues in our editorials.

K: It's not like it's a written guideline, parang implied?

J: No no, nothing, there's nothing written. It's not as if we say that we are pro this and pro that, no no, there's nothing like that.

E: Pero Sir, dun po muna tayo sa mas specific po. Nung campaign po ba, 2010 election campaign, yung stand po ba ng PDI is leaning towards President Noynoy po?

J: Well, some people say we do, but I don't think so, it wasn't a conscious thing. It probably was just reflected from my inclination.
K: So would you say po na during that time, you were pro-Noynoy?

J: Yeah. But it didn't prevent me from calling the attention of our colleagues or some columnists who were going out of bounds I think, in support of Noynoy. I don't know if you do text analysis 'no, for instance study Conrad or Manolo's writing. Before and after the campaign you'll notice the substantial difference because at the beginning when the campaign wasn't on yet. We didn't want to risk being accused of being propagandist for a particular candidate.

E: So sir after one year of assuming presidency, were there any changes po in the way you portray or write Noynoy po?

J: I think so. Just read the editorial yesterday on Yamas. Siguro during the first year naman, although we consider a longer honeymoon period compared to the rest of the papers, pero kasi we wanted to give a chance naman. Ganun din naman sa iba kahit kay Gloria, we were trying to pull our punches on these things you know. There's no school for the presidency after all, so we tend to be a little kinder on the first phase of anybody's

presidency. And although that didn't preclude us from criticizing when there were glaring mistakes you know. For instance when he punched up the Luneta hostage crisis. We did criticize him.

E: So you're saying na your stand is not really negative or positive, but it depends on the situation?
J: Yeah, that should be, ganun naman talaga dapat.

E: Sir do you think po ba that the editorial cartoons published on the paper affects the readers?

J: I think so, we do get feedbacks. In fact our president actually reads more, parang mas nagi-interpret pa yata siya, minsan kasi he's going to look over our cartoons, sometimes he would say na sobra naman, labis naman yata ito, ganun ganun. Yung cartoonist kasi namin may pagka-anti clerical, eh parang di naman tama na ganun.

K: What about reactions po from you regular readers? Yung hindi po politician?

J: Ah, yeah, we do get some letters, we even publish them occasionally. Although, well I must point out to you that some have pointed out, bakit samin di magkasabay yung cartoon at tsaka yung editorial? Sa amin naman, for one thing, medyo mahirap kasing i-direct yung sasabihin ng, I mean it's about the execution, parang hindi naman talaga sila ano. The other thing is, there is also virtue in the, I mean, instead of stating your position only once, and then the readers will probably get tired. At least you do it more than once, the next day or the day after, in your cartoon. Mayroon naman sigurong virtue dun.

E: Sir last question po, gaano po ka-independent yung cartoonist sa editor po at newspaper?

J: I don't think they should be independent. The editors should decide, or the editorial board should define the stand of the paper on issues every time. We can have a clash of opinions on the column, pero kasi you can't get a sound with just one hand clapping diba.

E: Thank you po Sir, yun lang po.

J: Ah yun lang?

K: Yes po sir, thank you po.

APPENDIX 12

Transcript of Interview

Name: Gilbert Daroy   **Date:** January 2, 2012

Position: Editorial Cartoonist   **Publication:** Philippine Daily Inquirer

TRT: 21:42

G- GILBERT DAROY

E- ELOISA RECIO

K- KAREN MESINA

E: Good afternoon sir, start na po tayo. Full name niyo po Sir?

G: Uh, Gilbert Daroy.

E: Ano pong posisyon niyo sa Inquirer?

G: Editorial cartoonist

K: Hindi po kayo nagfe-freelance, as in Inquirer lang?

G: Hindi, nagfe-free lance din.

E: Kailan po kayo nag-start as cartoonist for PDI?

G: I started in 2002.

K: Pero nag-work po kayo sa ibang publications before?

G: Yeah, Manila Standard.

E: Bukod po sa Manila Standard?

G: Wala na, pero before that, animator ako sa Disney.

E: Wow, pero what made you decide po na lumipat sa Inquirer?

G: PInili ko lang.

E: Ano po bay un, parang nagpasa rin po ba ng resume?

G: Parang pumasok lang ako, ganun lang.

E: Inofferan po kayo?

G: Hindi, medyo nag-hintay ako.

E: Sir, pano po ba yung process niyo ng paggawa ng editorial cartoons?

G: Okay. Usually, I want to have one day na nagiisip, kailangan ko magsubmit bukas for Wednesday.

K: Pano po yung issue po na ita-tackle?

G: Pinipili ko.

K: Hindi po kayo parang dini-dictatean?

G: Hindi, hindi.

E: Pano po yun, diba po usually yung editorial cartoons may kasamang editorial text?

G: usually, ganun, pero sa case ko, not necessarily.

E: Ah, so parang independent din po kayo.

G: Oo independent talaga.

K: Diba kayo po yung nagiisip nung issue na para sa editorial cartoon for the next day? Pano niyo po, ano po yung ginagawa niyong process for you to come up with, or on which issue to focus on?

G: Sa internet.

K: Ano po yung quality na hinahanap niyo sa topic that makes it parang cartoon worthy?

G: Ah, magandang question yan ah. Cartoon-worthy, hmm. I think Karen lahat naman cartoon-worthy.

K: Pano po yun sir, pano niyo po finfilter kung alin talaga yung kunwari for this day ay dapat makita ng mga tao?

G:Actually today nga, wala pa kong naiisip eh, magsuggest ka nga. Sige na, para pwede niyong ipakita, idea ko yan.

E: Sige magisip ka, para sa susunod na araw, akin.

G: Sobra ka na ah! Sige Karen. Anung mga issues ngayon, Corona, Sendong...?

E: Opo nga po, Corona Sendong lang.

G: Sige anong gusto mo Karen?

K: Ano po, yung conflict between Executive and Judicial kesa po yung focus lang sa Corona mismo. Para po kasi sakin, as citizen lang, ang pangit po ng ganun. Kasi ano sila eh...

G: TIngin mo mali ang Executive?

K: Mali sila pareho in the sense na masyado silang assertive pareho.

G: Hmm, assertive pareho. Kaw Eloisa?

E: Magulo lang sila pareho, parang hindi nila kayang mag-compromise.

G: Hmm, compromise.

E: Parang ang gulo lang masyado, kasi sobrang ang public po masyado, parang di nila kaya pagusapan in private.

G: Hmm. Parang nagha-hang ng laundry.

K: Makikita po namin yan sa dyaryo?

G: Pwede rin, pero medyo luma na eh.

E: Pag si Corona naman, medyo luma na rin eh.

G: Pero pwede, sige, for Wednesday, para kay Karen at kay Eloisa.

E: Sir, ano po yung factors na cino-consider niyo sa pag-drawing ng editorial cartoons?

G: Factors? Simplicity, directness, topical, point-blank. Ayun.

K: Cino-consider niyo po yung, diba po personal opinion niyo po yung nilalagay niyo dun, cino-consider niyo po ba na baka mag-conflict yun sa stand ng paper?

G: Hm, meron naman oo, pero kilala ko na ang Inquirer eh.

K: What do you mean po?

G: Well, alam ko ang mga stand nila.

K: Usually, nagco-coincide naman po kayo ng mga views?

G: Not all the time Karen eh. Pano kung against sa mga bishop, ayaw nila yun. Very religious ang mga Prieto eh.

K: Pansin ko nga po sa mga cartoons eh.

E: So hindi po kayo gumagawa ng parang against church?

G: Ay naku hindi, every Thursday nga may mass kami eh.

E: Pero sabi po kasi, kasi di pa po nagpapainterview si Ma'am Magsanoc...

G: Bakit ayaw?

K: Ayaw ho eh.

E: Wala raw po kasing editorial policy. Sabi po niya. So parang wala silang something to do with our study.

K: Pero nirefer niya po kami to Sir Yambot.

G: Anung sabi ni Sir?

K: Hindi pa po sumasagot.

G: Di kaya ako pagalitan nun?

E: Okay lang po, hindi naman po sa babasahin nya yung study namin, for academic purposes lang po.

G: Sige sige.

E: Sir, ipapakita po namin yung mga naidrawing niyo na napublish na.

G: Naku mababaw lang yan eh.

E: Pero kasi po hindi po namin alam kung tama yung interpretation namin, kaya po we need your ano po...

K: Kayo po yung magsasabi kung alin po sa mga cartoons yung positively or negatively pinportray si President Noynoy Aquino, kayo po yung magu-group.

G: Eto negative...positive...negative, obviously negative no. Anung opinion mo sa Hacienda Luisita?

K: Mahirap po kasi yung lugar ni Noynoy, kasi family ownership yun. Pero hindi rin po syempre masisi yung mga humihingi ng rights dun sa lupa kasi sila naman po talaga yung naghihirap doon. Eh mas masa po ako eh, pro-mass ako kaysa sa family interest. Tsaka naginabang naman sila for the longest time so I think it's high time na ibigay nila what's rightfully for the people.

G: Sige. Positive, positive, negative, negative...Tingin mo Eloisa?

E: Negative po. Iba yung Daang Matuwid pero pababa siya.

G: Eh eto?

K: Negative! Sir dun po sa mga positive, ano po yung mga elements na nakakapagbigay ng positive vibes or aura dun sa cartoons?

G: TIngin mo Eloisa, ano?

E: Ako po, tingin ko po yung fact na inihelera siya sa mga tao na may nagawa na.

G: What makes it positive, Karen?

K: Ano po, ako po kasi yung nag-content analyze nung mga cartoons na 'to, so sakin po, yung pagiging warrior po ng portrayal niya. Medyo literal siya actually, yung pinangpapatay ng mga salot ganyan.

G: Eloisa, ito?

E: Si PNoy po, parang siya mismo yung gumagawa ng paraan para maayos yung sira.

K: Negative naman po tayo Sir.

G: O Karen, negative.

K: Sarcasm?

G: Pero sarcasm about?

E: About lovelife, yung displaying in public. Parang gusto niya naman.

K: How did you come up po, sa ganyang idea?

G: Wala, dumating lang yung idea. Ito naman Eloisa, ito naman.

E: Yun nga pong kagayan ng sabi ko, sobrang taliwas sa daang matuwid yung landas niya.

G: Galing na, galing nang sumagot!

K: Sir ieexplain niyo po later sa amin.

G: O ito naman, Karen.

K: Obviously po, tsaka yung gamit ng word na Press, yun yung pinakanapansin ko po diyan eh.

G: O ito naman.

K: Ay yan po Sir medyo problematic kami eh, kasi may cartoon po sa Inquirer from Jess Abrera, yung kanya naman po, positive naman po yung kanya. Yung time na yun pinakawalan na yung Morong 43, pero dito po ibang iba.

G: Well, P-Noy kasi, nagpa-play siya ng favourites. In favor siya rito (AFP Mutineers).

K: Bakit po yung isang ibon maliit?

G: Irony.

E: Ah, sobrang liit po pero yun pa yung itinago niya sa loob tapos yung malaking ibon yun yung nilabas niya.

G: Tama. O ito, Eloisa?

E: Parang nakatali po siya eh, hindi niya mapagbigyan kasi maraming pumipigil. Siguro personal na interes o interes ng pamilya niya.

G: In other words, complicated?

E: Complicated.

G: Ito naman, Karen?

K: Actually sir hindi ko po ma-gets yan. Tina-try ko po yan intindihin.

E: Parang may kamay na knuckles?

G: Kamay na bakal. Political will.

E: Megaphone po?

G: Puro bula. Publicity, rhetoric.

E: Ano pong ibig sabihin niya, parang gusto niya kamay na bakal pero yung publicity niya, wait, parang puro sinasabi niya lang, di niya ginagawa tapos lagi siyang naninisi?

G: Right. Mas pinili nya to kesa dun. For one thing mabigat, malaki. O sige, ito naman.

K: Ang interpretation po namin diyan, positive po, kasi siya mismo yung nag-tali ng horn niya.

G: Pero bakit naka-buka?

E: Horn 'to diba?

G: Yup.

K: Yung dating po kasi sakin...

E: Siya yung nag-tali sa sarili niya

K: Pero bakit negative?

G: Pano kung hindi totoo?

E: Ah, parang tinali niya lang pero nakakalabas pa rin?

G: Kaya nagtaka ako sa inyo pano 'to naging di magandang example ng editorial cartoon, naisip ko lang to very rush eh. Pangit no?

E: Medyo mahirap po syang intindihin, kala ko po positive eh.

G: Rush lang yan eh.

E: So sa lahat po ng pinakita namin sa inyo, wala po dyan yung itinuturing niyong parang neutral kay Noynoy?

G: Magandang question yan, neutrality. Sabi sakin ng editor ko, Gilbert, you cannot be neutral. You always have to take a side. Yan din tanong ko sa boss ko eh. Sir baka pwede ano, middle lang tayo. Eh di pwede.

E: So Sir in a way, may editorial policies po, the fact na sinabi nilang di pwedeng mag-neutral.

G: Kaya nag-taka ko eh ba't ayaw ni ano...

K: Sir ano po ba yung mga policies na alam niyo na nagapply sa work niyo as a cartoonist?

G: Uh, bawal anti-church, bawal personal.

E: May parang pronounced po sila na bawal yung ganito ganyan, or unwritten rule po siya?

G: Unwritten lang.

K: Meron po kayong guidelines?

G: Wala eh, ay meron yatang written pero very vague.

K: Pano po yung stand niyo sa RH Bill?

G: Pro ako, pro.

E: Sir patapos na po last na lang. Sa tingin niyo po naaapektuhan po ba yung mga nakakakita ng editorial cartoons? Sa tingin niyo po naaapektuhan ng cartoons niyo yung mga nakakakita sa kanila?

G: Yeah, pero ang attitude ng mga tao sa editorial, parang sa ano, gawa ng jester. Alam niyo yung jester, puro pabiro lang you can't take it seriously. Pero alam mo totoo.

E: Pero subliminally po ba, unconsciously, sa tingin niyo po naaapektuhan po yung mga tao?

G: Yeah, oo. Nai-influence.

K: Meron na po ba kayong significant drawing na somehow, masasabi niyong naka-spur ng emosyon ng tao?

G: Hmm, dami.

K: Anung mga issues po yun?

G: Teka, dami rin eh.

K: Sa recent issues po, sa current administration.

G: Yung kay Corona.

K: Pano niyo po nalaman na may epekto o dating sa tao?

G: Well, tinawagan ako.

K: Nino po, reader po?

G: No, ni Midas!

E: Nagbabasa rin pala talaga sila.

G: Well, pinagalitan ako. That I should research more, be sure of my facts.

E: Pano niyo po dinefend yung sarili niyo dun?

G: Dapat mayroon kang source pag ganun.

E: San po kayo kumukuha ng source at info?

G: Sa mga report

K: Ng Inquirer din po? Nakasuhan na po ba kayo dahil dyan?

G: Hindi pa, mga threats lang.

K: Threats of...suing po? Hindi naman life-threatening?

G: Ay hindi pa naman.

E: Yun lang po yun Sir, done nap o.

K: Thank you very much po for your time.

APPENDIX 13

Participants' Profiles

PARTICIPANT A:

Name: Barabara Jamili

Age: 31

Sex: Female

Occupation: Bookkeeper, TSKI

Address: Valencia Mabang, Muntinlupa City

PARTICIPANT B:

Name: Jhun dela Cruz

Age: 23

Sex: Male

Occupation: Utility cadet-Manila

Address: San Mateo, Rizal

PARTICIPANT C:

Name: Grace Sandoval

Age: 27

Sex: Female

Occupation: Volunteer nurse in Manila

Address: Gen. T. De Leon, Valenzuela City

PARTICIPANT D:

Name: Rolly Ventura

Age: 43

Sex: Male

Occupation: Laborer at Moldex

Address: 2274 Avocado Street, Camarine, Caloocan City

PARTICIPANT E:

Name: Jose Mari Ang

Age: 20

Sex: Male

Occupation: College undergraduate

Address: Vermont Royale, Lower Antipolo

APPENDIX 14

Transcript of Focus Group Discussion

Date: February 6, 2012

Venue: 7-11 Convenience Store,

TRT: 36:56

K- KAREN (Camera person/observer)

E- ELOISA (Main facilitator)

A-PARTICIPANT A

B-PARTICIPANT B

C-PARTICIPANT C

D-PARTICIPANT D

J-PARTICIPANT E

E: Good morning po, ako po si Eloisa.

K: Ako naman po si Karen.

E: 4th year graduating students po kami from UP Diliman, so ang thesis po naming ay about sa portrayal of the top three newspapers po kay President Noynoy po mula nung 2010 election campaign hanggang sa first year niya bilang presidente. Bale ang itatanong lang po namin, pwede po bang tingnan natin yung Set A?

K: Set A po muna tayo.

E: Tapos tingnan niyo lang po yung mga cartoons kung nagugustuhan niyo po ba, i-scan lang po natin.

(after scanning Set A)

E: Pwede pong pakilala po muna tayong lahat sa isa't isa? Kahit pangalan lang po.

 A: Barbara.

C: Grace.

D: Rolly.

B: Jhun.

E: Hi mga ate at kuya. So start na po tayo, nagustuhan niyo po ba yung mga editorial cartoons na nakita ninyo?

C: Hindi. Kase yung mga pictures niya rito, masyadong pang-cartoon, kase alam mo yun, as a president dapat konting more respect. Hindi man ganun ka-good yung government niya, pero dapat konting respect.

E: Kayo po Kuya Rolly, nagustuhan niyo po ba?

D: Hindi rin eh, kase parang horror yung drawing niya eh. Tsaka sobrang ano talaga.

E: Kuya Jhun, kayo po?

B: Sakin okay lang naman, parang hot issue kasi siya kaya okay lang.

E: Kayo po Ate Barbara?

A: Okay lang kasi opinion nila yan eh, kung ano yung uri ng government natin, nirerespect ko na lang kung anong opinion nila.

E: Sa tingin niyo po alin dyan yung mga symbols o elements na feeling niyo tumatak sa inyo?

A: Sakin RH Bill.

E: RH bill po, alin pong specific na symbols dyan ate?

A: Kase yung RH bill yung pinaka-recent lang eh, yung lately pinagaawayan.

E: Ah, kase po siya yung latest kaya siya agad yung tumatak sa inyo?

B: Yung akin naman yung Anti-wang wang yung abuse of power, kase eto yung unang ginawa niyang batas nung siya yung naging pangulo.

E: Kayo po Kuya?

D: Sakin naman yung anti wang wang din. Okay lang dapat na may wang wang din, kasi para kung may ano man, sakuna, eh na-dali siya.

K: Kayo po Ate Grace?

C: Siguro itong sa part about his lovelife. Kasi di naman siya tumakbo para sa lovelife, sarili naman niya yun eh, tsaka parang di naman na masyado, wala na tayong pakialam sa lovelife niya, gora gora lang.

E: So, ate at kuya, sa tingin niyo po yung mga cartoons na hawak ninyo ay lahat nun ay tungkol kay President Noynoy?

B: Hindi rin.

A: Hindi.

C: Oo nga hindi.

E: Bakit po?

D: Hindi naman lahat kay Noynoy. Kase merong mga detalye na hindi naman talaga siya yung pinupunterya.

K: Kayo po Ate Barbara?

A: Halos lahat naman eh. Halos lahat tungkol sa kanya , the way he handles yung government yung pagpapatakbo niya. Sa Rh Bill, puro ano sa kanya, galit sa kanya o.

C: Sakin hindi, hindi naman lahat tungkol kay PNoy, kase eto nga yung sinasabi na wang-wang, etong RH bill, diba yung RH bill between church naman and government. Yung wang wang naman, kahit sino naman gumagamit ng wang wang, kami may kotse kunwari pwede naman kaming gumamit ng wang wang. Bale hindi naman lahat tungkol talaga kay Pnoy.

D: Naku mauna na ako, kailangan ko na talaga umalis.

E: Ay sige po Kuya Rolly, maraming maraming salamat po sa pag-sama ninyo. Bilang grupo po, kayong mga natitira rito, sa tingin niyo po alin dyan sa mga symbols na andyan yung nakakapag-portray nang positively sa kanya? Alin po dyan yung parang napupuri siya?

B: Yung para sakin napupuri siya dito sa anti wang wang na cartoon. Kase para sakin yung mga ano, di dapat gumamit ng wang wang kasi inaabuso nila yung pag-gamit ng wang wang. Yung mga ano ng mga pulis, gumagamit nun.

E: Kayo po Ate Barbara?

A: Ako, parang pangit yung mga comments sa kanila, syempre minsan okay lang na icomment yung mga pagkakamali sa kanya, edi baguhin niya. Pero positive pa rin yung result.

E: Kayo po Ate Grace?

C: Yun akin, eto rin wang wang. Nasusunod na siya eh, parang konti na lang yung di naga-agree sa ganung way, kaya for me, yung anti-wang wang is okay niya.

E: So baliktarin naman po natin yung tanong, alin naman po dyan yung negative, yung cini-criticize siya?

A: Ako etong sa Hacienda Luisita, kasi diba hiling nung mga tao na ibigay na sa kanila yung mga lupa, eh hindi naman pag-aari niya yun, cini-critic tuloy sya na ibigay na lang yung mga yun.

E: Okay po, kayo po Kuya?

B: Etong graft and corruption, kasi di pa naman napapatunayan na corrupt siya, eh yung pera niya parang dumami lang yung pera niya na nasa bangko.

E: Kayo po?

C: Siguro yung ano rin, yung Hacienda Luisita, kase hindi naman sila lang yun eh, family niya yun, buong angkan niya yun eh. Hindi lang naman Corazon Aquino yung mga yun eh, kaya ayun for me, Hacienda Luisita.

E: So punta naman po tayo sa Set B. Ganun din po yung questions. Scan po natin, nagustuhan niyo po ba yung editorial cartoons?

A: Mas okay siya

C: Oo nga mas okay 'to.

A: Mas madaling intindihin, hindi siya kelangang tulad nito na dapat broad yung mind mo para mainitindihan mo. Simple lang siya.

E: Kayo po Ate Grace, bakit po mas okay din para sa inyo?

C: Kase mas maitindihan ng mga tao, although yung iba, para sa mga tinatawag nating illiterate na tao, pati sila maintindihan. Kasi sa simpleng drawing, maintindihan ng mga taong hindi nakapag-aral.

E: Kaw po Kuya?

B: Ah, okay lang sakin kasi masarap sa mata. Tsaka pagtingin mo palang alam mo nang si PNoy tinutukoy nya at madaling intindihin.

E: So ano pong mga elements dyan yung pinaka-striking?

B: Sa second page?

K: Opo, Set B.

A: Para sakin yung SONA, kasi yun lang yung naaalala ko eh.

C: Ako ito o, yung benefits para sa mga elderly, sa mga senior citizens, kasi minsan nalilimutan na natin na may mga senior citizens, parang di na sila nabibigyan ng pansin. Kaya sana matuloy to ni PNoy.

B: Ako rin itong SONA, kasi ito yung lagi nilang ginagawa maski sa mga late president, yung mga dating president, ito rin yung ginagawa nila nang paulit-ulit.

E: So sa tingin niyo po ba lahat niyan ay tungkol kay President Noynoy?

C: Siguro sa buong gobyerno, panglahatan. Isang buong gobyerno sya eh. Katulad nitong sa mga elderly, hindi naman siya lang ang nagde-decide niyan eh, buong body yan. Yung mga diskwento, mga mamimili, mga partnership program niya.

E: Okay po, kayo naman po ate, sa tingin niyo po ba, lahat ng cartoons na to ay tungkol kay President Noynoy?

A: Oo kasi administration niya ngayon eh, so yun talaga yung bida sa lahat ng mga ano.

E: Kayo po Kuya?

B: Sa tingin ko ganun rin, kasi lahat ng mga ano, sa mga nasasaad, tungkol sa kanya, tungkol sa mga programa niya, sa mga nagawa niya. Yun lang.

E: So alin po dyan yung nagpo-portray sa kanya positively?

B: Para sakin itong may diskwento, yung presyong panalo para sa mamimiling Pilipino.

A: Para sakin yung part na yung health benefits, yung sa mga matatanda.

C: Siguro yung sa health program niya.

E: Sa negative naman po tayo, baliktarin natin yung tanong, negative naman po.

B: Sakin itong nasa internet, yung official website sa kanya.

K: Bakit po negative?

B: Minsan dyan sya cini-criticize ng mga tao, or minsan gumagawa ng, may mga ibang tao na nainira sa kanya dahil dito sa website na ito.

C: Ako rin ganun eh.

K: Bakit po Ate Grace?

C: Sa panahon ngayon medaling madali nang lokohin yung mga something about sa kanya, medaling iedit kasi computerized na lahat, kumbaga mataas na yung technology na ginagamit dyan.

K: Kayo po Ate?

A: Yung negative na ano? Para sakin wala naman negative, pero syempre parang hindi ko pa rin ma-ano, kasi hindi ko gets lahat eh.

E: O sige po, last na, tingnan po natin yung Set C kung magugustuhan natin.

A: Ako gusto ko siya, artistic siya tapos pinoportray niya talaga kung ano yung content halimbawa nung news na yun, ganun lang talaga siya.

E: Kayo po Ate, nagustuhan niyo po ba?

C: Hindi eh, kasi pero sa bagay pwede na rin. Iniisip ko naman yung mga taong hindi kayang umintindi ng English. Siguro sa ganitong way maintindihan nila.

B: Yung akin naman kasi, parang cartoon-ish siya, parang minsan di naman lahat ng tao nagbabasa, yung mga may edad di naman gusto ng cartoons, kaya parang ginawa siyang katawa-tawa, eh hindi naman talaga katawa-tawa.

E: So alin po dyan yung striking sa mga nakita niyo?

A: Akin etong may graft and corruption. Kasi sa pagkakaalam ko, yun talaga yung theme nung tumakbo siya, anti-corruption, yun talaga yung focus niya, tanggaling yung mga corrupt at sagabal.

E: Kayo po Ate Grace?

C: Siguro itong may investors, kasi kumokonti na yung investors ng Pilipinas eh. Hindi ako nagsasabing may corruption, pero di pa rin ganun kaganda yung Pillipinas compared sa ibang country talaga.

B: Ito naman yung sakin, yung parang ginawang katawa-tawa yung pagpapatalsik kay Corona.

E: So lahat po ba niyan tingin niyo tumutukoy kay President Noynoy po?

A: hindi naman, kasi kung di niya ginawa eh di di sya talaga ung tinutukoy, hindi intended sa kanya yung pagbabatikos kung hindi niya ginawa.

E: Kayo po Kuya?

B: Meron sa kanya, meron ding hindi. Katulad nito jueteng, parang wala naman sa kanyang issue na tungkol sa kanya sa jueteng. Ako ha, wala akong naririnig.

C: Hindi naman lahat sa kanya eh, katulad nito, yung kay Corona, eh dati pa naman natin gobyerno yun eh.

E: Okay po, alin po dyan yung tingin niyong positive siyang pinoportray?

B: Sa akin yung 100 days, kasi parang sa tingin ko, pag tintingnan mo yung image ng cartoon, parang maganda yung daloy ng first 100 days niya, parang ganun yung ibig sabihin.

E: Kayo po ate yung positive?

B: Sakin yung sa corruption, kase sa mga nangyayari ngayon, yung about kay Corona, yung tatanggalin yung corrupt sa government kung mapatunayan nilang may corrupt talaga.

E: Kaw ate Grace?

C: Siguro yung positive par as akin yung first 100 days niya talaga medyo okay, kase bago yung gabinete niya, bago yung mga ano, at yung negative naman niya ay eto, yung approval ratings, kasi hindi niya parang nagamitan ng parang as a president dapat ganito, parang di sya nangialam.

E: Kayo naman po yung negative?

A: Sa RH bill, kase diba may disagreement between the government and the Church? Yung sa Church syempre ayaw nila ng RH, parang may konting conflict lang.

K: Sa inyo Kuya?

B: Sa akin naman itong jueteng. Kasi parang di ko nagugustuhan, kasi di naman para sa kanya ito eh ini-involve siya sa jueteng issue na 'to.

E: Sa kabuuan po ba, pag nakikita niyo tong cartoons na ito, naaapektuhan po ba kayo?

B: Hindi eh.

A: Oo hindi, kasi di naman ako tumitingin sa mga cartoons pag nagbabasa ako ng dyaryo. Parang mas magbabasa ako ng content, front page, mga accident, ganun, pero not the opinion.

K: Kaw Kuya?

B: Ako kasi sanay na eh, parang andami daming lumalabas na ganito, kaya parang normal na lang din. Yung gantiong bagay normal eh.

E: Kaw Ate Grace?

C: Hm, ganun din eh, parang di naman ako apektado, kasi newspaper naman talaga yung babasahin mo, hindi yung pinakadrawing lang. Para lang magka-idea ka pero pag di mo binasa, hindi mo mage-gets kung para san yung picture.

E: So ayan po, para lang po malaman niyo, yung Set A, yan po yung mga editorial cartoons na pinublish sa Phlippine Daily Inquirer. Yung isa naman pong Set B, Manila Bulletin. Yung Set C, Philippine Star.

K: Lahat po niyan pinublish nung bagong elect pa lang po si President Aquino, bale 2010 to 2011, first year as president.

E: Bale gusto lang po naming malaman kung may changes bas a pagportray sa kanya mula nung kandidato siya hanggang sa naelect na. Sa tingin niyo po ba may pagbabago po?

C: For me ganun pa rin sa lahat ng dyaryo.

A: Sa akin iba iba, kasi every editor iba ang opinion nila, di naman nagkakapareho.

B: Sa akin positive to negative, kasi yung batikos naman sa kanya ngayon, di katulad nung unang naihalal siya as president.

E: So how do you find the whole discussion po?

B: Okay lang.

C: Okay naman, maganda yung mga tanong niyo, okay verbal communication niyo.

B: Nag-enjoy naman ako, parang kasi gusto ko rin malaman kung ano yung nangyari sa mga cartoons.

E: Meron pa bo kayong gustong idagdag?

C: Good luck sa graduation.

K: Salamat po nang marami!

E: anong pangalan?

J: ah, J.. Jose Mari Ang

E: so kayo po kuya JM ano yung tingin nyo dun sa mga editorial cartoon? Nagustuhan nyo ba o hindi? Why or why not?

J: Nagustuhan ko naman kasi yung mga nakikita ko dito karamihan puro criticism sa government

E: kayo po kuya JM ano yung nagstrike sa inyong element sa cartoon?

J: ah… ano yung madalas na nakikita ko ditto yung ano inuuna yung mga… inuuna yung mga nasa yung mga nasa lower na ano, yung mga unnecessary sa mga top priorities.

Gaya nito, nakalagay ditto yung sa escalator na yung dapat na way na kailangang gawin niya yun yung kabaligtaran yung ginagawa nya.

E: so sa tingin mo ba lahat ng hawak mo lahat ba yan tungkol kay President Noynoy?

J: ah… oo tingin ko naman

E: why?

J: kasi yung mga pictures ditto karamihan sya or may label lagi na PNoy

E: so sa tingin mo ba favorable yun to him or no?

J: hindi e. yung iba siguro oo pinapakita sya na mabuting tao yung ganyan pero yung karamihan hindi

E: ano naman dyan yung ano, ikaw kuya JM yung positively pinoportray sya

J: yung saano

E: yung mga elemnts or quality

J: yung sa Rh bill, eto, yung sa RH bill

E: bakit?

J: ah ewan ko, yung pinapakita syang santo ganon

E: e ano naman sa tingin mo yung negative dyan JM?

J: yung ano, eto, yung unang picture siguro, tapos ito pangalawa, pang-apat, yung panlima, pang-anim, basta yung most

E: okay. Pakitignan yung Set B, yan. Pwedeng pa-scan. Sa tingin mo ba, nagustuhan mo ba?

J: Hindi

E: bakit?

J: ano ang, ang straight forward nung editorial, I mean ngayon lang ako nakakita ng editorial na ganto

E: pero, so parang contrary dun sa sinabi nila ate Barbara at nila ate grace hindi mo nagustuhan kasi nga straight forward naman kasi sa kanila gusto nila yun kasi straight forward nga para madaling maintindihan, baket?

J: hindi ko alam, parang ano, parang ano, parang diretso I mean gaya nga ng sabi ko, straight forward, gaya nung nakikita ko sa iba, may symbolism at kailangan mo pang isipin, I mean, kailangan mo pang isipin, kailanagan mong malaman yung opinion ng cartoonist.

E: ano sa tingin mo yung elements na striking?

J: ah… ewan ko… ah.. ayun. Parang… so… anong tawag dun… medyo striking yung nageexpect sila ng tawag dun, intention pero di ko din masabi kasi wala akong masyadong alam sa balita so di ko alam kung sarcastic yung sinasabi nila dito or hindi.

E: so sa tingin m favorable, ay lahat yun ay tungkol kay Pres. Noynoy?

J: ah… di lahat

E; kasi…

J: ah… wait lang ha, ay actually oo, lahat

E: tungkol sa kanya lahat?

J: oo

E: so you think favorable sa kanya lahat? Why or why not?

J: yung parang, wait lang.. ah, oo, feeling ko. Kasi karamihan ng nandito puro sa mga project yung mga conference na pupuntahan nya mga ganon. Parang pinapakita na hardworking sya

E: so ano sa tingin mo dyan yung elements na nagpoportray sa kanya positively?

J: actually almost lahat. Puro wala, puro pinapakita yung ano mga projects na designed na makatulong.

E: so kapag tinanaong kita ng negative, wala kang masasabi kasi para sayo JM, lahat positive?

J: oo

E: punta tayo sa Set C, Jm pakiscan ulit lahat. Nagustuhan mo ba yung editorial cartoon na nakita mo?

J: Oo

E: why?

J: ah ano… actually eto yung pinakagusto ko. Mas simple sya. Mas madali ko syang naiintindihan yung isa naman either hindi ko magets yung karamihan yung isa naman straight forward

E: ano sa tingin mo yung elements na most striking for you?

J: eto, gusto ko to

E: why?

J: tawag dun, wala lang, kasi yung pagkakaintindi ko dito yung sa first 100 days nya as president parang smooth sailing lang, wala pa naming nagyayaring kalamidad or something.

E: so sa tingin mo ba, lahat ng cartoons na to naportray yung president?

J: oo

E: why?

J: yung cartoons ah… lahat pinakikita sya, nakadrawing, either sya yung main subject ng deditorial or nandun sya

E: is it favorable to him or not?

J: hindi

E: why?

J: ah ano, pinapapakita dito na ano, na ano sya, either pinapakita ditto na madaming nagooppose sa kanya, wala syang ginagawa, or binubully syaor wala syang ginagawa

E: so ano sa tingin mo dyan JM yung nagpoportraty sa kanya positively kung meron man

J: siguro itong sa Jueteng,

E: why?

J: tinatry nyang ano tanggalin yung jueteng pero deeply-rooted na sya

E: so yung negatively portray?

J: ano, actually marami e, gaya nitong option may option, yung may pile ng paper tsaka yung sa may SONA

E: why?

J: ah ewan ko, yung pagkakaintindi ko sa SONA parang andami nyang plano tapos parang nililipon nya lang yun tao

E: so yun, yun nay un. Okay nay un. So Sa tingin mo ba, naaapektuhan yung readers sa mga cartoons na nakikita nila?

J: depende kung pano nila babasahin yun, kasi di ba editorial cartoon yun, may kanya kanya silang style ng pagpoportray kaya kung halaimbawa di ka masyadong aware or di ka nag iisip di mo magegets kung ano yung sinasabi

E: but are you affected or not at all?

J: affected naman kasi nakikita ko naman kung ano ibig sabihin nung cartoon

E: so how did you find the whole discussion?

J: tawag dun, nagamit ko yung utak ko. Ayun nakakaano sya, nagamit ko yung binigay

E: so any realization, or insights about the, regarding what you have looked at?

J: ano… ano ulit? Insights?

E: any realizations or insights ?

J: ano wala lang, naisip ko lang na mahirap yung situation ng Pilipinas.
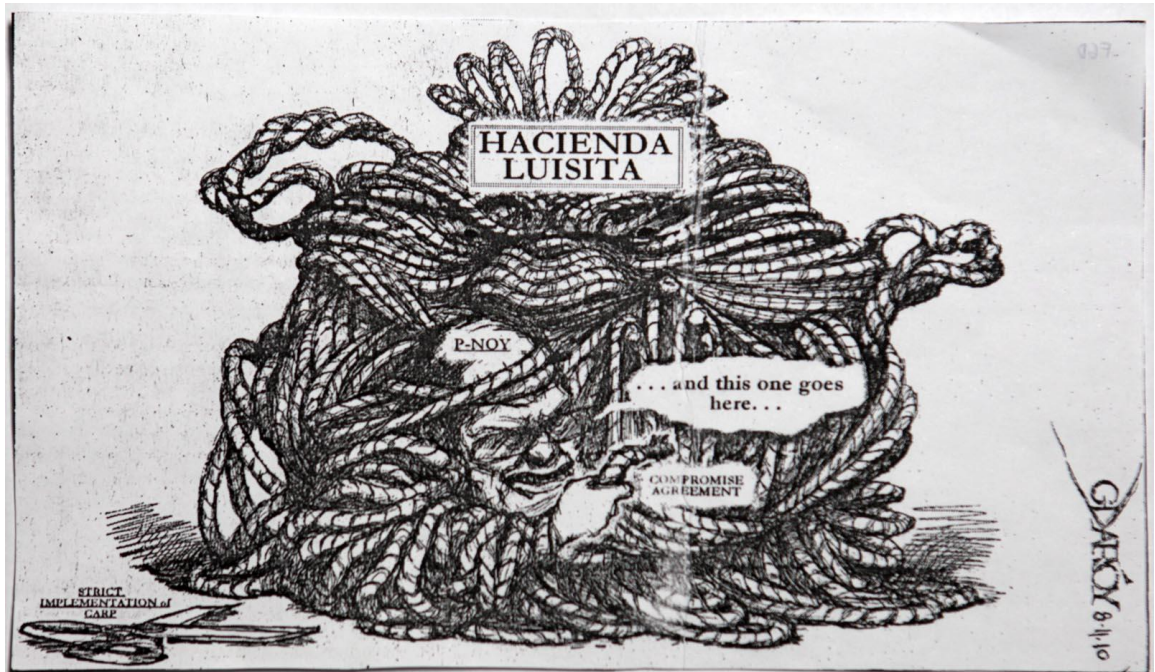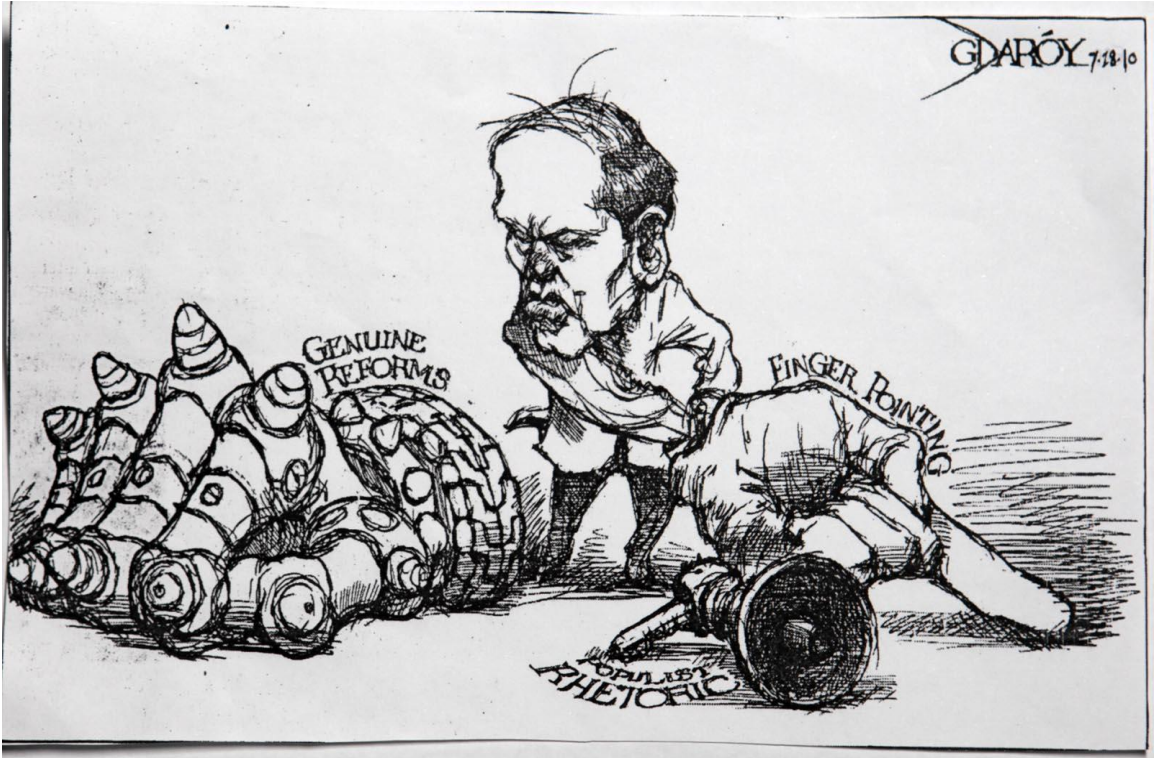
APPENDIX 15

Cartoons used for focus interviews and FGD

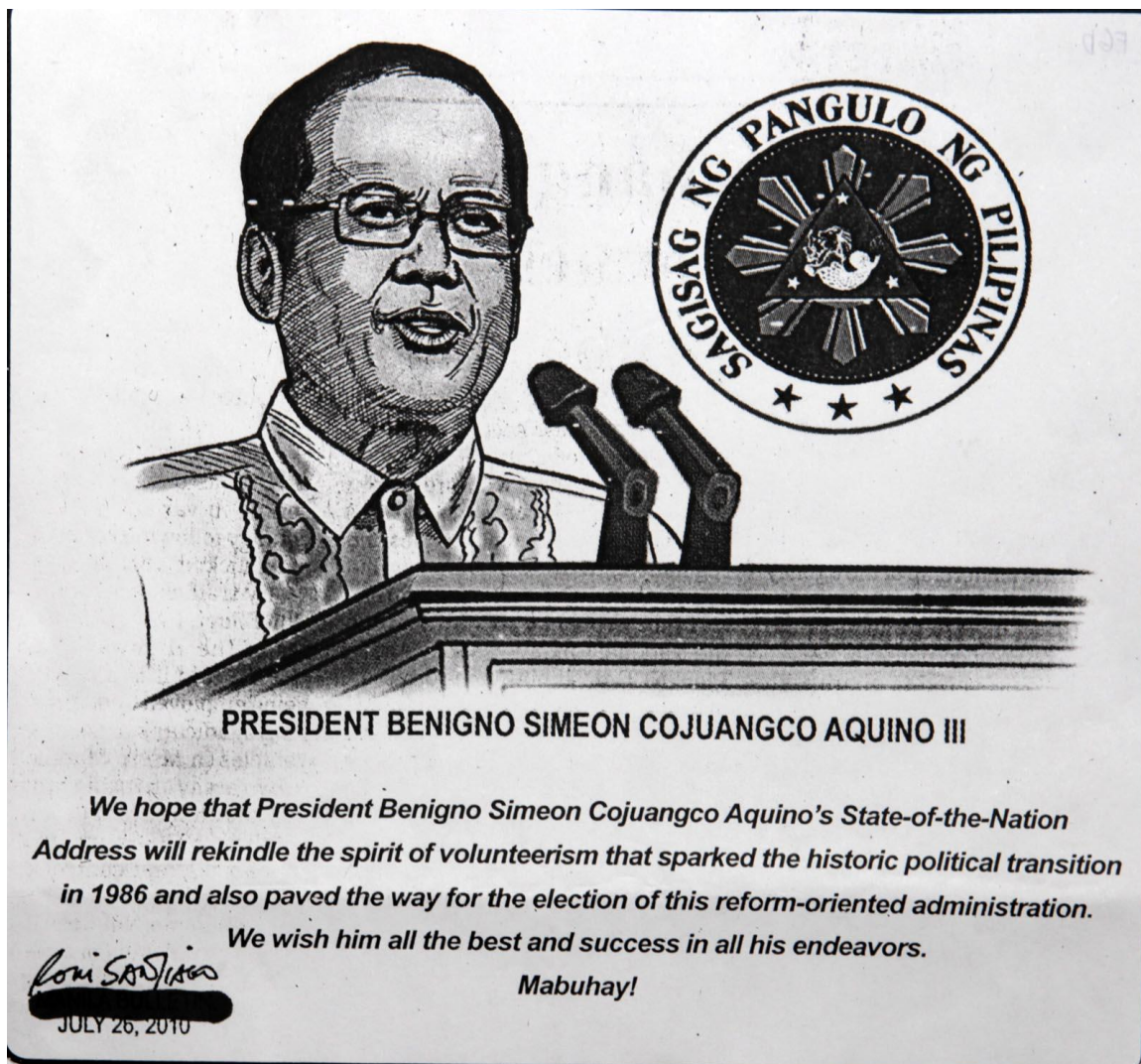**Philippine Daily Inquirer's cartoons**
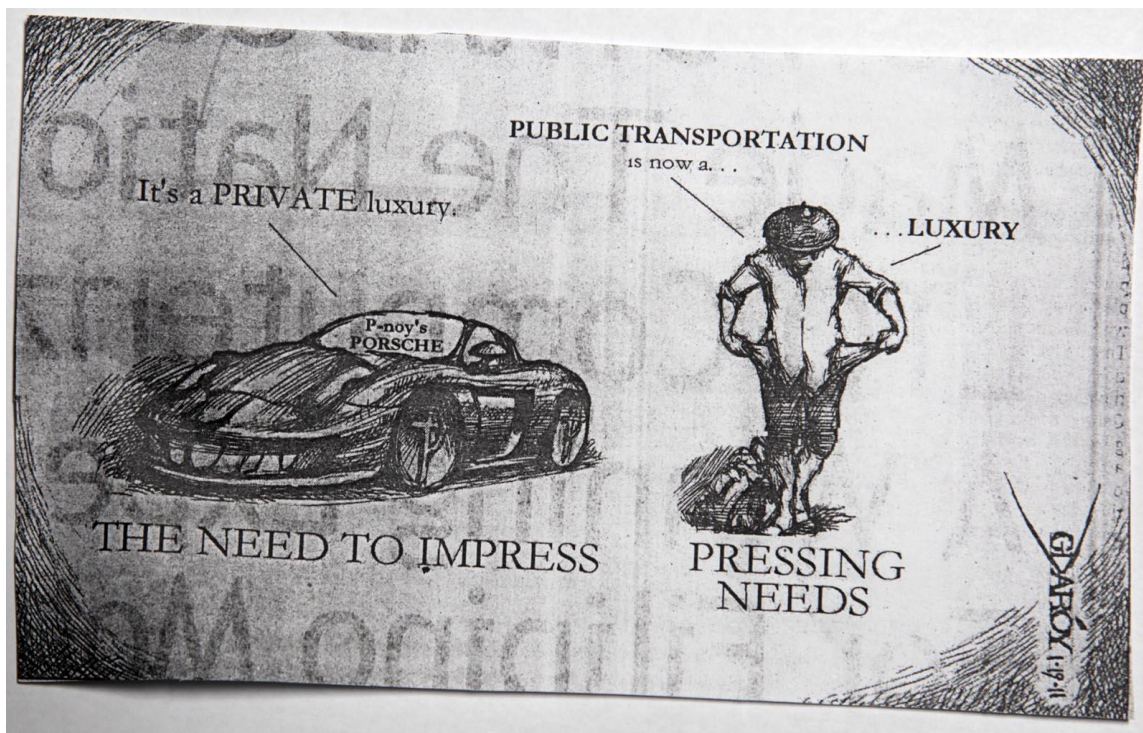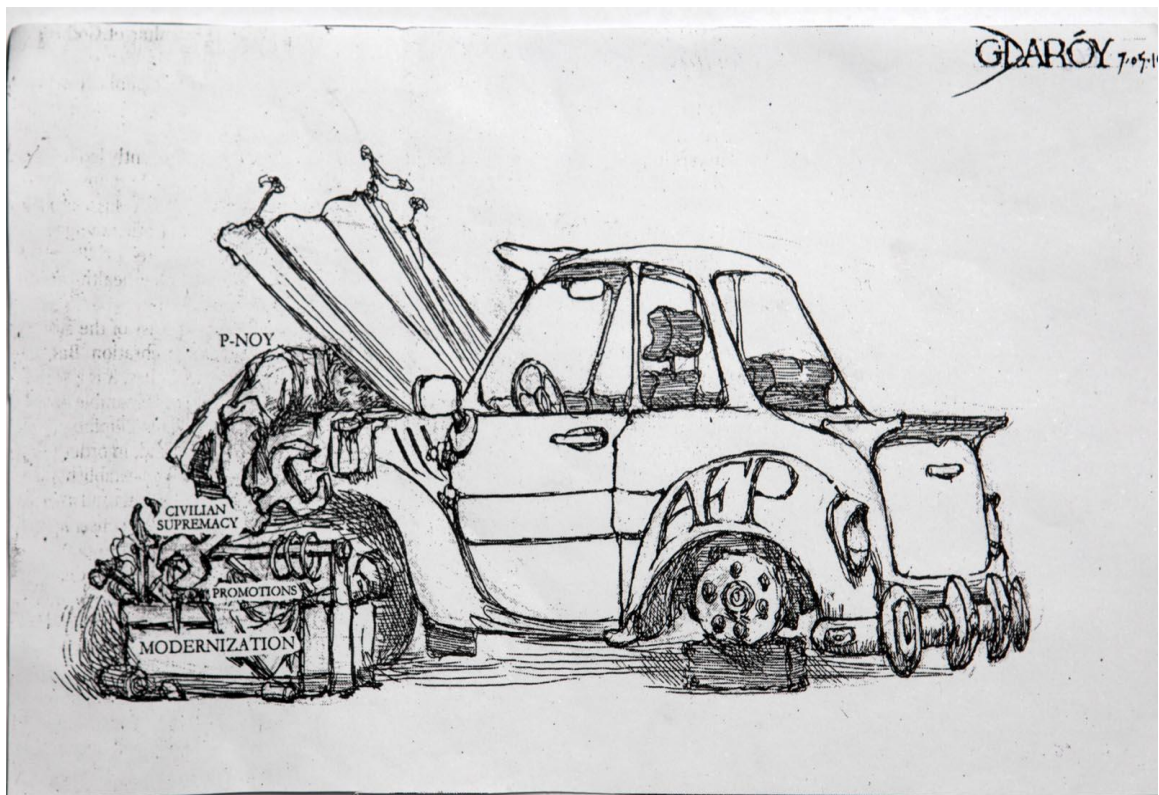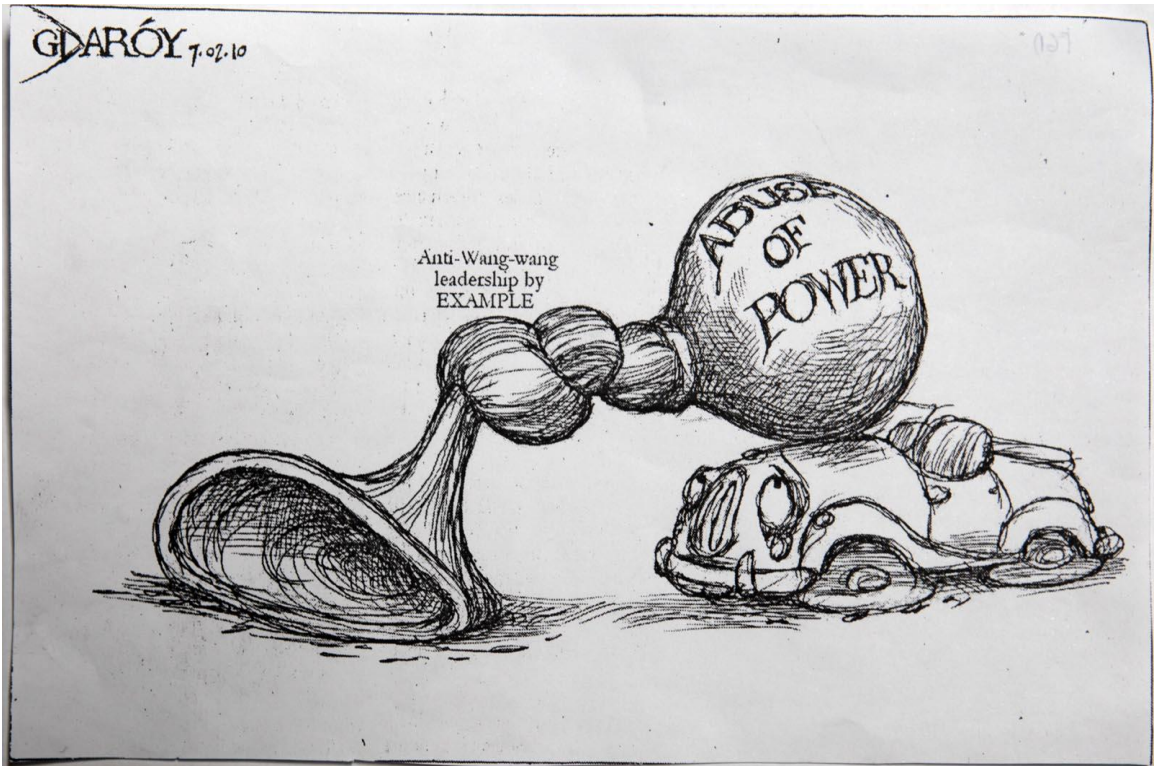
Manila Bulletin's cartoons

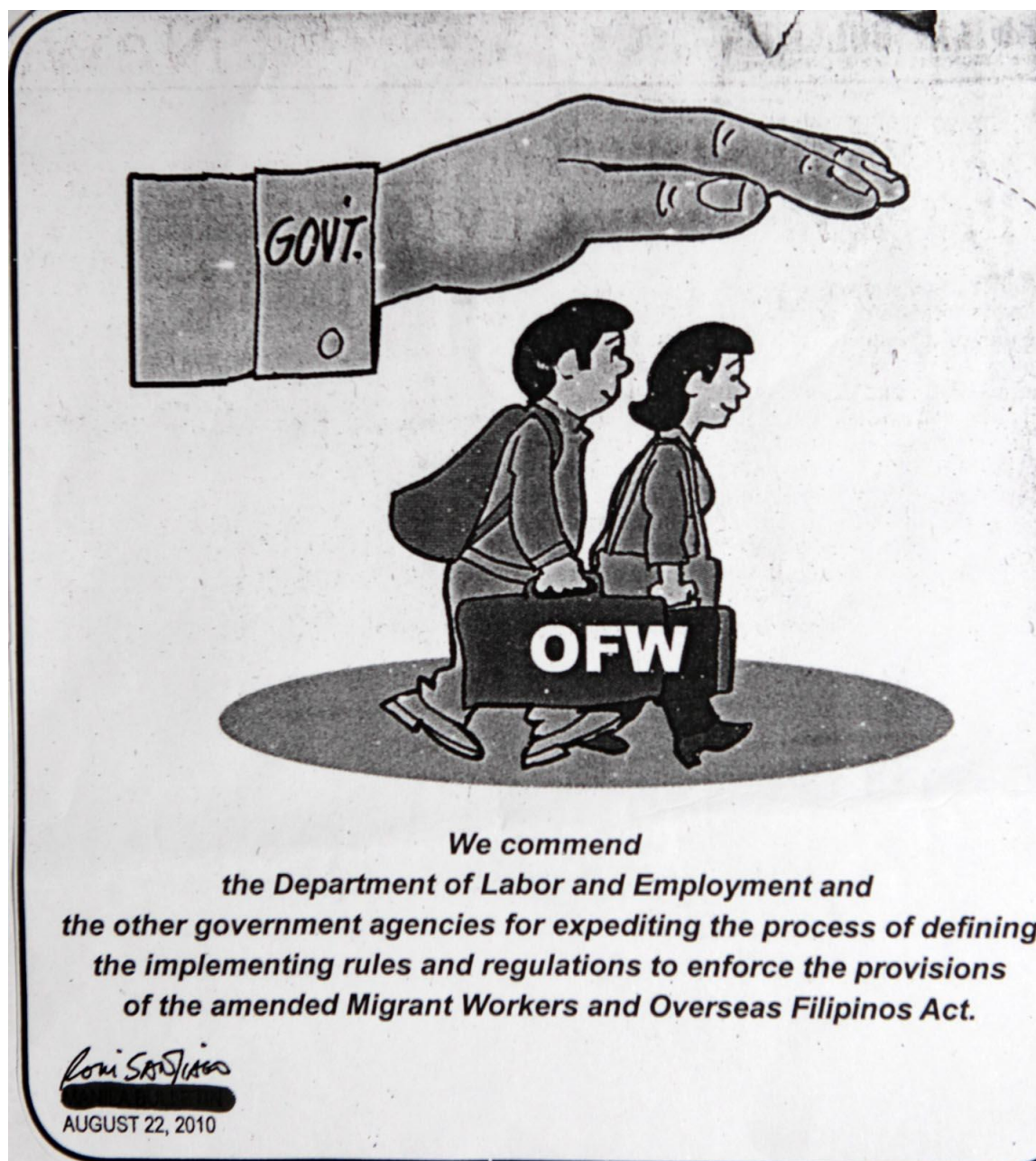PRESIDENT BENIGNO SIMEON COJUANGCO AQUINO III

We hope that President Benigno Simeon Cojuangco Aquino's State-of-the-Nation Address will rekindle the spirit of volunteerism that sparked the historic political transition in 1986 and also paved the way for the election of this reform-oriented administration. We wish him all the best and success in all his endeavors.

Mabuhay!

JULY 26, 2010

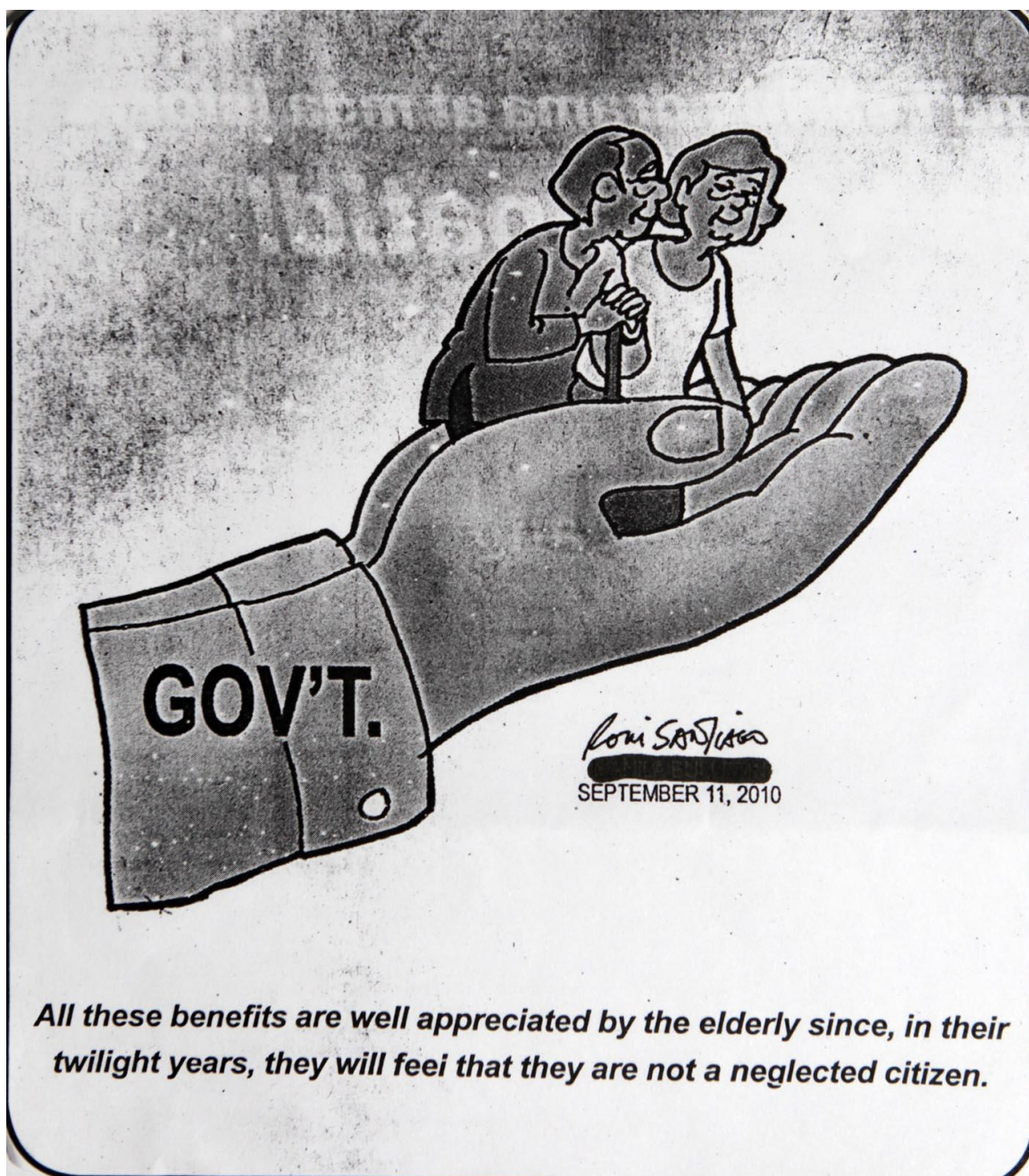PRES. BENIGNO S. AQUINO III OFFICIAL WEBSITE

AUGUST 21, 2010

Every Filipino with something to say
should take this offer of dialogue
with the President and his Cabinet.
Through this, we can help the President
feel the public's pulse and govern the country wisely.

PRESIDENT BENIGNO S. AQUINO III

We wish President Benigno S. Aquino III
and his Delegation bon voyage
on their State Visit to the People's Republic of China.
We wish them all the best and success in all their endeavors.
MABUHAY!

AUGUST 30, 2011

We commend
the Department of Labor and Employment and
the other government agencies for expediting the process of defining
the implementing rules and regulations to enforce the provisions
of the amended Migrant Workers and Overseas Filipinos Act.

AUGUST 22, 2010

GOV'T.

SEPTEMBER 11, 2010

All these benefits are well appreciated by the elderly since, in their twilight years, they will feei that they are not a neglected citizen.

65th GENERAL ASSEMBLY OF THE UNITED NATIONS IN THE UNITED STATES OF AMERICA

PRESIDENT BENIGNO S. AQUINO III

We wish President Benigno S. Aquino III and Delegation bon voyage and a safe and productive trip to the United States to attend the 65th General Assembly of the United Nations. We wish them all the best and success in all their endeavors.

SEPTEMBER 20, 2010

The Diskwento Caravans
program mirrors the Aquino administration's
flagship Private-Public Partnership program to make it
possible for more Filipinos to purchase products
commensurate with their budgets.
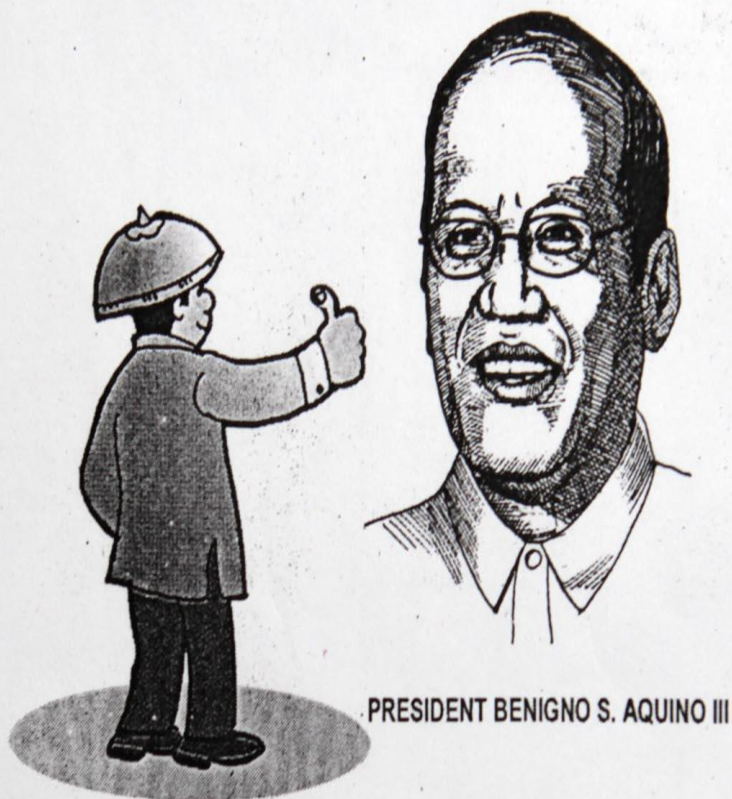
PRESIDENT BENIGNO S. AQUINO III
COMMANDER-IN-CHIEF

GENERAL RICARDO A. DAVID JR.
CHIEF OF STAFF

We congratulate the Armed Forces of the Philippines
led by Commander-in-Chief President Benigno S. Aquino III,
and its Chief of Staff General Ricardo A. David Jr., other
Officers and Members, on the occasion of their 75th Anniversary.
We wish them all the best and success in all their endeavors.

DECEMBER 21, 2010

PRESIDENT BENIGNO S. AQUINO III

The ████████████████████████ led by its
Chairman Dr. Emilio T. Yap, Directors, Officers, Editors, and Staff wish
President Benigno S. Aquino III, his Cabinet, and the men and women in his
administration all the best and success in all their present and future endeavors.
Mabuhay!

OCTOBER 8, 2010

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The Philippine Star's cartoons