CHAPTER I

INTRODUCTION

It is the stars.
The stars above us, govern our conditions.

-- William Shakespeare, *King Lear*

Background

The fascination on today's celebrity high status is seemingly not anymore measured and defined by the way the star grooves to dance, power belts to hit high notes, or how tears fall on his/her cheeks while acting. There seems to have new barometer on how a celebrity shines and reaches to the audiences – endorsements. Celebrities become inevitable figures that appear not just on dramas, soap operas, talk show, or variety show, but almost equally on advertisements of anything being endorsed – product, people, and practice or anything that needs promotion. They have become symbols that are used for attribution or meaning to the ones being endorsed. Infusion of celebrity element has been an obvious phenomenon in the television context of everyday audience experiences. Meanings are made through the eventual constructions of images laiden to the media personae they see everyday on TV. The ultimate influence of celebrity images that emanates from this meaning-making media experience brings forth to the behavioral aspects of their image construction of the celebrity.

Why are celebrities *powerful* that, in effect, influencing the household culture and everyday experiences of individuals that comprise audience groups across various cultural distinctions in the present society? Oftentimes, *distinctions and tastes* of audience groups are

also attributed to the way they perceive and receive celebrities and their images. What is it on celebrities that leads to audience attraction to them, that could also inform them on how they construct meanings on these television *symbols* they see and experience everyday?

From the tradition of media and culture scholarship comes an atypical consequence of television and film viewing that could possibly shape and cultivate audiences' pseudo-relationship with the stars on these media platforms. Gitlin dramatically illustrated this effect in the above epigraph implicating that people are driven in life by stories and have characters surrounding them that may be perceived as intimates. This para-social effect, as Horton and Wohl (in Allen, 1999) coined it in their analysis of media psychology of the audience, postulates a number of observations that explains how the audiences and celebrities on TV could form their social images and interpersonal *relationships.*

Theoretically defined, a celebrity is "a genre of representation and discursive effect: it is a commodity traded by the promotions, publicity, and media industries that produce these representations and their effects; and it is a cultural formation that has a social function that should be better understood" (Turner, 2004, p. 9). The contemporary celebrity usually emerges from sports or entertainment industries – they are highly visible through the media. Their private lives attract greater public interest that their professional lives (Turner, 2004). Most media pundits would argue that celebrities in the twenty first century excite a level of public interest that seems, for one reason or another, disproportionate. While those who have studied this phenomenon might argue that this excessiveness constitutes an intrinsic element of celebrity's appeal. It is also one reason why celebrity is so often regarded as the epitome of constructedness of mass-mediated popular culture (Franklin, 1999; in Turner, 2004).

If in past, people traditionally regard political success in terms of acquiring a position to having the combination of 'guns, golds, and glory', these days, another kind of 'g' is seen to be added – "glitter". This refers to the prominence that a political figure receive from to the attribution of celebrities that are, or, could be attached to them, or in other case, they themselves are the celebrities. Combined with much campaigns on the media, celebrities add the glitter to the character that politicians construct through the media platforms. The exorbitance of celebrity's contemporary cultural visibility is certainly unprecedented, and the role that the celebrity plays across many aspects of the cultural field has certainly expanded and multiplied in recent years, thus the phenomenon of *celebrifiication*. A number of advertisements that feature celebrities as their spokespersons would attest to that. Their roles vary and their effects are enormous as well. They are even more noticed in the context of political communication during campaign periods. The role of celebrity endorsers does heighten the receptivity of the voters to the advertisements of political candidates. As Mangahas (2007) stated in a Social Weather Stations (SWS) press release two months before the May 2007 elections, "receptivity to political ads definitely matters… it matters differently to different senatorial candidates". As part of the marketing mix in advertising endeavors, the interaction that celebrities have with their audiences during elections is a factor that affects the voters' perceptions and actions. The former Department of Trade and Industry Secretary Mar Roxas was elected senator when at that time he was romantically involved with Korina Sanchez, a well-known TV broadcast journalist. (They wed in 2009, timed to a year before the May 2010 Presidential Elections where Roxas became a vice-presidentiable.) Celebrification also happened when then President Gloria Arroyo was endorsed by popular talk show host Boy Abunda for the 2004 presidential elections. PCIJ asserts that the most popular among these celebrification instances was when the then unknown

candidate Maria Ana Consuelo "Jamby" Madrigal overwhelmingly won seemingly because of the endorsement of actress Judy Ann Santos who joined Madrigal in her campaign rallies (Beronilla, 2007).

Hence, the modern celebrity can be read as a representative of significant shift in contemporary popular culture. This constitutes a change in the way cultural meanings are generated as the celebrity becomes a key site of media attention and personal aspirations, as well as one of the key places where cultural meanings are negotiated, organized, and cultivated.

People, put in the context of celebrity culture, are both intrinsically and extrinsically fascinated by figures, personalities, and images. This fascination with particular celebrities is on the one hand a fantastic projection, but on the other hand *they* can actually encounter these celebrities in their everyday life. Gamson's (in Turner, 2004) descriptions of the fans queuing up to watch celebrities arrive at red-carpet events, and Rojek's (in Turner, 2004) discussion of the disruptive effect of the 'out-of-face' encounter (when we accidentally meet a celebrity in their everyday life, doing shopping or crossing the street), suggests how these encounters with the object of one's fantasy can inject significance, even desire, into our own everyday lives.

There is one point that largely gets lost in most discussions of celebrity, however. While it is reasonable to think of the discursive regime within which celebrity is represented as more or less the same across the range of media, it is important to recognize that the pleasures and identifications on offer to consumers of certain media products can vary markedly. The shock at the death Fernando Poe Jr., Francis Magalona, Rico Yan, Nida Blanca among other names, may well stem from an affection that is not dissimilar to that which we might feel for an actual acquaintance, and constitutes a form of emphatic identification.

Audiences feel and act as if they know the celebrity similar to their friends, acquaintance, and even family members. As their 'real' intimates, the celebrities are loved, admired, and followed at on one extreme. On the other hand, audiences could also hate, feel betrayed, and mock celebrities similar to the way they hate their enemies.

Parasocial Interaction (PSI), or simply the audience-persona interaction, is a concept that fitly describes the hype of fandom and audience's fascination on celebrities. PSI was first operationalized by Horton and Wohl (1956). They define the apparent face-to-face interaction between media characters (or "persona") and the audience members as "para-social" – similar to interpersonal social interaction, but with distinct difference due to the fact that the communication is mediated and the "interaction" is only one-way. Like true social interaction, it has been suggested that parasocial interaction is multi-dimensional construct (Auter & Palmgreen, 2000). And like true social interaction, PSI is a complex yet important interaction that – if studied carefully – might provide significant insight into the audience-media relationship. Theorists have proposed that a number of factors are involved in the relationship – identification with a persona, interest in a persona and a feeling of group interaction (Horton & Wohl; Norlund, 1978: Rosengren & Windahl, 1972).

Because of the power celebrities gain from the media through their virtual engagements with the media-tized populace, and because history has spoken that they were, during the spawning years of fame history, tools of marketing, this present-day era also clings on to the practice of utilizing such power in the television promotional campaigns. Celebrities are framed along with the product, idea, or even personalities, endorsing the idea and selling it to the viewing public. Celebrity endorsements became a marketing trend to which television has grown the most usage.

In a world where media messages abound, advertisers need to have potent, effective messages to reach the consumer. Research has shown that celebrity endorsers can provide this by being more effective than non-celebrities at capturing the attention of the audience (Atkin & Block, 1983; Freiden, 1984; Kamins, 1989; Miciak & Shanklin, 1994; Swerdlow, 1984; Swerdlow & Swerdlow, 2003), increasing awareness (Swerdlow & Swerdlow, 2003), and influencing purchase decisions (Ohanion, 1991). They can also transfer positive qualities and meanings to a brand (Goldsmith, 2000; Lafferty, 2002; McCracken, 1989; Petty, Cacioppo, & Schumann, 1983), and are effective because endorsers are highly trustworthy, believable, persuasive, and likable (Freiden, 1984), while adding brand name recognition (Charbonneau & Garland, 2005), which can be essential in selling a product. More importantly for the advertiser, celebrity endorsers can be related directly to profit and sales growth, and can positively influence the stock prices of a company (Agrawal & Kamakura, 1995; Erdogan, 1999; Marthur, Marthur, & Rangan, 1997; Oates & Polumbaum, 2004; Ohanion, 1991; Walker, Langmeyer, & Langmeyer, 1992).

Distinctions, a social critique written by Pierre Bourdieu, provides an empirical and philosophical structuralist foundations saying that tastes and lifestyles are largely affected by the social space where the class thrives combined with the *habitus* or 'the mental and emotional sense, which operates as a source of reference for an individual' (Bourdieu, 1984). As a critical way of looking at segments, Bourdieu considers social class (determined by social origin, educational qualification and income) as an indicator of preferences in life and lifestyles. Based on this foundation, it can be assumed as well, that perceptions and receptions to television images of the celebrities could be determined by the social space and the origin where the interpreting communities are coming from. The classes' parasocial interaction may vary

depending on their 'taste' of the celebrity images on TV screens. Their way of looking at characters and interacting with them vicariously depends on their social spaces where they belong.

This study primarily concerns the construct of Parasocial Interaction, more specifically those parasocial imageries coming from select top celebrity endorsers these days in the Philippines. It will explore PSI as a class and gender reading toolkit that influences audience's responses to television advertisements through their perceptions founded on their parasocial interactions with these celebrity endorsers.

Benchmarking from these theoretical assumptions, this research will study a perspective that comes directly from the interpreting communities that vary primarily with their classes and gender, though other analyses takes into consideration other market features that consume and construct celebrity images and perceptions.

Statement of the Research Problem and Objectives

Situated in the premise that different audiences are informed by their different classes -- lifestyles, social origins, and cultural needs, this study seeks to explore the 'tastes' and 'distinctions' of different audience groups to the images that the present prominent celebrity endorsers in political campaign ads during national elections (Bourdieu, 1992). It is primarily anchored on the audiences' tendencies of perceiving interpersonal relationships vicariously formed through their perceptions of these celebrities – parasocial interaction (PSI). Myth, in the culture of meaning-making, serves as an agent that communicates ideology by operationalizing and mobilizing social meanings and discourse as offered primarily by Barthes.

General Research Problem:

How do varying classes and genders read images of prominent celebrity endorsers that appear on political campaign advertisements according to their parasocial interaction (PSI) with these celebrities? These celebrity endorsers are:

1. Manny Pacquiao
2. Sharon Cuneta
3. Kris Aquino
4. Sarah Geronimo

Research Problems:

1. What is the degree of parasocial interaction that the different classes and genders exhibit with the prominent celebrity endorsers on political campaign TV ads?

2. In what image formations does parasocial interaction (PSI) influence different classes and genders towards each celebrity endorser in political campaign advertisements?

3. What are the behaviors of the audiences toward the political messages of each celebrity endorser?

Research Objectives:

1. To determine the level of parasocial interaction present in the varying types of local audiences:
   i. Class
      1. level of formal education
      2. socio-economic status (family income)
      3. occupation
      4. social origin (parent's occupation)
   ii. Gender
      1. Male
      2. Female

2. To determine the relationship between the degree of parasocial interaction and class and gender features of the audiences
   i. Parasocial interaction degree of varying classes
   ii. Parasocial interaction degree of different genders

3. To describe the images that the parasocial interaction of different class and gender form according to the following dimensions:

4. To determine the actions and reactions of the audience with varying class and gender towards the political endorsements of each celebrity during the national elections.

5. To describe the influence of celebrity endorsers on the interpersonal and other social behaviors of audiences.

Significance of the Study

Top celebrity endorsers have their own reasons why they are on top. They serve as meanings that influence myriad of societal and cultural aspects as media continues to proliferate their symbolic importance.

Knowing different readings among audience classes and gender in the context of television advertisements will have a number of research implications and significance in varying arrays of communication areas both theoretically and practically.

Exploring the Filipino-way of constructing parasocial interaction which was ideated and studied most often in the Western context provides the way for seminal grounds for future furtherance of this media effect in any paradigmatic vista. Theoretically, this study may have supporting claims that celebrities have their own social and cultural functions that happen in the context of pseudo-interpersonal communication and relationship with the audiences.

Constructing social identities and images are also crucially discussed in this scholarship on celebrity reading.

A newer paradigmatic exploration could be offered by this audience research. Embedding parasocial interaction in celebrity studies changes the typical psychological assumptions and measurements such as attention, physical attractiveness, and most advertising research utilize in their marketing decisions.

This research also contributes to the literature of media psychology wherein celebrity studies are found to be a dynamic, reactive, and constructive for several interests. Celebrities, as a construction and at the same time a media product pose a great significance in the societal affairs be it large or not.

Advertising and marketing approaches could benefit on the findings of this research where these areas of applied communicology can gain qualitative information for planning and strategies for whatever public communication endeavours. The inclusion of celebrities as opinion leaders and influence opium could be better executed by knowing indigenous patterns of behaviors that involves the relationship between celebrities and the audiences.

For the public sphere most importantly, the findings of this paper would offer them explanations on how celebrities affect almost all faces of the populace. This study could present them paradigms on what the celebrities can do to them in the way they decide on persuasions that happen on the media – how celebrities become influential in their everyday encounters with the society, be it in micro or macro in extent.

CHAPTER II

REVIEW OF RELATED LITERATURE

This part of a research endeavour aimed at understanding the formation of socio-cultural images of celebrities in terms of their parasocial interaction with audiences constructed through the vicarious effects of the visual media. This explores the available landscape of related literature to provide a mental picture of what have been traversed in this area of communication research. Topics such as the perspectives that constitute the celebrity studies, as part and parcel of media effects; the theoretical and applied argumentations on cultural and class distinctions and tastes, along with the studies related to the constructions of media mythologies (as per Barthes' signification axioms), and finally how advertisements convey messages and symbolic cues from the celebrity endorsers in a political context.

Studies on Celebrities

As a social entity constructed as a part of the media effects to the social world of individuals constructed as audiences, celebrities play an effected role in the media-tized culture and environment. By definition, Turner (2004) qualifies a celebrity as "a genre of representation and a discursive effect; it is a commodity traded by the promotions, publicity, and media industries that produce these representations and their effects; and it is a cultural formation that has a social function we can better understand" (p. 9). Drawing from this humanistic viewpoint of celebrity coinage in a more qualitative discourse, celebrities and celebrity studies call for a dig to explore the depth of this phenomenological occurrence as an effect of media construction and consumption.

Turner observes how different actors define celebrity in different ways. First, public intellectuals see the celebrity as a worrisome symptom of a new culture that "privileges the momentary, the visual and the sensational over the enduring, the written, and the rational" (Turner, 2004, p. 10). Fans and other investors in celebrities, such as journalists and publicists, approach celebrity as simultaneously natural and magical, emphasizing star quality and charisma. Third, in contrast, cultural and media scholars understand celebrity as the product of cultural and economic processes. Turner stresses the importance of approaching celebrity not as property of a specific individual, but as the product of media representation. Comparably, Bonner (2005) states that the meaning one attaches to a celebrity is based on its representation. Most people do not know celebrities in person, but "know them" through a collage of mediated texts like films, concert performances, or video clips (p.8). These primary texts are supported by secondary texts, like celebrity documentaries and gossip magazines. The meaning of a celebrity, then, arises from the repetition and amalgamation of these different texts.

Studies on celebrity and fame involve historical accounts that trace causes and consequences of fame (e.g., Braudy, 1986). In the 19th century, the coined term "celebrity" began to sprout, however the study of the phenomenon started in earnest with the rise of mass-produced culture, and in particular with the elaboration of an industrialized Hollywood film "star system" in the early decades of the twentieth century. It first emerged as a sustained focus of inquiry through mid-twentieth century criticism of mass culture, from both the left and the right. Although these works were rarely based on empirical research, and were filled with unsupported assertions about those creating and receiving celebrity images, they called attention to the mass production and management of celebrities, and to the question of the social impact of industrialized celebrity culture.

Braudy (1986) writes a 'history of fame' that begins in early Roman times and argues that the desire for fame has been a fundamental component of western societies over many centuries. For him, the history of fame provides us with an angle of inspection onto what it means to be an individual, and onto society's shifting definition of achievement, at various point in time (1986). Despite the long historical view to contextualize the situation in the twentieth century, Chris Rojek (2001) insists on the fundamental modernity of celebrity – he describes it as 'a phenomenon of mass-circulation newspapers, TV, radio, and film' (2001, p.16). There are many justifications for such a claim. Some are related to the development of new media technologies. Gamson (1994) points to the significance of the development of photography as a technology, offering apparently unmediated access to the events represented in the newspaper, while also lending new importance to the representation of the individual. As a consequence of photography's increasing employment in the print media, Gamson argues, the 'dissemination of face" displaced the dissemination of ideas, laying the ground for the "publicizing of people" (p. 21). Further in the vein, Walker (1970) has pointed to the importance of the film close-up, that most individualizing of techniques, which offered a new kind of "spectacle to the mass audience, exciting new forms of desire" (p. 21).

It is overwhelmingly the standard view that the growth of celebrity is attached to the spread to the mass media (particularly the visual media). Increasingly, it is also connected to the invention of public relations and the growth of the promotions and publicity industries from the beginning made celebrity a necessary invention:

> "…during the period – roughly 1895-1920, when the first blocks of the modern celebrity system were sliding into place everything was improvisatory, primitive. Something more was needed, something that could, on a fairly regular basis,

provide the public with a reliable supply of sensations together with an equally steady, glamorous, and easy-to-follow real-life serial adventure. Something that could, as well, allow the press to return to a slightly more passive role in the gathering and presenting the news of these creatures, not force it constantly to risk its reputation in prodigies of invention." (Schickel, 1985, pp. 33-34)

Schickel is perhaps most categorical in his claim that 'there was no such thing as celebrity prior to the beginning of the twentieth century' (p. 21). Before that, he suggests we had people who were successful and therefore famous.

Neal Gabler's biography of newspaper columnist Walter Winchell suggests yet another point of origin and locates it where the representations of the private life of celebrities were first developed, the modern newspaper:

"In 1925, at a time when the editors of most newspapers were reluctant to publish even something as inoffensive as the notice of an impending birth for fear of crossing the boundaries of good taste, Winchell introduced a revolutionary column that reported who was romancing whom, who was cavorting with gangsters, who was ill or dying, who was suffering financial difficulties, which spouses were having affairs, which couples were about to divorce, and dozens of other secrets, peccadilloes and imbroglios that had previously been concealed from public view. In doing so, he not only broke a long standing taboo; he suddenly, and singlehandedly expanded the purview of American journalism. (1995, p.xii).

Gabler's contextualization of Winchell supports his view that the high profile journalist had 'helped inaugurate a new media culture of celebrity':

> "…centered only on New York and Hollywood and Washington, fixated on personalities, promulgated by the media, predicated on publicity, dedicated to the ephemeral and grounded on the principle that notoriety confers power. This culture would bind to an increasingly diverse, mobile and atomized nation until it became, in many respects, America's dominant ethos, celebrity consciousness our new common denominator' (p. xiii).

A phenomenon as culturally pervasive as celebrity must have numerous points of origin, numerous points of change. The clearest location of which we might start to chart its various histories, however, seems to be American motion picture industry at the beginning of the twentieth century. Incorporating the residue of the press agentry networks developed around live theatre and vaudeville, and seeking a means of industrializing the marketing of their new product – the narrative feature film – the nascent American film industry experiences a number of significant shifts that result in the marketing of the 'picture personality' and later on, 'the star'. Initially, motion pictures did not include cast lists and actors were not promoted as identities independent of the roles they played on film. The change in these practices around 1910 has been the subject of an extensive historiographic debate. It seems that a number of determinants were in play. Initially, it may been that the actors themselves were reluctant to advertise their involvement in case it tainted their reputations as dramatic performers in live theatre; or it may have been the studios' fear that promoting the individual actor would give them a degree of market power that would ultimately cost the producers money. De Cordova (1990) traces these

issues through his account of the 'picture personalities' (the phrase used at the time) that emerged once the producers began to include a cast list and to credit individual performers. De Cordova's description of its development suggests that the phrase is quite accurate in its focus on the production of a performer's personality through the promotional discourses available at the time:

> "Personality existed as an effect of the representation of character in a film – or, more accurately, as an effect to the representation of character across a number of films. It functioned primarily to ascribe a unity to the actor's various appearances in films. However, although personality was primarily an effect of the representation of character within films, the illusion that it had its basis outside the film was consistently maintained." (p. 86).

It is seen here the early basis for the privileging of the private self ('the personality') as the object of publicity that is characteristic of contemporary celebrity. Its commercial function in these early days was to build an interest in the individual performer and a desire to see them perform the same personality repeatedly on the screen in new productions. So it was important to maintain a tight fit between the personality constructed on the screen and the personality constructed through the promotional discourses (Turner, 2004).

The Hollywood Star System

The pursuit of celebrity, especially in the entertainment business, became highly routinized, rationalized, and industrialized over the course of the twentieth century, with the development of industries, such as public relations, which are specifically devoted to the

generation and management of public visibility. Celebrities are, in this context, marketing tools. In the notoriously risky entertainment business, which requires high capital investment for most of its products, a star is an insurance policy against audience disinterest, used primarily to minimize the risk of financial loss. Thus, star images are typically managed in accordance with the needs of the financiers of the vehicle with which a celebrity is associated—with film stars, for instance, a movie studio. The key nexus is not so much the celebrity and his or her audience, but the celebrity's backers, who pursue publicity, and journalists, editors, and producers, who provide it (Gamson 1994).

The structure of the star system has changed significantly over its brief lifetime. The early studio star system involved tight control of the production, exhibition, and distribution of films and their associated film-star images by several major studios; stars were under studio contracts, and studio publicity operations were responsible for producing and disseminating celebrity stories and images. When the studio oligopoly was broken up by a US Supreme Court decision in the 1950s, many more parties with a financial interest in celebrities' careers became involved in the management of celebrity images—personal publicists, managers, agents, in addition to the celebrity himself or herself, joined studio publicists in battling for control of the process. With the growth of television since the 1950s, and the explosion of celebrity-driven media outlets since the 1970s, moreover, it has become both easier to build celebrity and more difficult to retain it—hence Andy Warhol's famous declaration that eventually everyone will be world famous for 15 minutes. While Hollywood movie studios still generate a large proportion of American and international celebrities, celebrity has become less centralized, and the logic of celebrity has taken hold within a wider range of social spheres, including the worlds of literature, art, business, music, sports, and scholarship (Turner, 2004).

The "democratization" of fame that was first described by Leo Braudy (1986) many years ago allow people of ordinary means and talent to become "temporary" celebrities. Not only are people fascinated with famous individuals and their personal lives, they want to be on television themselves. Many researchers use the certain framework for studying audience involvement -- with both characters and celebrities (e.g., Chory-Assad & Yanen, 2005; Turner, 1993) Giles (2000) questions the appropriateness of studying involvement with fictional characters under the same umbrella as involvement with celebrities who, unlike characters, actually exist in the world. Indeed, Brown and Basil (1995) call for "a more defined theoretical framework" (p.365) for examining involvement with celebrities, a call that has been echoed by a number of researchers since (e.g., Chory-Assad & Yanen, 2005).

Popular culture offers frameworks of explanation that help us 'work through the major public and private concerns of society' (Ellis, 2000, p. 74). Working through, as Ellis understands it, 'is a constant process of making and remaking meanings, and of exploring possibilities' (p. 79). Likewise, Dyer (2002) has argued that the meaning of celebrity resides in the relationship between a celebrity and audience, and that celebrities should be 'read' contextually.

While many of the attempts to grapple with the unique symbolic or ideological features of contemporary celebrity have been either entirely speculative or based exclusively on textual analysis, much of the empirical research on the topic has focused on celebrity as an economic and social system. Influenced by the strategies of political economists and organizational sociologists, this research will also look at the cultural meaning of celebrity as the internal organization and economic logic of the celebrity system. In contrast to approaches which assume that film stars are popularly selected for attention, for instance, such analysts tend to see celebrity

as the result of 'the exigencies of controlling the production and marketing of films' (King 1986, p. 155). Although celebrities increasingly emerge in other social domains (politics, academia, etc.), most attention has been given to the major celebrity production center, the entertainment industry.

The Celebrity Person and Persona

The distinction between a celebrity person and a celebrity person*a* is useful. Pop singer Justin Timberlake once said his life in the media is more interesting than his actual life (quoted in Busse, 2006, p. 253). Movie star Cary Grant famously said: 'Everyone wants to be Cary Grant. I want to be Gary Grant' (quoted in Evans, 2005, p.17). A persona is 'the distinctive image of a person built up from the sum of their mediated appearances' (Evans, 2005, p.19). Timberlake and Grant are aware that their image, their persona, is a discursive construction that does not match who they are as an actual person. Like Turner and Bonner's understanding of celebrity, Evan's definition of persona stresses that a persona is not based on a singular performance, but is the sum of different, interrelated texts. The distinction between the person and the persona can also be understood as a breach. Fandom and the construction of celebrities has always been about, respectively, finding or suggesting an authentic person behind the persona construction (Dyer, 1998; Holmes & Redmond, 2005). Celebrities continuously try to breach the gap between the simulated persona, and the 'real' person, especially in genres such as popular music where authenticity stakes are high (see Giles, 2000).

A second outstanding feature of contemporary celebrity discourse is the thematic emphasis on getting 'behind' celebrity images to the 'true' or 'real' self. Celebrity discourse, as Dyer (1991, p. 135) has demonstrated, involves a 'rhetoric of authenticity': the question of what

a celebrity is 'really like', what kind of self actually resides behind the celebrity image, is a constant, whether in the form of tabloid exposes, behind-the-scenes reporting, celebrity profiles, or fan activities such as autograph-seeking. In part, this is because celebrities have the unique characteristic of appearing to audiences only in media texts, while also living in the world as actual human beings—they are images, but are 'carried in the person of people who do go on living away from their appearances in the media' (Dyer 1991, p. 135). In part, the theme of realness is the result of the increasing visibility over time of celebrity production mechanisms, raising the question of whether the celebrity image has been manufactured to attract an audience, or whether it reflects a true, deserving self (Gamson 1994). Celebrity discourse, with its heavy rhetorical emphasis on authenticity, thus manifests a larger cultural anxiety about the relationship between media images and lived realities.

Ideological Perspectives on Celebrity Culture

Perhaps nowhere is the proliferation of celebrity discourses and images more apparent than in the ever-expanding consumption of celebrity gossip content via weekly celebrity gossip magazines and blogs devoted to monitoring the day-to-day activities of celebrities. Attempting to make sense of the current constellation of celebrity consumption— marked by the increasing proliferation of celebrity gossip—inspires three sets of scholarship: 1) work on the reading practices associated with tabloid journalism and gossip consumption (Bird 1992, Hermes 2006); 2) semiotic analyses of star images (Dyer 1998); and 3) studies that seek to illuminate the identification processes that inhere in practices of celebrity consumption (Stacey 1993).

Lowenthal (1968), also writing in the 1940s, researched changes in 'mass idols' in popular magazines, charting the move from 'idols of production' (business and politics) to 'idols

of consumption' (entertainment and sports); he too suggested that these popular culture heroes perpetuated the myth of an open social system, such that the existing social system is celebrated along with the star. C. Wright Mills (1956, p. 71) wrote in the 1950s of the professional celebrity as a summary of American capitalist society's promotion of competition and winning; as 'the crowning result of the star system in a society that makes a fetish of competition', the celebrity shows that rewards go to those who win, regardless of the content of the competition. The definition of celebrities as mass-produced distractions, and their ideological role in promoting consumption, competition, individualism, and the myth of open opportunity, has continued in much contemporary cultural criticism.

For more conservative cultural critics from the 1950s onward, the role of the celebrity system as an ideological support for capitalism was less important than its reflection of a large-scale disconnection between notoriety and merit. Such a view crystallized in the 1960s with the publication of Daniel Boorstin's The Image (1961), which distinguished celebrity from heroism. In an argument that presaged more recent postmodernist theory on 'simulation and simulacra' and the implosion of artifice and reality (in Baudrillard 1988), Boorstin argued that, with the growth of mass media, public relations, and electronic communication, it was possible to produce fame without any necessary relationship to outstanding action or achievement. Thus, the hero, whose fame is the result of distinctive action or exceptional, meritorious character, has been superseded by the celebrity, whose notoriety is manufactured by mass media without regard for character or achievement; the signs of greatness are mistaken for its presence. In Boorstin's definition, the celebrity is a 'human pseudo-event'. The phenomenon of celebrity is a symptom of a media-driven culture in which artifice has displaced reality, and in which merit and attention have become uncoupled. Although as Braudy (1986) has shown, the oppositions between pure,

'real' fame and inauthentic 'artificial' celebrity do not fully hold up—historically, 'fame and merit have never been firmly and exclusively coupled—the conservative critical approach to celebrities as false, vulgarized heroes has pointed towards historically new features. Modern media, through the increasingly sophisticated creation, management, and reproduction of images, have an unprecedented capacity to place a person on the cultural radar screen, quickly and with no necessary reliance on the person's publicly celebrated actions or character.

The interest shown by cultural critics in what the workings of contemporary celebrity tell us about the culture that makes it so central has been taken up in many humanities-based approaches to stars and stardom, which tend to consider the symbolic activity that takes place in and through celebrity discourse. Who gets attention, the logic goes, tell us much about the core values, or ideological contradictions, of the society giving the attention. Two themes have been particularly pervasive: the tension between egalitarian and aristocratic cultural strands; and the pursuit of the authentic self.

One striking feature of contemporary Western celebrity discourse is the way celebrities are treated to a cultural status that is simultaneously 'above' the rest of the populace and 'of that populace. Celebrities are culturally constructed as a sort of elected aristocracy, both elevated and brought down by the watching crowds; the celebrity has become one symbolic means through which the population of the unfamous declares its own power to shape the public sphere (Marshall 1997). Moreover, while celebrity culture certifies some people as more deserving of attention and rewards because of their difference from the rest of the population, it also continually demonstrates that such people are ordinary, just like everyone else (Braudy 1986). Thus, popular celebrity discourse embodies an ambivalence about hierarchy in Western

democracies: celebrities are celebrated for being better than, but no better than, those who watch them.

Cultural Perspectives on Celebrities

Bourdieu pointed out in *'Distinction',* that the possession of 'good taste' is a major form of cultural capital, which in any time and place is a 'fixed' property of class roles and aspirations. 'Good taste' is generally a form of class *distinction*, based on the way of distinguishing those with cultural capital from those without it. It is generally shown in the patterns of consumption or 'life-style' of the social elite (*Distinction: A Social Critique of the Judgment of Taste*, Bourdieu, 1989).

Walter Benjamin's survey of nineteenth century Paris, known as *The Arcades Project*, illuminates burgeoning consumer culture at the height of the industrial revolution (Benjamin, 2000). His trenchant analysis of the tangled network of commodities and social relations provides insight into contemporary circumstances, despite its focus on the past. Benjamin struggles to excavate the manner of mystification embodied in the commodity form under which we still suffer. Labor as a process is disguised in the commodity form, and reflection upon the origins of this situation along with an examination of its effects reveals startling similarities to current tropes of mystification and domination. Writing mostly in the two decades previous to the Second World War, Benjamin did not witness the full growth of celebrity culture. In addition, his focus on the nineteenth century all but obscured discussion of this aspect of the culture industry; however, his discussion of fashion, novelty, and consumption requires application to this vital aspect of contemporary consumer culture. The celebrity form is crucial to

the pacification of consumers and the perpetuation of a capitalist ideology of progress, which is Benjamin's focus of assault throughout the *Arcades*.

Celebrity Effects – A Psychological Assessment

In recent years, scholarly interest in the impact celebrities have on society has grown, as celebrities capture news headlines, endorse causes and sell products. Researchers have devoted some attention to modeling why celebrities have an impact on the attitudes and behaviors of large segments of the general population (e.g., Brown, et al., 2003a, 2003b). As interest in studying celebrity effects on audiences has increased so has the requirement for a model with which to examine the phenomenon, especially with regard to involvement, a psychological concept often used to explain the influence of celebrities. Indeed, Brown and Basil (1995) call for "a more defined theoretical framework" (p.365) for examining involvement with celebrities, a call that has been echoed by a number of researchers since (e.g., Chory-Assad & Yanen, 2005).

Over the last decade or so, studies of audience involvement with celebrities have become more common (e.g., Boone & Lomore, 2001; Brown, et al., 2003a, 2003b), although those that examine involvement specifically with regard to celebrities and other nonfictional media figures (referred to hereafter in this study as celebrities) are less common than those that focus on audience involvement with fictional media figures (referred to hereafter as characters). Although most researchers use the same framework for studying audience involvement with both characters and celebrities (e.g., Chory-Assad & Yanen, 2005; Turner, 1993), Giles (2000) questions the appropriateness of studying involvement with fictional characters under the same umbrella as involvement with celebrities and other public figures who, unlike characters, actually

exist in the world. Among those who have focused on audience involvement with celebrities, the subjects of interest include newscasters (e.g., Levy, 1979; Rubin, Perse, & Powell, 1985), radio talk show hosts (Rubin & Step, 2000), and other media personalities (Park & Lennon, 2004); royalty (Brown, et al., 2003b); sports stars (Brown & Basil, 1995; Brown, et al., 2003a); and celebrity idols (Boone & Lomore, 2001).

One of the common goals when examining celebrity involvement is to investigate what effects, if any, celebrities have on audience members. The belief that celebrities, so predominant in the media, can influence audiences is consistent with Bandura's social cognitive theory, which provides the basic theoretical basis for this study; this theory is the one researchers often use for examining celebrity effects (e.g., Basil, 1996; Basil et al., 2002; Fraser & Brown, 2002; Brown, et al., 2003a, 2003b). At the heart of this theory is the notion that people are active in making meaning for themselves: people select models for observation, retain information gained from observing these models, incorporate this information, and, when it is believed to be in their best interest, display the modeled learning (Bandura, 2002).

Humans have a natural ability to model what they observe, whether in their immediate environment or in the media because of their advanced sociocognitive capacities, especially their capacity for vicarious or observational learning. According to Bandura, humans have a highly developed capacity for symbolization that is the basis for a vicarious capability; this "advanced capacity for observational learning…enables them to expand their knowledge and skills rapidly through information conveyed by the rich variety of models" (p.126). Modeling includes not only actions and behaviors, but also attitudes and learning (Bandura, 1986, 2002; Hoffner et al., 2006).

Thus, according to social cognitive theory, symbolic models – the models available in the mass media – are influential in shaping human thought and action (Bandura, 1986, 2002). Bandura posits that observational, or vicarious, learning – including attitudinal and behavioral change – is strongest when people are highly involved with the symbolic models they encounter in the media (Bandura, 1986). Like social cognitive theory, the psychological concept of involvement highlights the active nature of media consumption (Levy & Windahl, 1985; Bocarnea & Brown, 2007; Rubin & Perse, 1987). Specifically, involvement refers to cognitions and emotions that audience members have in relation to media content (Rubin & Perse, 1987); within the context of celebrity research, involvement refers to how audience members think and feel about and react to celebrities to whom they have exposure through the media. The concept explains, in part, how celebrities or other well-known media figures can influence audience members (Brown, et al., 2003b).

Three different types of involvement are commonly used in examinations of how audiences respond to celebrities: similarity identification, wishful identification, and parasocial interaction. Drawing upon the work of Freud, communication scholars have developed the concept of identification to describe one way in which audiences are involved with media figures. Discussing how audiences relate to television characters, Schramm, Lyle, and Parker (1961) defined identification as "the experience of being able to put oneself so deeply into a television character – feel oneself to be so like the character – that one can feel the same emotions and experience the same events as the character is supposed to be feeling and experiencing" (p.161). Broadly, identification involves sharing media figures' experiences and vicariously participating in their experiences (Hoffner, 1996). A number of researchers (e.g., Basil, 1996; Basil et al., 2002; Brown, et al., 2003b) have argued that identification may serve to

mediate audience responses. Basil (1996), for example, found that identification with Earvin "Magic" Johnson mediated viewers' high-risk sexual behaviors and personal concern about AIDS, but not perceived risk or intention to get a blood test. Cohen (2006) notes a relative dearth of empirical studies that explore the processes by which this mediation may occur, but suggests there is theoretical support for identification as a mediating variable. Drawing upon the work of Burke (1950) and Kelman (1961), he theorizes that, because identification is an imaginative process by which audiences adopt, if only temporarily, a media figure's perspective, audiences may internalize that media figure's attitudes and thus be more easily persuaded by that media figure. Similarly, Basil suggests that social cognitive theory is theoretically consistent with the view that identification mediates audience members' behavior: "a person who identifies with a celebrity is more likely to model behaviors that are modeled by the celebrity…[and] the more a person identifies with a celebrity, the more likely that person may be to engage in advocated but unmodeled behaviors" (p.489).

Although identification relies heavily upon imagination, the concept does have real-world implications, including with regard to identity development (Cohen, 2001). Identification with a media figure has the potential to impact the development of one's identity when that individual relates to or aspires to be like that media figure. Accordingly, von Feilitzen and Linne (1975) divide this type of involvement into similarity identification and wishful identification. Similarity identification refers to an audience member's having a sense of shared likeness with and understanding for a media figure (v. Feilitzen & Linne, 1975) through which they may seek to expand their identities (Chory-Assad & Cicchirillo, 2005).

Similarity identification is often based, as the term implies, on similarities in terms of salient demographic and personality characteristics (Konijn et al., in press; Chory-Assad &

Cicchirillo, 2005). Interestingly, the concept sometimes is referred to as simply identification (e.g., Giles, 2002; Chory-Assad & Yanen, 2005), which obscures the specific, shared-likeness nature of the construct intended by von Feilitzen and Linne.

It is this basis of perceived similarity, however, that gives similarity identification much of its theoretical weight with regard to effects in a social cognitive theory framework. According to Bandura (1986), perceived similarity with a symbolic model increases the likelihood of modelling and the effectiveness of the symbolic model. This view of identification is consistent with Burke's (1950) discussion of identification within the realm of rhetoric: he proposed that a speaker (or performer) was most effective when audiences identified with a speaker, that is when audiences shared a sense of being bonded to a speaker based upon the perception of shared similarities.

Within the context of celebrity effects research, few researchers have explicitly examined similarity identification. However, as discussed above, Basil (1996) concluded that identification mediated certain attitudes and behaviors; his operationalization of identification is based, in part, on Burke's conception of identification and is consistent with similarity identification. Using this same conception of identification, Basil, Brown, and Bocarnea (2002) found evidence that indicates identification with Princess Diana was positively associated with attitudes towards the press following her death. The second type of identification, wishful identification, refers to an audience member's desire to be like or behave like a media figure (von Feilitzen & Linne, 1975; Hoffner, 1996; Hoffner & Buchanan, 2005). This view of identification is consistent with Kelman's (1961) discussion within the realm of public opinion research of identification as centering upon an audience member's desire to become more like, through the adoption of

attitudes or behavior, a role model or someone else perceived as having admirable qualities (Brown & Fraser, 2007).

This admiration and desire to emulate is thought to set the stage for subsequent changes or effects, especially identity development (Hoffner et al., 2006). As Bandura argued, symbolic models' effectiveness increases when they are perceived as possessing qualities that people admire such as status, competence, and power (Bandura, 1986). In this way, wishfully identifying with an admired media figure could provide the motivation for modeling observed behaviors, attitudes, and emotions, consistent with social cognitive theory. The wishful identification construct has been examined only rarely in the context of celebrity effects. Based on Hoffner's explorations linking wishful identification with characters to media effects (Hoffner, 1996; Hoffner & Buchanan, 2005; Hoffner et al., 2006) and using her three-item measure of wishful identification, Chory-Assad and Yanen (2005) included wishful identification as one of the types of involvement in their study of older adults' involvement with respondents' favorite television performers, both characters and celebrities; however, they focused on predictors of wishful identification rather than effects.

Related research, however, has discovered the potential for effects – including attitudes, behaviors, knowledge, and interpersonal communication – through concepts consistent with wishful identification. Brown, Basil, and Bocarnea (2003), using a measure of identification consistent with Kelman's (1961) role-modeling based conception of identification, found evidence suggesting that identifying with Mark McGuire led to attitudinal change, including greater concern about child abuse, and change in knowledge, specifically increased knowledge about a dietary muscle-enhancer. In a study of audience involvement with the late wildlife conservationist Steve Irwin ("The Crocodile Hunter"), Brown and Fraser (2007) found that the

more involved people were with Steve Irwin, the more likely they were to visit his website and donate money to his organization, to be interested in and support conservation efforts, and to engage in interpersonal communication about him; they used a measure of involvement based in part on Kelman's discussion of identification. Harrison (1997) found that the desire to be like thin media personalities was one of the components of interpersonal attraction that was associated with eating disorder habits, suggesting that this behavior could be a result of the desire to emulate these media figures.

How do celebrity ads actually work? Kamins (1989) mentions identification with the celebrity as an important factor. Further, the consumer internalizes the characteristics of the celebrity that are in accordance with his/her own values and interests. McCracken (1989) takes a semiotic approach to explain how celebrity ads work through his meaning transfer model. He subdivides this meaning transfer process into three stages. In stage 1, a celebrity acquires powerful meanings within a culture (e.g., based on his or her film roles). McCracken makes clear that this is how celebrities differ from non-celebrities. Celebrities generally have more powerful meanings, while non-celebrities can only transfer meanings connected with their age, gender, and status. In contrast, the celebrity already has a meaning established outside of the advertisements environment. In stage 2, the celebrity has something in common with the product, and finally in stage 3, the consumer buys the product, and so can indirectly acquire the meaning of the celebrity, thus helping the consumer define him/herself.

Filipino Celebrity Studies

Ideologies and Cultural Perspectives

Tolentino's essays on popular culture that look on the mythologies formed by particular celebrities popular in the early 21st century Filipino society discourses on the cultural and ideological attachments these celebrities emanate during their period.

The book *RiFrancis Gomez at ang Mito ng Pagkalalake, Sharon Cuneta at ang Perpetwal na Birhen at Iba Pang Sanaysay Ukol sa Bida sa Pelikula bilang Kultural na Texto* has richly presented the images that celebrities posed onto the concurrent societal ideologies and social psychologies of class and gender. Aside from the title itself which presents images of Gomez and Cuneta, he also wrote separate essays which compose discourses attributed to other celebrities such as: *Robin Padilla at ang Balasubas at Maamong Tupa*, *Aga Muhlach at ang Wholesome na Pakete*, *Rosanna Rocess at ang Maingay na Babae*, *Judy Ann Santos at ang Aura ng Ordinaryo*, *Kris Aquino at ang Politika ng Showbiz at Showbiz ng Politika*, and *Manilyn Reynes at ang Konsepto ng Vernakular.*

Ideologies, hegemonies, through celebrities as cultural texts, this work offers macro-perspectives that celebrities represent intentionally or unintentionally in their films and other media cultural products.

Meanwhile, Deza (2006) explores on how the image of the late Fernando Poe Jr. gives a defined and refined boundaries of audience classification of the *masa* or the ordinary/common folks through FPJ's films. Contextualizing the FPJ's filmology as texts, the construction of an audience and auteur critical and cultural identities were understood through interpreting events

and happenings in a popular icon's life, and corollary to that, the production of media products through films that perpetuated his own ethos as a mythopoeic media characte

Undergraduate theses from the College of Mass Communication (UP Diliman) have attempted to construct popular images amongst known celebrities. Perception analysis on images was done on Kris Aquino, Judy Ann Santos, and Nora Aunor (e.g., Ramiro, 2008; Ignacio, 2007; Cruz, 2002).

Most local studies on images and audience perception dwell on specific celebrities that construct and reflect a traditional image that most Filipinos tend to appreciate and epitomize. No single study, as far as the extent of quest for directly related celebrity endorsements is concerned, has been conducted to analyse interpersonal images found on TV ads.

Locally, engagement attempts to study and have a glimpse of celebrity culture in the Philippine communication scholarship. Theses and articles were written exploring the possibilities of creating images and arguments on how celebrities drive audiences, and in turn how the media caters to the audience ways of driving. Martin & Regado (2008) in a production thesis, describe the characteristics of an effective celebrity endorsers and how the audiences consume ads. Kris Aquino, in another unpublished thesis, acted as a subject of scrutiny in Ignacio's (2007) paper relating her as a popular culture idol. Practical and direct to what the audiences' say factors were identified as to why Judy Ann Santos has a wide mass appeal, leading to her credibility as a young super star.

Tadiar (2000) translated Nora Aunor and her film *Himala* into a mythology that emanated meanings to religion, cultural beliefs, and the mass "hysteria" over Nora's symbolicity. Meanings and the entire thread of Nora's meaning-making process that merged people and

national consciousness on certain cultural experiences and common realizations in the concurrent social order and historical accounts.

Influence of TV Political Ads in the Philippines

It is an established fact in the Philippine political arena that the more a candidate is exposed to media, the higher he would rank on surveys and higher his/her chances of winning will be. It is also believed that half the battle is already won if a particular candidate can penetrate deep into a Philippine household (Pe, 2010).

Television is indeed the primary source of news and information (Pe, 2010). According to a study by Asia Research Organization (2005), television has a 95% reach among Filipino households (Junio & Aurio, 2007, delos Reyes, 2010). Same premise, AGB Nielsen Media Research Philippines finds out that 96% of Filipino homes in Metro Manila have been penetrated by television. Furthermore, the Philippines is second to Japan in having the highest level of television viewing with about 200 minutes a day spent in watching.

Consequently, the Filipino voters use television in choosing their candidate according to the Citizens' Media Monitor of the Center for Media Freedom and Responsibility (CMFR). The little knowledge the voters have about the candidates, which proved to be lacking, mostly comes from political ads (Cang & Cawicaan, 2004).

It is no surprise then that in the 2007 elections, candidates poured in millions of campaign money on TV ads in the hopes of translating every second into a vote (Junio & Laurio, 2007). The same scenario has happened again for the 2010 presidential elections. Out of the ten

presidential candidates, six have spent billions for political ads three months before the official

start of the campaign period. A study by AGB Nielsen shows that presidential candidates prefer

to put their ads in primetime TV because it enjoys anywhere between 25%-35% of audience

share in the Mega Manila households. This means that about two to three million homes will be

able to see an ad placed in any of the primetime programs of the two leading networks (delos

Reyes, 2010).

According to the Commission of Elections (COMELEC) Resolution No. 6520 or the

Implementing Rules and regulation (IRR) of the Fair Elections Act (RA 9006) as cited in Cang

and Cawicaan (2004), political ads are

> "Any matter broadcasted (sic), published, printed, or exhibited, which is intended
>
> to draw the attention of the public or a segment thereof to promote or oppose,
>
> directly or indirectly, the election of a particular candidate or candidates to a
>
> public office. In the broadcast media, political advertisements may take the form
>
> of advertising messages or announcements used by commercial advertisers."
>
> (P.21).

Hence, the definitive gauge of the effectiveness of a campaign ad is if the product, or the

candidate, won the elections or being purchased eventually by the consumer (Cang & Cawicaan,

2004).

The national elections in 2004 saw the emergence of modern campaigning strategies.

Political campaign ads filled the radio waves and the TV. *Newsbreak,* a news and current affairs

online publication, conducted a survey to know the impact of these ads. They found out that

there was indeed high awareness of political ads among people. Majority of their respondents

thought the ads were important and helpful tools in choosing who they were going to vote for (Gloria, 2004).

According to a Social Weather Station (SWS) survey conducted in 1998, among 1,500 potential voters, 46% agreed that political ads "help a lot" while 37% said that the ads "help a little" in choosing their candidates. SWS also concluded that "political ads convert into votes at different rates for different candidates" (Junio & Laurio, 2007).

Furthermore, a study was conducted by the group of Ana Maria Tabunda, chief research of Pulse Asia, in order to understand the impact of political ads in the 2004 and 2007 polls. Results show that voters felt the need for campaign ads. For first-time voters, the ads serve as the primary source of information. For the veteran voters, the campaign ads were used to determine the sincerity of the candidates (delos Reyes, 2010).

Primarily, candidates air political ads in order to create name recall and voter awareness. The ability to be remembered or "recall factor" is important. If a voter is unable to remember the name of a candidate or if he is not aware that a particular candidate is running for a post, then a good platform and program is "gone to waste" (Ilagan, et al, 2004).

Fiesta Advertising

In order to be elected, candidates must be able to convey a convincing story – voters remember what they see in the political ads. This explains why candidates try to package themselves well in their media exposures and maximize their use of advertising in delivering their messages (Esposo, 2009).

Like commercial ads, political ads also make use of various devices to attract attention of its market. These ads are termed as *Fiesta Ads.* They feature people dancing and singing jingles, and shouting slogans against brightly colored backgrounds (Junio & Laurio, 2007).

Gender Portrayals

Gender and Women in the Philippines

The Philippines, has not only the 7th largest population in Asia, is the only predominantly Catholic country in Asia, and is undergoing rapid economic growth, but is also an interesting case in terms of gender relations. However, while much was written about gender and especially Philippine women abroad as migrant workers or mail-order brides (Guevarra 2006; Mahalingam and Leu 2005), little is known about gender and its representation within the Philippines. The Philippines made significant efforts to promote gender equality during the last years. For example, a long list of laws and policies which aim to institutionalize gender equality was established (Battad 2006). These continuous long-term measures have yielded results: within 134 countries, the Philippines was ranked 9th in The Global Gender Gap Index by the World Economic Forum (Hausmann et al. 2010) and thus the best within Asia. In the areas of education and health, the Philippines is one of few countries in the world and the only one in Asia that closed the gender gap. Also, in the areas of political empowerment (rank 17) and economic participation and opportunity (rank 13), the Philippines scored significantly well.

Some scholars have, however, criticized the persistent association of Filipino women with the domestic sphere (Eder 2006). Only around half of women are participating in the labor force and a strong differentiation between husbands and wives exist: Males generally do not do

much in the household and masculinity is equaled with being breadwinners (Chant and McIlwaine 1995). These clear gender distinctions can be also seen in Hofstede's Cultural Dimensions, where the Philippines has the second highest masculinity score in Asia (Hofstede 2001), which is associated with higher gender differentiation. Especially the strong role of the Catholic Church was blamed for the still patriarchal structures in the Philippines (Orate 2007). Also, the role of women in the media is problematic; "women are portrayed as passive, inferior, intellectually and physically dependent upon men as wives and mothers, and as objects of male sexual gratification" (Chant and McIlwaine 1995, p. 11). The mass media produces images of females in highly sexualized and objectified ways. Examples are the female beauty pageants, which are a national pastime, and scantily dressed women dancing seductively even during afternoon entertainment programs. These contradictions between near gender equality in the Philippines and a somewhat traditional and sexist approach towards gender in the domestic and in the media sphere, raises the question of how are females and also males represented in Philippine television advertisements. Do these representations mirror social change within the Philippines or are similar to other media forms as suggested by cultivation theory, which states that message elements are shown in a consistent way among different genres (Gerbner 1998)?

Gender Representations in TV Advertisements

Since the 1970s, studies have investigated gender representation in television advertisements (Eisend 2010; Furnham and Paltzer 2010). Thus, in the following review, we focus predominantly on research performed after 1995 and especially on Asian countries to provide a more specific timeframe of scholarship that deals with gender in television ads. It should be noted, however, that comparisons among previous studies imply several research

issues: channel equivalence (viewing figures, target group, national vs. regional channel, funding, style), sample equivalence (sample size, recording times, duplicated vs. unduplicated ads), content categories (varying categories and definitions), and units of analysis (TV ads vs. characters) (Furnham and Mak 1999; Prieler et al. 2011).

Numerical representations of social groups are an indicator of the importance, relevance (Gerbner et al. 1980) and recognition of a social group within a given society (Signorielli and Bacue 1999). Such representations might shape audiences' consciousness and influence what they learn about these groups (Gerbner et al. 1980). In gender studies, gender dominance is analyzed by the ratio between the number of males and females involved. In the case of television advertisements, this type of analysis has led to mixed results with some countries employing more males while others more females. This was also true in the case of Asian research where most studies on Southeast Asian countries showed proportionally more males in Hong Kong (Furnham and Chan 2003; Furnham et al. 2000), Malaysia (Bresnahan et al. 2001), Indonesia (Furnham et al. 2000), and Thailand (Paek et al. 2011). In contrast, studies on South Korea (Kim and Lowry 2005; Paek et al. 2011) and Singapore (Lee 2004; Siu and Au 1997) found more females, while studies on Japan (Arima 2003; Furnham and Imadzu 2002) and China (Paek et al. 2011; Siu and Au 1997) led to contradicting results. In addition to these results of previous studies, some research has indicated that more masculine countries in Hofstede's cultural value dimensions (Hofstede 2001) have a higher likelihood to employ more gender differences—for example, in the form of numerical dominance of male over female characters (Milner and Collins 2000). Considering that the Philippines has the highest masculinity score among Southeast Asian countries (Hofstede 2001) paves the way to the predominance of male characters in previous studies in Southeast Asia.

However, numerical representation alone does not tell anything about the quality of the representations. The exact nature of the portrayals and the type of role portrayals and appearances, which might imply respect towards the social group, is doing so (Signorielli & Bacue, 1999). The setting is regarded as an important indicator of gender bias (Nassif and Gunter 2008). The existing literature says that setting is a variable which largely produces highly stereotypical results and clear gender divisions. From such representations, audiences might learn about the gender expectations that are attached to places (associated with typical actions in those places). Most studies reported that more females are shown to be at home (Furnham and Paltzer 2010). Very few studies on more developed countries reported otherwise, including Furnham et al. (2000), who found slightly more males than females shown at home in Hong Kong, and Breshnahan et al. (2001), who found the same percentage of males and females shown inside the home in Taiwan. Another setting where gender differences were found was in the workplace. Indeed, Eisend (2010) found in a meta-analysis of 64 studies that the magnitude of stereotyping is the highest for occupational status. The majority of studies around the world reported that more males than females are represented in the workplace setting. Finally, a few studies showed that more males than females were shown outside the home. This was true in an Asian context in the case of Singapore (Siu and Au 1997), Malaysia (Bresnahan et al. 2001), South Korea (Kim and Lowry 2005), and Saudi Arabia (Nassif and Gunter 2008).

There is only scant research on the social relationship of characters in television advertising (Das 2011; Royo-Vela et al. 2008; Uray and Burnaz 2003). The previously mentioned variable—setting, already gives us a possible insight towards the relationships that males and females might employ: females might be connected with home setting, which might translate into family relationships, while males might be connected with the workplace, which

might translate into business relationships. Nevertheless, it is important not just to analyze the setting, but also the actual relationships for showing a female at home does not necessarily imply a family relationship. In the existing literature, Uray and Burnaz (2003) confirmed in their study on Turkish TV ads the assumption based on settings that females were more often shown in family, while males were shown more often in business relationships. The same was true in a study on Spain, but post-hoc tests showed no significant gender differences for these relationships (Royo-Vela et al. 2008).

A few studies have investigated the degree of dress styles of males and females appearing in advertisements. However, this is a question that should attract more attention to research inquiries in the future, since from a theoretical point of view, such representations might solidify beauty standards within society and influence self-esteem among its viewing populace and might lead to the objectification and self-objectification of women (Fredrickson and Roberts 1997). Research in Belgium, for example, has shown that scarcely dressed female models had negative effects on body esteem compared to dressed ones (Dens et al. 2009). All studies to date have shown that females are more likely to be suggestively dressed than males in television advertisements (e.g., Fullerton and Kendrick 2000 – United States/Spanish language TV; Ibroscheva 2007 - Bulgaria; Signorielli and McLeod 1994 – United States/MTV; Stern and Mastro 2004 – United States). Studies reported a small percentage of males being suggestively or sexily dressed, while this was the case in more than 50% of ads for females (Ibroscheva 2007 - Bulgaria; Signorielli and McLeod 1994 – United States). A comparative study (Nelson and Paek 2008) on Brazil, Canada, Germany, South Korea, Thailand, and the United States confirmed that females were shown in greater states of undress than males. However, the research also found

that female nudity differed strongly across countries with the US and Chinese television advertisements showing the lowest level and German and Thai ads showing the highest level.

The predominance of male voiceovers has been one of the most consistent findings in terms of gender representation in television advertisements (Furnham and Mak 1999; Furnham and Paltzer 2010). In the context of the United States, Silverstein and Silverstein (1974) already found in the 1970s a strong dominance of male voiceovers. They interpreted this role as the "voice of authority and trust" (p. 84) that could give advice and recommend, qualities that women are presumed to lack. Thus, the gender of the voiceover might remind the audience who the authority within a society is. In more than 60 studies on gender representations in television advertisements since the 1970s, we could only find 2 studies with (slightly) more female than male voiceovers in Turkey (Milner and Collins 1998) and in South Korea (Paek et al. 2011). South Korea seems to be an exception in Asia as Furnham and Palzer (2010) found in their literature review the predominance of male voiceovers, which was even more pronounced in Asia than in Europe. In addition to numerical differences between male and female voiceovers, Uray and Burnaz (2003) reported in their Turkish study that when the primary character is a male, mostly male voiceovers are used, whereas when the primary character is a female, both male and female voiceovers are used. The authors proposed that male voiceovers reinforce the credibility of the female primary character in Turkish advertisements. Moreover, Paek et al. (2011) found that a higher score in Hofstede's masculinity index (Hofstede 2001) increases the odds for a male voiceover.

The product categories used by different genders are often analyzed in the TV ad context to see whether the products are associated with the respective genders and to what degree these associations limit gender portrayals in TV ads. For example, the strong association between

females and cosmetics/toiletries products emphasizes the importance of their beauty and contributes to their sexualisation (Luyt 2011). Indeed, the most prominent gender difference within product categories that was reported in most previous studies is manifested greatly on cosmetic/toiletry products, or as other studies called them, 'toiletries,' 'beauty products,' and 'personal care products' and are being associated with females (Furnham and Paltzer 2010). These findings also proved to be true in several studies on Asian countries (Bresnahan et al. 2001 – Japan, Malaysia, Taiwan; Das 2011 – India; Furnham et al. 2000 - Indonesia; Nassif and Gunter 2008 – Saudi Arabia; Tan et al. 2002 – Singapore, Malaysia). Besides the association between females and cosmetics/toiletries, there are relatively few consistent findings in terms of product categories associated with genders; this may be because different studies often employed different product categories. Some studies have found an association between females and household and cleaning products (Cheng 1997 - China; Nassif and Gunter 2008 – Saudi Arabia; Tan et al. 2002 – Singapore, Malaysia), others with males and cars (Das 2011 – India; Furnham and Imadzu 2002 – Japan; Furnham et al. 2000 – Indonesia; Tan et al. 2002 – Malaysia, Singapore) and telecommunications, electronics, technology, and computers (Bresnahan et al. 2001 - Japan; Das 2011 - India; Tan et al. 2002 – Malaysia).

Parasocial Interaction

Mass media and interpersonal communication are believed to be two entirely different and extreme contexts of communication. But researchers have identified the phenomenon that binds these two contexts together asserting that they are interrelated with one another. A Professor of Sociology at the State University of New York, Mark Levy (1979) explored the intricacies of parasocial interaction in TV newscasters in his study entitled "Watching TV News

as Parasocial Interaction". He used a focus group discussion with two dozen adults living in the greater Albany Country, New York region. The focused group participants were selected from a variety of social backgrounds and all watched television news regularly. Transcripts of each hour-long discussion were analyzed for viewer attitudes toward television news programs and a propositional inventory of 42 uses and gratifications items was prepared from this analysis. Based on the discussion of parasocial interaction, seven propositions were selected as possible indicators of parasocial interaction.

The results showed that on the average, more than half (53%) of respondents agreed with the parasocial interaction propositions, with support for the measures ranging from a low of 31% to a high of 80%. This overall finding strongly suggests that parasocial interaction with news personae is a common feature of the audience experience with television news (Levy, 1979). The top three propositions that Levy formulated were based upon the results he had in his study. The most general indicator of the parasocial relationship is Proposition 1. More than half (52%) of respondents agreed that newscasters are *almost like friends one sees every day.* From the focused group transcripts, it s clear that few, if any, viewers confuse the newscasters with their actual friends. But many do relate to the broadcasters as something "special".

A sense of companionship with news personae is also found in Proposition 2. nearly half (48%) of the respondents said they liked hearing the newscasters' voices in their homes. Focused group participants who lived alone or who frequently found themselves without face-to-face contacts particularly appreciated the audio "presence" of the newscasters. For these viewers, interacting with the news personae was an antidote for loneliness and even fear.
Some people who watch television news engage in a cognitively oriented interaction with the personae. More than three in ten (31%) use the newscaster as a cognitive guide with whom they

"explore" the world (Proposition 3). By non-verbal cues such as "editorial eyebrows", headshakes, or smiles, or by a change in inflection, the newscaster provides some parasocially attentive viewers with a context for understanding the news. Many focused group participants commented on this type of interaction, with many saying they responded to the newscaster's behavior with similar gestures or remarks reflecting agreement, outrage, or amusement. This study by Levy showed causal direction of this clear association. People who watch television news engage in varying degrees of parasocial interaction with the news personae. Those viewers who find the parasocial relationship particularly attractive or gratifying increase their exposure in order to increase their "contact" with the news personae. While it is possible that there is a threshold of exposure beyond which individuals will not increase their viewing in order to increase their parasocial interactions, it is also likely that establishing and maintaining parasocial interaction with the news personae is an important determinant of how much television news some people will watch (Levy, 1979).

In 1989, Elizabeth Perse and Rebecca Rubin studied further the parasocial interaction theory in the case of soap opera viewers. One hundred five (105) soap opera-viewing college students completed questionnaires constructed from the theories to be tested (i.e. Uncertainty Reduction, Personal Construct). Analysis revealed that, similar to social relationships, parasocial relationships with favorite soap opera characters were based, to some extent, on reduction of uncertainty and the ability to predict accurately the feelings and attitudes of the persona. The discussion focuses on implications of these findings for uncertainty reduction theory and personal construct theory.

The results of Perse and Rubin's study highlighted the utility of applying interpersonal frameworks to media contexts. Personal Construct Theory (PCT) illustrated that soap opera

viewers may extend the range of their interpersonal construct systems to form impressions of television characters. Uncertainty Reduction Theory (URT) pointed out that reduced uncertainty about characters partially explains the development of parasocial relationships. Furthermore, this study implies that construct systems about real people and soap opera characters were linearly related. The link between social and parasocial complexity suggests that viewers are using a significant percentage of their interpersonal constructs when they describe soap opera characters. This is not surprising, given the emphasis of soap opera content on interpersonal relationships. Perse and Rubin's study indicates that people constitutes a construct domain that may be sufficiently permeable to include both interpersonal and television contexts. A research paper entitled "Parasocial Interaction Relationships in Online Communities" written by Paul W Ballantine and Brett A S Martin (2005) has provided an introduction as to how parasocial interaction theory might be used to understand consumers use of online communities. The results of the analysis posits that for online community dependency to occur, an individual must have a pre-existing dependency with (and also be using) the Internet. This dependency with an online community is then predicted to lead to increased parasocial interaction, which then leads to increased usage of that community. The mediating role of parasocial interaction is reinforced by the inclusion of a direct path from online community dependency to online community usage. Moreover, and similar to Kozinets (1999), a direct path flows from Internet usage to the usage of online communities. Finally, online community usage may lead to consumption related behavior (e.g., a non-participative online community user may decide what product to purchase, decide to switch to another brand advocated by active members of an online community, and the like). A feedback loop is also included, indicating that subsequent to some

type of consumption-related behavior occurring, an online community member will then return to the community.

Parasocial interaction has been identified as an important gratification sought and obtained for viewers of television news in particular (Palmgreen, Wenner and Rayburn, 1980). As a possible explanation of this relationship, Palmgreen et. al. (1980) has highlighted the authenticity associated with the production of TV news:

> The on-camera appearances by correspondents and people involved in the news certainly give a "human quality" to the news which at the same time strengthens parasocial involvement. The scenes of reporters talking to and interacting with ordinary people may also heighten the impression that these reporters are like "people I know". Thus, the structure of television news results in the linking of entertainment and parasocial gratifications obtained (p. 185).

Koenig and Lessan (1985) investigated the relationship between television viewers and their television personalities. Students enrolled in an undergraduate social psychology class at a Southern university were instructed to give a questionnaire to their parents or any other male and female adult non-students of their acquaintance. The survey measured in semantic space between the concepts: self and best friend, acquaintance, and favorite television personality. Data were obtained from 195 adults. Results of the Koenig and Lessan' study revealed that television characters "hold an intermediate position between friend and acquaintance" (1985, p. 264). The authors suggested the term "quasi-friend" as appropriate in describing relationship between the viewer and a favorite television character. Male viewers' responses in the study indicated newscasters were the closest to the self in semantic space, followed by talk show hosts, and

sitcom characters. Female viewers, however, did not differentiate among three types of program characters.

Auter and Palmgreen (1993) found a moderate positive correlation (r= .33, p= .0008) between television viewer's parasociability and parasocial interaction with television characters in a sitcom viewed in their study. The researchers altered a scale designed by Rubin and Perse (1987) to measure parasociability or "a subject's parasocial relationship with all his or her favorite TV character" (p. 60). Furthermore, parasociability was found to be positively correlated with three of the four Audience-Persona Interaction (measure of PSI by Auter & Palmgreen) subscales: Interest in Favorite Character (r= .29, p= .0034), Favorite Character's Problem Solving Ability (r= .35, p=.0005), and Group Identification/Interaction (r= .22, p= .02). Only one subscale component, identification with favorite Character (r= .18, p= .04), and between perceived realism and both parasociability (r= .24, p= .01) and parasocial interaction with the show's characters (r= .25, p=.01).

An equally important take-off point on parasocial interaction studies is the one done by Dr. Russell J. Cook entitled "Hello, Columbus: Parasocial Interaction in Local TV News," which won First Place in open research paper competition in News Division of Broadcast Education Association in Las Vegas, Nevada. (April, 1993). In his study, he validated the parasocial scale of Allen (1988) used in testing parasocial interaction of Denver, Colorado TV news viewers. The Denver study indicated that stations with the highest viewership evoke the highest parasocial interaction. Cook's study looked at Columbus, Ohio TV news and found the same results. Moreover, Cook's research concluded by turning to symbolic interactionism to lay a theory foundation to ferret parasocial interaction's contributing factors.

In Cook's paper, he also cited a summary of previous studies' results regarding correlates and noncorrelates of parasocial interaction. The following tables summarize PSI's correlates and noncorrelates between TV personalities and their viewers according to past studies.

Table 1.Correlates of Parasocial Interaction Between TV personalities and Their Viewers (Cook, 1993).

VARIABLE	HIGH PSI	LOW PSI	r (coefficient)	CITATION(S)
Age	Older	Younger	+ 24**	Levy (1979)
Education	Less educated	More educated	- 52** na	Levy (1979) Houlberg (1984)
TV viewing	More viewing	Less viewing	+ 21* -0.11*	Levy (1979) Rubin, Perse, & Powell (1985)
Viewing Tenure	Longer duration	Shorter duration	+ .12*	Rubin & McHugh (1987)
Social Attraction	Higher attraction	Lower attraction	+ .35**	Rubin & McHugh (1987)
Task attraction	Higher attraction	Lower attraction	+ .35**	Rubin & McHugh (1987)
Physical attraction	Higher attraction	Lower attraction	+ .33**	Rubin & McHugh (1987)
Relationship importance	More important	Less important	+ .16**	Rubin & McHugh (1987)
News affinity	News watcher	News nonwatcher	+ .61**	Rubin, Perse, & Powell (1985)
Perceived realism	Higher perceived realism	Lower perceived realism	+ .47**	Rubin, Perse, & Powell (1985)
Goal-directedness	Active seeker	Passive ritualizer	Na	Rubin, Perse, & Powell (1985)
Information-seeking	Information-seeking viewer	Ritualistic ritualizer	+ .19	Rubin, Perse, & Powell (1985)
Audience ratings	Higher ratings	Lower ratings	+ .98**	Allen (1988)

Table 2.Non-correlates of Parasocial Interaction Between TV personalities and Their Viewers (Cook, 1993).

VIEWER VARIABLE	CITATION(S)
Gregariousness	Levy (1979)
Watching alone or with others	Levy (1979)
Gender	Houlberg (1984)
Loneliness	Rubin, Perse & Powell (1985)
Use of functional alternatives to loneliness	Rubin, Perse & Powell (1985)
Tenure of exposure	Rubin & McHugh (1987)
Familiarity with competing news programs	Allen (1988)
News team format	Allen (1988)
Longevity of anchors	Allen (1988)
Professional attributes	Houlberg (1984)
Physical attributes	Cathcart (1969) Houlberg (1984)

Lastly, two researchers (Rubin, 1983; Wenner,1985) have also reported correlations between parasocial interaction and dependency on media sources for fulfilling particular social interaction needs (Gregg, 1971). For some individuals, parasocial interaction is believed to be a functional alternative to interpersonal relationships (Rosengreen & Windahl, 1972; Rubin and Rubin, 1985; Rubin and McHugh, 1987).

SYNTHESIS

Researches have created a landscape in the scholarship of celebrity studies as part of media and communication, popular culture, cultural studies, and even critical genres of scholarly endeavours. From the effects tradition to the cultural explorations of celebrities, it has been laiden down different realities that define, refine, and re-define celebrity culture. Parasocial interaction, as an atypical effect of audience's media experiences, has also been an area of celebrity and other media personae researches; and it is consistently told that the audience-media persona relationship varies across culture, context, and content. Finally, images and behaviors, as the ultimate constructs emanating from celebrity consumption, have been described as social discourses that lead to ideologies that convey meanings in a culture-rich and socially oriented society.

CHAPTER III

STUDY FRAMEWORK

Established by the semiotic relations amongst people, places and spaces, and actions and interactions, this study is primarily anchored on the tenets of a facet of Barthes' Mythologies. Placing it in a social context where social interaction that brings another relatively unexplored concept in the Philippine media studies, the Theory of Parasocial Interaction is situated in an area of class and gender distinctions in terms of perceptions and receptions. To explicate better the role of Parasocial Interaction in the audience's formation of images in this study's particular context – celebrity advertisements, the signification process, in the toolkit of Mythologies, will be 'read' by viewers anchored to Barthes inter-relational nexus of narrative codes. Finally, to provide the sense of meaning-making in the gendered lives of the readers, this study also anchors on the gendered themes and portrayals on media as socially constructed by the audiences themselves. The framework also offers a layer of *gendered-ness* coming from the observations and concepts on media themes of Julia Wood (2009). All these elements will be appropriated to the context of mass communication as illustrated by the general model of mass communication by Maletzke. Painting all these framework toolkits would render the study's framework of how parasocial interaction influences the audience's perception and formation of visual images among celebrity endorsers appearing in advertisements.

THEORETICAL FRAMEWORK

Theory of Class Distinction (Bourdieu)

In *Distinction*, Bourdieu (1984) attempts to map out the practices and preferences associated with distinct social groups in a wide array of lifestyle aspects, from choices in food and clothing to inclinations in music and art selections. However, the overarching purpose of the work is to present a theory of the manner by which individuals work to distinguish themselves as members of distinct social strata. Bourdieu systematically diagrams the outward displays and physical forms most associated with various social groups, including an extensive review of the practices and preferences surrounding food within late nineteenth century France. To construct a theoretical base for these findings, Bourdieu builds on his concept of habitus.

Habitus is defined by Bourdieu, in portion, as "a structuring structure, which organizes practices and the perception of practices" (170). By this, Bourdieu offers habitus as a disposition, in both the mental and emotional sense, which operates as a source of reference for an individual. An individual's mental framework is shaped by his or her past experiences and social environment. As individuals within specific social groups share many similar experiences within an analogous social environment, those individuals will reflect, in their dispositions toward most aspects of life, similar attitudes and preferences as those sharing a comparable background and social circumstance. Hence, an individual's habitus reflects the predispositions to those of similar social habitus.

While Bourdieu writes of an individual's habitus as his distinct mental framework, the idea of habitus necessarily draws in a social aspect: habitus is a representation of the specific

social structure with which the individual identifies. The habitus of an individual as well as that of his larger social environment work to guide "practices," or actions and habits, but also "the perception," or attitude or preference, toward such actions and practices. So, an individual's habitus is a reflection of the larger class habitus or the habitus of another form of social division, such as gender, race or ethnicity. Furthermore, the similarity exhibited within the dispositions of individuals within a specific social group, such as a class structure, form the composite counterpart of the group habitus.

Bourdieu (1984) writes that one's habitus "organizes the perception of the social world," but is itself "the product of internalization" of the attitudes and behaviors of a particular habitus (170). As an individual observes the attitudes and behaviors of those in his or her social environment, he or she absorbs these observations of objective acts as subjective memories which later mediate the formation of his or her own opinions, beliefs and ideologies. Thus external behavior by others is "internalized" by an individual and influences the development of his or her own attitudes and behavioral styles.

As well, by much the same process, an individual's past experiences, along with the accompanying emotional and psychological components, pattern future actions and format attendant attitudes. Hence, the habitual acts and dispositions of an individual are shaped by experiences within an established social habitus are reflections of social habitus-mediated past experiences and observations. Bourdieu, then, refers to habitus as "structured" because a habitus operates as a disposition to act in such a manner as to reproduce past observed behaviors and attitudes. Bourdieu applies the term "structuring" to ascribe to habitus the capacity to guide future dispositions to think and to act in patterned forms. Individuals predisposed toward particular habits allow a continuity of action and thought to permeate a specific social

environment, perpetuating the social habitus and its correlated behaviors and attitudes. Bourdieu further defines habitus as "a structured structure" (170). With this subtle twist of phrasing, Bourdieu implies a wealth of meaning. Bourdieu assumes that one's habitus is "structured," thus, as habitus reflects patterns of behavior and attitudes gleaned from observing others throughout a lifetime, an individual, by adopting these mental frameworks as his or her own, invites the continuance of similar behaviors and outlooks through his or her individual acts, both present and future. However, Bourdieu further illustrates that the individual does not so much choose to allow such continuity of action and attitude as much as performs a reflection of his or her social environment out of necessity.

Two other aspects of habitus must be recognized before the concept is applied in this paper. First, because an individual's habitus is displayed as an unconscious reproduction of the thought and behavioral patterns of those of similar social environment, an individual's habitus operates to guide behavior in all aspects of everyday life. Habitus is primarily a mental disposition, an interpretive framework for understanding one's environment. Thus, one's habitus works to frame the interpretation of, as well as the reaction to, environmental phenomenon. Just as one's opportunities and experiences are shaped by his or her environment and social status, the choices an individual makes within those circumstances are guided and patterned by the individual's particular habitus.

Second point is essential to an adequate explanation of Bourdieu's concept of habitus: while one's habitus operates primarily in an unconscious manner, shaping habitual behavior and attitudes, the individual does retain a minimal opportunity to construct his or her own choices. A principal criticism of Bourdieu's work on habitus is that the notion allows little room for individual agency, or choice (Douglas 1982; Warde 1997). While Bourdieu can indeed be

considered a structuralist for his conservative disposition toward human agency, Bourdieu does not offer a concept in habitus that is exclusively deterministic. Individuals within Bourdieu's theoretical construction are allowed a limited degree of agency, although of an admittedly constrained form and capacity. However, this allowance accords Bourdieu the potential to explain alterations in the habits and behaviors of individuals within cultures over time.

In sum, Bourdieu offers, with the concept of habitus, a theory to interpret the predictable practices demonstrated by groups of people in everyday life. Bourdieu (1984) posits that habitus is the impetus behind the particular tendencies exhibited by diverse social groups. Because habitus operates as an interpretive framework through which environments are examined and understood, one's habitus shapes actions within and attitudes toward environmental elements. The habitus of a social group -- such as a class habitus -- patterns the behaviors of the individuals within the group. As well, social habitus guides the preferences and attitudes of the individuals within the social structure.

An important distinction that Bourdieu identifies is that social groups form a distinguishing group habitus. A group habitus is formed when members of a group recognize and augment the differences they perceive to exist between themselves and members of the larger society. In this manner, a group habitus highlights the particular qualities which differentiate one group from another. Ultimately, the aggregation of similar individuals within a social group will result in displays of characteristics which are peculiar to members of one social group, leading to the social group being defined by its similarity to members within it as well as by differences from those outside it.

An examination of class habitus offers a model for such differentiation between social groups. Bourdieu (1984) writes that "social class is not defined by a property … nor by a

collection of properties … but by the structure of relations between all the pertinent properties which gives its specific value to each of them and to the effects they exert on practices" (106). Bourdieu (1984) proposes that classes may be distinguished from each other by the actions, attitudes and material objects that are attributed to members of a particular class. These things, whether they are a specific behavior or a distinctive preference, operate as symbols to typify one class from another. As such, these behaviors and belongings gain a subjective quality: they become signifiers of the class itself.

In the differentiation between classes, the upper class is comprised of those individuals who can afford to distinguish themselves by patterns of consumption; the lower, or working, class consists of individuals who do not have the economic or social capacity to partake in similar acts of consumption. What is pertinent to this discussion is that class habitus is constructed from such differentiation. The upper class habitus is one prescribed by a particular disposition toward consumption; that being one defined by the recognition that luxury is available primarily to members of this class. In contrast, the working class habitus is defined by its contradistinction: the working class habitus is one rooted in the immediacy of lack. Bourdieu (1984) asserts that the habitus of the working class "is necessity internalized and converted into a disposition that generates meaningful practices and meaning-giving perception" (170). Even the lower class habitus is one defined by preferences, but those preferences are defined by necessity: members of the working class desire those things which they can have and dream those things which are inaccessible to them. The lower class habitus is guided by this disposition toward necessity as opposed to the preference for consumption of luxury items found within the upper class habitus.

Class habitus influences, as stated, the preferences of individuals within the social class. So, the preferences of individuals often signify membership in a certain social class. Bourdieu (1984) writes:

"Social identity is defined and asserted through difference. This means that inevitably inscribed within the dispositions of the habitus is the whole structure of the system of conditions, as it presents itself in the experiences of a life-condition occupying a particular position within that structure. The most fundamental oppositions in the structure (high/low, rich/poor, etc.) tend to establish themselves as the fundamental structuring principles of practices and the perception of practices. As a system of practice-generating schemes which expresses systematically the necessity and freedom inherent in its class condition and the differences constituting that position, the habitus apprehends differences between conditions, practices (products of other habitus), in accordance with principles of differentiation which, being themselves the product of these differences, are objectively attuned to them and therefore tend to perceive them as natural" (172).

Bourdieu (1984) posits that lifestyles are constructed from the preferences, or tastes, afforded by class habitus: "Lifestyles are thus the systematic products of habitus, which, perceived in their mutual relations through the schemes of the habitus, become sign systems that are socially qualified (as 'distinguished,' 'vulgar,' etc.)" (172).

Furthermore, Bourdieu suggests a model of class which is based on 'capital' movement through social space. The structure of this space is given by the distribution of the various forms of 'capital', by the distribution of their properties, properties which are capable of conferring

strength, power and consequently profit on their holder. This also enables an analysis of the micropolitics of power. This model shows how class formation operates between abstract structures and concrete specifics of everyday life, noting that because of constant change, class formation is necessarily partial. Class, for Bourdieu, is neither an essence nor an indeterminate set of fluctuating signifiers, but an arbitrarily imposed definition with real social effects. He identifies four different types of capital: economic, cultural, social, and symbolic (Moi, 1991):

1. Economic capital: income, wealth, financial inheritances and monetary assets

2. Cultural capital: can be in three forms – embodied state, objectified state, and institutionalized state. The discourses on femininity and masculinity become embodied and can be used as cultural resources. Gender carries different amounts of symbolic capital in different contexts.

3. Social capital: resources based on connections and group membership, generated through relationships

4. Symbolic capital: different types of capital that are perceived and recognized as legitimate.

This study links Bourdieu's habitus – class lifestyles and tastes to the audience's parasocial interaction through their celebrity (media personae) reception and perception-based reading.

Theory of Cultural Myth (Barthes, _Mythologies_)

Influenced largely by French linguist Sausurre and probably by anthropologist Levi Strauss, Barthes wrote the seminal essay Myth Today (1972) where he lays down the theoretical foundations of his premise that myth is a kind of language. Here, myth is seen as an analogical

language whose form is a type of speech, whose content is semiotic, and whose function is transforming phenomena into symbols.

Barthes believes that everything can be myth so long as it is conveyed in speech. Speech is considered an important determinant for without it, an object cannot be transformed into a myth – that is, "from a closed, silent existence to an oral state, open to appropriation by society." In this view, myth therefore draws its energies from speech. However speech for Barthes is not only confined to forms of writing or oral discourse, rather it includes other representations – sports, publications, movies, photography, and other sorts of rhetorically rich texts such as people and icons.

The Barthian notion of "myth" is a mode of signification through which a culture represents meaning in a particular historical moment. As Fiske (1993) puts it, "A myth is a story by which a culture explains or understands some aspect of reality or nature" (p. 88). Barthes is clear that these stories can be told via a range of media—not just verbal text or stories in a literal sense, but through images, cinema, theatre, sports, and everyday practices. In Barthes' (1972) conception, myth is "a second order semiologocial system" (p. 114), saying that signs (verbal or visual) hold cultural meanings and serve to activate a chain of concepts that constitute the myth (Fiske, 1993, p. 88). Photographs work in this way. Barthes (1972) has argued that the images appear to be "a message without a code"—a faithful representation of reality—even while it carries ideological cultural messages. Pictures are more imperative than writing, they impose meaning at one stroke, without analyzing or diluting it (Barthes, 1972). Like writing, images constitute mythical speech.

Mythical symbols work as "myth chains"—or symbolic relationships that create meanings syntagmatically, in combination. Ultimately these myth chains produce a larger

meaning, a "mythology" or cultural ideology that addresses a broader social issue such as "the relationship between major social institutions and the individuals within them" (Fiske and Hartley, 1978, p. 46).

In his analysis of Balzac's short story of Sarrasine ("S/Z", in Crook, 1999), he made use of a 'realist' view similar to that of Bertolt Brecht in the pretence of 'reality' in entertainment and communication. Barthes believed in the set of inter-relational nexus of narrative codes he used in this analysis, that the audience becomes a 'writer/reader' "which coincides with the theory of the radio listener engaging with a fifth dimension stream or direction of narrative understanding - the Imaginative Spectacle of the Listener - a combination of mind's eye and powerful human emotions (Crook, T, 1999, pp. 53-69).

Using the words of Crook (1999), the following are the codes Barthes signified as narrative codes used in audience reading (analysis) of a text:

1. ***Hermeneutic Code or Enigma Code:*** These are the questions raised in the mind of the listener/audience. When the answer is delayed there is an enigma and the internal logic of the play requires a solution. The narratives capture the audience by making them want to know what is going to happen next. The delay between proposition and resolution of this code motivates 'reading'. It is the Motor of the Narrative. Hermeneutics is a Greek term which relates to the philosophy of interpreting texts.

2. ***Semic Code***. The way characters, objects and settings take on particular meanings. This equates with Propp's spheres of action. Myth is an anxiety-reducing mechanism that deals with irresolvable contradictions in a culture and

imaginative ways of living with them. The heart of conflict in storytelling proves this point. Binary oppositions include: Heroes versus Villains. Helpers versus Henchmen. Princesses (love objects) versus Sirens (sexual objects) Magicians (good/white magic) versus Sorcerers (evil/black magic) Donors of magic objects versus Preventers/hinderers of donors. Dispatchers of heroes versus Captors of heroes. Seekers versus Avoiders. Seeming Villains who turn out to be good versus False Heroes who turn out to be bad).

3. *Symbolic Code*. This code provides a map of the antitheses in the play and how these reflect cultural aspect or society. They appear natural enough in the 'realistic' setting. It is a code which sets out a narrative of oppositions.

4. *Proarietic or Action Code*. These are action tags. Things are done, normally at the end of scenes to predict what is likely to happen next. It's a shorthand way of advancing the action. These codes determine whether it is acceptable to show certain kinds of action and serve the interests of censorship by implying or being implicit without being explicit or presentational. One gets a throw ahead of intimacy or sexual relations but is not actually shown what happens in detail.

5. *Cultural or Referential Codes*. This does not belong to the actual narrative of the radio play or text but belongs outside the text. It is one step beyond diegetic engagement because although not part of the play's language it is present in the understanding, interpretation by the audience. It lies with the meaning experienced by the audience and depends on the common stock of politics, art, ethics, history and psychology of the listeners. It can be argued that the Semic and

Cultural Codes amount to the same thing. Barthes called units of meaning lexias. The illusion of realism is founded on the integrated functioning of these five levels of codes. They all combine together to create meaning. It has been argued that storytelling is a psychological and cultural mechanism to perpetuate mental equilibrium, self actualisation and social harmony.

Parasocial Interaction Theory (Horton and Wohl, 1956)

As a possible spawn of Symbolic Interactionism, this theory of Parasocial Interaction (PSI) to which Horton and Wohl (1956) coined in their analysis of media psychology involving TV characters and the audience sees that the latter has the tendency to perceive a particular "illusion of intimacy" with the former. This is due to the presumed disposition of being "intimate" as well from the side of the actors who portray the characters.

Mass media and interpersonal communication are generally seen as two entirely different and extreme contexts of communication, but researchers have identified the parasocial interaction as a phenomenon that binds these two contexts together. PSI is an *atypical* consequence of television viewing when people process mass-mediated communication in a manner similar to interpersonal interaction; as opposed to the typical consequences of media as for merely knowledge and information   (Rubin, 1994; Schiappa, 2005). Years after Horton and Wohl (1956) conceptualized this idea, PSI has been tagged as an imaginary, one-sided friendship and other intimate relationship a viewer has with a mass communication "persona" or character (Houlberg, 1984; Levy 1979; Rubin, Perse, & Powell, 1985; Perse & Rubin, 1990; Sood & Rogers, 2000)   Persona are the characters frequently seen on TV such as newscasters, soap

opera actors and actresses portraying roles, and all other sorts of personalities on TV. Though the relationship is limited by the vicarious interaction of the persona and the viewer, the latter feels that s/he knows and understands the persona in the same way s/he knows and understands flesh-and-blood friends and intimate fellows; the TV personalities are "like other people in the viewers' social circle" (Rubin, Perse, & Powell, 1985, p. 189).

The audiences learn to recognize and more importantly to interact with the highly stylized "images" presented by the mass media communicators – entertainers, talk show hosts, "personalities", and journalists – who appear frequently on television. The communicators, or as Horton and Wohl call them, the personae, encourage this para-social relationship by speaking in conversational tones directly into the television camera, by engaging in clever monologues which appear to require audience reciprocity, and by interacting in a casual way with other media communicators ("side-kicks," confidants, antagonists, and the like.).

Most characteristic is the attempt of the persona to duplicate the gestures, conversational style, and milieu of an informal face-to-face gathering. This accounts, in great measure, for the casualness with which even the formalities of program scheduling are treated. The spectator is encouraged to gain the impression that what is taking place on the program gains a momentum of its own in the very process of being enacted.

The general outlines of the appropriate audience role are perceived intuitively from familiarity with the common cultural patterns on which the role of the personal is constructed. These roles are chiefly derived from the primary relations of friendship and the family, characterized by intimacy, sympathy, and sociability. The audience is expected to accept the situation defined by the program format as credible, and to concede as "natural" the rules and conventions governing the actions performed and the values realized.

Beyond the coaching of specific attitudes toward personae, a general propaganda on their behalf flows from the performers themselves, their press agents, and the mass communication industry. Its major theme is that the performer should be loved and admired. Every attempt possible is made to strengthen the illusion of reciprocity and rapport in order to offset the inherent impersonality of the media themselves.

Media events such as soap operas, teleserye, dramas, and other character-centered shows drive this parasocial interaction and the formation of image. More so, performances such as singing and hosting also reinforce the intimacy. Gossip, could be an effect and at the same time, an aggravating factor towards higher intimacy amongst the audiences or the spectators.

Julia Wood's (2009) Concept of Gendered Media

The society's cultural life is saturated by media and its influences according to Wood (2009). From the traditional media where newspapers, radio, and televisions project daily stories of gendered social characters, to the new media where online communities and social networking abound the mindsets of the media consumers on the models of what it means to be male or female.

According to Wood, there are three general gender themes in media: (1) that women and minorities are underrepresented, (2) that men and women are portrayed primarily in stereotypical ways that reflect and reproduce conventional views of gender, and (3) relationships between men and women are usually portrayed as consistent with traditional gender roles and power relations. (p. 258).

Women and minorities are consistently underrepresented in mass media according to the several observations and researches as laid down by Wood. In the Western scenario, women who

are black are often underrepresented and stereotyped. Moreso, minorities receive obscured racial

culture and values as portrayed by their media products. Also, elderly individuals are frequently

seen on media as sick, dependent, fumbling, and passive to highlight the femininity ideals on

youth and beauty.

Structurally, this research sets its viewpoint to the portrayals of men and women to set its

locus on the traditional categories of sexual performances, and operationally categorize gender

into males and females. The second inclination of a gendered media is that men and women are

portrayed in stereotypical ways. Wood (2009) explicates:

> Media most often represent boys and men as active, adventurous, powerful,
>
> sexually aggressive, and largely uninvolved in human relationships, and represent
>
> girls and women as young, thin, passive, beautiful, dependent, and often
>
> incompetent. Although these remain the dominant gender images, media have
>
> begun to offer some alternative, less traditional images of men and women,
>
> masculinity and femininity (p.259).

Wood also identified the specific strings of gender stereotypes of males and females as

shown by the media. On the one hand, men, who are typically heterosexual, are depicted and

narrated as "independent, aggressive, in charge… serious, confident, competent, and powerful"

(Brooks & Herbert, 2006 in Wood, 2009, p.260). Media would also offer the viewers some more

complex qualities traditionally associated with masculinity and qualities traditionally associated

with femininity especially in the movies.

Women, on the other hand, tend to assume in the West that whiteness is both the norm

and the ideal. Black women tend to rely on images of being "mammies, jezebels, matriarchs, and

welfare mothers" (Collins, 2004 and Manatu, 2003 in Wood, 2009). White-skinned females often have straighter hair. The most common images of women in the Western world give those qualities of being sex object, objectified, ideally young, and thin, preoccupied with men and children, and enmeshed in relationships or housework.

Finally, Wood juxtaposed the typical images of men and women relationships as shown in the media. According to her, there are occasions where images of relationships between men and women are non-traditional, however, media usually reflect and reproduce images that are conventional. Stereotypically, media continue to portray pairs of notions for men and women relationships such as:

- Women's Dependence – Men's Independence

- Women's Incompetence – Men's Authority

- Women as Primary Caregivers – Men as Breadwinners

- Women as Victims and Sex Objects – Men as Aggressors

In sum, images are traditionally structured in stories on media platforms as a general trend of media content conceptions. There are stereotypes and archetypes that appeal to the daily tastes and lifestyles of consumers. These stereotypes have normalized the audiences world view on what is typical and legitimate, what is accepted and not. In the Philippine scenario, scholars have attempted to work on the painting and re-painting of stereotypical masculinity and femininity. Because of the inherent roots of the contemporary Filipino society based upon the patriarchal conditions of its people, women become a central point of image comparisons between men and women (Garcia-Dungo, 1995).

Generally, images of men and women are determined by the actions, show of emotions, mindsets, and character (Santiago, 1975). Stereotypes of Filipino men include being a married man (*nag-aasawa)*, takes on responsibility, head of the family, and breadwinner (Fajardo, 1982). Others say Filipino men are courageous (*matapang)*, honest (*tapat*), gentle (*maginoo)*, and principled (*may prinsipyo)* (Javier, 1980). On the other side, double standards are also labelled to Filipino men such as having other women (*nambababae, nangangaliwa, pagkakaroon ng kabit)* (Abrera 1972; Arranz 1983; Bulatao 1978; Jocano 1983).

Filipino women are generally termed as the "queen of the home" and hold the purse strings (Barrios,1990). Historically, because of the values and cultural expectations shaped under Spanish tutelage, the Filipina has been dictated to be "shy, diffedent, puritanical, tearstained little woman of the late nineteenth century". It is asserted however that the "Maria Clara" type of Filipino women was more typical among the upper class. Rural women and women of the labouring classes were not transformed completely and this is attributed to the econimoic pressures and harsh conditions in which they lived (Aguilar, 1987). More often, Filipinas are portrayed to play traditional roles of mother/homemaker, girlfriend, date, sex object, and they are "conscientious housekeepers, desirable, beautiful companions, caring, assuring, hard-working, frugal and resourceful homebound persons... main preoccupation is to please their husbands (Fernandez, 1989).

This study looks into the gendered images that readers construct towards the four celebrities as part of the everyday roles portrayed in media by these celebrities. In a way, the desirable and not, the liked and hated images of Filipino men and women are also elicited by the way the readers react to the images they see on the celebrities on television.

<u>Intergrating the Theories</u>

Combining the statements from the three major theoretical foundations given above, this study has its anchorage on the assumptions that class and gender readings have varying degrees of parasocial interaction, as well as varying archetypes and receptions on celebrities based on their habitus, lifesyles, and in effect, tastes and stereotypes. The operational lenses were derived from the toolkits available in the works of Barthes especially from the semiological underpinnings of Mythologies, or the process of giving meanings from the signification process given by the audiences themselves, hence, audience-centered.

Theoretical Model – *Media Personae Mythologies in Varying Class and Gender Habitus and*

Parasocial Interactions
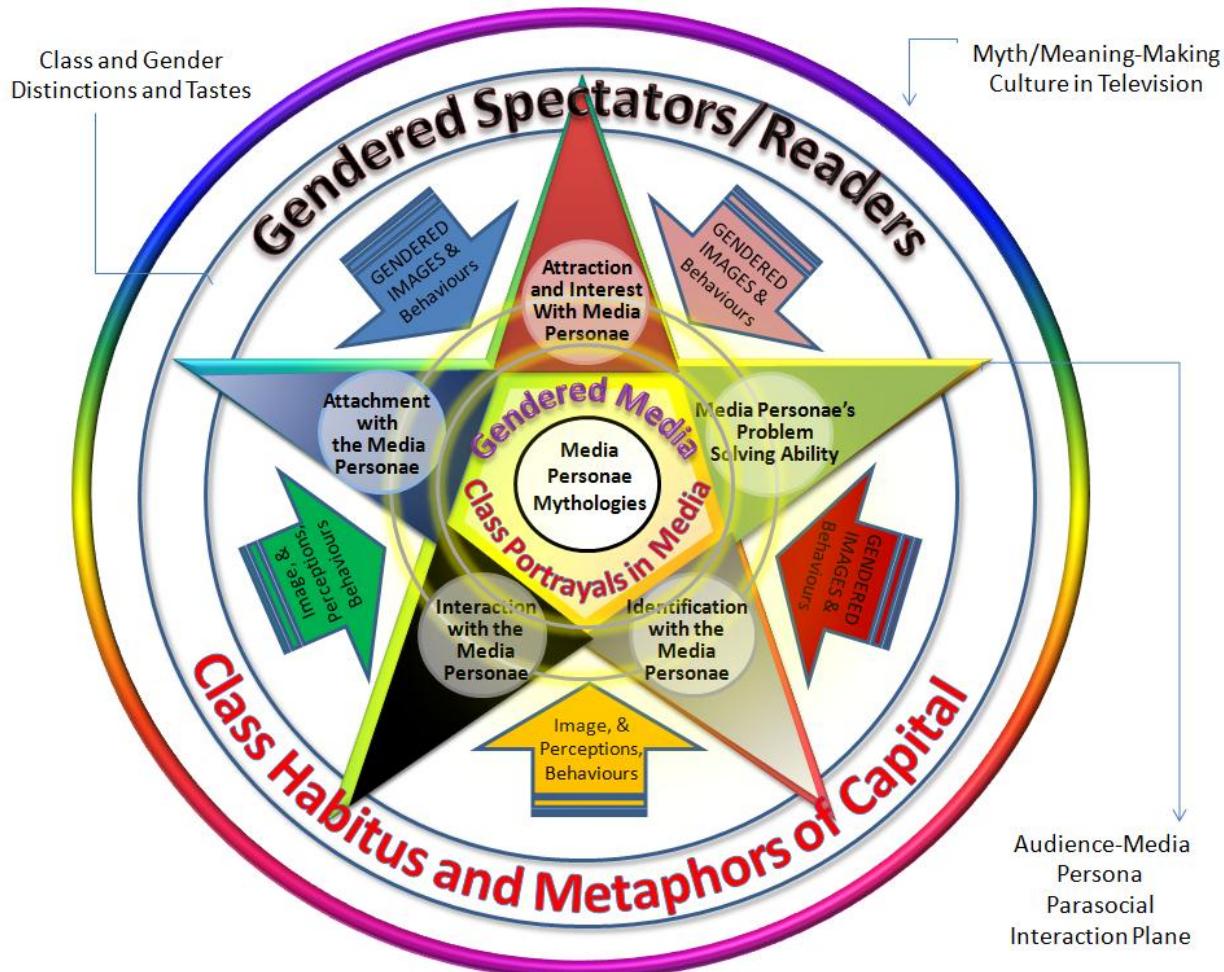
Figure 1. Theoretical Model of Social Distinctions Involving Media Personae's Parasocial Interaction

The model shown depicts the integration of the theoretical elements from the three

theories explicated. It starts with the entire circle of a myth/meaning-making culture where

social spaces particularly the class and gender are drawn and formed in the habitus of the

audiences. Distinctions and tastes come from the cultural capital and other resources that determine the judgement of images, perceptions, and behaviors.

As a parameter of judgement and taste, the role of parasocial interaction as a plane in the formation of connotation and mythologies among different classes is placed along the perimeters of culture, social spaces and interaction. The dimensions of parasocial interaction are the main determinants of the taste and judgment of classes on the central media personae as part of the hermeneutic circle.

The signification process that evolves through media personae's mythologies, and eventually forms ideologies are the central aim whereby narrative codes are aiding system that construct the myths of the media personae.

CONCEPTUAL FRAMEWORK

Class and gender distinctions on the audiences happen when the image, perceptions, and behaviors as seen through their parasocial interactions with celebrities. Mythologies, or their points of view on the celebrities, characterized by narrative codes of the daily television encounters by the audiences are sculptured using the tools of cultural manifestations of their perception-based interactions with the media personae. The conceptual model below shows that the celebrities constitute social myth and ideologies according to the parasocial interactions of the Filipino audiences classified into class and gender
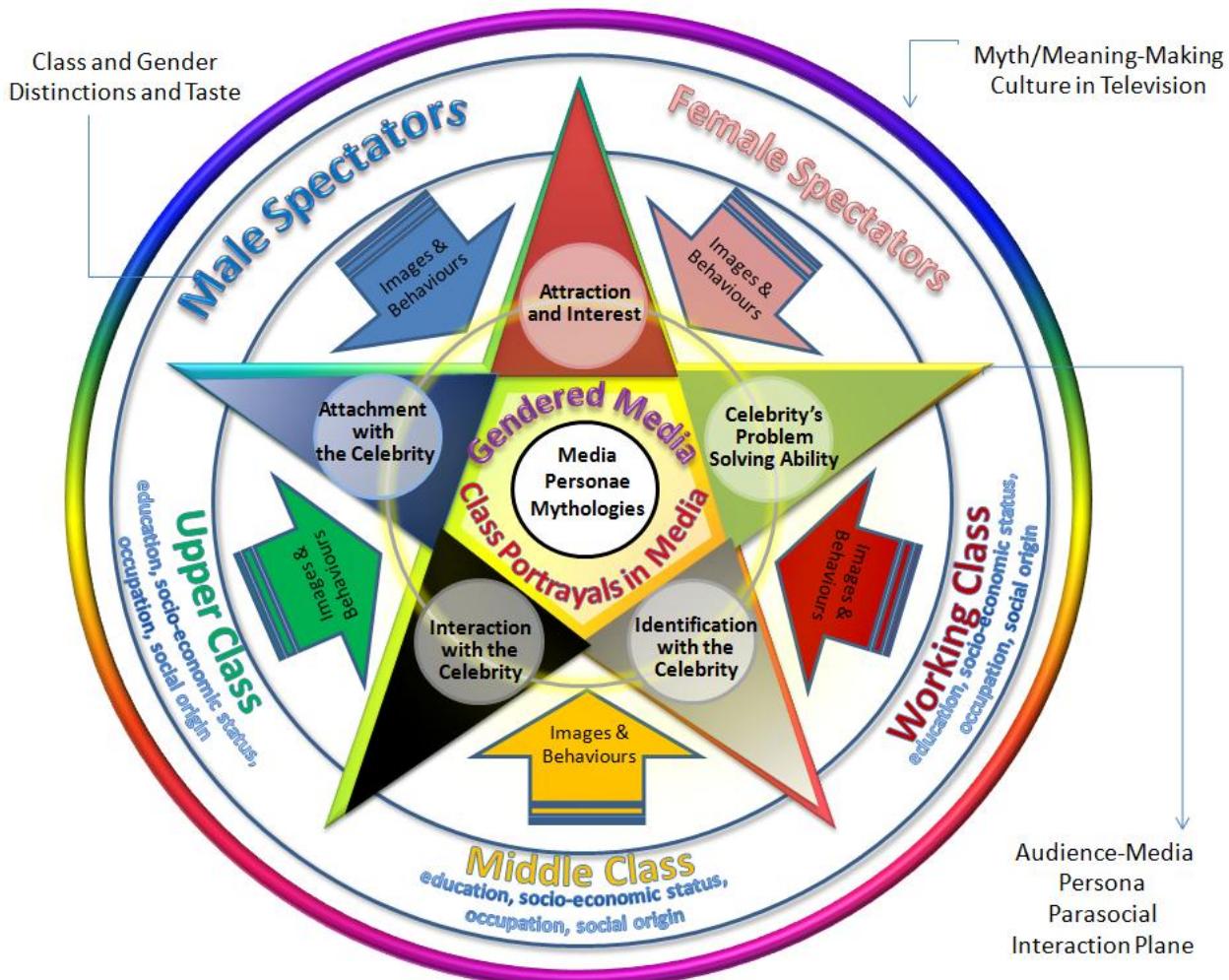

Figure 2: Conceptual Model: Celebrity Mythologies in Varying Filipino Class and Gender Habitus

OPERATIONAL FRAMEWORK

As habitus and gender vary among audiences, the readings of the sample audience population classified into classes and gender will also vary. The celebrity endorsers being the social myth under study will be interpreted based on their audience's perceptions and receptions which are characterized by the everyday parasocial interaction that audiences have from them. Cultural, and narrative in manifestations, the audiences, groups of them, would form various archetypes of images that make up the mythologies of these celebrities in different interpreting classes or communities.

Parasocial Interaction (PSI), as the main concept and variable in the exploration of celebrity endorsers mythologies, will be studied in a twofold platform – qualitatively and quantitatively. PSI, put in a positivistic approach, is zeroed in to an audience's degree of persona involvement (in this study the celebrity endorser) as its primary measure. The dimensions with their reflective statements that are seen in this degree are the following:

A. Attraction and Interest

I am attracted to his/her personality	Hinahangaan ko ang kaniyang personalidad.
I admire his/her talents	Hinahangaan ko ang mga talent niya.
He/She possesses a good character	Mayroon siyang magandang karakter sa buhay
I admire him/her because we have the same values in life.	Hinahangaan ko siya dahil pareho ang aming mga pinapahalagahan sa buhay

B. Celebrity's Problem Solving Capability (Task Attraction)

I am happy with the way he/she handles problems.	Natutuwa ako sa pagdadala niya ng mga problema at isyu sa buhay.
I adore how he/she resolves conflicts.	Hinahangaan ko siya sa paraan ng paglutas ng mga problema niya.
I can see strength and courage whenever she faces challenges.	Nakikita ko siya na may lakas at tapang sa pagharap sa mga problema.
I feel sad when other people try to ruin his/her image.	Nalulungkot ako kapag may ibang taong naninira sa kaniya.

C. Identification with the Celebrity

I want to be like him or her in some aspects.	Gusto kong maging katulad niya sa ilang aspekto.
We both have positive outlook in life.	Pareho kaming mag positibong pananaw sa buhay.
We both have close ties with our family.	Pareho kaming may pagkakabuklod sa pamilya.
I see myself in him/her in some ways.	Nakikita ko ang sarili ko sa kaniya sa ilang mga paraan.

D. "Interaction" with the Celebrity

He/she makes me want to join him/her in his/her shows.	Pakiramdam ko kasama niya ako kapag pinapanuod ko siya sa mga programa sa TV.
His/her TV shows makes me happy when I am sad	Pinapasaya niya ako sa mga programa niya kapag malungkot ako.
I feel what he/she feels whenever I watch him/her on TV.	Tila nararamdaman ko ang nararamdaman niya kapag pinapanuod ko siya.
I often agree with what he/she says	Kadalasan sumasang-ayon ako sa mga sinasabi niya.

E. Attachment with the Celebrity

I look for him/her on Facebook, Google, Youtube, and other sites just to see him/her.	Hinahanap ko siya sa Facebook, Google, Youtube, Friendster, at iba pang mga social networking sites sa Internet.
I want to meet him/her in person.	Gusto ko siyang makita nang personal.
I really see to it that I see his/her performances on TV and films.	Lagi kong sinisigurado na mapanuod siya sa TV at pelikula
I want to see him/her everyday.	Gusto ko siyang nakikita araw-araw.

F. Group Identification

I see him/her just like a friend.	Para ko na rin siyang kaibigan.
His/her characteristics are similar to that of my closest friends.	May pagkakahawig siya sa ilang mga matalik kong kaibigan.
He/she reflects a character similar to that of a family member or a relative.	May pagkakahawig siya sa isang kapamilya o kamag-anak.
He/she can be good friend to me and to many others.	Pwede siyang maging kaibigan sa akin ats iba pang mga tao.

G. Identification with the Celebrity's Life Story

He/She strives hard to achieve his/her goals	Nagsisikap siya upang makamit ang kaniyang mga pangarap.
He/She has an idealized image of a Filipina/Filipino.	Siya ay may magandang imahe ng pagiging Filipino/Filipina.
We both have the same aspirations and frustrations in life.	Pareho ang aming mga aspirasyon at kabiguan sa buhay.
I admire his/her strong faith in God whenever there are problems that he/she faces.	Hinahangaan ko siya sa pagkakaroon ng malakas na tiwala sa Diyos sa oras ng mga problema.

Qualitatively, PSI is explored through the indications of the insights and constructions from the audiences. Indicators of PSI, aside from the above statement examples, were further extracted from the qualitative data construction during the data collection.

The instrumentation of Parasocial Interaction (PSI) was in a form of a survey with the abovementioned audiences. The survey reflects the five dimensions of PSI based on a pre-tested, reliability and validity-tested Filipino Parasocial Interaction Scale (FPSIS) developed by the researcher.

To further gather the 'readings' on celebrities of the varying class and gender based on PSI, focus group interviews extracted their images and behaviors towards the political messages of these celebrities on political campaign ads.

Operationally speaking, the audiences who defined class and reading of the celebrity endorsers in political campaign ads come from the University of the Philippines Diliman population. They were composed of faculty, academic, and non-academic personnel of UP Diliman including the contractual maintenance and janitorial services.

To technically divide the sample into classes, their annual family income was the sole determinant of their class based on a recent research on the characteristics of middle-class Filipino family (Virola, et. Al., National Convention on Statistics, 2008).

Bourdieu's model of class distinction, explicates that aside from the primary function of socio-economic classification (SEC), other class metaphors are also held indicative of one's stratum. In this study, the other class variables to be differentiated by PSI are the following:

1. Education: as measured by the highest level that an audience-respondent has attained at the moment. It may vary from zero formal education up to post-graduate level.

2. Occupation: it is the description of the current job title or any career endeavour the audience-respondent may have (e.g., student, freelancer, etc.)

3. Social Origin: it is measured according to the type of occupation of both the mother and father. (As for Bourdieu, it is the father's occupation which is determinant of the social origin. But it is deemed necessary to include both in this study to eliminate gender bias among household head boundaries.

The celebrities who were 'read' in this study are the following:

1. Sharon Cuneta (who endorsed Noynoy Aquino)
2. Sarah Geronimo (who endorsed Loren Legarda)
3. Kris Aquino (who endorsed Noynoy Aquino)
4. Manny Pacquiao (who endorsed Manny Villar)

Their mythology constructions (particularly through images and behaviors towards endorsements) were identified and described based on the dimensions of PSI and the behavioral aspect of the reading. Finally, readings construct the gendered and class themes that the above celebrities portray in media as perceived by the readers. Stereotypes and archetypes are elicited based on the readers everyday parasocial interactions with the four celebrities in focus.

OPERATIONAL MODEL OF
CELEBRIFICATION MYTHOLOGIES AS DIFFERENTIATED BY CLASS AND GENDER PARASOCIAL INTERACTIONS

Randomly-selected UP employees

Myth/Meaning-Making Culture in Television

Working Class Family Income (Socio-Economic Status): Php 251,000.00 & below

SOCIALLY-CONSTRUCTED IMAGES: Data constructions happening in qualitative indications extracted from the focus group interviews. IMAGES, in parasocial reading would be the interpersonal labels given to the significant/orientation others (e.g., mother, friend, lover, idol, bossing and the like, and the otherwise). BEHAVIORS are the actual actions and reactions given to the political messages of the celebrity endorsers (i.e., voting behavior, word-of-mouth support, and the like.

PARASOCIAL INTERACTION (degree of audience-celebrity involvement)

Female Spectators

Working Class
education, socio-economic status, occupation, socio-economic status.

Images & Behaviours

Celebrity's Problem Solving Ability

Images & Behaviours

Celebritized Media

SHARON CUNETA
KRIS AQUINO
SARAH GERONIMO
MANNY PACQUIAO

Class Portrayals in Media

Attraction and Interest

Identification with the Celebrity

Images & Behaviours

Middle Class
education, socio-economic status, occupation, social origin

Middle Class Family Income (Socio-Economic Status): Php 251,001.00 to Php 2,045,000.00 &

Male Spectators

Images & Behaviours

Attachment with the Celebrity

Interaction with the Celebrity

Images & Behaviours

Upper Class
education, socio-economic status, occupation, social origin

Class and Gender Distinctions and Taste

Randomly-selected UP employees

Upper Class Family Income (Socio-Economic Status): Php 2,045,001.00 & above

OTHER CLASS METAPHORS: Occupation, Education, Mother and Father's Occupation, Geographic Origin

<u>Definition of Terms</u>

1. Celebrity – a genre of representation and discursive effect: it is a commodity traded by the promotions, publicity, and media industries that produce these representations and their effects; and it is a cultural formation that has a social function that should be better understood. Conceptually, the celebrity is a constructed interactor (sender) with the audience who forms a sociocultural image and parasocial interaction with the audience. In this study, these celebrities are the ones chosen by the systematic listing of Yes! Magazine (August 2011 issue) according to their number of endorsements on TV, contracts signed and what the advertisers and advertising agencies have to say. Also, the list by Vibal Publishing's Wikipilipinas is considered when the celebrities were chosen. They had their listing based on the number of ads the celebrities had in the past year – a basis which theoretically gives supposition of more exposure to the audiences, similar to what Yes! had . From this pool of top celebrity endorsers, the researcher purposefully selected the following celebrities from the criterion that they have existing political ad with substantial length for discussion

    Therefore, the celebrities chosen are:

    Sharon Cuneta
    Sarah Geronimo
    Kris Aquino
    Manny Pacquiao

2. Parasocial Interaction – the vicarious interpersonal interaction and relationship that are formed through the consumption and exposure to television and film by the audiences. The celebrities base their foundation of images and interaction from indirect efforts in the media production process. In this study, this concept will be measured by a scale

constructed and developed in preliminary qualitative-quantitative processes as designed in Study 1 of this thesis.

3. Image – a construct, or a façade that bears a little resemblance to the celebrity's private character. The interactors have it because that is the way they are 'brought up' by the media processes. The kinds of acts one does are based on the traits that are embedded in the image and personality.

4. Celebrity Advertisements – these are media platforms that primarily promote audience-oriented persuasion. This study defines celebrity advertisements as those where 2010 top celebrity endorsers appeared both in political and commercial ads.

5. Myth – collective reflection or discursive reproduction of meaning, embodying images, ideas, beliefs, and values (Deza, 2006).

6. Sign – anything in nature or the physical world that is perceived and recognized by the individual or community to convey a meaning other than itself.

7. Symbol – anything that stands in place of an object.

8. Icon – A representation of an object that produces a mental image of the object represented

9. Mythic Signs – Messages that "go without saying" that reinforce the dominant values of their culture. These messages don't raise questions or inspire critical thinking

10. Behaviors – any action that the spectators are seen to conduct in relation to their parasocial interaction with the media personae. In the study, these are voting behaviors, word-of-mouth behaviors, subscribing/purchasing toward the endorsed idea/product, and the like.

11. Class – a structural feature of the society that differentiates a certain population according to the number of material possession and cultural experiences and exposures to knowledge and privileges.

12. Gender – a social construct, referring to the roles which society attributes to being male or female based on the biological differences.

13. Spectators – viewers of television who are not just passively observing the program, but are also participating actively with media personae, as they would in real-life relationships. In this study, they are the readers from UP Diliman who participate in the survey and interviews.

CHAPTER IV

RESEARCH METHODOLOGY

This chapter presents the empirical steps of the Parasocial Interaction investigation among several units of analyses, employed by phase-by-phase methods, and analysed by the quantitative-qualitative two-fold approach, thus making up the triangulation genre in social scientific-interpretivist-critical paradigms. Indicating class and gender as primary audience distinctive groupings, the essential portions of data construction come from purposefully drawn information-rich readers where the most substantive part of this thesis was extracted – mythology construction.

Research Design

Audience-centered, triangulated both on its theoretical foundations and research design, this descriptive, exploratory, and explanatory thesis investigated the media construct Parasocial Interaction (PSI) as an indicative differentiator among classes and gender 'readers' on television advertising which utilized celebrities as primary symbolicities and images. The audiences' responses were analysed as per the propositions of both PSI – one-way 'interaction; an 'illusion of intimacy'; as well as that of a perspective extracted from the signification process, or myth-making idea popularly published by Barthes (1972).

Four select top celebrity endorsers were studied on the spotlight – 1 male, 3 females. The four top celebrity endorsers are selected according to the number of advertisements they have recently (2010-2011) and are also in a more-or-less consistent with image projection on television. An open online resource for popular information of the Philippines, WikiPilipinas

(sponsored by Vibal Publishing), generates a ranking of top celebrity endorsers in 2010 (See Appendix A) based on the number of products and services these celebrities endorsed in 2010. Another systematic source of listing is from Yes! Magazine's Top Celebrity Endorsers of 2011 chosen based on the contracts signed in 2010 (see Appendix 1 for the complete list). From there, the four celebrities were picked systematically and purposefully by the researcher (i.e., with perceived consistency in image projections across TV ads), to elicit varying types and natures of parasocial images, as well as the presence of political endorsements (with relatively long exposures) on TV ads:

CELEBRITY	POLITICAL CAMPAIGN ADS
Manny Pacquaio	Manny Villar, 2010
Sharon Cuneta	Noynoy Aquino, 2010
Sarah Geronimo	Loren Legarda, 2010
Kris Aquino	Noynoy Aquino, 2010

These celebrities are assumed to have distinctly differing images from one another, but are conceptually juxtaposed to one another. They have formed their own 'interaction' with audiences across almost all types of audiences. This study further investigated this assumption however. Nevertheless, these top celebrities qualify accordingly: they have been listed by two systematic selections (Yes! Magazine, Vibal Foundation's Wikipilipinas).

This study is descriptive in nature. It aims to describe the existence, and possible differences of PSI as a construct that also happens with the varying classes of Filipino audiences. It does not claim predict nor generate findings that appeal to be generally true to all cases of celebrity endorsements as well as to all publics nationwide.

Classes, or the distinct groups of audiences, were defined here as those who belonged to the randomly sampled respondents from both academic and non-academic units of University of

the Philippines Diliman using multi-stage cluster sampling methods. They were surveyed using a developed Filipino Parasocial Interaction Scale, modified (i.e., translated) and pre-tested (i.e., subjected to reliability and validity tests). As the main data collection procedure, the participants in the focus group interviews to discuss parasocial visual images came from the previous pool of publics (i.e., group of respondents that would have high scores for each celebrity endorsers, divided into classes and gender).

Research Methods

Study 1: Explorative Instrumentation of Filipino Parasocial Interaction Survey

After pilot-testing and translating the newly developed Filipino Parasocial Interaction Scale (PSIS) with confirmed acceptable reliability scores, and after subjecting to face validity test, a larger survey scale was employed. See Appendix 3 for the final draft of the survey.

Using a random multistage cluster sampling scheme, the PSIS was administered to identify key population characteristics (i.e., different demographic features – gender, place of current residence, educational attainment, annual family income, occupation, and social origin determined by the parent's occupation). They come from various units of the University of the Philippines Diliman academic and non-academic communities. They were 18 years old and above to determine political behavior towards the endorsed political candidate during elections. They were asked to assess their interaction with the 4 celebrity under study using the 5-point Likert PSIS. The survey also asked for their impressions on the general images they perceive towards the selected celebrities. Finally, it asked them of their behaviors towards the recent political endorsements of these celebrities – a dimension added to the scale: behaviors towards endorsements.

The survey answered the research objectives seeking the degree of parasocial interaction that the different classes and genders exhibit with the prominent celebrity endorsers on TV. Specifically, the survey acted as the instrument to determine the level of parasocial interaction present in the varying types of local audiences in terms of class and its metaphors (level of formal education, socio-economic status , occupation, and parent's occupation) and gender (either male or female). The survey also served as the tool to determine the relationship between the degree of parasocial interaction and class and gender features of the audience. Ultimately, it determined the relationship of voting behaviors of the audiences towards the political messages of each celebrity endorser and the PSI of each celebrity.

Study 2: Images and Meanings: Reading the Celebrities

After conducting the large PSI survey, the demographic features particularly that of the family income of respondents were identified. All four celebrity endorsers under study were 'read' by six (6) groups of readers from where focus group interviews were made. They were composed of invited 3 informants for each group, summing up to 18 readers, possessing the desired demographic feature (refer to the matrix of 'readers') (Singer, 1996), coming from the pool of survey respondents in study 1.

Table 3: Factor Loadings of Parasocial Interaction Items in 8 Iterations ('Readers')			
Categories (because it is ambivalent to strictly define classes categorically, these criteria is purposively based on Bourdieu's metaphors of capitals, strictly on economic capital 1989)	**Upper Class** (high-income)	**Middle Class** (mid-income)	**Working Class** (low-income)
Male	**GROUP 1**	**GROUP 2**	**GROUP 3**
Female	**GROUP 4**	**GROUP 5**	**GROUP 6**

The interviews were in open-ended, guided format, facilitated and were subjected to a 'preferred reading' where a text is open to a number of readings but normally 'prefers' one (Morley, 1980 and 1986, Buckingham 1993 and Ang 1985). They were exposed to all political TV ads of the celebrities under study to elicit recall of the ads and the celebrity. The interviews had some key questions (interview schedule) that reflect the dimensions of Parasocial Interactions according to the postulates of Horton and Wohl's theory (1956). These guide questions are similar with the questions posed during the pre-survey scale development phase. These are:

1. *Ano-anong mga katangian ang hinahangaan ninyo sa karakter or pagkatao ng bawat artista sa kanilang mga palabas, at sa mga patalastas na ito?*

2. *Alin sa mga patalastas ng mga paboritong artista ang nagustuhan ninyo? Bakit?*

3. *Ano-anong mga eksena o partikular na bagay/elemento sa mga napanood ninyong patalastas ang nagustuhan ninyo? Bakit?*

4. *Sang-ayon ba kayo o di-sang-ayon sa mga pamamaraan, salita o imaheng ginagamit ng bawat isang artista na nagpapakita ng kanilang pagkatao sa kanilang mga patalastas? Bakit?*

5. *Sa palagay nyo ba ay naaangkop din sa tunay na buhay ninyo ang ganitong mga imahe or pagkatao?*

6. *Ano-ano pang mga tema ng patalastas ang nagugustuhan o hindi nyo nagugustuhan sa paboritong artista?*

7. *Ano ang pagkakakilala ninyo sa bawat isang artista batay sa mga napanuod ninyong patalastas at iba pang mga palabas o impormasyon na nagbibigay sa inyo ng imahe ng bawat isa?*

8. *Ano ang pagkakakilala ninyo sa bawat artista sa tunay na buhay?*

The interviews also inquired the respondents' voting behavior towards the candidates being endorsed by the celebrities, and other indications of behavioral effects of celebrity parasocial interaction.

This method answers the research question on the image formations that parasocial interaction (PSI) influence different classes and genders towards each celebrity endorser in political campaign advertisements. Also, the interviews asked about thebehaviors of the audiences towards the political messages of each celebrity endorser.

Concepts and Indicators, Variables and Measures

Measuring the Parasocial Interaction Variable

Parasocial interaction (PSI) was first introduced to the literature by Horton and Wohl (1956). They defined the apparent face-to-face interaction between media characters (or "personae") and audience members as "para-social" – similar to interpersonal social interaction, but with distinct differences due to the fact that communication is mediated and the "interaction" is only one-way. Like true social interaction, it has been suggested that parasocial interaction is a multi-dimensional construct. And like true social interaction, PSI is a complex yet important interaction that –if studied carefully – might provide significant insight into the audience-media relationship. Theorists have proposed that a number of factors are involved in the relationship, including identification with a persona, interest in a persona and a feeling of group interaction (Horton & Wohl; Norlund, 1978; Rosegreen & Windahl, 1972).

A number of different measures have been developed to quantitatively determine audience parasocial interaction – however some do not stem from qualitative responses or

rigorous item analysis, while others measure the complex concept with a few statements. Rosegreen & Windahl (1972) were the first researchers who attempted to measure PSI. They were dissatisfied with their relatively crude respondent self-categorization system based on collapsing their four-cell "degree of involvement" typology into two categories. The researchers developed a much stronger measures related to PSI a few years later (Rosengreen, Windahl, Hakansson, & Johnsson-Smaragdi, 1976). Starting with qualitative data, the researchers developed a 10-item "degree of involvement" survey, with three of the items representing a univariate measure of PSI. The authors only found a weak correlation between their three-item PSI measure and TV viewing levels.

Norlund (1978) developed a set of six indices of "media interaction" constructed to measure respondents' relationships with characters in serial programming. The first four scales were designed to measure respondents' "media interaction" in a general manner in relation to four different types of content – serial stories in magazines, television serials, game shows, and entertainment shows in general. Two indices were also developed to determine a respondent's media interaction with a serial figure and a game show host.

Levy (1979) developed a 4-item PSI survey after qualitative responses were turned into a 7-item measure and administered to 240 subjects. Methods of item reduction and data interpretation are not discussed in the article. Also Levy's PSI index has not been subjected to extensive tests of its validity, and its reliability (alpha = .68) is low relative to other pSI measures. Houlberg (1984), on the other hand, provides detailed description of how items for his scale were developed from qualitative data, administered to 258 respondents, and then factor analyzed. His 5-item PSI measure accounted for 26.7% of the total variance in his sample.

Rubin, Perse, and Powell (1985) developed what has become the standard parasocial interaction audience scale in either its original, or trimmed-down 10-item version (A. Rubin & Perse, 1987). Although their original items did not stem from open-ended questionnaires, they generated them based on prior PSI research and theory and administered a 29-item survey to 329 local TV news viewers. In the initial study, factor analysis and data reduction resulted in a 20-item univariate measure with an alpha of .93 and that explained 45.7% of the variance. In a later study (A. Rubin & Perse, 1987), they introduced a 10-item version of the scale which had an alpha of .888 and correlated highly with their original scale (r = .96, p < .01). They did not indicate how the reduction was performed. The two scales have been used to study a wide variety of programming. Although these two measures appear to be much stronger than prior attempts they do not have their origins open-ended qualitative viewer surveys. And, like all the others, these scales only tap one univariate dimension, and thus do not address all the aspects of the construct first proposed by Horton and Wohl (1956). It appears, instead, to only assess the individual's identification with their favorite character – disregarding related, yet important concepts. This may be problematic because it does not accurately represent PSI as a construct in the proper context.

The most recent development of PSI measure is done by Auter & Palmgreen (2000). They attempted to develop a multidimensional measure of parasocial interaction. A 47-item questionnaire derived from qualitative responses was submitted to principal components analysis –resulting in a 22-item, four-factor Audience Persona Interaction (API) scale. Four subscales were derived from the data reduction process – identification with favorite character, interest in favorite character, group identification/interaction, and favorite character's problem solving ability. In the initial analysis, the index and it's subscales were found to be very reliable and

positively correlated to program exposure level. One limitation of the developed scale is it's context – limited to the stimulated television context and program– television sitcom. It may not be perfectly similar with other media contexts. Also, the result of the factor reduction, though a manifestation of consistency, is a reiteration of the previous subfactors extracted by previous developments. Other dimensions may be extracted along with the realization of audience experience of media exposure.

Furthermore, though most the above scales were developed in similar contexts of television experiences, they are all Western experience – a perspective that may vary if tested in a different region thus different culture, with varied manifestations of parasocial interaction.

Instrumentation: Filipino Parasocial Interaction Scale *(Panukat ng Filipinong Parasosiyal na Interaksyon)*

The purpose of this preliminary research conduct is to develop and test a new, multi-dimensional PSI measure (i.e., reflecting all dimensions of Parasocial Interaction from the appropriate context of TV ads and celebrity endorsers) that is more reflective and insightful of being a Filipino television audience who has perceived interaction among other personal effects of TV watching, situated in celebrity-audience vicarious relationship. The context is appropriate for the current context of study – celebrity endorsements. The scale developed in this survey would be called the Filipino Parasocial Interaction Scale (FPSIS).

Starting with qualitative responses to questions about favorite celebrity who have/had TV endorsement/s, it is hoped to develop a multidimensional measure of parasocial interaction that would address the issue of the development of PSI over time and repeated exposure and tap all possible sub-dimensions of the construct *in the Filipino context.* Study will consist of scale

development and analysis, along with some preliminary insights based on a qualitative survey of college students.

To enhance the probability that the new scale accurately reflected the dimensions of the parasocial process as it applies to television celebrity ads, the research begins with a qualitative approach (Blumler, 1985). A series of four open-ended questions were submitted to 47 undergraduate students from a General Education course (thus, varying age and scholastic disciplines) this first semester of 2011-2012. Subjects were asked to respond in essay form to the following questions based on their favorite local celebrity (who had appeared on TV ad/s):

1. What are the similarities you see between yourself and the characters and personality of your favorite celebrity. (Dimension 1: Identification with Favorite Character, Horton & Wohl, 1956)

2. What is it about the characters and personality of your favorite celebrity that attracts you? (Dimension 2: Interest in Favorite Character, Horton & Wohl, 1956)

3. What are the examples of your reactions to and interactions with the characters and the celebrity him/herself when you watch him/her on TV. Discuss the similarities you see between your friends and family and the characters and personality of your favorite celebrity. (Dimension 3: Group Identification and Interaction, Horton & Wohl, 1956)

4. What do you think are the problems, issues, or challenges that your favorite celebrity faces in his/her characters on TV and real life? How do you feel about his/her way of resolving those problems, issues, or challenges? (Dimension 4: Favorite Character Problem Solving Abilities, Horton & Wohl, 1956)

Responses to the open-ended questionnaire suggest that although many people interact parasocially with their favorite local celebrity, the degree of intensity varies with the individual. Also, subjects had some issues on which celebrity to think of – favorite local celebrity or foreign icon. But in the end, they were all encouraged to think about the local.

Seventy two (72) items tap various aspects of parasocial interaction were constructed from the responses to the open-ended questionnaire. In a preliminary investigation, the scale was administered to 50 undergraduate students of a General Education course in UP Diliman after they have been exposed to John Lloyd Cruz's TV ad "Biogesic Ingat", thus focusing only on one celebrity (who is not included in the actual list of celebrity under study in the actual survey, controlling the persona in mind).

The next step after the qualitative open-ended essay survey was to reduce all the answers given by the subjects into the smallest number possible. Their answers were subjected to a pre-test with another sample (n= 50) to quantitatively analyse and arrive at a reduced factors, thus Principal Components Analysis (instead of factor analysis for there were no hypothesis about the underlying structure of the items under study is set, Tabachnick & Frankl, 1989) was employed. The initial varimax rotation failed to converge in 25 (set maximum) iterations, resulting to 19 components (factors). There is definitely a need for further reduction, hence, the items from first analysis which had a maximum loading of .50 were retained and all other items with less than .50 loadings were dropped from analysis. The remaining 34 items were analysed a second time using principal components analysis with varimax rotation. The analysis converged in 15 iterations, 8 factors. Finally, the third attempt gained 9 iterations, 8 components which displays more clearly the clustering of the significantly factored items. However two of the eight components have only one item belonging to the cluster, which obviously make them insufficient

for data reduction and grouping. Thus, only 6 components (factors) were retained reflecting 6

dimensions of PSI which will then be discussed in the final listing of the factors and the items

belonging to each of them. The 28 items retained in this solution had a minimum loading of .50

on a primary factor. The 8-factor solution explained 30.23% of the total variance. Factors 3 and 8

were removed for they only had one item clustered. The following table notes the factor

loadings of the retained items as well as the item means and standard deviations:

Table 4: Factor Loadings of Parasocial Interaction Items in 8 Iterations

ITEMS	Mean	SD	FACTOR 1	FACTOR 2	FACTOR 4	FACTOR 5	FACTOR 6	FACTOR 7	FACTOR 8
Whenever he/she faces some issues or problems, I feel sad for him/her. (deleted for balance)	3.54	0.6764	**0.5585**	0.1980	0.2634	-0.3791	0.1580	0.2742	0.3771
I am happy with the way he/she handles problems.	4.16	0.6503	**0.8597**	-0.0021	-0.0064	0.0578	0.1881	-0.0363	0.5383
I adore how he/she resolves conflicts.	3.78	0.7083	**0.8692**	0.0300	0.1110	0.1077	0.1600	0.1349	0.4254
I can see strength and courage whenever she faces challenges.	3.82	0.8254	**0.8354**	0.2229	0.0838	0.0114	-0.0601	0.0650	0.2331
I feel sad when other people try to ruin his/her image.	3.68	0.8192	**0.6844**	0.1291	0.0215	0.3791	0.3182	-0.0304	0.0860
I look for him/her on Google, Youtube, and other sites just to see him/her.	3.66	0.9172	0.0421	**0.5467**	0.2010	0.2297	0.3083	0.2809	0.0038
I want to meet him/her in person.	2.22	0.9100	0.0969	**0.6343**	0.0611	0.0697	0.1744	-0.0906	-0.0150
I really see to it that I see his/her performances on TV and films.	2.58	0.9708	0.1664	**0.7693**	0.1766	0.0494	0.1075	-0.0378	0.0954
I want to see him/her everyday.	2.78	0.9322	0.1521	**0.8109**	0.1030	0.0462	0.1581	0.0497	-0.0512
I am attracted to his/her personality	2.64	0.8514	-0.1113	0.0308	-0.1232	**0.8890**	0.1181	0.0803	0.1470
I admire his/her talents	2.62	0.8545	0.0462	-0.0183	0.2923	**0.6676**	0.1680	-0.1342	0.0506
He/She possesses a good character	2.52	0.7887	0.1342	0.0374	0.1808	**0.6757**	-0.1269	-0.0193	-0.1274
He/She has respect for all people.	2.48	1.0150	0.1431	0.2391	0.0623	**0.5427**	-0.0885	-0.0844	-0.0352
I admire him/her because we have the same values in life.	3.02	0.8687	0.3328	-0.1111	0.0721	**0.7800**	0.1525	0.3523	-0.3777
I admire him/her because he/she has strong faith in God	2.18	0.8003	0.1556	0.0016	-0.0140	**0.6214**	0.2203	0.4667	-0.2545
He/she makes me want to join him/her in his/her shows.	3.26	0.9216	0.0969	0.4943	0.0611	0.0697	**0.6343**	-0.0906	-0.0862
His/her TV shows makes me happy when I am sad	3.52	0.8862	0.2304	0.2081	0.0133	-0.0885	**0.7704**	0.0319	-0.3872
I feel what he/she feels whenever I watch him/her on TV.	3.5	0.9530	0.4473	0.1569	0.3385	0.1130	**0.6090**	-0.0283	-0.0033
I often agree with what he/she says	2.22	0.8154	0.0904	0.1499	0.0691	-0.0978	**0.7480**	-0.0077	-0.1094
I want to be like him or her in some aspects.	2.72	0.8816	0.3573	0.0986	0.3093	-0.0270	0.0166	**0.6979**	0.0764
We both have positive outlook in life.	3.1	0.7071	0.0958	0.0076	0.2077	-0.1274	-0.0103	**0.8069**	-0.1655
We both have close ties with our family.	2.86	0.6704	0.0058	0.0923	0.1807	0.0197	-0.0371	**0.8881**	-0.1601

Table 4: Factor Loadings of Parasocial Interaction Items in 8 Iterations (Continued)

ITEMS	Mean	SD	FACTOR 1	FACTOR 2	FACTOR 4	FACTOR 5	FACTOR 6	FACTOR 7	FACTOR 8
I see myself in him/her in some ways.	2.84	0.7103	-0.0258	0.2939	0.0613	0.0207	0.2504	**0.7228**	0.0252
I see him/her just like a friend.	3.22	0.7900	0.0575	0.1199	**0.7489**	0.0055	0.0549	0.3236	-0.0977
His/her characteristics are similar to that of my closest friends.	3	0.8571	-0.0591	0.1695	**0.7908**	0.0874	0.0857	0.2001	0.0811
He/she reflects a character similar to that of a family member or a relative.	2.84	0.8657	0.1833	0.3152	**0.5872**	0.0996	0.1944	-0.0938	-0.2054
He/she can be good friend to me and to many others.	3.72	0.7835	0.2769	0.1105	**0.7371**	-0.0667	0.1222	0.1541	0.2677
He/She strives hard to achieve his/her goals.	3.12	0.2564	0.2814	0.1203	0.3448	-0.0577	0.3489	-0.0424	**0.7457**
He/She has an idealized image of a Filipina/Filipino.	2.3	0.2407	0.5519	0.1476	0.0327	0.0250	0.1216	-0.0596	**0.6547**
We both have the same aspirations and frustrations in life.	2.4	0.3710	0.4368	0.2644	0.0132	0.1604	0.1710	0.0398	**0.7122**
I admire his/her strong faith in God whenever there are problems that he/she faces.	3.2	0.4137	0.4503	0.3774	0.0466	-0.0314	0.0239	0.0807	**0.5569**

There is a total of 28 items retained. The final scale developed in this study is translated to Filipino (with undergoing Expert Jury Validity Test to ensure translation validity, translation validated by Dr. Jovy Peregrino, from the Department of Filipino and Philippine Studies, Director of Sentro ng Wikang Filipino, and National Translation Commission). Doing such will make the scale more universal in terms of its understandability to the general public, the study's larger survey sample in Study 2. The following table shows the Filipino translated version of the final scale:

Table 5: Parasocial Interaction Scale Filipino Translation

Item Number	PSI ITEMS	FILIPINO TRANSLATION
1	I am happy with the way he/she handles problems.	Natutuwa ako sa pagdadala niya ng mga problema at isyu sa buhay.
2	I adore how he/she resolves conflicts.	Hinahangaan ko siya sa paglulutas ng mga problema niya.
3	I can see strength and courage whenever she faces challenges.	Nakikita ko siya na may lakas at tapang sa pagharap sa mga problema.
4	I feel sad when other people try to ruin his/her image.	Nalulungkot ako kapag may ibang taong naninira sa kaniya.
5	I look for him/her on Facebook, Google, Youtube, and other sites just to see him/her.	Hinahanap ko siya sa Facebook, Google, Youtube, Friendster, at iba pang mga social networking sites sa Internet.
6	I want to meet him/her in person.	Gusto ko siyang makita nang personal.
7	I really see to it that I see his/her performances on TV and films.	Lagi kong sinisigurado na mapanuod siya sa TV at pelikula
8	I want to see him/her everyday.	Gusto ko siyang nakikita araw-araw.
9	I am attracted to his/her personality	Hinahangaan ko ang kaniyang personalidad.
10	I admire his/her talents	Hinahangaan ko ang mga talent niya.
11	He/She possesses a good character	Mayroon siyang magandang karakter sa buhay
12	I admire him/her because we have the same values in life.	Hinahangaan ko siya dahil pareho ang aming mga pinapahalagahan sa buhay
13	He/she makes me want to join him/her in his/her shows.	Pakiramdam ko kasama niya ako kapag pinapanuod ko siya sa mga programa sa TV.
14	His/her TV shows makes me happy when I am sad	Pinapasaya niya ako sa mga programa niya kapag malungkot ako.
15	I feel what he/she feels whenever I watch him/her on TV.	Tila nararamdaman ko ang nararamdaman niya kapag pinapanuod ko siya.
16	I often agree with what he/she says	Kadalasan sumasang-ayon ako sa mga sinasabi niya.
17	I want to be like him or her in some aspects.	Gusto kong maging katulad niya sa ilang aspekto.
18	We both have positive outlook in life.	Pareho kaming mag positibong pananaw sa buhay.
19	We both have close ties with our family.	Pareho kaming may pagkakabuklod sa pamilya.
20	I see myself in him/her in some ways.	Nakikita ko ang sarili ko sa kaniya sa ilang mga paraan.
21	I see him/her just like a friend.	Para ko na rin siyang kaibigan.
22	His/her characteristics are similar to that of my closest friends.	May pagkakahawig siya sa ilang mga matalik kong kaibigan.
23	He/she reflects a character similar to that of a family member or a relative.	May pagkakahawig siya sa isang kapamilya o kamag-anak.
24	He/she can be good friend to me and to many others.	Pwede siyang maging kaibigan sa akin ats iba pang mga tao.
25	He/She strives hard to achieve his/her goals	Nagsisikap siya upang makamit ang kaniyang mga pangarap.
26	He/She has an idealized image of a Filipina/Filipino.	Siya ay may magandang imahe ng pagiging Filipino/Filipina.
27	We both have the same aspirations and frustrations in life.	Pareho ang aming mga aspirasyon at kabiguan sa buhay.
28	I admire his/her strong faith in God whenever there are problems that he/she faces.	Hinahangaan ko siya sa pagkakaroon ng malakas na tiwala sa Diyos sa oras ng mga problema.

Indications of Parasocial Interaction in Audience Reception Analysis (Class and Gender Reading)

The responses came from the lay viewers whose responses to images are assumed to be constructed on the basis of viewer's own experiences and knowledge, developed from living and looking at the world. Their meanings are not developed on the basis of art protocols or frameworks that privilege the art expert's knowledge of art traditions and conventions in attributing meanings to images. (Foss, Theory of Visual Rhetoric, 2004).

They were select informants who belong to the operationalized criteria of class and gender (i.e., income and gender), composed of 3 members each. They watched the celebrity's ads and talk about them with preferred reading. This answered queries on images that celebrities have as projected in the ads. Readings were open and freewheeling, though somehow guided by the questions on images that form impressions to them, implicitly by audience-persona interaction, primarily from the dimensional perspectives of Parasocial Interaction (identity, interest, group, and problem-solving, etc.).

Units of Analysis

A set of units was subjected to both quantitative and qualitative analysis. Firstly, for the parasocial interaction survey, a randomly sampled respondents were drawn, enough to extract significant descriptive statistical data from groups of people in a particular population. They vary in their demographic characteristics such as: gender, place of residence, highest education attainment, socio-economic status, and social origin (as determined by their father and mother's occupation) (Boudieu, 1979). They come from units and communities in UP Diliman (said to be

the microcosm of the Philippines where various localites are represented). They were 18 years and above and were able to cast votes during the 2010 national elections.

Sampling

Using a multi-stage cluster sampling, the respondents for the survey, and eventually the participants in the focus group interviews came from the pool of employees of UP Diliman, ranging from faculty members, staff, REPS, and janitorial employees (contractual and permanent). The first stage included a random selection of clusters from the five major administrative clusters of UPD: Academic Affairs, Student Affairs, Administration, Community Affairs, Research and Development. The second stage involved a random selection of respondents from the clusters chosen in stage 1. A 10x35 sampling size (350+) is estimated to represent a probabilistic sample for the roughly 3000 UPD employee population.

As for the focus group interviews, the groups were composed of the following operationally defined class and gender readers based accordingly to the metaphors of capital (Bourdieu, 1989). This is purposefully used due to the emerging debate on the ambivalence of class distinctions according to the clustered features of demographics:

MATRIX OF RECEPTION-BASED FOCUS GROUP INTERVIEW PARTICIPANTS			
Categories (because it is ambivalent to strictly define classes categorically, these criteria is purposively based on Bourdieu's metaphors of capitals, strictly on economic capital 1989)	**Upper Class** (high-income)	**Middle Class** (mid-income)	**Working Class** (low-income)
Male	**GROUP 1**	**GROUP 2**	**GROUP 3**
Female	**GROUP 4**	**GROUP 5**	**GROUP 6**

Key Informants and Participants, Nature, and Premises of Focus Group Interviews

From the pool of respondents who completed the Parasocial Interaction Survey (PSIS), six (6) sets of focus group interviews (FGIs) were held with information-rich participants. These participants are those who have high PSIS scores – more than 100 (28 is the lowest, 140 being the highest possible score) to at least two celebrities under study. The names used in the discussion are not their real names.

Group 1: Males, Lower Class

Held at one of the restaurants inside the UP Diliman campus, the focus group interviews were conducted over lunch when employees, especially staff and other service groups, are legitimately free to go out of their offices. The three selected participants from the pool of survey respondents were Ronan, 31 an administrative assistant; Jazz, 56, a messenger; and Arthur, 26, office assistant. The FGI served as a translation of a shared meaning-making exchange discussing in its most natural fashion their insights on the four celebrities. Since most of them know each other in a way or another, the ambience and familiarity paved way to their most natural, conversational tone and interaction.

Ronan had high PSI scores to Manny Pacquiao and Sarah Geronimo (PSIS=128, and PSIS=103 respectively). Jazz shares the same degree of parasocial interaction to both Manny Pacquiao and Sarah Geronimo while Arthur has high PSI manifestations with Kris and Sharon Cuneta, as well as with the other two. This conglomerate of PSIS scores would suggest that these informants/participants are 'information-rich' whether they 'love' or 'hate' the celebrity under study, deriving their experiences of the latter.

Group 2: Females, Class 3

Days after the first group, another session of the focus group series was conducted with female participants belonging to the lower class group. They were composed of three females – Eiza, 31, a researcher; Zennie, 62, an administrative officer, and Lory, 56, a housing staff. Eiza had high scores towards Manny Pacquiao (PSIS=120) and Kris Aquino (PSIS=119), extremely low scores for Sarah Geronimo (PSIS=30) and Sharon Cuneta (PSIS=43). Zennie reported high scores for Manny Pacquiao (133) and Sharon Cuneta (121). Finally, Lory gave high scores towards Sarah Geronimo (138) and Manny Pacquiao (128).

Group 3: Males, Class 2

Two professors and an administrative staff came together in another group interview over lunch at the same restaurant. Francis, 29, assistant professor; and Pablo, 32, administrative staff and Jody. 45, were invited to talk about the celebrities under study. Jody had high scores to Sarah Geronimo (101) and Sharon Cuneta (109); Francis also had high scores towards Sarah Geronimo (121) as well as Manny Pacquiao (108); and Pablo had high scores towards Sharon Cuneta (103), Manny Pacquiao (125), and Kris Aquino (101).

Group 4: Females, Class 2

The interview was held one late afternoon in December at the Graduate Students Association lounge located at the College of Mass Communication. The participants composed of Maira, 34; and Lawie, 25; and Lesley. Two are from social science discipline while the latter is from other extreme, hard sciences. Maira had high scores towards Sarah Geronimo (104) and

Sharon Cuneta (110), Lawie obtained high PSIS scores to Sarah Geronimo (121) and Manny Pacquiao (123), while Lesley scored high with Sharon Cuneta (121) and Sarah Geronimo (106).

Group 5: Males, Class 1

Two professors graciously joined the interview but some were too busy to accommodate the invitation. One December afternoon, Bryan and Frank joined me once wherein their interviews were conducted in one of the cafes inside the campus. Frank scored high with Kris Aquino (121) and Manny Pacquiao (109), while Bryan had high scores for Sarah (104) and Kris Aquino (102).

Group 6: Females, Class 1

Similar to the case of male respondents, two participants joined me in the interviews, while one had to be met separately for another discussion with her husband who is also a UPD alumnus. Professors Carmen and Raquel from the Arts served as the key participants for females class one, with Gina composed upper class insights.

To serve as the main ground from data construction forming mythologies, 6 sets of focus group interviews were held with the four celebrities as the main focus of the interview.

The questions to pose extracting these codes were (Deza, 2006, *Mythopoeic*):

1. *Ano-anong mga katangian ang hinahangaan ninyo sa karakter or pagkatao ng bawat artista sa kanilang mga palabas, at sa mga patalastas na ito?*

2. *Alin sa mga patalastas ng mga paboritong artista ang nagustuhan ninyo? Bakit?*

3. *Ano-anong mga eksena o particular na bagay/element sa mga napanood ninyong patalastas ang nagustuhan ninyo? Bakit?*

4. *Sang-ayon ba kayo o di-sang-ayon sa mga pamamaraan, salita o imaheng ginagamit ng bawat isang artista na nagpapakita ng kanilang pagkatao sa kanilang mga patalastas? Bakit?*

5. *Sa palagay nyo ba ay naaangkop din sa tunay na buhay ninyo ang ganitong mga imahe or pagkatao?*

6. *Ano-ano pang mga tema ng patalastas ang nagugustuhan o hindi nyo nagugustuhan sa paboritong artista?*

7. *Ano ang pagkakakilala ninyo sa bawat isang artista batay sa mga napanuod ninyong patalastas at iba pang mga palabas o impormasyon na nagbibigay sa inyo ng imahe ng bawat isa?*

8. *Ano ang pagkakakilala ninyo sa bawat artista sa tunay na buhay?*

The specific advertisements which were shown as visual stimuli to the participants are the following political ads:

Table 6: Selected Celebrity Endorsers and 2010 Political Advertisements

CELEBRITY	POLITICAL ADS
Manny Pacquaio	Manny Villar, 2010 ("Three Kings Endorse Villar")
Sharon Cuneta	Noynoy Aquino, 2010 ("Hindi Ka Nag-iisa")
Sarah Geronimo	Loren Legarda, 2010 ("Ikaw")
Kris Aquino	Noynoy Aquino, 2010 ("Hindi Ka Nag-iisa")

Data Analysis

Study 1: Filipino Parasocial Interaction Survey

To provide statistical answers to the above objectves, measures of central tendency were employed with foundations from the frequency and percentages. Significant differences among variants of demographic features were determined. Finally, correlations between PSI and demographic features were computed to determine the relationship between the degree of parasocial interaction and class and gender features of the audiences

Measures of central tendencies were also computed for descriptive findings of audience behavior toward endorsements.

Parasocial interaction mean scores are described whether high or low. High PSI score equates to scores from 71 to 140, while low PSI scores are from 28 to 69. The midpoint is 70. From the highest possible score of 140 (in a 28-item, 5-point Likert scale), the midpoint which cuts between "agreeing" and "not agreeing" is 70. Hence any score higher than 70 would indicate a relatively high PSI. Scores lower than 70 indicate low PSI.

Finally, and most important of all objectives was to find the possible correlation or association between the parasocial interaction scores of the respondents and their voting behaviors towards the endorsements of the celebrities. Point biserial correlation was run to do this operation.

Study 2

Interpretations of the discussants' responses were analysed according to the tenets of class distinctions and taste, also by the analyses offered by Barthes in the signifier-signified scheme where mythologies and ideologies are constructed.

The Researcher

A school of thought from his home department in the University of the Philippines Diliman, Department of Speech Communication and Theatre Arts postulates that communication is performance, and so as performance is communication. As an academic, he has this burning passion to know, to observe, and to find out deeper implications of images. Everyday exposed to visual stimuli that are either ignored, appreciated, or acted upon. The larger effects of images are the ones which trigger his interests in both research and future practice.

He graduated from UP Diliman, earning the degree of Bachelor of Arts in Speech Communication (Magna cum laude) in 2008. His thesis on Celebrification, a prequel of this current study, won Best Thesis Award and acknowledged during the College Recognition Rites in April 2008. From then on, he became interested in studying further celebrity culture, celebrity consumption, image management, and persuasion in communication.

Four years being employed as a college instructor in the College of Arts and Lettrs, he has always taught his students that images abound their everyday communication. The impact of images, as he often says, has both short-term and long-term benefits or cost to their routines in all communication contexts. Outside the university, he conducts personality development

trainings, speech education, presentational methods, and other speech communication skills that are beneficial to practice in various industries.

His undergraduate thesis Celebrification was later transformed into a journal article, which was published in January 2011 in the refereed international journal Social Science Diliman published by the UP Diliman Office of the Vice Chancellor for Research and Development. Then an electronic book version of the entire thesis manuscript is now distributed in Amazon.com and Apple iTunes Store, published by a foreign-servicing digital content company, Flipside Publishing.

This thesis gets financial assistance from two funding agencies – UP Diliman Office of the Vice Chancellor for Research and Development, and Commission on Higher Education, Republic of the Philippines.

CHAPTER V

RESULTS AND DISCUSSIONS

Presented in this chapter are the results and discussions from the triangulated methods implemented to make inquiries on the images empirically formed and behaviors extended by the community selected; thereby interpreting the mythologies of four celebrities under study – Sharon Cuneta, Kris Aquino, Sarah Geronimo, and Manny Pacquiao. This chapter consists of respondents' profile, parasocial interaction differences of these respondents, image constructions incited by six group interviews, discussing some celebrificated behaviors as reflected by the data, and insights on the construction of celebrification myths.

I.   **THE READERS: The UP Diliman Community as Filipino-Microcosm of Readers**

The University of the Philippines (Diliman) is commonly referred to as the microcosm of the Philippines where almost every representation could be found inside the premises of the campus. The University is popularly known as the Diliman Republic situated at the heart of Quezon City on 493 hectares of sprawling terrain (Source: Diliman Information Office). It is a public non-sectarian, non-profit institution of learning with more than 3,000 employees from academic staff, administrative staff, and service staff.

There were a total of 296 qualified respondents who answered the constructed Parasocial Interaction survey randomly drawn using the multistage cluster sampling method. From the total employee population of around 3,000 University of the Philippines employee of varying types – administrative staff, faculty both full time and part time, research associates, DEMO (data

encoding machine operator), encoders, janitorial services, police and security support, and other employees whose lists were obtained from the Human Resource and Development Office (HRDO).

The UP Diliman units which were involved in this research were the following: Computer Center, Office of the University Registrar, University Library, College of Arts and Letters, College of Fine Arts, Asian Institute of Tourism, College of Business Administration, College of Architecture, College of Engineering, College of Science, College of Education, PABX Office and Utilities Monitoring Team, Diliman Learning Resource Center, UP Police Office, DNA Analysis Laboratory, and the Sentro ng Wikang Filipino.

PSI Survey Respondents

The following discussion presents the demographic descriptives of the respondents who participated in the survey.

Age

Majority of the respondents declared their age on the survey form. Most respondents (43%) are from 26 to 40 years old, while a similar percentage (40%) was older (41-65 years old).

Table 8: Age Distribution of Respondents

Age Groups*	Frequency	Percentage
18-25 years old	47	16
26-40 years old	127	43
41-65 years old	120	40
No Response	2	1
Total	296	100

*Age groups patterned after Mercado, 2006. Marketing and Opinion Research Society of the Philippines. Where do you belong?

Gender

There were more females (58%) than males (42%) who participated in the survey.

Table 9: Gender Distribution

Gender	Frequency	Percentage
Males	124	42
Females	172	58
Total	296	100

Geographic Origin

Majority of the respondents reported their places of origin as urban (59%), while the rest

said they came from regions and provinces other than Metro Manila (41%).

Table 10: Sample Distribution in terms of Geographic Origin

Geographic Origin	Frequency	Percentage
Urban	172	59
Rural	121	41
Total	296	100

Highest Educational Attainment

The biggest number of respondents reports college degree as their highest educational

attainment (42%), followed by those who have graduate degrees (17%) and graduate units

(11%).

Table 11: Sample Distribution in terms of Highest Educational Attainment

Highest Educational Attainment	Frequency	Percentage
Earned Masteral, Doctoral, Med, Law degrees,etc.	49	17
Few Graduate/Professional Studies	32	11
Earned College Degree	124	42
Few College Education	21	7
Earned Vocational Course Degree	28	9.5
Few Vocational Studies	12	4
Earned High School Diploma	23	8
Earned Elementary Diploma, No Formal Education and No Response	7	4
Total	296	100

Current Occupation

One third of the respondents come from the administrative support (31%). The next

larger percentage of respondents comes from the janitorial and maintenance services (22%). The

following table presents the groups of current occupation as reported by the respondents:

Table 12: Respondents' Current Occupation

Current Occupation	Frequency	Percentage
Admin Staff, Assistant, Clerk, Secretary	92	31
Janitor, Janitress, Guard, Messenger, Utility, Maintenance, etc.	66	22
Data Analyst, Computer Analyst, DEMO, etc.	44	15
Faculty Member (Instructors, Professors)	41	14
Police Officers, Staff	15	5
Electrical Engineer, Architect, Production Manager, etc.	19	6
Researchers, Univ. Research Associates	7	2.5
Guidance Counsellor	4	1.5
Librarian	4	1.5
No Answer	4	1.5
Total	296	100

Mother's Occupation

One-third of the respondents did not report their mothers' occupation (35%). Nonetheless, the biggest number of respondents who reported their mother's occupation (27.4%) said their mothers work as housekeeper, caregiver, maid and the like. Another significant percentage (22%) tells that their mother has/had no work. There are 11.5% of respondents who indicated their mothers as teachers, professors, or instructors. Similar percentages belong to being clerk and government employee (8.4%) and being a farmer, cook, utility worker and the like (8.8%).

Table 13: Mother's Occupation as Reported by the Respondents

Mother's Occupation	Frequency	Percentage
Housekeeper, Caregiver, Maid, etc.	81	27.4
None	65	22
Teachers, Professors, Instructors	34	11.5
Clerk, Govt Employee, Staff, Secretary	25	8.4
Farmer, Cook.Utility Worker	26	8.8
Executives, Engineers, Business, Dentist, Pharmacist, etc	22	7.4
Administrators, Supervisors, Managers	4	1.4
No Answer	39	35
Total	296	100

Father's Occupation

One third of the respondents reported that their fathers have no work (33%). Another percentage (17%) tells their fathers are clerk, government employee, staff, and the like. Meanwhile, with equal percentage (17%), respondents also report their fathers' work as farmer, cook, utility worker, driver, carpenter, and the like.

Table 14: Father's Occupation as Reported by the Respondents

Father's Occupation	Frequency	Percentage
None	97	33
Clerk, Govt Employee, Staff, Secretary	51	17
Farmer, Cook.Utility Worker, Driver, Carpenter, Messenger, Machine Operator	49	17
No Answer	40	13.5
Executives, Engineers, Business, Dentist, Pharmacist, etc	37	12.5
Army Officer, Police, USAFE retiree, Mariner	11	3.7
Teachers, Professors, Instructors	8	2.7
Total	296	100

Annual Family Income

Three distinctions in terms of middle class divider were utilized as primary class demographic variable. Based on the National Convention on Statistics (2008) sponsored by the National Statistical Coordination Board (NSCB), the middle class Filipino family has the annual income of between PhP 251,001 to PhP 2,045,000. This borderline was used in this study to differentiate upper, middle, and lower class, and the difference they rate the four celebrities through the PSIS.

Results show that there is a significant gap between the upper class (6.4%) and middle and lower class. The largest percentage goes to those who are earning Php 251,000 or below per annum:

Table 15: Distribution of Respondents in terms of Annual Family Income

Annual Family Income (Class)	Frequency	Percentage
Php 251,000 or lower	169	57.1
Php 251,001 to Php 2,045,000	108	36.5
Php 2,045,001 or higher	19	6.4
Total	296	100

II. <u>QUANTITATIVE FINDINGS: PARASOCIAL INTERACTION (PSI) AS A FILIPINO AUDIENCE-SHARED CELEBRITY FUNCTION</u>

Parasocial Interaction (PSI), defined as an imaginary, one-sided friendship and other intimate relationship a viewer has with a mass communication "persona" or character, is traditionally operationalized in the form of the Parasocial Interaction Scale. Developments have been made on how to adjust and contextualize the said psychometric across cultures. This study followed the same method of conducting a pretest, open-ended opinion survey among UP students to construct the Filipino version of the measure in the quantitative stage of this project (the qualitative used focus group discussions and focus interviews for qualifiers). Thus, the Filipino Parasocial Interaction Survey was created, validated, and pretested as discussed in the previous chapter.

PSI Dimensions and Distinctions Among Celebrities

Seven dimensions were measured in the PSI Survey—attraction and interest, task attraction, identification, interaction, attachment, group interaction, and life story identification. The following table summarizes all the mean scores of PSI dimensions for all four celebrities. Reported also are the average score of each dimension across four celebrities.

Table 16: Celebrity PSI Dimensions in Mean Scores

PSI Dimensions	Sharon Cuneta	Kris Aquino	Sarah Geronimo	Manny Pacquiao	Average
Attraction & Interest	3.37	2.56	3.38	3.48	3.20
Task Attraction	3.42	2.71	3.11	3.46	3.17
Identification	3.24	2.59	3.08	3.26	3.04
Interaction	2.60	2.22	3.08	3.26	2.55
Attachment	2.18	2.11	2.52	2.64	2.36
Group Interaction	2.72	2.25	2.65	2.83	2.61
Life Story Identification	3.30	2.79	3.33	3.79	3.30
Average	2.98	2.46	2.96	3.17	

Sharon Cuneta gets the highest mean score for *task attraction* dimension ($\bar{x}$=3.42), and her lowest score is for *attachment* dimension ($\bar{x}$=2.18). Similarly the weight for *attraction and interest* and *life story* gain mean scores of 3.37 and 3.30 respectively. Kris Aquino scored highest for *life story* dimension ($\bar{x}$=2.79) and lowest in *attachment* ($\bar{x}$=2.11). It is noticeable that all of the dimensions are rated lower than the midpoint ($\bar{x}$=3.0, neutral). Sarah Geronimo scored highest to *attraction and interest* dimension ($\bar{x}$=3.38), then to *life story* with 3.33 mean score. She attained lowest average score for *attachment* ($\bar{x}$=2.52). Manny Pacquiao's PSI is highest to *attraction and interest* ($\bar{x}$=3.48), almost similar to *task attraction* ($\bar{x}$=3.46). He scored lowest to *attachment* ($\bar{x}$=2.64).

Results tell that the four celebrities have different levels in terms of these dimensions. For Attraction and Interest dimension, the three celedibrities – Sharon Cuneta, Sarah Geronimo, and Manny Pacquiao obtained means that are higher than the midpoint (neutral, $\bar{x}$=3.0) which could

mean they elicit relatively high degree on this parasocial interaction dimension. Only Kris Aquino scored lower than the midpoint ($\bar{x}$=2.56).

The same trend was true in the case of task attraction as well as identification and life story identification, where only Kris Aquino obtained lower than the midpoint. On another note, Sarah Geronimo and Manny Pacquio elicited high mean scores for interaction. Finally, all four celebrities had scores lower than the midpoint for dimensions attachment and group identification.

PSI Differences among Class and Gender Variables

Findings show that certain variables, if not all, show statistical significance between and among class and gender groups with specific celebrities. Though other variables have not shown statistical significance in terms of differences among groups, the descriptive findings still bear insightful results.

Gender and PSI

Respondents' gender, as a demographic variable, reports statistical differences on how each gender group graded the four celebrities. From the results, it can be seen that males have higher PSI with Sharon Cuneta ($\bar{x}$=84.22) than females ($\bar{x}$=82.75). Females scored higher with Kris Aquino ($\bar{x}$=68.89) than males ($\bar{x}$=68.14). It can also be noticed that scores for Kris Aquino's PSI are lower than the midpoint in cases of both genders. For Sarah Geronimo, males have PSI ($\bar{x}$=85.58) than females ($\bar{x}$=81.36). Her scores to both genders are higher than the midpoint (70). Males have higher scores for Manny Pacquiao ($\bar{x}$=99.53) than females ($\bar{x}$=81.91). Noticeable also on the table is the high scores given by both gender groups to Manny Pacquiao.

The following table summarizes the PSI mean scores of each gender group for all four celebrities. Standard deviation connotes the distances of the variations among the groups' scores combined. The larger the standard deviation means the wider the scores ranges are.

Table 17: Gender and PSI

Gender and PSI		Sharon Cuneta		Kris Aquino		Sarah Geronimo		Manny Pacquiao		Average	
Gender	N	Mean	Std. Dev.	Mean	Std. Dev.	Mean	Std. Dev.	Mean	Std. Dev.	Mean	Std. Dev.
Male	115	84.22	23.7	68.14	29.9	85.58	24.8	99.53	25.16	84.37	19.5
Female	181	82.75	21.5	69.36	21.7	81.36	22.8	81.91	21.5	78.84	15.4
Total	296	83.32	22.3	68.89	25.1	83	23.6	88.75	24.5	80.99	17.3

The mean scores show that among male groups, only Kris Aquino's PSI is lower than the midpoint ($\bar{x}$=68.14) while Manny Pacquaio gained the highest mean among males ($\bar{x}$=99.53). This score for Manny Pacquiao is the only mean score that is statistically significant ($p < 0.01$).

Females' scores have the same pattern with males where only Kris Aquino obtained mean scores that are lower than the midpoint ($\bar{x}$=69.36), while Sharon Cuneta had the highest score ($\bar{x}$=82.75). Analysis of Variance states that the score for Manny Pacquiao obtained statistical significance ($p < 0.01$). In other words, Manny Pacquiao's parasocial interaction is significantly different between males and females.

Comparing the average PSI scores between males ($\bar{x}$=84.37) and females ($\bar{x}$=78.84), T-test would report a statistical significance between genders – *there exists a significant difference on the parasocial interaction on the celebrities between males and females ($p < 0.007$)*. Males have stronger parasocial interaction than females when looking at these four celebrities under study.

Gendered spectatorship in this sense is clearly seen as a contributory distinction on audience perception and reception of television characters. Manny Pacquiao elicits high parasocial interaction among males whil Sharon among females. That amount of involvement caters to the fact that these two celebrities have their enthroned associations with gender embodiment.

Age and PSI

The age variable is recoded into three groups – 18 to 25 years old, 26 to 40, and 41-65 years old (Mercado, 2006). The three age groups have distinct PSI scores for Sharon Cuneta. Middle-aged respondents' (26-40 years old) PSI scored the highest for Sharon Cuneta ($\bar{x}$=89.90) while the oldest age group had the lowest score ($\bar{x}$=75.10). Nonetheless, all three groups gave Sharon Cuneta her PSI scores that are higher than the midpoint. The elders (41-60 years old) have the highest PSI ($\bar{x}$=71.27) for Kris Aquino compared to the other two age groups. This age group also is the only group who gave Kris Aquino a PSI score that is higher than the midpoint. Meanwhile, the youngest age groups scored the lowest for Kris Aquino ($\bar{x}$=60.23).

The middle-aged respondents (26-40 years old) scored the highest for Sarah Geronimo's PSI ($\bar{x}$=89.69), followed by almost a similar mean from the young respondents (18-25 years old) with PSI of 87.04. Lowest for Sarah Geronimo was the older respondents (41-65 years old) with PSI mean of 74.27. It can be seen that Sarah Geronimo's PSI across all age groups are higher than the midpoint.

Apparently, all age groups gave Manny Pacquiao a PSI that is higher than 80 points. Highest among the PSI scores was given by the young respondents (18-25 years old) with PSI mean of 93.94. Lowest is given by the older respondents ($\bar{x}$==82.93).

Table 18 summarizes the mean scores (with standard deviations showing the distances of the mean scores across groups) of age groups. The numbers would suggest which age groups are catered to by the parasocial interaction of each celebrity.

Apparently, Sharon Cuneta's high parasocial audience belongs to age groups 26-40 years old who are young adults. Kris Aquino had high PSI to those who are in the senior years (41-65 years old). Sarah Geronimo, though almost all age groups gave her high scores, would apparently gain the highest score from the young people (18-25 years old). Finally, Manny Pacquiao had the highest score from those in the middle-aged group (26-40 years old).

Table 18: Age and PSI

Age Groups and PSI		Sharon Cuneta		Kris Aquino		Sarah Geronimo		Manny Pacquiao		Average	
Age Groups	N	Mean	Std. Dev.	Mean	Std. Dev.	Mean	Std. Dev.	Mean	Std. Dev.	Mean	Std. Dev.
18-25	47	86.47	20.04	60.23	24.46	93.94	30.44	87.04	19.44	81.92	12.50
26-40	127	89.80	18.52	69.29	25.77	92.24	22.86	89.69	17.85	85.25	15.27
41-65	120	75.10	24.50	71.27	23.98	82.93	22.83	74.27	27.70	75.89	19.66
Missing	2										
Total	297	83.27	22.40	68.65	25.05	88.71	24.60	82.97	23.69	80.90	17.33

Analysis of Variance (ANOVA) reports high significance level among age groups. For Sharon Cuneta's PSI degree, there are significant differences among the scores given by the three age groups ($p<0.001$). Meaning, the three groups differ significantly in the way they rate Sharon Cuneta's PSI. For Kris Aquino, ANOVA also reports significant differences among the age groups ($p<0.035$). Finally Sarah Geronimo and Manny Pacquiao's PSI also attained high significant levels (both are $p<0.001$). Generally, age tells something about the parasocial interaction of these three celebrities: that it is a determinant of difference in parasocial

interaction. Correlating the two variables – age and PSI, there exists a slight negative correlation among age groups: *the higher the age, the lower the parasocial interaction (Pearson correlation alpha is at -0.179, significant at p<0.002 level).*

Spectatorship on media is a matter of perceiving what real and not real. Age and the maturity level that comes with this demographic feature might be a determinant and correlate of the perception of the reality in the vicariousness of the television that aged viewers can feel (Horton and Wohl, 1956).

Class and PSI

Class is operationalized in this study as manifested by the annual family income of the respondents. Based on the National Convention on Statistics (NSCB, 2008), the middle class Filipino family has the annual income of between PhP 251,001 to PhP 2,045,000. This borderline was used in this study to differentiate upper (with income of Php 2,045,001 or up), middle (PhP 251,001 to PhP 2,045,000), and lower class (PhP 251,000 or below), and the differences on how they rate the four celebrities through the PSIS.

Sharon Cuneta garnered the highest PSI from the lower class ($\overline{x}$=86.77) and lowest from the middle class ($\overline{x}$=78.12). Meanwhile, it can be noticed however, that she had PSI scores that are higher than the midpoint across class groups. Kris Aquino gained the highest PSI from the upper class group ($\overline{x}$=72.05) and lowest from the lower class with PSI mean 67.07, a score lower than the midpoint. The middle class is highest with Sarah Geronimo's PSI ($\overline{x}$=84.95) while the upper class gave the lowest score ($\overline{x}$=71.95). Sarah Geronimo's PSI is higher than the midpoint across class groups. Manny Pacquiao marked the highest score from the lower class ($\overline{x}$=93.41)

and lowest from the upper class ($\bar{x}$=72.58). However, Manny Pacquiao still exhibited PSI higher than the midpoint.

The next table which summarizes the PSI scores for each celebrity as rated by class groups suggests that the middle class has higher PSIs than those who are in the upper and lower class. However, by keenly looking at the frequency distribution, the three groups would need another recoding to provide a relatively more balanced number of cases.

Table 19: Class and PSI (3 levels)

Annual Family Income and PSI		Sharon Cuneta		Kris Aquino		Sarah Geronimo		Manny Pacquiao		Average	
Income	N	Mean	Std. Dev.	Mean	Std. Dev.	Mean	Std. Dev.	Mean	Std. Dev.	Mean	Std. Dev.
Php 251,000 or below	169	86.77	22.40	67.07	25.21	93.41	26.47	82.99	22.87	82.56	16.37
Php 251,001 to Php 2,045,000	108	78.12	22.05	71.18	25.26	84.31	19.54	84.95	22.47	79.64	18.30
Php 2,045,001 or up	19	82.16	18.00	72.05	23.48	72.58	21.28	71.95	33.17	74.68	18.50
Missing	3										
TOTAL	296	83.32	22.3	68.89	25.1	83	23.6	88.75	24.5	80.99	17.3

This table below is the recoded age group comparison of PSI. Two groups remain – upper and lower classes, class 1 and 2 are combined, while class 3 remained. There is now more logically valid comparison of class PSI because the numbers of cases are nearly counting similar. It can be derived from the table that the Lower Class respondents have higher PSI than the Upper Class in the case of Sharon Cuneta ($\bar{x}$=86.77) and Sarah Geronimo ($\bar{x}$=93.41). While in the cases of Kris Aquino and Manny Pacquiao, the PSI scores are higher in the Upper Class ($\bar{x}$=71.31, 83.01). T-tests between the two classes with the four celebrities reveal that the mean scores for

Sharon Cuneta (t= -3.112, p<0.002) and Manny Pacquiao (t= -3.854, p<0.001) differ

significantly. On the other hand, Sarah Geronimo and Kris Aquino's PSI scores between Upper

and Lower Classes have no clear difference. Their PSIs do not vary between or among classes.

Table 20: Class and PSI (regrouped)

Class and PSI		Sharon Cuneta		Kris Aquino		Sarah Geronimo		Manny Pacquiao		Average	
Class	N	Mean	Std. Dev.	Mean	Std. Dev.	Mean	Std. Dev.	Mean	Std. Dev.	Mean	Std. Dev.
Upper Class	127	78.72	21.48	71.31	24.91	82.56	20.16	83.01	24.65	78.90	18.34
Lower Class	169	86.77	22.40	67.07	25.21	93.41	26.47	82.99	22.87	82.56	16.37
Total	296	83.32	22.33	68.89	25.13	88.75	24.53	83.00	23.61	80.99	17.31

Class, operated in this study as a measure of how much the family of the individual earns

in a year, has presuppositions on tastes and lifestyles of the viewers. The sense of distinctions on

the level of involvement and parasocial interaction as opposed to the varying classes is widely

polarized. From the elites to the middle class and proletariats, scores differ and produce a trend

that is interpretative of how classes perceive and be involved vicariously with TV personae.

At this point, the other metaphors of class are examined, as per Bourdieu's class

distinctions – geographic origin, occupation, parents' occupation, and education.

Geographic Origin and PSI

Coded as rural (if not from within Metro Manila) or urban (if from Metro Manila), the

geographic origin tells about the physical space where the respondent grew. The following set of

tables present the PSI of origin groups for each celebrity. It should be noted that 3 respondents

did not report their place of origin. For labelling purposes, those respondents who grew from the

rural geographic origin shall be called 'ruralites' and those who grew up from the urban shall be termed 'urbanites' from here on.

Ruralites have higher PSI ($\bar{x}$=85.94) to Sharon Cuneta than the urbanites ($\bar{x}$=82.10). The two groups have PSI higher than midpoint. For Kris Aquino, The urbanites ($\bar{x}$=73.69) scored higher than ruralites ($\bar{x}$=63.02). The latter score is lower than the midpoint. Urbanites ($\bar{x}$=84.38) have higher PSI on Sarah Geronimo than the ruralites ($\bar{x}$=82.08). However, these scores are higher than the midpoint. Manny Pacquiao has a higher PSI on the ruralites ($\bar{x}$=97.38) than on the urbanites ($\bar{x}$=83.06). These scores are higher than the midpoint.

In the table below, which summarizes the mean scores for urbanites and ruralites for all four celebrities, it can be seen that ruralites have higher PSI towards these celebrities, especially for Sharon Cuneta ($\bar{x}$=85.94) and Sarah Geronimo ($\bar{x}$=97.38) where PSI is higher than those who grew up in the urban places. The urbanites have higher PSI than ruralites on Kris Aquino and Manny Pacquaio. However, among ruralites, Sarah Geronimo elicits the highest among the four ($\bar{x}$=97.38), while Manny Pacquiao is the most preferred by urban people ($\bar{x}$=84.38). Lowest in both cases is Kris Aquino who scored 63.02 for the ruralites, and 73.69 for urbanites.

Table 21: Geographic Origin and PSI

Geographic Origin and PSI		Sharon Cuneta		Kris Aquino		Sarah Geronimo		Manny Pacquiao		Average	
Origin	N	Mean	Std. Dev.	Mean	Std. Dev.	Mean	Std. Dev.	Mean	Std. Dev.	Mean	Std. Dev.
Rural	121	85.94	25.38	63.02	24.31	97.38	25.57	82.08	24.24	82.11	15.90
Urban	172	82.10	19.46	73.69	24.51	83.06	22.03	84.38	22.71	80.81	17.81
Missing	3										
TOTAL	296	83.32	22.3	68.89	25.1	83	23.6	88.75	24.5	80.99	17.3

It can be implied that geographic origin is also another indicator of difference in terms of PSI. There exists a significant difference on how urbanites and ruralites rated Kris Aquino (t= -3.680, p<0.001) and Manny Pacquiao (t= 5.122, p<00.01). On the other hand, Sarah Geronimo and Sharon Cuneta's PSIs have no clear difference between ruralites and urbanites.

The type of social environment is the point of geographic origin. It tells a supposition on the taste of a spectator based upon on where s/he is nurtured and grew up. The social condition as well as the needs and priorities of that locale might influence what is good and not on TV. Distinctions are seen on where the person is coming from. Generally, ruralites' scores on the four celebrities could determine their preferences on the kind of TV personality they watch everyday. Such images as Sharon Cuneta and Sarah Geronimo, and in some ways, Manny Pacquiao.

Current Occupation and PSI

Sampled across units in UP Diliman, varying types of occupations were reported by the respondents – from faculty to janitorial services. The respondents' occupations were grouped together according to the similarities of the nature of their jobs.

The highest PSI score given to Sharon Cuneta was from the janitorial and security service respondents ($\overline{x}$=94.47), followed by the PSI from librarians (93). The lowest PSI comes from those who had 'no answer' for this item ($\overline{x}$=62), and almost similarly from the guidance counsellors ($\overline{x}$=67.50) and university researchers ($\overline{x}$=67.43).

The librarians' PSI score ($\overline{x}$=87) on Kris Aquino is the highest followed by the administrative support respondents ($\overline{x}$=75.02). Those who did not indicate their jobs scored the lowest PSI ($\overline{x}$=34) on Kris Aquino followed by the researchers ($\overline{x}$=60.71), data analysts and

computer workers ($\overline{x}$=62.34). Librarians scored the highest on Sarah Geronimo ($\overline{x}$=91) followed by the scores from the data analysts and computer staff ($\overline{x}$=88.16). She garnered the lowest scores from the guidance counselors ($\overline{x}$=65.50) and from those who had no answer ($\overline{x}$=73). Manny Pacquiao's PSI is apparently gets the highest score from those who come from the janitorial and security services ($\overline{x}$=112.44), followed by the police officers ($\overline{x}$=96). Those who did not indicate their jobs scored the lowest ($\overline{x}$=58) on Manny Pacquiao, followed by those who work as faculty members ($\overline{x}$=77.59).

Meanwhile, the next table summarizes the PSI mean scores from respondents' occupations. The average means were ranked across four celebrities. The ranking is shown on the rightmost column.

Table 22: Occupation and PSI ranking

Occupation and PSI		Sharon Cuneta		Kris Aquino		Sarah Geronimo		Manny Pacquiao		Average		PSI Rank (per average mean)
Current Occupation	N	Mean	Std. Dev.	Mean	Std. Dev.	Mean	Std. Dev.	Mean	Std. Dev.	**Mean**	Std. Dev.	
Janitor, Janitress, Guard, Messenger, Utility, Maintenance, etc.	66	94.47	25.30	68.70	31.46	112.44	20.61	85.98	25.26	**90.40**	14.19	**1**
Librarian	4	93.00	1.30	87.00	5.60	91.00	23.00	86.00	12.00	**89.25**	.00	**2**
Police Officers, Staff	15	84.40	12.67	68.00	17.64	96.00	7.05	75.40	25.81	**80.95**	12.61	**3**
Admin Staff, Assistant, Clerk, Secretary	92	81.49	23.66	75.02	24.43	82.11	22.72	82.15	21.23	**80.19**	18.44	**4**
Data Analyst, Computer Analyst, DEMO, etc.	44	78.75	17.11	62.34	20.15	88.32	20.40	88.16	25.38	**79.39**	14.61	**5**
Electrical Engineer, Architect, Production Manager, etc.	19	76.63	16.19	70.53	20.29	79.42	4.72	87.63	20.58	**78.55**	13.49	**6**
Faculty Member (Instructors, Professors)	41	82.46	21.36	65.59	23.40	77.59	22.17	78.71	24.80	**76.09**	19.46	**7**
Guidance Counselor	4	67.50	5.20	63.50	24.83	83.50	7.51	65.50	43.30	**70.00**	20.21	**8**
Researchers, Univ. Research Associates	7	67.43	15.21	60.71	18.55	58.57	19.34	73.57	10.86	**65.07**	11.64	**9**
Total	296	83.32	22.33	68.89	25.13	88.75	24.53	83.00	23.61	80.99	17.31	

Among the types of occupations, the high scoring groups come from those who work as: Janitors, Messengers, Maintenance, and the like ($\bar{x}$=90.40). Those who did not indicate their occupations ($\bar{x}$=54.25) and those who work as Researchers have the lowest mean score ($\bar{x}$=65.07), lower than the midpoint.

Mother's Occupation and Respondent's PSI

Parent's occupation also serves as a metaphor of social class according to Bourdieu. This might uncover some differences on the tastes and distinctions on how individuals interact parasocially with celebrities.

Those respondents whose mothers work as farmers, cook, and utility workers showed the highest PSI on Sharon Cuneta ($\bar{x}$=104.96). Meanwhile, administrators, supervisors and managers ($\bar{x}$=73) and those whose mother's occupations were not reported ($\bar{x}$=73.21) gave her the lowest score.

As for Kris Aquino, the scores are highest from those respondents whose mothers work is not indicated ($\bar{x}$=74.11) and those who work as clerk, government employee, and staff ($\bar{x}$=74.04). On the other hand, the scores were lowest on those whose mothers' occupations are administrators, supervisors, managers ($\bar{x}$=51).

Those respondents whose mothers work as farmers, cook, utility workers ($\bar{x}$=93.54) scored the highest on Sarah Geronimo. This rate is also similar with the scores of those respondents whose mother work, then to those who work as clerk, government employees, staff, secretary ($\bar{x}$=90.48). The respondents who did not report their mothers' occupation gave Sarah Geronimo the lowest score ($\bar{x}$=76.58), followed by those respondents' mothers who work as executives, engineers, businesswomen, dentist, and the like ($\bar{x}$=78.36).

As for Manny Pacquiao, the scores were the highest on those respondents whose mothers work as farmers, cook, utility workers ($\bar{x}$=109.23), followed by those who work as clerk, government employees, and the like ($\bar{x}$=91.72). The lowest scores come from those whose mothers work as executives, engineers, businesswomen, and the like ($\bar{x}$=76.32).

The following table summarizes the mean scores of PSI per mother's occupation. The ranking of the average means across all four celebrities is also shown on the rightmost column.

Table 23: Mother's Occupation and PSI ranking

Mother's Occupation and PSI	Sharon Cuneta		Kris Aquino		Sarah Geronimo		Manny Pacquiao		Average		PSI Rank (per average mean)
Occupation	Mean	SD	Mean	SD	Mean	SD	Mean	SD	Mean	SD	
Farmer, Cook.Utility Worker	104.96	15.43	67.85	31.00	93.54	16.52	109.23	25.00	93.89	10.27	1
Clerk, Govt Employee, Staff, Secretary	82.60	23.42	74.04	25.59	90.48	22.83	91.72	17.95	84.71	17.82	2
Housekeeper, Caregiver, Maid, etc.	82.38	22.00	67.81	27.10	83.15	22.57	90.70	21.26	81.01	16.63	3
None	80.91	24.00	72.53	23.98	79.67	25.88	86.55	27.09	79.91	19.03	4
Teachers, Professors, Instructors	85.35	12.91	63.85	18.90	84.06	22.94	82.41	15.44	78.92	12.76	5
Executives, Engineers, Business, Dentist, Pharmacist, etc	78.77	20.23	60.68	21.27	78.36	24.20	76.32	23.76	73.53	19.00	7
Administrators, Supervisors, Managers	73.00	17.32	51.00	25.40	82.50	7.51	67.00	34.64	68.38	.14	8
Total	83.32	22.33	68.89	25.13	83.00	23.61	88.75	24.53	80.99	17.31	

Those whose mothers are farmers, cook, utility worker, and the like reported the highest average PSI score ($\bar{x}$=93.89). They also scored the highest on Sharon Cuneta, Sarah Geronimo, and Manny Pacquiao. Those who scored the highest on Kris Aquino are those whose parents work as government employee, staff, secretary, and the like ($\bar{x}$=74.04). The lowest average PSI is given by respondents whose mother work as administrators, managers, and supervisors ($\bar{x}$=68.38).

Father's Occupation and PSI

Another class metaphor studied is the father's occupation. Also recoded for the similar nature of jobs grouped together, the following results report the PSI of respondents as differentiated by the occupation of their fathers.

As for Sharon Cuneta, the highest scores come from those who did not indicate their fathers' occupations ($\bar{x}$=88.71). It is followed by the scores of those respondents whose fathers work as faculty members ($\bar{x}$=87), farmers, drivers, and the like ($\bar{x}$=87). The lowest scores come from to those who work as executives, businessmen, and the like ($\bar{x}$=72.86).

On Kris Aquino, the PSI is highest on those respondents whose mothers work as clerk, government employee, and staff ($\bar{x}$=72.88), followed by those whose work is not reported ($\bar{x}$=71.41). Faculty members ($\bar{x}$=57.25) gave her the lowest score.

Meanwhile, those respondents' whose fathers work as faculty members ($\bar{x}$=92.25), clerk, government employees, and staff ($\bar{x}$=91.75) gains the highest scores for Sarah Geronimo. The lowest PSI scores come from those respondents with fathers who work as executives, engineers, businessmen and the like ($\bar{x}$=77.41).

As for Manny Pacquio, the highest PSI scores were derived from those respondents whose father's work are farmers, cook, utility, and the like ($\bar{x}$=100.16), followed by those who have no work ($\bar{x}$=91.35). The lowest for him comes from those respondents with fathers working as faculty members ($\bar{x}$=62.25) executives, engineers, businessmen and the like ($\bar{x}$=73.05).

The following table summarizes the mean scores of all four celebrities' PSI as differentiated by the respondents' fathers' occupations.

Table 24: Father's Occupation and PSI ranking

Mother's Occupation and PSI	Sharon Cuneta		Kris Aquino		Sarah Geronimo		Manny Pacquiao		Average		PSI Rank (per average mean)
Occupation	Mean	SD	Mean	SD	Mean	SD	Mean	SD	Mean	SD	
Clerk, Govt Employee, Staff, Secretary	79.27	21.42	72.88	25.64	91.75	15.64	88.75	18.64	83.16	14.31	1
None	85.87	22.50	70.77	26.46	82.55	24.03	91.35	25.91	82.63	17.97	2
Farmer, Cook.Utility Worker, Driver, Carpenter, Messenger, Machine Operator	87.00	28.34	64.20	26.51	78.51	18.99	100.16	25.79	82.47	18.39	3
Army Officer, Police, USAFE retiree, Mariner	84.82	18.90	69.91	22.57	70.36	30.37	89.00	9.86	78.52	17.78	4
Teachers, Professors, Instructors	87.00	1.85	57.25	23.09	92.25	20.51	62.25	23.73	74.69	14.27	5
Executives, Engineers, Business, Dentist, Pharmacist, etc	72.86	15.09	65.92	19.13	77.41	30.93	73.05	15.24	72.31	16.82	6
Total	83.42	22.42	69.06	25.20	83.02	23.73	89.05	24.48	81.14	17.33	

On the average, among those who rated high PSI are the respondents whose father's occupation are clerk, government employees, staff and the like ($\overline{x}$=83.16). The lowest PSI comes from the respondents whose fathers work as executives and businessmen and the like ($\overline{x}$=72.31) and faculty members ($\overline{x}$=74.79).

Education and PSI

The responses for Education, as another class variable, are recoded into three ranges – 'no formal up to vocational degree', 'few college up to college degree', and 'few graduate up to

graduate degree'. The celebrity PSIs are presented in the next tables showing their differences per educational attainment of the respondents.

As for Sharon Cuneta, the highest PSI scores come from those respondents who did not report their educational attainment ($\overline{x}$=116.33), followed by those who have no formal education to vocational degree ($\overline{x}$=91.40). Meanwhile, the lowest scores come from those who have few college units to college degrees ($\overline{x}$=79.72).

Respondents who have few college units to graduate degree scored the highest on Kris Aquino ($\overline{x}$=70.95). The lowest scores were from those who did not report their educational attainment ($\overline{x}$=49.33) and from those with no formal education up to vocational degree ($\overline{x}$=64.31).

Respondents with no formal education up to vocational degree have the highest PSI to Sarah Geronimo ($\overline{x}$=84.07). The lowest PSI comes from those who did not report their education.

Manny Pacquiao's highest PSI score comes from those who did not report their education ($\overline{x}$=110.67) and those who have no formal education up to vocational degree ($\overline{x}$=107.13). The lowest score comes from the respondents with either few graduate units or degree ($\overline{x}$=81.46). It can be seen that Manny Pacquiao's PSI across educational attainment groups are higher than the midpoint, 70.

The following table summarizes the mean scores for all celebrities as indicated by the respondents' educational attainment. The ranking among the groups is also determined.

Table 25: Educational Attainment and PSI Ranking

Education and PSI	Sharon Cuneta		Kris Aquino		Sarah Geronimo		Manny Pacquiao		Average		PSI Rank (per average mean)
Education	Mean	SD	Mean	SD	Mean	SD	Mean	SD	Mean	SD	
No Formal Education up to Vocational Degree	91.45	26.24	64.31	28.55	84.07	27.63	107.13	25.60	**86.74**	16.23	1
Few Graduate Units up to Graduate Degree	81.94	16.74	69.79	20.93	83.85	21.04	81.46	18.54	**79.26**	14.12	2
Few College Units up to College Degree	79.72	22.07	70.95	25.55	81.94	23.31	83.75	22.63	**79.09**	18.96	3
Total	83.35	22.38	68.91	25.11	82.93	23.63	88.69	24.48	80.99	17.31	

On the average, the respondents who have lesser educational attainment indicate the highest PSI scores. This observation is also correct on the specific cases of Sharon Cuneta ($\bar{x}$=91.45), Sarah Geronimo ($\bar{x}$=107.13), and Manny Pacquiao ($\bar{x}$=84.07), but not on Kris Aquino ($\bar{x}$=64.31) who had PSI score lower than the midpoint as reported by those who have lesser formal education.

Meanwhile, the PSI averages for those who have 'few college up to college degree' and 'few graduate to graduate degree' are almost in the similar levels (PSI=79.09 and 79.26 respectively). Statistically, the PSI scores across all groups differ significantly ($p<0.007$) as per ANOVA. Also, the PSI scores given to Sharon Cuneta differ significantly across groups ($p<0.001$). This is also true on Manny Pacquiao's case ($p<0.001$). The PSI scores for Kris Aquino ($p<0.195$) and Sarah Geronimo ($p<0.769$) do not vary significantly across education-attainment groups.

Education, as a cultural capital, is a differentiator of taste and sense of distinction. The more academic knowledge one viewer has, the lesser his/her parasocial involvement with the

celebrity s/he sees on television. As knowledge increases, the redefinition of media products and the way spectators consume them is also becoming more dynamic, in this sense, going down.

The Parasocial Difference on Class and Gender

In order to facilitate a descriptive discussion of PSI distinctions among class and gender, the metaphors or demographic variable more specifically the reported annual family income and gender of respondents are tabulated with the scores on celebrity PSI. Results in the following presentations show that the scores are definitive of class and gender distinctions on taste. In these analyses, the variables Gender and Income were tabulated for the pattern of PSI scores to be analysed.Also, this looks at the celebrities who gain highest and lowest for each class and gender group.

PSI of Males, Lower Class

Most males of the lower class (n=68) reported the highest PSI scores towards Manny Pacquiao ($\overline{x}$=106.63) and lowest scores were given to Kris Aquino ($\overline{x}$=66.69) which is lower than the midpoint 70. This group of respondents has the highest average PSI scores compared to other male groups.

Table 26: PSI of Males, Lower Class (N=68)

Celebrity	Mean	Std. Dev.	Rank
Manny Pacquiao	106.63	24.29	1
Sarah Geronimo	85.85	24.89	2
Sharon Cuneta	84.21	24.67	3
Kris Aquino	66.69	29.94	4
Average	85.85	17.43	(1st/males groups)

PSI of Males, Middle Class

Meanwhile, middle class males (n=45) also gave Manny Pacquiao the highest PSI mean

score ($\overline{x}$=88.16), and lowest on Kris Aquino ($\overline{x}$=68.07). This middle class male group has lower

PSI scores than the males from the lower class.

Table 27: PSI of Males, Middle Class (N=45)

Celebrity	Mean	Std. Dev.	Rank
Manny Pacquiao	88.16	22.84	1
Sarah Geronimo	83.82	24.50	2
Sharon Cuneta	83.04	22.22	3
Kris Aquino	68.07	28.73	4
Average	80.77	21.57	(2nd/males groups)

PSI of Males, Upper Class

The male respondents (n=11) have the highest PSI also on Manny Pacquiao compared to

the other three women celebrities. Though Kris Aquino elicited the lowest PSI ($\overline{x}$=70.07) from

this group, it is still somehow higher than the midpoint 70.00.

Table 28: PSI of Males, Upper Class (N=11)

Celebrity	Mean	Std. Dev.	Rank
Manny Pacquiao	85.16	21.84	1
Sarah Geronimo	84.00	26.50	2
Sharon Cuneta	82.05	23.98	3
Kris Aquino	70.07	26.73	4
Average	77.77	28.57	(3rd/males groups)

PSI of Females, Lower Class

Lower class female respondents (n=101) gave the highest score to Sarah Geronimo

($\overline{x}$=88.50) compared to the other celebrities. Kris Aquino gained the lowest score of 67.33, a

score below the midpoint. Lower class females have the highest PSI scores among female class

groups.

Table 29: Females, Lower Class (N=101)

Celebrity	Mean	Std. Dev.	Rank
Sarah Geronimo	88.50	21.31	1
Manny Pacquiao	84.50	24.14	2
Sharon Cuneta	81.07	20.68	3
Kris Aquino	67.33	21.62	4
Average	80.35	15.31	(1st/female groups)

PSI of Females, Middle Class

Like in the female lower class respondents, females from the middle class (n=63) also gave the

highest point to Sarah Geronimo ($\overline{x}$=85.76) and the lowest on Kris Aquino ($\overline{x}$=73.40) though it is

still above the midpoint.

Table 30: Females, Middle Class (N=63)

Celebrity	Mean	Std. Dev.	Rank
Sarah Geronimo	85.76	21.07	1
Manny Pacquiao	81.57	16.43	2
Sharon Cuneta	74.60	21.42	3
Kris Aquino	73.40	22.44	4
Average	78.83	15.68	(2nd/female groups)

PSI of Females, Upper Class

Finally, female respondents from the upper class (n=8) gave the highest PSI score to

Sarah Geronimo ($\overline{x}$=83.76) and lowest to Sharon Cuneta ($\overline{x}$=71.76). This particular cluster of

respondents has the lowest PSI among all groups across class and gender.

Table 31: Females, Upper Class (N=8)

Celebrity	Mean	Std. Dev.	Rank
Sarah Geronimo	83.76	31.09	1
Manny Pacquiao	77.71	16.43	2
Kris Aquino	76.53	17.67	3
Sharon Cuneta	71.76	15.76	4
Average	76.94	12.58	(3rd/female groups)

Generally, PSI based on the results, can be described as having an inverse relationships when looking at the scores per class – high-income respondents have lower PSI scores, while low-income respondents have higher PSI scores.

Class and Gender Distinctions on Celebrity PSI

Plotting the average PSI given by class and gender groups in a line graph, the trends are observed to be distinct among celebrities.

As for Sharon Cuneta's PSI scores, the figure below shows that those respondents from male and female respondents from the lower class, scored the highest followed by the middle, then the upper class.
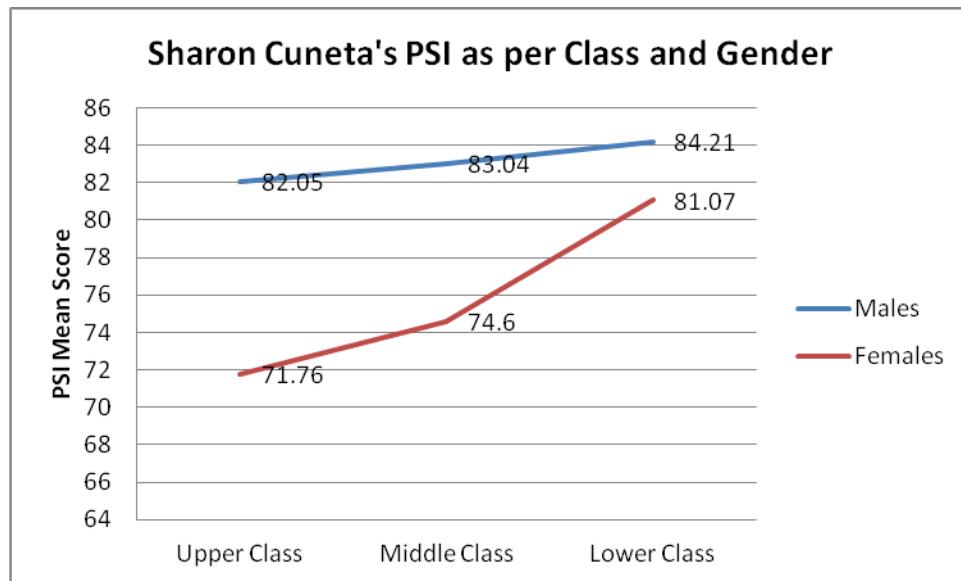
Figure 4. Sharon Cuneta's PSI as per Class and Gender Groups

Meanwhile, in the reports given by the PSIS respondents, Kris Aquino got the highest PSI score from the upper class for both male and female respondents. Compared to Sharon Cuneta, Sarah Geronimo, and Manny Pacquiao's PSI, Kris Aquino is the only one who had this pattern.
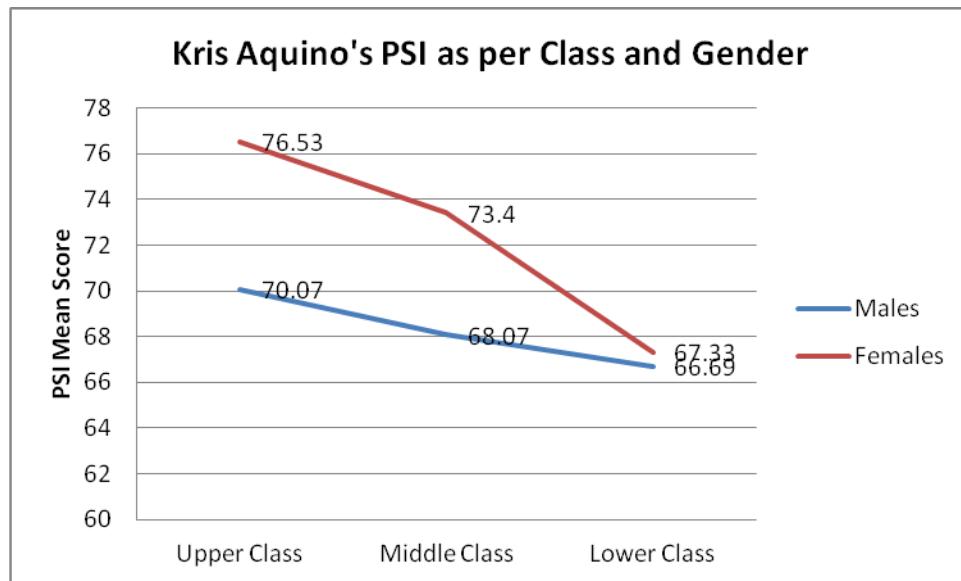
Figure 5: Kris Aquino's PSI as per Class and Gender

It can be interpreted in such that the elite class – upper class, has more parasocial interaction with Kris Aquino, compared to the ones in the middle and lower classes. Several interpretations could explain the trend. Some readers had insights that could possibly explore this trend.

As for Sarah Geronimo, though the trend is downward from the upper to the lower class, the scores show that her PSI is higher than the midpoint, suggesting a high PSI presence across the board.
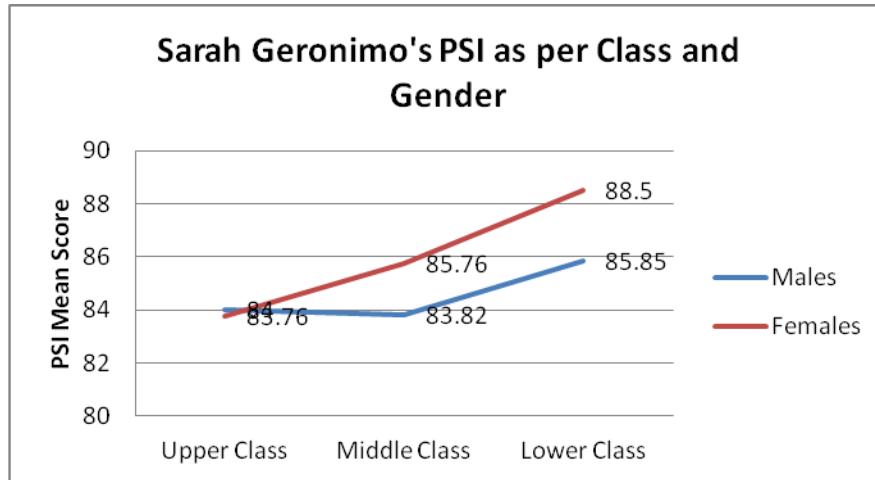
Figure 6: Sarah Geronimo's PSI as per Class and Gender

Finally, shown on the next page is the summary of Manny Pacquiao's PSI mean scores across class and gender. There is an extremely obvious discrimination in the case of male respondents from the lower class where they scored, on the average, more than 100 PSI points from the highest possible score of 140. It is evident in the data that Manny Pacquiao is preferred by the *masa,* and the ideas associated with him are gendered. The following discussions reveal what the readers have to say on Pacman parasocially and on other playing fields of the social interaction he has with these readers.
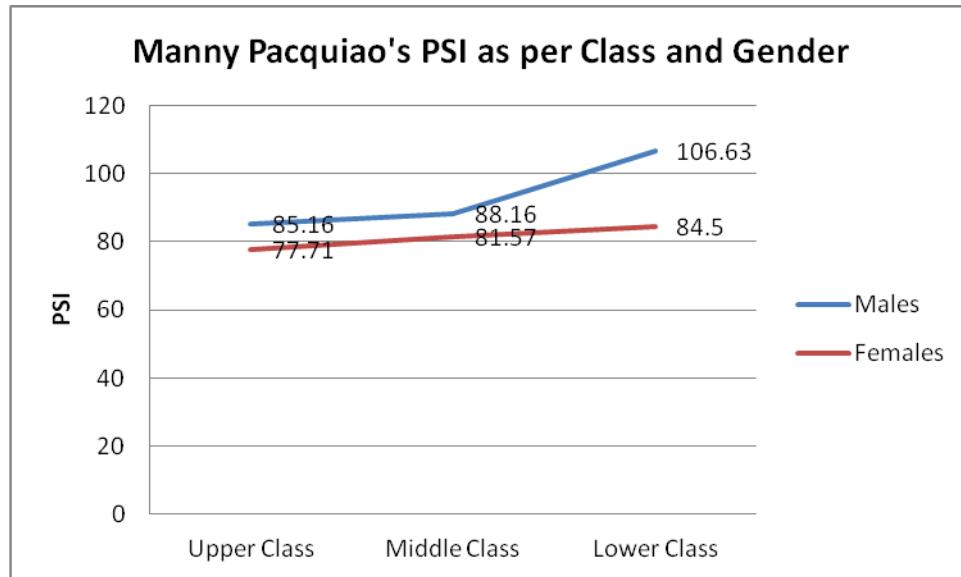
Figure 7: Manny Pacquiao's PSI as per Class and Gender

Distinctions were observed from the trend that PSI scores would show illustrating the differences between and among class and gender groups' assessment of the celebrities.

From these data, another primary aspect of the study qualitatively explores the images formed from different classes and gender group readings towards the four celebrities. The preceding discussions supplement the qualitative explanations for the previously discussed quantitative data.

III. QUALITATIVE FINDINGS: MYTHOLOGIC CONFIGURATIONS OF CELEBRITY IMAGERIES FROM FOCUS GROUP INTERVIEWS

The qualitative investigation of the study, which is mainly geared towards the semiological process of celebrities under study, with the basic framework of Parasocial Interaction and Mythological creation, generates a group of celebrities as products of polysemic structures in the interpersonal and social level of inquiry extracted from a series of Focus Group Interviews (FGI). To be rhetorically sounding, the participating informants will be termed as '*readers*' in the preceding discussions on images of celebrities under study.

In this part of the study, readings were asked from the readers on the images that the parasocial interaction of different class and gender formed through PSI. This part also determined the actions and reactions of the audience with varying class and gender towards the political endorsements of each celebrity during the national elections. Finally this aspect described the influence of celebrity endorsers on the interpersonal and other social behaviors of audiences.

The articulations from six groups of readers from the categories of class and gender largely imply in their responses the way they think of the celebrities as 'real' in their social world which is the main idea of parasocial interaction.

During the series of focus group interviews, arguments on celebrities were brought out. The readers talked about the celebrities in such a way that they take these celebrities seriously as seen in their everyday consciousness. They also talked about the relationship between and among the four celebrities, the ways they perceive them, and tell stories about them. These stories were

learned either from the limiting frames of the television through the celebrities' shows, news, and gossips spread through interpersonal means, and from the advertisement archetypal nature.

The following discussions present the results of image-making as constructed by the readers themselves. The discussion included the combined PSI scores from each class and gender groups. Then matrices are presented containing the key insights from the groups. From these data, images and mythological significations are discussed using the data as basis.

MYTHOLOGIC CONFIGURATIONS

This portion presents the qualitative data from the focus group interviews which covered the images and the personal impressions formed in the readers' minds. Readers were asked about their personal insights on the general images and actions that they do in relation to these images and impressions towards the four celebrities under study.

They were asked about their insights on the political campaign advertisement where these celebrities appeared during the 2010 National Elections. Also, they were asked to name some television commercial ads they easily associate with each celebrity, and the shows they are exposed to. These constitute the mythological stages or platforms where these celebrities showcase their images and the narratives they express on the media platforms. This process paves the way to the audiences' construction of myths. The study does not include the entire filmography of the chosen celebrities, but the readers could mention any bit from the celebrities' work in the past to help elucidate their construction of their parasocial interactions.

Sharon Cuneta

Sharon Cuneta, born in January 6, 1966, dubbed as the Philippine entertainment's *Megastar.* She is a TV host and an actress who appeared in 53 film starring roles, 9 television shows, and 40 recording albums, thus merits the metaphor of an "institution " (*Yes* Magazine, August 2011). She is presently married to Senator Kiko Pangilinan, and mother to four kids – KC Concepcion (daughter with former actor-husband Gabby Concepcion), Frankee and Miel (daughters to Kiko), and adopted son Miguel. (Source: http://sharoncuneta.com/v2/sharon-speaks/361).

Mythological Stages

In this study, the main political ad that served as her mythological stage is the TV ad ("Hindi Ka Nag-iisa") of Noynoy Aquino during the 2010 National elections campaign. Aside from this, the informants read Sharon Cuneta based on the common media platforms where she appeared. The advertisements *Lucky Me!*, *Maggi Magic Sarap*, *Nido Fortified Milk*, and *Nestle Ice Cream, McDonalds*; TV shows *Sharon*, *The Biggest Loser*, and *Sharon at Home* served as the common media platforms setting the parameters where the mythological configurations on Sharon Cuneta were based on.

A. Political Campaign Advertisement – *"Hindi Ka Nag-iisa" 2010 Presidential Elections Campaign of Noynoy Aquino*

In the music video, a number of showbiz personalities from different TV networks including sports personalities join together in an emotional nostalgic melody with lyrics

composed by Ogie Alcasid, sung by Regine Velasquez. *Tanglaw* as the main theme of the ad, the Philippines was portrayed to be in darkness and from there the supporters of Noynoy emerge showing that "he is not alone in lighting the darkness". Celebrities carry torches marching towards a hill where Noynoy leads the path.

Sharon Cuneta in her current physique, wearing black, holding a torch, appears in the ad for three seconds. In here she smiles while looking at the goal hill. From there, and from other press releases, they show that Sharon Cuneta supports Noynoy in his candidacy. This is more evident when she wore a yellow dress together with her children and husband during the oath-taking of Noynoy eventually after winning the race.

B. TV Shows

The TV shows that were mentioned during the qualitative data gathering that serve as mythological stages are the recent appearances of Sharon Cuneta on TV. Primarily, *The Biggest Loser – Pinoy Edition* (ABSCBN 2) strikes the readers the most. It is a reality show, franchised from Shine Group that centers on overweight contestants accomplishing the same goal of losing the highest percentage of weight to become the Biggest Loser. Contestants were housed in a fitness camp and undergo a number of fitness training programs for several months. Sharon Cuneta, along with hunk-actor Derek Ramsey, is the host. Sharon Cuneta only appeared in the weekend episodes and during the final night.

Another long-time running TV show is *Sharon* (ABSCBN2) – a talk show, turned variety show, turned comedy show where Sharon Cuneta is the main host. She guests artists, personalities, and other human interest stories. A variation of this is *Sharon at Home* (Lifestyle Network) where she features her house and family, including her hobbies and personal interests,

and her everyday stories and friends. The show is based on her magazine, Sharon Cuneta often speaks like a sweet friend, chatmate, a *kumare,* and a mother who tells stories of everyday moods and modes of a mom.

C. Commercial Advertisements

The most prominent TV advertisement were Lucky Me! ads where Sharon Cuneta promotes the nutritional components of the instant noodles. There were also other variants of the ad – Sharon Cuneta eats a spicy variety of the mami, and several electric fans were blowing her face off, while Sharon Cuneta forgetting table-etiquette, consumes the noodles. She was even the main endorser of the brand's campaign *"Kainang Pamilya Mahalaga".* This other variation is more serious, promoting regular family dinner as a fundamental way of strengthening family ties and to keep the parents reminded of their critical role at the dining table (http://www.kainangpamilyamahalaga.com/advocacy).

Maggi Magic Sarap is a seasoning which Sharon Cuneta also promotes. In the ad, Sharon Cuneta dropped the powdered seasoning onto the dishes magically as she cooks inside the house. Another ad is milk *Nido Fortified* where she is seen on screen with daughters Frankee and Miel, saying "Mommy, you're my Number 1" after Sharon Cuneta prepared their milk.

Nestle Ice Cream features Sharon Cuneta in an ad where Sharon Cuneta eats ice cream variations while savouring each flavour. Finally, *McDonalds* TV ads also surfaced during the interviews. Generally, through the years, Sharon Cuneta's ads with McDo portrays her as a sweet woman who enjoys eating McDo meals. Recently, her McDo ad includes Miel, her daughter, while she is in the fast food restaurant.

Emergent Myths from Class and Gender Reading

From the abovementioned mythological stages and platform where Sharon Cuneta is exposed, readings from different audiences are manifested quantitatively with the Parasocial Interaction Scale. The figure below shows the summary of the overall scores for Sharon Cuneta graded by each class and gender groups. It can be shown that the lower class groups, particularly the male group has the highest PSI degree with Sharon Cuneta.
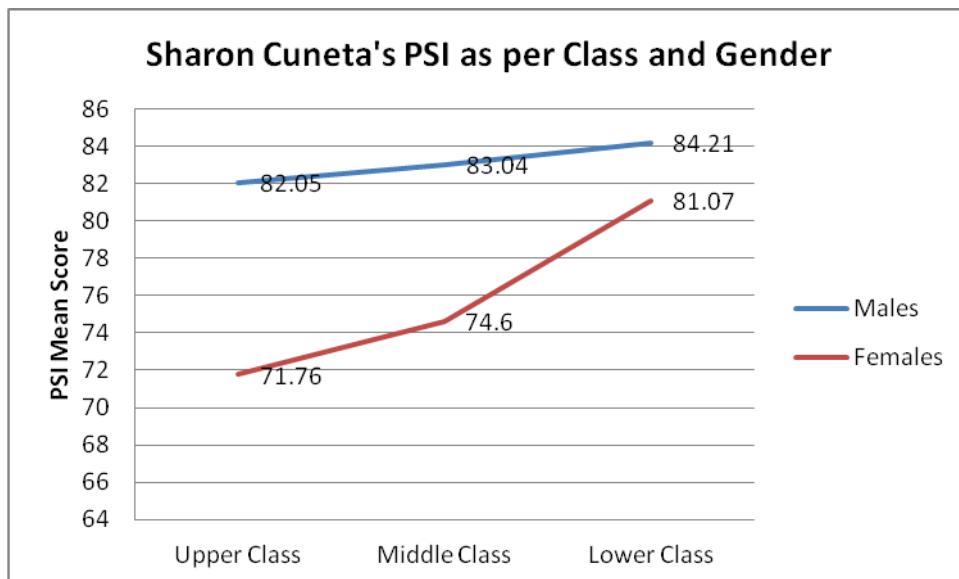
Meanwhile, the trend shows that Sharon Cuneta elicits the lowest degree from the upper class both males and females.

The highlight in this discussion is the mythological configurations of the celebrities through the analysis of the direct quotations that come from the focus group interviews. Grouped per class and gender, the following shows the details of Sharon Cuneta's emergent descriptors according to social groups:

Table 32: Mythologic Configurations of Sharon Cuneta's Descriptors

Class and Gender Group	PSI Degree (Average Scores; Highest=140, Midpoint=70, Lowest=28)	Empirical Manifestations from Readings	Myth-Emergent Personified DESCRIPTORS
Males, Lower Class	84.21	Ako yung sa tingin ko ngayon ah. Sa tingin ko, halos puro pagkain yung ineendorse niya. Dahil medyo nag-gain nga siya ng weight.	Physically-Bulged Actress
		So malaki talaga yung impact niya sa tao. Kasi makikita mo. Uy! Kaya pala tumataba si Sharon kasi yun yung mga kinakain niya. Maka-kain nga rin. Kahit wala namang nutritional facts yung ineendorse niya na noodles di ba? Yun ang sa tingin ko kaya masiyadong malakas yung ano niya. Kaya puro yung endorsement niya ngayon, pagkain.	Food Opinion Leader
			Food Opinion Leader
		Sakin, ano naman. Parang pagdating dun sa mga, sabi nga, pagkain.. Siguro mapagkakatiwalaan siya.	
		Oo. Sinabi niya yun. So siguro tumanim din sa isip ko na kahit anong produkto.. Di ko alam kung Lucky Me kinakain niya talaga eh. Pero nagdududa ako. Lucky Me, kinakain niya? Pero yun, tumanim na sa isip ko na pag-ineendorse niya, kinakain niya. So ibig sabihin, nasubukan niya talaga yung product.	Nutrition-conscious Mother
		Gusto niyang ipakita -- Ganito ang anak ko.	Good Raiser of Kids
		Nanay siya, Parang ganun yung pinapakita.	
		Nakita ko kasi sa mga batang nag-NiNido, talagang tumaba eh, yun siguro yung gusto niya sabihin.	
		Sharon Cuneta… pag sinasabi kasing Sharon Cuneta, ang naiisip ko diet. Kasi di ba, remember, nung may programa pa siyang Sharon, pinakita niya yung damit niya – ito ang balak kong suotin sa anniversary ng Sharon. Parang ganun e. Tapos pinakita sa kaniya yung diet regimen niya, ganiyan ganiyan; pero secretly nagpa-lipo siya.	Fitness Hopeful
		Nagpa-lipo siya. O di pumayat nga siya. E this time around, hindi na nga siya pwede magpa lipo dahil once every area nga lang pwede magpa-lipo. So ibig sabihin, ngayong kahit anong gawin niya – sumali na nga siya ng, di ba siya nga yung host ng Biggest Loser – pumayat ba siya?	Undisciplined Diet Enthusiast
		Kaya tuloy nakikita ko sarili ko sa kaniya, walang disiplina sa pagkain (laughs).	
		Sa sinasabi niya sa, sinasabi niya sa TV, ay nakakaano sila, nakakainspire…kaya pala nila – kung kaya nila, kaya kong ganito.	

		Although yung image niya, medyo ano…yun nga, ah, ang dating kasi, masang masa.	Idol ng Masa
		Pero, kumbaga, ang isang Sharon Cuneta, not well-disciplined.	Undisciplined Food Consumer
		Di ba inendorse na rin niya si Noynoy. Binoto ko si Noynoy	
		Ako binoto ko si Noynoy, not merely because of her endorsement, pero baka in a way nakatulong.	Noynoy Supporter
		Kasi nga kaalyado ni Kiko si Noynoy, eh di ba asawa siya ni Kiko, aasahan nay un. Yun siguro dahilan bakit andun siya sa commercial.	Celebrity-Wife of Kiko
Males, Middle Class	83.04	Oo mga food. Kasi ang nakita ko nga, ginamit ni Sharon yung kaniyang katabaan niya para matanggap siya ng tao. And at the same time kasi, ganito kasi yan eh, tanggap si Sharon ng tao.	Physically Overweight Actress
		So gusto siya ng tao, ngayon mataba siya. So ang katabaan niya ay bahagi ng kaniyang image, at ang kaniyang image is to endorse foods. Not because it is nakakapagpapataba, usapin ito ng kinakain niya. Kaya nga nakakagulat din eh, kasi tinanggap ni Sharon Cuneta ang kaniyang katabaan sa pamamagitan ng pagtanggap ng milyon-milyong endorsements, kanan-kabila, kanan-kaliwa, kabilaan dahil showbusiness ito eh. Profit ito eh! Mataba ka na eh. So kung sa katabaan mo, matalino ka, pagkakitaan mo na ang katabaan mo. Kaya ang image, pag sinuri natin ang image, ay kinakailangan meron siya positibo kahit na meron tayong pagtingin na panget ang mataba. Yung kapangitan ng itsura na panget ang mataba ay nagiging positibo sa pamamagitan ng katumbas nitong milyon-milyon. Dahil sa iyong katabaan at malusog ka, pagkain ang angkop na i-endorse mo. Kaya kung mapapansin mo, icecream, mga noodles, salad. Ay kung ano-ano.	Profit-driven physically overweight TV Personality
			Food Consumption Model and Businesswoman
		Parang katulad lang natin. Na alam mo yun? Parang, alam mo, halimbawa, ikaw. Kailangan mong magbawas ng timbang, pero syempre kapag may icecream ka, minsan, talagang mag-iindulge, talagang mag-iindulge ka sa pagkain na yun. Yung pancit canton, kahit na, kapag kinakain mo siya. Ang pinakita, mag-asawa eh. Samin kasi maayos yun kasi parang kapag kumakain kaming pancit canton, magakakapatid kaming kakain, magkakasama.	Influential Indulgent Food-Lover
		"Oo mga food. Kasi ang nakita ko nga, ginamit ni Sharon yung kaniyang katabaan niya para matanggap siya ng tao. And at the same time kasi, ganito kasi yan eh, tanggap si Sharon ng tao. So gusto siya ng tao, ngayon mataba siya. So ang katabaan niya ay bahagi ng kaniyang image, at ang kaniyang image is to endorse foods. Not because it is nakakapagpapataba, usapin ito ng kinakain niya. Kaya nga nakakagulat din eh, kasi tinanggap ni Sharon Cuneta ang kaniyang katabaan sa pamamagitan ng pagtanggap ng milyon-milyong endorsements, kanan-kabila, kanan-kaliwa, kabilaan dahil showbusiness ito eh. Profit ito eh! Mataba ka na eh. So kung sa katabaan mo, matalino ka, pagkakitaan mo na ang katabaan mo. Kaya ang image, pag sinuri natin ang image, ay kinakailangan meron siya positibo kahit na meron tayong pagtingin na panget ang mataba. Yung kapangitan ng itsura na panget ang mataba ay nagiging positibo sa pamamagitan ng katumbas nitong milyon-milyon. Dahil sa iyong	Food and Fatness Business Commercial Endorser

		katabaan at malusog ka, pagkain ang angkop na i-endorse mo. Kaya kung mapapansin mo, icecream, mga noodles, salad. At kung ano-ano."	
		Ewan. Yun na lang siguro yung naging impression ko sa kaniya. Parang kasi, nung ayun nga, nung eleksyon. Parang... Palipat-lipat din kasi siya ng mga ineendorse na politician. Tingin ko, kaya niya inendorse si Noynoy kasi alam niyang malakas. Para sa asawa niya, na ano rin ng Liberal Party. Kung baga, parang hindi niya ring sariling desisyon yun- yung pag-endorse kay Noynoy. More on likely dahil sa asawa niya. Hindi dahil kung ano yung pinaniniwalaan niya.	Political Wife
		Para sakin unexpected yun eh. Kasi nasabi pa nga na endorser si Kiko.	Political Wife
		Mas may dating pa nga siya kung si Kiko yung ano eh. Kasi may first-hand account. Katulad niyan, pag pagkain na ineendorse niya, mapagkakatiwalaan siya.	Celebrity Wife
		Kung si Kiko ang ano, ieendorse niya, mapagkakatiwalaan siyang asawa. Yung factor din naman na yun. Pero pagka si Noynoy, napakadetached. Ang layo.	Mismatched Political Endorser
		Yung sinabi niya nga kanina na parang napilitan lang. Mukang ganun yung ano. Parang pilit.	Forced Politician Endorser
		Parang kasing hati nga sila sa dalawa. Yung dalawa, si Kris at si Sharon. Sige, sa produkto, alam ninyo. Pero sa pulitika, parang hindi sila ganoon kabihasa na parang hindi mo papaniwalaan yung sinasabi nila.	Questionable Political Opinion Leader
Males, Upper Class	82.05	…Like yung ginagawa niya sa Hallmark Channel, her cooking, her baking, she's all these, ah, RFM got her. Yung, parang, I've tried that product e…because I have a kid who bakes. It's actually a good product. So it makes a little sense. So in that sense, [she's] credible.	Good Cook
		Si Sharon, intelligent siya e. She's one of the more intelligent people kaya lang...	Distinctly Intelligent Woman
		I dont' know if I like her. Hindi ako...although matalino siya. Business woman siya e.	Wise Businesswoman
		Magaling si Sharon. Matalino siya e, mag-negotiate. Siya mismo nagne-negotiate sa tapes niya.	Great Negotiator of Her Self
		Business niya is Her self.	
		Sharon would have to, it's Kiko's game.	Husband's Political Frontliner
Females, Lower Class	81.07	Sa mga ads, parang kasi magaganda yung mga anak niya.	Mother of Beautiful Children
		Ngayon po, pinapag-Nido ko na yung anak ko. Nilipat ko siya sa Nido. Kailan lang.	Mover of Spectators' Decisions
		Yeah.. Natatandaan ko yung parang advocate niya, yung sa	

		Lucky Me din ba yun? Yung sama-samang dinner, something. Ang emotional ng dating sa akin nun eh. Namiss ko tuloy yung mga parents ko, yung pamilya ko. (laughs). Well, I liked that ad. Effective si Sharon dun.	Prominent Family Icon
Females, Middle Class	74.6	Kung credibility rin lang, para akin maalala ko siya ngayon lagi sa food. Say [for instance], Mcdo!	McDo Food Icon
		Kasi parang yung "love ko 'to"—di ba parang naka-attach lagi yung love ko to, yung McDo...	
		Ako, yun nga,mga pagkain, na ineendorse pinakanatatandaan ko Basta, oo, basta ang na-associate ko sa kaniya puro food. Kasi naman, pero, yun nga, naeenjoy ko siya as an endorser of food. -- di ko makalimutan yung Selecta ice cream. Talagang – ang sarap-sarap talaga nung kinakain niya. Sabi ko, siguro kaya tumataba si Sharon.	Indulgent Food Consumer
		Effective siya sa aken sa food kasi parang enjoy na enjoy, hindi siya umaarte. Parang hindi siya umaarte.	
		Enjoys eating kaya...effective endorser siya kasi, ahh, parang siguro hindi siya mage endorse nang hindi niya ineenjoy din kainin. Tapos ang galing nung arte niya, mukha nga talagang enjoy na enjoy siya dun sa pagkain, parang ganun. Para ng maeengganyo ka, ah siguro sarap nitong Lucky Me. Parang ganon.	
		Tsaka feeling ko naka-help po ng most sa mga ads niya, yung mga milk, nandun talaga yung image niya as "Sharon the mother." Parang ganon. Kasi lahat, feeling ko, lahat nung nanay sa sambayanan ay makaka-relate sa kaniya na—oo nga naman, gusto mo nga naman ng best for your kids. Pag Nido, Nido na. Pero ako naman, ah, in contrast dun sa sinabi ni Lawie na pagkanag-eendorse siya, kahit na pinapakita siya as a mom, or as a somebody domesticated, ang nakikita ko pa din mahilig kumain.(others laugh)	Best Domesticated Mother for her Kids
		Well, hindi pa rin, hindi pa rin number one na she's a mom, or she's a stay-at-home mom. Yung ganon—par-- Ewan ko. Parang more of ano pa rin, ang sarap niya tingnan kumain.	Stay-at-Home Mother
		Like kami nung husband ko; my husband kasi usually has nasty comments kay Sharon Cuneta. So yung magrereact siya, pero sa, papunta sa aken yung sinasabi niya. Like for example yung sa Biggest Loser, dapat si Sharon yung pumasok sa camp, de sana payat na siya ngayon. Yung ganon, pag nandon siya. Parang...yon. Or mag cocomment siya na parang, nasira ang Marie France kay Sharon Cuneta. Ganon. Parang ganon.	Fitness and Health Desperate Housewife
		Parang ako, yung very vivid memory ko kasi with Sharon, yung mga talk shows niya. Yung Sharon, ganiyan. So, in fairness,(laughs), umiinteract ako dun. Yung mga singing mode niya...para siyang si Vilma na may panyo lagi sa mic. Ganiyan. Umiinteract ako dun kasi	Pop Singer of the 80's
		Parang, I think also because attached siya dun sa childhood ko siguro na laging every Sunday evening, nanonood kami ng ganon. Tapos yun nanay ko, medyo like niya kasi si Sharon. So medyo nanonood kami. Tapos, I think, this last, I think it worked for me yung kaniyang struggle with her weight…na naging	Vulnerable Weightloss Icon Wannabee

		vulnerable siya, na parang, as in wala talaga siyang, hindi siya nag pretend, hindi siya nagtago- malaki siya, lumiiit, malaki, lumiit. Tas, she was on screen the whole time. So parang, in that sense, yung vulnerability niya as someone na hindi maka-fit dun sa mga boxes na 'ah kailangan celebrity ka, size zero." Pero ok lang, parang she assorted her identity anyway, kahit ganun yung weight niya. Parang...so I think I-I identified her, lalo na nung Biggest Loser na nagho-host siya; parang kinwento niya sa contestants na, you know, people are actually ridiculing me now...kasi bakit naman, of all programs, ito pang Biggest Loser. C'mon. Parang, eto na, ok. Tapos hindi siya masiyadong nag fit out. Ganiyan, dun ako naka-relate...feeling ko, ay tao rin siya. Nag-struggle din siya about the most, you know, ahm, basic struggles, like vanity of the body. Ganiyan. So...naaawa ako dun.	
		Kapag si Sharon, ok siya sa produkto na ano. Swak siya dun sa mga ineendorse niya eh. Para mo nga siyang ano eh. Parang kaibigan mo siya na nag-refer eh, na ok, ok to. Pero pag pulitika ang pinag-uusapan, parang ay mali. Ok pang i-endorse mo yung asawa mo eh. Di ba? Kasi alam ko na kilala mo yung asawa mo pero yang si Noynoy? Hindi mo nga yan kilala di ba? So parang ganon.	Appropriate Food Endorser, Mismatched Political Endorser for Noynoy
		Even without Sharon endorsing him...pero 'yong pag-endorse ni Sharon sa kaniya, i think, she may may not admit or I may be wrong, alin man sa dalawa, but there's also vested for the husband.	Husband's Frontliner
Females, Upper Class	71.76	Sharon was in a sense from a medyo rich family, right? Mayor of Pasay city. Athough she is the daughter of the fourth one? Si Helen	Political Daughter
		Sharon grew up, in a sense, in politics	
		siya 'yung may modo	Modest Woman
		She was making sure that I was comfortable. She was making sure that she was answering all my questions. Ganon. Magalang. May palaki.	Respectable Communicator
		Na parang homemaker	Homemaker
		: For some reasons, ako I like Sharon. Siyempre lumaki ako na ang kumakanta Sharon pero noon hindi pa sikat ang mga OPM, siya lang. Talagang, "Ay bakya! Mahilig ka kay Sharon!" Pero with the growth of OPM, 'yung panahon ng teenage years ko, you tend to appreciate the music and then, of course, nag-develop siya. Nagkaroon siya ng shows, nag-develop siya before your eyes. And, other than Gabby Concepcion, there wasn't really any scandal.	Memorable Music Artist
		. If you were married to Sharon, you will be so lucky. Like Pangilinan, you go to work, you come back home, everything is there, 'di ba? it's such a happy place to go back to after a long day.	Homemaker
		Kaya nga sabi ko there's something interesting that changes. Tapos nung kinasal sila, 'di ba? Na-handle niya 'yung pormal siyang magsalita, pormal 'yung ano tapos ang unang question ng mga tao or ng media, "Kamusta na si Sharon?" Meaning it's Sharon-related na it has nothing to do...kumbaga kahit persona	Husband's Asset and Alter-Ego

		niya iba, sasagutin din niya. Hindi niya sasabihing, "Let's not talk about" or "Let's focus on"	
		Sharon is too fat. (laughs) Oo. Also, she is now associated with… if you are talking now, kamusta na si Sharon? Unless, unless maybe she can find a product which, ah, which would suit her status…her status, her figure, her age. Ah, she has a very wholesome personality. But, ah, it has to be a product that would fit. Maybe, maybe milk, maybe family things. Maybe, ah, something that has to do with decisions as regards children. And ahh, so. Mother na siya e. May anak na siya, pati a, girlfriend na ni Piolo.	Wholesome Family Iconic Personality

The reading of Sharon Cuneta in a high parasocial condition – meaning, from the reading of the informants with the highest PSI score, that is males, lower class group gives her an image that also cuts across other groups in general terms – ***Credible Food Consumption Opinion Leader, Ironically Sexy-body Hopeful, a Stay-at-Home Mother, and Politician Husband's Frontliner.***

These insights on Sharon Cuneta's image cut across readers. Similar images emerged while behaviors towards her messages were clarified. Readers also provided discussions explaining the significations on "Sharon has grown bigger – literally and in other ways", "Sharon is good in her business", and "Sharon's involvement to the political game might have been *safe*". Sharon Cuneta enhanced Kiko Pangilinan's image when they are seen together in public and in the media.

Because of her being a mother, many readers could identify with her. According to them, her image gently transforms and yet still retains as, from being much "tweetums", "wholesome", and the "bida", to a motherly-like *masa,* who values health as manifested through her being identifiesd as credible endorser of food products.

Readers across groups would agree that Sharon Cuneta has become physically bigger, "fatter", *"mataba", "tumaba", "lumapad".* And yet, her image of being a plain mother to her kids redeems her on that physically transgression that the reader-informants.

Majority of the readers across class and gender groups somewhat agree on their insights on Sharon Cuneta as being attributed to *food and her getting bigger.*

The readers from female middle class were asked of what they always remember when talking of Sharon Cuneta, they all agree that food is what they initially think of, then named some of her product endorsements which they agree Sharon Cuneta becomes effective, also as a mother because of those portrayals. The same insight was shared by the male discussants from the lower class when asked of the things that make Sharon Cuneta credible nowadays. Among these males from the lower class, Sharon Cuneta is best believed in when she says something on the food she eats on screen, more especially with her kids, translating her into a good mother-image who raises all her kids well.

Sharon Cuneta's several appearances on ads and TV shows relays the image she was able to establish on food items to her being a mother and wife who caters well to her family inviting family dining together. Like for instance, Francis, male from the middle class group says Sharon Cuneta looks very inviting when she eats food – pancit canton, ice cream, and in all of her commercials.

Giving more emphasis on Sharon Cuneta as being associated to food, readers from male, middle class group, agree on the food image of Sharon Cuneta, and her being 'fat' now. In fact, her appearance reinforces her credibility. Readers would say that her endorsements of food is apt

for her currently getting physically big. Though there were some doubts in mind, Pablo, male from middle class, still imprints the image of 'food' for Sharon Cuneta.

This clearly shows that Sharon Cuneta's press releases on different media platforms, more especially in her long-running live show – "Sharon" – gave her the imprint of more credibility when she said on the screen that she does not endorse things that she does not believe in. Though if one would analyse that is a default to say that, her explicit utterance of those statements gave her more strength as a persuader. One reader, Ronan, from the male-lower class group, states that Sharon Cuneta's explicit statement that she does not use products which she does not believe into is a strong point for him that makes him believe her.

Alongside with the concept of *pagkain at si Sharon,* is her being a mother who nourishes. Several insights were spoken by the readers telling that Sharon Cuneta gains credibility when she talks of food and at the same time, family.

Being a family woman image, Sharon Cuneta was mostly cited by most of the participants attaching to her being a homemaker, such as the females from the lower class where two readers (Anna and Lenlen) mentioned their insight on the advocate of Lucky Me – Kainang Pamilya Mahalaga – that the ad makes feel go home and eat with the family.

The reading becomes higher and metacommunicational when readers from the middle and upper class, both males and females share common parasocial experience and reading of Sharon Cuneta. The earlier utterances from the other classes were in a way interpreted by the general insights among these groups.

Sharon Cuneta being an effective endorser, and businesswoman of sort – of her own current physical appearance, of being fat, is a shared experience and interaction most readers

declare in the discussions. Frank, (male from upper class), mentions his key word of the premise that Sharon Cuneta is indeed "a good businesswoman", "a great dealer of herself".

Tensive as it may sound, Sharon Cuneta has another intricate level of meaning which the readers can read – her being a woman who still wants a socially-defined 'sexy' body. In line with her image as someone who has changed – physically, is another face who has the body struggling to go back to its younger form, as most readers would tell. Readers had some mention of her media appearances which also portray her being 'desperate' to become *fit* again.

This image of Sharon Cuneta is received in twofolds – having sympathy or transgression. In a sympathetic tone, some males from the lower class would even mention their identification with Sharon Cuneta who cannot discipline herself when eating, and yet also someone who wants to be *fit*. Lawie from the female-class 2 group mentions her *awa* (empathy) to Sharon Cuneta whenever she watches her on TV and mentions about her fitness struggle as a basic human struggle.

Negatively with transgressions, some parasocial experiences of other are also shared by the female class 2 readers commenting on this irony of Sharon Cuneta on food and fitness. One female participant from the middle class narrates that her husband's parasocial comments on Sharon Cuneta are harsh especially with regard to her involvement on shows like The Biggest Loser. Celebrity gossips are also present with the readers when a few have shared Sharon Cuneta's lack of discipline on her diet during taping as shared by some friends in the industry.

One last emerging theme on several discussions on Sharon Cuneta is her role in the game of politics. Sharon Cuneta endorsed candidate (now President) Benigno "Noynoy" Aquino

during the 2010 Presidential Elections. This move of hers gained almost the same interpretations from the groups of discussants.

During the interviews with males of lower class, a participant is half-hearted when asked about the possible influence of Sharon Cuneta in his voting behavior towards Noynoy. Ronan is half-hearted with the influence of Sharon Cuneta in his voting behavior towards Noynoy. He says it maybe because of her, but not totally.

Sharon Cuneta's move to support Noynoy is also seen as normal *obligation* of hers because of husband Senator Kiko Pangilinan's being affiliated with Noynoy in the Liberal Party, also a bet that seems "sure-win". Another middle class male discussant would say that this move is only for two reasons – an obligation, a default action on Sharon Cuneta's part as wife to Kiko, and an amount of influence that may or may not be that high in terms of audience preference towards Noynoy.

This story of politically-celebrified, or otherwise, couple in the mainstream media is a shared knowledge for all readers participated in the group interviews. They said the two names are inseparable whenever tackling the game of politics, especially during elections.

To sum it up, these are the myths that are formed based on the reading of the 6 class and gender groups:

Table 33: Summary of Mythologic Configurations of Sharon Cuneta

Class and Gender Readers	Emergent Myths
Males, Lower Class	Physically-Bulged Actress, Food Opinion Leader, Nutrition-conscious Mother, Good Raiser of Kids, Fitness Hopeful, Undisciplined Diet Enthusiast, Idol ng Masa, Undisciplined Food Consumer, Noynoy Supporter, Celebrity-Wife of Kiko
Males, Middle Class	Physically Overweight Actress, Profit-driven physically overweight TV Personality, Food Consumption Model and Businesswoman, Influential Indulgent Food-Lover, Food and Fatness Business Commercial Endorser,Political Celebrity Wife, Mismatched Political Endorser, Forced Politician Endorser, Questionable Political Opinion Leader
Males, Upper Class	Good Cook, Distinctly Intelligent Woman, Wise Businesswoman, Great Negotiator of Her Self, Husband's Political Frontliner
Females, Lower Class	Mother of Beautiful Children, Mover of Spectators' Decisions, Prominent Family Icon
Females, Middle Class	McDo Food Icon, Indulgent Food Consumer Best Domesticated Mother for her Kids, Stay-at-Home Mother, Fitness and Health Desperate Housewife, Pop Singer of the 80's, Vulnerable Weightloss Icon Wannabee, Appropriate Food Endorser, Mismatched Political Endorser for Noynoy, Husband's Frontliner
Females, Upper Class	Political Daughter, Modest Woman, Respectable Communicator, Homemaker, Memorable Music Artist,Husband's Asset and Alter-Ego, Wholesome Family Iconic Personality

To imagine the mythological configurations for Sharon Cuneta across varying parasocial

degree's conditions from different class and gender groups, the following mapping illustrates the

summary of Sharon Cuneta's myths.
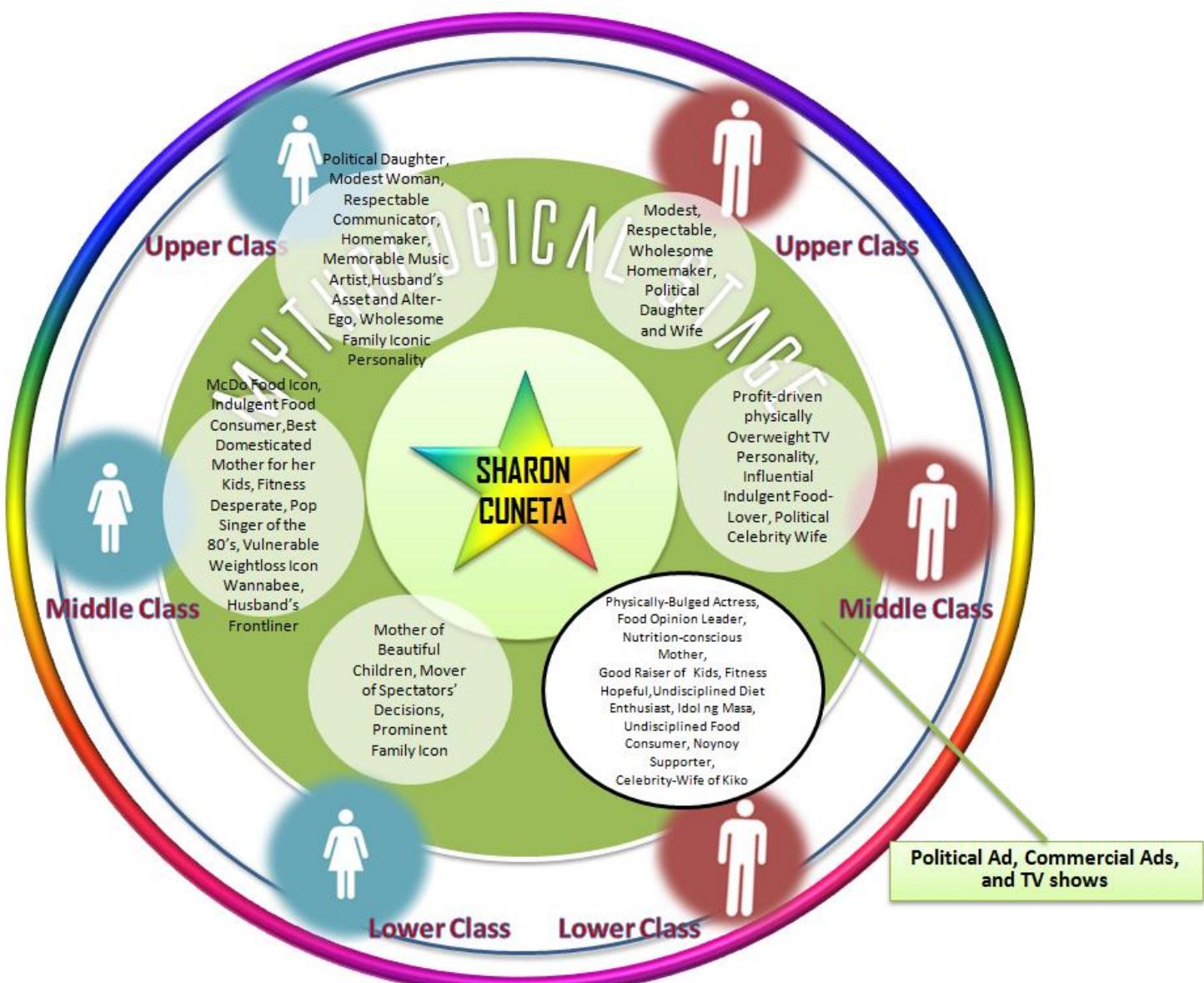
Figure 8. Class and Gender Readings of Sharon Cuneta

The figure shows the myths that each class and gender group form onto Sharon Cuneta based on their parasocial experiences with her on different mythological stages on political ad, commercial endorsements, and TV shows. The circles containing the myths formed are in varying distance from the central locus of myth, Sharon Cuneta. The figure shows that the lower class male group has the biggest and closest 'circle'/social circle with Sharon Cuneta compared to other groups as per PSIS scores.

When Sharon Cuneta is put into a semiological analyses, food and family as business of sort is Sharon Cuneta's current loci. Due to her particular 'performances', images, and representations, across media platforms –ads, lifestyle TV shows, along with print, indeed due to the semiotic richness of these representational fields that the audiences experience, they themselves require an underlying principle that unifies them and Sharon Cuneta on a common meaning-making wealth of attachments that can be given to her. Food, as a primary need of individuals catches attention, more so, when an ordinary Lucky Me pancit canton which costs at least Php 8 becomes a limelighted dinner because of the celebrity attached to it. Seeing Sharon Cuneta fat and enjoys eating turns audience into a swayed away attracted TV spectator. The acting and the physique of Sharon Cuneta on these images as the representational elements in a field where the framed real becomes a 'real real' are the constitution that a life's basic need is also celebrified hence attracting viewers to a more engaging behavior.

This is inseparable with her image of becoming a nurturing mother on the four corner of the TV frame. Since it is a tradition in the conservative face of Filipino culture that a mother nourishes and nurtures in the most fundamental aspect of health and nutrition, Sharon Cuneta's physique draws in line with a healthy who wants her children as healthy as her. Kids Frankie and Miel, plus eldest KC and adopted child Miguel, who herself always mentions in her lifestyle

shows, and framed on ad and TV and concert shows, ardently transforms Sharon Cuneta into a painting of a common mother who feeds her children in the most precious way.

Sharon Cuneta had connotations of gender and class, more so identity struggle: labeled a mother and a wife who nourishes and protects her family. Her audience consumption which in effect translates into a cultural consumption rooted from the audiences' parasocial engagement and credibility construction paints her as a product of a fairy tale (Butch Francisco, PhilStar. December 17, 2009):

> From the '70s to the mid-'80s, the late Pablo Cuneta of Pasay City was one of the more high profile mayors of Metro Manila. His success story — starting out as a rig driver — became an inspiration for the poor to do better in life. When daughter Sharon Cuneta joined showbiz as a singer at 12 years old in 1978, the mayor's name had even more recall and was soon known all over the archipelago and eventually abroad where there were Filipino movie fans.

> In the beginning, of course, Sharon was referred to as Mayor Cuneta's daughter and Helen Gamboa's niece. But in time, she became her own person and turned into a huge box-office draw — until she was crowned megastar. But surely, success doesn't come without sacrifices. Her aches of the heart that included a failed first marriage (to Gabby Concepcion, father of her first-born KC) were always used to sell fan magazines (television wasn't that intrusive yet). Her having survived all that crises — both personal and professional — should definitely be attributed to her upbringing. Credit goes to both her parents, who obviously brought her up well (Sharon did the same thing to KC and now with Frankie and Miel).

The circumstances of her family life, of course, weren't all that perfect. In the very late '70s, when Mayor and Mrs. Pablo Cuneta marked their golden wedding anniversary, there was a splashy coverage of the event in a Sunday magazine that reported how the couple and their children celebrated such important milestone — church wedding and grand reception. But at the end of the article, the writer asked: "But where was Sharon?"

That was a subtle, but not so gentle way of implying that the then teen star wasn't part of the legal family. Instead of getting ostracized (in those days, there was still so much stigma attached to being born outside of marriage), Sharon was loved by the public even more.

This narrative of Sharon Cuneta as also mentioned by the readers signifies a struggle on identity that is related to class. The notions of *inaapi* and *anak-sa-labas* gain even more sympathy from the masa spectators. Butch Francisco, further attributed the reasons why Sharon Cuneta fuss out of this family melodramatic condition:

> 1.) She never made an attempt to hide it — but neither did she flaunt it. She merely moved around polite society decently and got respect in the process. 2) Viva publicity took good care of her press. 3) She was ever so charming and charismatic from the beginning that you don't care anymore about the little imperfections that life gave her. 4) She was so kind and in turn everyone became kind to her.

The role of parasocial tenets played an important healing mechanism of acceptance, sympathy and even *liking,* just like the normal reaction to the real social co-actors an individuals have around their social environment. Attraction to the persona and to the fairy tale type and

rags-to-riches themes of Sharon Cuneta's images captures more *masa* and even the general public's attention and spectatorship.

Where her physique is interpreted as big, it becomes as advantage to her as someone who is seen to flourish as a typical middle class mother who cares for her children. Family and household in the Philippines is traditionally gendered, and so as Sharon Cuneta. As the discussants speak of her image, they have instituted Sharon Cuneta with a significant impact on family life and household development conceptualized as a female-workfare resource at home.

She really knows her business – of her self. Class reading of the proletariat would differ from the bourgeois and elites' – whereas for the proletariats, Sharon Cuneta is a typical leader of a woman-maintained Filipino household of the middle class based on hearsays, gossips, and celebrity news they gather, with the knowledge that she is wife to Senator Kiko Pangilinan. On the other hand, the bourgeois and elites read her as a business woman who still works hands-on. Prof. Bryan, a male informant from the business sector, an upper class, says she would still believe that Sharon Cuneta cooks and uses ingredients that are good.

Across classes and genders, Sharon Cuneta becomes 'real' in the parasocial sense of being a mother who they can relate to and identify with. A *kumare,* a *kapitbahay,* who would easily lend someone a *patis at toyo* when someone needs these for cooking. Parasocial Interaction-wise, Sharon Cuneta has a strong attraction and identification and the narrative of being a Filipino mother – as far as the frames of the television as a tool for painting this image is concerned.

The irony on Sharon Cuneta's image becomes more apparent when her struggles to becoming *fit* gains comments from the participants. Her vulnerability becomes another semiotic

element for the twofold interpretation. Sharon Cuneta's second image goes beyond the tradition of being a gender celebrity icon who mothers. The image penetrates the woman-ness of Sharon Cuneta in the struggle to be *fit and healthy* – those standards set by the show, and in effect by the current society. Slim, sexy, right. The show took advantage of her vulnerability as a woman who desperately wants to be thin. The audience ultimately interprets that as something as an excitement towards either support for her or admonition towards the misfit.

Given the premise that she is already well-known, and also a *bida* in the past, an assumption is that the audience would sympathize with her struggle towards her being in younger age. Sharon Cuneta is also one of those who attempt to fit among the *fit* – an irony, a twofold view of her wholesomeness and motherly-like household character versus a woman who labors to conform to the current definition of being *sexy, fit.*

On a distinct note from readers from the middle-upper class participants, readers would again interpret this layer of semiotic resource on Sharon Cuneta as something to do with business, again of her self. They say she knows that that *katabaan* would be profitable, *napagkakakitaan*.

All the above utterances of commonality among readers in terms of the formation of political attachment to Sharon Cuneta goes back to her image as the mother-and-wife who nourishes and nurtures the family, even to the business of her husband. *It is the husband's game.* This is the capitalization of family as the main asset and main legitimizing agent of Kiko, and eventually in this context of Noynoy, during the electoral game. It can be remembered that during the 2007 Senatorial Elections, Sharon Cuneta was seen in an ad where she is joined by her two kids framed as rehearsing for their father's campaign. *It is also the Daddy's game* – an

appeal that works to common Filipino, which is understandable because of the social orientation the family-image could gain.

Tolentino (2000) regarded Sharon Cuneta as an embodiment of "perpetwal na birhen" (perpertual virgin) with qualities that are imprinted to a gentle woman who sacrifices. Sharon Cuneta as read now in this study retains such persona giving however another discourse on another societal reflection of fitness, home, and family.

The stereotypes of women being a homemaker, good cook, good raiser of kids, support to husband, and a political asset to brag about are all in the reading on Sharon Cuneta.

Kris Aquino

Kristina Bernadette Cojuangco Aquino, born in February 14, 1971, is labelled as the Philippine Entertainment's *Queen of all Media* and *Queen of Talk.* She is a TV and movie personality who gains prominence from her talks shows, game shows, endorsements, and scandals. She is the youngest daughter of former Philippine senator Benigno Aquino, Jr., and former president Corazon Cojuangco-Aquino, and sister of current president Benigno Aquino III. She has two sons – Joshua (son to actor Philip Salvador), and Baby James (son to recently annulled husband basketball star James Yap).

Mythological Stages

Readers from the focus group interviews identified the TV ads, shows, and the political ad where she appeared. These serve as her mythological stages where she performs several images as read by the informants. Her primary stage is the music video "Hindi Ka Nag-iisa"

campaign ad of Noynoy Aquino in the 2010 National Elections as described previously in the discussion for Sharon Cuneta. As for her TV Shows, the main surfacing TV show is generally her talk shows – *Today with Kris, The Buzz,* and *Kris TV.* Finally, TV commercial ads that were mentioned are – *Maggi Magic Sarap* and *Nido 3+.*

A. Political Advertisement

Along with the previous discussion on Sharon Cuneta's political ad for Noynoy, Kris Aquino also appeared in the said torch fire-themed music video "Hindi Ka Nag-iisa". In there, Kris Aquino also wears black and holding a torch. But compared to Sharon Cuneta, Kris Aquinohad 5-second exposure in two appearances.

B. Commercial Advertisements

Named by the readers themselves, two often-said product endorsements of Kris Aquino were *Nido* and *Maggi Magic Sarap.* On the *Nido* ad, she appears with son Baby James inside a home backyard setting, playing with him with trivial translation conversations on the definitions of the words "sulit" and "siksik" to describe the milk, as highlighted by the readers. On the other hand, *Maggi Magic Sarap* alongside with Ai-Ai Delas Alas, also features Kris while she prepares food and makes it more delicious by pouring the granules of the said product. The setting is inside a house.

C. TV Shows

Spectatorship from readers would often come from her TV shows where imagined relationships with Kris Aquino are formed. *The Buzz*, a Sunday afternoon talk show had Kris Aquino as one of the main hosts alongside with Boy Abunda, another talk show personality.

Here they feature showbiz issues and guests highly-framed issued celebrities. With similar concept, *Today with Kris* and *Kris TV* are lifestyle shows featuring Kris' personal accounts and friends' stories as well.

Emergent Myths from Class and Gender Reading

From these mythological stages and platform where Kris Aquino performs, parasocial reactions are manifested quantitatively with the PSIS. The figure below shows the summary of the overall scores for Kris Aquino graded by each class and gender groups. It can be shown that the upper class groups, particularly the female group has the highest PSI degree with Kris.
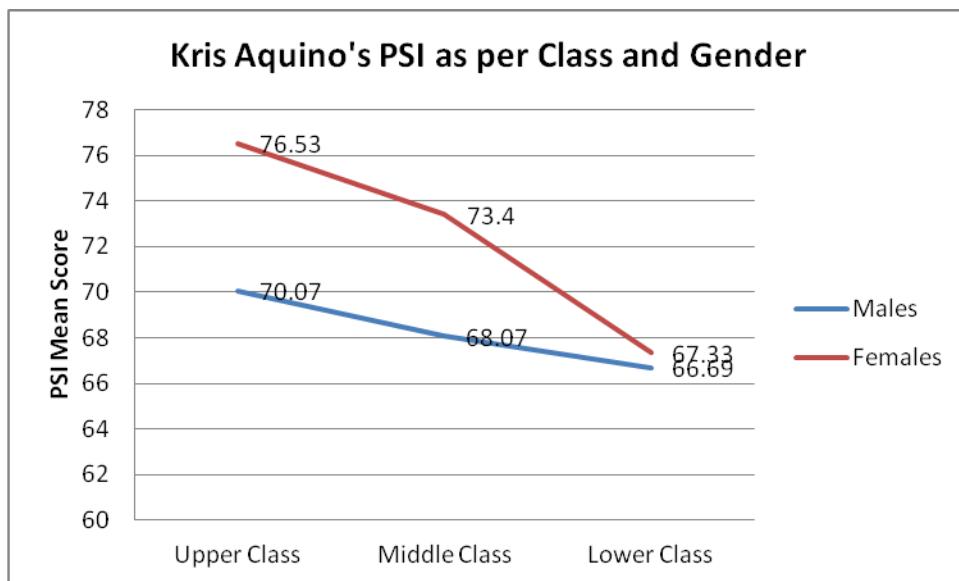
Compared with the other three celebrities under study, Kris Aquino is the only one exhbiting who gains this trend – highest to upper class and lowest to the lower class. She garners the closest parasocial interaction from the upper class females and lowest to the lower class males.

The mythological configurations for Kris through the analysis of the direct quotations that come from the focus group interviews show that she elicits quite varying images from these groups. Grouped per class and gender, the following shows the details of Kris Aquino's myths according to social groups:

Table 34: Mythologic Configurations of Kris Aquino's Myths

Class and Gender Group	PSI Degree (Average Scores; Highest=140, Midpoint=70, Lowest=28)	Empirical Manifestations from Readings	Myth-Emergent Personified Descriptors
Males, Lower Class	66.69	Ay ako ang nagustuhan ko sa kaniya, totoo siya	Genuine Communicator
		Oo, totoo yun. Tsaka yung tipong pag may gusto siyang sabihin, sasabihin niya. Kaya parang. Kaya ang ano. Kaya kung kaibigan ka niya, parang aayawan mo siya o kakaibiganin mo siya. Nasasayo talaga yun. Tsaka parang ganoon din siya, kung ayaw ka niya, ayaw ka niya talaga.	Loved-or-Hated Friend
		Oo naman. Maganda pa rin siya magpahanggang ngayon.	Beautiful Lady
		Oo. Nagagandahan pa rin ako sa kaniya.	
		Kaso nakaka-ano lang yung issue dati. Yung sa kanila ni Joey Marquez.	Mistress Icon
		Ang nangyayari di ba. Eh kung sino-sinong lalaking basta-basta nalang. Di ba?	Showbiz Playgirl
		Not so Filipino, actually.	Un-Fiipino Individual
		Social circle? Parang perfect siyang maging kabit.(giggle)	Relatable Mistress
		Yan yung maganda.	Beautiful Lady
		Oo, social circle ha. Parang masarap siya maging kabit. Unang una, maalaga siya sa katawan niya. Vain. So ibig sabihin, magkakakabit ka lang, parang trophy mo, trophy mo yan di ba. So yun ang, yun ang image sa akin kasi ni Kris Aquino. Parang spoiled brat na ayaw niya, gusto niya laging nakukuha yung gusto niya. So parang wala siyang pakialam sa gusto ng iba. 'Pag ayaw niya ayaw niya. So para sa akin, perfect siyang maging kabit…kasi ang kabit di ba parang, ahm, kuha ka lang ng kuha ng gusto mo dun sa kinakabitan mo. Ganon di ba? Tas na ang habol lang sayo ay sex. Parang ganon. So yun, yun ang image sa akin ni Kris. Perfect siyang maging kabit ko.	Vain, Spoiled, Perfect Mistress

		Si Kris? Ok lang si Kris. Hindi ko lang kasi nakikita si Kris na hubad e. Siguro lawlaw na suso nakaganiyan, pero pag nakaano siya, ano e, pagka—	Sex Symbol
		Yung parang pagka nakita mo pa lang, "mukhang mabango," kahit walang term na ganon.	
		Mukhang mabango, tama.	
		Siguro 'pag kay Kris aaraw-arawin talaga	
		Ubusin yung kaputian niya.	
		Dapat sinabi na lang niya na ganon, "anakan mo ko. Sige, let's go."	
		Isang nanay na maalaga sa anak. Kaso—	
		Isang nanay na ano, na may pinapaboran. Kasi unang una, lahat ng commercial niya, si Bimbi ang kasama niya. Bakit di niya isama si John – Josh?	Biased-Mother
		Kasi parang pag pinakita niya siguro, masisira yung produkto . Di ba parang sinto-sinto na si ano –	
		Nido? Nagninido si ano, si Bimbi, nagniNido din si Josh.	
		Pag nag-Nido yung mga anak niya magiging katulad din ni Josh? (laughs)	
		Hindi naman. parang personal,ang, depicting e. Kumbaga parang sinasabi, "bakit, si Bimbi lang ba anak niyan?" Parang yun yung ano e, bakit laging si Bimbi kasama niya?	
		Syempre, panget di ba. Sino ba naman ang may gusto ng ganung image?	
		Kahit sinong Filipino, ayaw ng ganung "kung sinu-sinong na lang"image.	Un-Filipino Playgirl Image
		na ano, wrong grammar ay yung wrong definition ng "sulit"? (laughs)	Incorrect Filipino Translator
		Oo, tsaka nila Ai-ai. Pare-parehas silang prangka. Maganda yun in a sense na, oo, nasasabi mo sa tao. Alam ng tao na prangka ka. Yun lang, karamihan kasi ng tao, hindi matanggap yung ganon. Tapos yung isa pa, yung image niya kasi as endorser, bilang anak ng presidente, dating presidente at kapatid ng presidente, malakas talaga yung impact niya. At tsaka according to the poll, yugn sa last election. Mataas, malaki kasi yung nakuhang boto ni Noynoy. So, syempre Aquino yun eh. Kris Aquino is Aquino also. So, as celebrity endorser, yung hatak niya sa tao bilang ang pinoproject na image ni Noynoy ay maka-masa rin. Yun ang number one diyan eh, yung image	Genuine Person, Masa-Impact Presidential-Brother Endorser
Males, Middle Class	68.07	Hindi naman ako naiinis. Pero hindi rin naman ako natutuwa. Hinahayaan ko lang. Hinahayaan ko lang siya kasi gusto niya yun eh. Pero nakikita ko naman, may taste. May taste din naman kasi si Kris Aquino eh, sa pagdadamit, makikita mo rin naman eh. Hindi siya yung katulad ni Sharon ngayon, mataba na. Makikita mo si Kris inaalagaan pa rin yung katawan niya, yung balat niya. So hindi rin naman siya ganoon kapanget. Pero hindi	Frivolous Person Fashionable TV Item

		ko rin masasabing gusto ko siya.	
		Pleasant lang sigurong siyang tingnan siguro.	Physically Pleasant Person
		Pinapakita niya kung ano, gaano siya magmahal ng anak niya.	Nurturing Mother
		Pinapakita, tinuturuan niya doon si Si Baby James.	
		Ang inapakita niyang first hand niyang tinututukan yung pag-develop ng anak niya, nang hindi niya inaasa sa yaya. Siya mismo yung..	Hands-on Mothr
		Hindi. Kasi parang ramdam mo na merong something sa gitna. Na may distansiya. Parang may sinasabi siyang iba, pero sa harap niya, sinasabi niyang ok lang.	Socially-Distant TV Screen Personality
		Penge naman ng sibuyas, ganon? Parang ganoon yung trato. Parang kapag ginawa mo yun kay Kris Aquino. Bumili ka ng sarili mo!	Snob Domestic Kitchen Owner
		Di ba, parang yun ang sukatan sa bahay di ba. Kapag close kayo, pwede kang pumunta ng kusina. Kuha ka lang. Kapag si Kris yung nandiyan, baka siguro matahin ka pa. Ay, Yaya. Sino yan?	
		Yaya, wag mo nang papasukin sa kusina yan ah!	
		Aasahan mo na yun [na iiendorse niya si Noynoy]	Obliged Presidential Sister/Worker
		Na kapag si Noynoy, andiyan si Kris Aquino.	
		Yung ano siguro.. Kasi malakas ang hatak ni Kris doon sa bracket ng E pati D na ano. Kasi kitang-kita naman. Bakit siya kukunin ng maraming produkto na mag-endorse kung hindi siya ganoon kalakas ang hatak. Isipin mo, ang dami niyang controversy sa buhay niya. Pero kinalimutan yun ng mga Filipino. Kasi ganoon ka.. Sabihin natin, ganoon siya kamahal. Dahil nga sa family background. Kay Ninoy, kay Cory. So kung ano man yung nagagawa niyang kamalian sa buhay niya, nakikita naman siguro ng tao na nagsisisi siya or siguro sabi niya nga, nalihis lang siya ng landas.	Mass-Sympathized Vulnarable Daughter
Males, Upper Class	70.07	I think, she talks too much e. Personally, she talks too much. But of course, I know she satisfies the deepest desires of other people, 'yung...osyoso kasi mga tao e—	Satisfier of People's Deepest Desires
		Pero siyempre si Kris malaki ang sweldo. Character eh. Si Kris despite all scandals, ano?	High-paid Scandalous Character
		Or is it because of, for example, for venereal disease?	
		Ay hindi, ang layo niya. Ang layo. Si Cory had a decent...Si Kris, walang pagka-humble. Binabandera niya e.	High-hat Tactless Family Member
		Makes him human or because hes's...parang hindi siya one dimensional kasi, Si Kris. You see her laughing, you see her crying. Napakanatural kasi niya e.	Multidimensional, Natural Human
		Iiyak siya, tatakbo siya sa nanay niya—all these. She has	Showbiz Business

		interesting relationships. She's not in some boring marriage tulad nila Jackielou Blanco na halos ang ineendorse lang akala mo gatas lang ng bata e. Wholesome. Si Kris can be wholesome e, she has the edge.	Woman
Females, Lower Class	67.33	She's not paid e. She's not paid to do that. So, 'yong sincerity, well of course, we knew that she wanted the brother to win and since marami siyang following...ay actually hindi. Iba naman ang issues natin kapag politics e no? Well, up to a certain point, since hindi naman sobrang popular ni Noynoy talaga...	Sincere Presidential Sister
		Oo. Since hindi siya masiyadong popular, malaking naitulong ni Kris much as may mga galit rin kay Kris, marami din namang may gusto kay Kris. And I think, kasi nangampaniya siya for the brother kahit pa, 'sama na yon e, commercial naman natin is nationwide. Kahit na maglipat ka naman ng probinsiya, naiiba lang 'yong chanel e. I think ano pa rin siya. And people would like the idea na magkapatid especially dati na...dati naririnig natin na lahat silang magkakpatid inaano si Kris, 'yong sinisita sa mga ways niya.	Primed Political-Sister Endorser
		Pero if you see a sister na laging pinagsasabihan but still endorsing the Kuya, plus points sa botante yan, Tapos 'yong isa na rin siguro doon, 'yong si Kris nasa ABS. Parang may balita nga rin na pag hindi inendorse ng ABS ang kapatid ko, aalis ako. Parang ang laki ng say niya sa station dahil ang sabi kasi ang nagbalik ng station 'yong nanay niya, noong naging presidente.	Assertive Working Political Sister
		Oo, na totoo naman. Tapos, isa pa, marami ring kaibigang artista si Kris kaya malaking tulong din 'yun doon sa kandidatura ng kapatid.	Networked Political Campaign Asset
		Siyempre pinalaki siya sa magandang pamilya. Alam naman nating lahat na may kaya ang kanilang pamilya. Ngayon, hindi ko lang alam na kung nakaharap siya sa TV, gayon din siguro si Sharon, kung tunay ba 'yong kanilang mga pinoproject o kung dahil lang panghatak ng masa. Ganoon. 'Yon. Tapos, pero kung tungkol sa pamilya naman, nakikita ko sa dalawang iyon, na malapit sila sa pamilya. Talagang ipaglalaban nila kung mayroong maninira sa kanilang pamiilya, mapa-anak man o magulang. ''yun ang nakikita ko sa dalawang 'yon.	A Woman wth Dubious Personality
		Tapos ia-assert niya 'yong kung ano 'yong tama para sa kaniya. Tapos 'yong para sa ano na rin siguro, alang alang sa ano noong kaniyang naging mga anak . Kung ano 'yong tama, doon siya kahit 'yong iba hindi sangayon sa kung ano man 'yong desisyon niay. Ganoon. OO. Ngayon, ang ano ko lang sa kaniya, pinalaki siyang alam naman niya 'yong tama at mali, bakit siya nakirelasyon sa hindi single.	Aggressive Family Member Assertive, Nebulous and Ironic Persona
		'yong mga katulong. Kung mabait din ba sila o pakitang tao rin lang at gayon di sa mga fans. Siyempre kapag nakikita ng publiko, siyempre, maganda ang ipapakita nilang image.	Family Icon
		buena familia, maganda rin ang kutis. OF course may chismis ano, how she handles 'yong special child niya, negative ang dating noon e. Sabi lang ng mga ka-parent ko na ano hindi siya gaanong ka-ano sa kaya daw ganon ka-ano, 'yong sa therapy ba? Kaya daw hindi siya masiyadong ka-adapt... Kaya daw hindi	Political Mover with Vested Interested

		masiyadong maganda 'yong pick-up ni Josh. Pero that's on the side kasi hindi naman alam...hindi naman sila nakiki-chismis about that. Pero pagdating sa endorsements, patok din siya. Kasi siguro it has something to do with the family rin na kahit pa nga 'yong kwento ni Ate Cory na nagkakalat siya ng onti. 'Yong family image pa rin siguro 'yong kung bakit siya maraming endorsements yong mga produkto kayang ineendorso nila, ginagamit kaya rin nila ''yun sa bahay? baka nagkakaroon din sila ng parang vested interest 'yang sila Kris,	
		'Yong arte arte ni Kris na ganon ang pangit pangit balidosang babae.	Most hated media icon
		Oo, kung ikaw may kaya, parang wala sa lugar kung di ka magpapaganda. Wala ka nang problema sa funding e. And besides, e di ko rin naman alam kung may endorsements siya, di ko rin naman alam kung anong ties niyan pero kung sa hair at hair lang, typically we do shampoo and conditioner pero pinaparlor din naman yan e ano. Pero afford din naman nila.	Vain Girl
		: Basta ano siya sosiyalera, balidosa, pero 'yong salita ngayon, "keri" naman niya 'yong kaartehan niya.	Manageably Vain Girl
		Na kapag nakita mo yon, gusto mo bumili. Try nga natin. Ngayon bumibili na ako non. Parang mahirap i-approach. Mahirap lapitan ganon.	Opinion Leader
		Oo, yeah kabit material kasi siya she made herself one. Hindi mabubuhay ng walang lalaki	
		Kaya kabit image eh. Makinis. Maputi.	Mistress-Material
Females, Middle Class	73.4	Ako kasi ano, she's too maarte for my taste. Yung parang ganon. Kasi alam mo naman ako, one of the boys—mahilig ako manumit, mag dress up. Pero, kung kumilos ako, wala ako masiyadong arte, kahit san mo ko dalhin, ok lang. Parang, medyo off ako na yung sobrang, ah, maselan or sobrang parang kailangan masiyadong sosiyal. Yung parang hindi ko- ah it affects my perception of her beauty. Na parang, yun, ewan ko.	Paragon of *Maarte*
		Deliberately, nagpapaarte pa rin siya talaga...para mapansin. Kasi gusto niya di ba palagi napapansin, parang—	Attention Seeker
		Parang, ang inisip ko kasi sa kaniya, nagmukha kasi siyang, at some point, because of her honesty, naging siyang entertainment, na parang now you wanna hear what she says not because you wanna hear her opinion, but because wala lang, kasi we're so used to hearing her piece on everything.	Entertaining Walkie-Talkie
		Oo—Pero si Kris kasi para siyang embodiment ng – may parang may economic status na naka-attach, or connotation yung kaniyang facing, complexion niya. Tapos yung mga endorsements niya pa, they have to be whiter, mga ganon. So para talagang, e pano naman makaka-relate yung mga morenang, di ba… Which is like more than half of the Filipinos. Parang ganon. So mukha siyang unreachable dream, tapos ini-impose niya pa sayo ngayon to be whiter, you have to be, you have to be like me, you have to talk like me – mga ganon. Versus the others na parang medyo mas real sila, mas in touch sila with the Filipino reality na…ganon.	Embodiment of High Filipino-Chinese Hybrid Social Class

		Ganon ganon magsalita. Yung language niya kasi very different din yung paggamit... na very... ewan ko (M:Oo). Kahit di naman siguro siya all-time matapobre, the way kasi siya magsalita, parang, "Right?"... ."right?"	Elitist Communicator
		Parang condescending.	Condescending Friend
		Hindi ko kaya yung ganong friend— Parang lagi akong minamaliit. Tapos alam mo yun...yung feeling ko pa, honest to goodness, hindi niya narerealize na matapobre na yung tunog niya.	
		So parang... tsaka feeling ko, parang I don't know if merong effect – pero I remember there was a time during the campaign of Noynoy, her involvement parang, at some point, became a negative thing…na parang kasi she was talking too much or ganon. Just her popularity, sure, it helps. Pero yung kaniyang substantive contribution, parang, like, I think, parang she's a walking contradiction – na parang you're supposed to be makatao and all that.	Contradicting Class Interest
Females, Upper Class	76.53	Di ba she has blurted out so many things? Even about her own life and others'?	Tactless Narrator
		Maybe in the past, but Kris, first of all noh, ako, kasi ang feeling ko kay Kris, it's her vulnerability. This is for me, but maybe ako lang yun as a mother, and a mother, na, parang this is a girl na who's trying to find her boy ba. I mean, she's made mistakes, she's made stupid things, she's doing that—	Vulnerable Mother and Lover
		I like her smartness and she's very articulate.	Smart and Articulate Storyteller
		And as a matter of fact, voice and diction, I like her voice.	Competitive Orator
		Better than Cory nang nabubuhay pa.	
		Oo. What I'm saying, voice. You know, they cannot separate that. Buo ang boses niya, clear ang kaniyang words but! And I admire her for her industriousness, imagine, she's really working hard, talagang nonstop and—	Industrious, Hardworking Laborer
		Maybe she's ah, something's wrong, probably. Baka na-trauma yan. Which other people are saying. Na-trauma yan ng traveyings of her family, therefore, ako I have absolutely no, I have absolute—I don't dislike her at all. I find her very, very appealing.	Appealing, Vulnerable Family Icon
		In fact, was it during the elections or after the elections? "Kailangang irennovate na 'yung bahay sa Times." Eh wala pa daw pera si Noynoy at saka mga kapatid niya. Siya na lang daw. 14million! Isang endorsement lang daw 'yun.	Family-centric Rich Spender
		Masipag siyang kapatid ni Noynoy.	Hardworking Presidential Sister
		At saka ano, family oriented.	Family Oriented

Read in a high parasocial condition, females of upper class would credit her the closest social circle attributing Kris Aquino's image as someone who is vulnerable, family-centric hardworking woman. For them, though Kris Aquino is tactless, she still performs good communication and a multidimensional character who aggressively fights for the family members. It is her vulnerability and hard work as a political daughter and sister that transpire the most in the reading on a high parasocial condition. Generally seen, Kris Aquino's myth coming from the descriptors above is a picturesque of an ***Elitist, Communicative Narrator, Narcissistic Biased Mother, Vulnerable Femme Fatale Icon, and a Working Presidential Sister.***

The varying insights from the different readers qualitatively provide the image of Kris Aquino as someone who has the struggle of being a woman – in love, in a vulnerable situation. It all begin as what readers said, with her being *taklesa* (tactless) as her overarching image which most lower class would share.

Readers would even mention about her relationships with a number of men, and her explicit beauty and sexual appeal, especially to men. These are all seen as her weakness, and yet an attribute that makes her astound. The following matrix shows the direct quotes from the insights of the readers talking about her vulnerability.

Most males would almost see Kris Aquino as having the sexually beautiful appeal. However, this appeal is taken into two faces – one, being really physically *maalaga*, and the other, vulnerable to sexual affairs. This vulnerability started with the interviews of these males being aware by the *fact* that Kris Aquino had several partners, with an instance of her acquiring a sexually transmitted disease from one of her previous partners (Joey Marquez):

Opening up live on-air in a national broadcasting news, Kris Aquino herself, is a media discourse. The hype of her relationship breakdowns are interpreted in a being *indecent* in way by some readers. Parasocial interaction plays a pivotal manifestation in cases such this (identification). Image-wise, there were some readers especially from the lower class both males and females do not agree that Kris Aquino portrays the typical Filipina.

Furthermore, male respondents from the lower class, uttered some revealing, quite sensitive insights on Kris Aquino – on their sexual fantasies with her.

Another striking insight from the males of lower class is their image attached to Kris Aquino due to their media experience of Kris Aquino and James Yap breakup which brought to conjugal property settlement that makes James Yap twice richer. The male participants now talked meanly of her as being *masarap anakan, gatasan.* This was during a random portion of the interview where there was extreme comfortability among the readers, talking of Kris Aquino and her marital conflict with James Yap, also of having Kris Aquino as perceived to be vulnerable.

In addition to the above insight, a participant from males, upper class group, would even mention the disease as the mark of Kris Aquino being vulnerable. Frank mentions the STD Kris Aquino utterly acquired during her relationship with Joey Marquez.

Vulnerable as she is, even to the females in the lower class would get celebrity gossips from different sources attesting on Kris Aquino extra-marital, sexual affairs that are made public.

Kris Aquino is multidimensional, seen in different characters. The readers-participants may see her as vulnerable lady who is a *hopeless romantic,* but then again, in another layer, a

typical elitist-bourgeious mother who is self-centered especially when in discourses about the family.

Participants would also often speak of Kris Aquino as a mother who has a different variant of type. One interesting insight from the males of lower class would say that Kris Aquino is *nanay na may pinapaboran.*

Mother of two – Joshua (from actor Philip Salvador) and Baby James or "Bimbi" (from basketball star James Yap), Kris Aquino paints a semiotic resource in her commercials especially if the theme is on family that she works hard and focusesd on her children. Contextually, when asked what kind of image do they (readers) see on Kris Aquino on her ads and TV shows, most of the insights that tell about Kris Aquino as being a mother were from males, surprisingly.

However, some males from the lower class talk about Kris Aquino as being a mother in her ads Nido as something unusual and vain in a way because of the obvious absence of Josh, her firstborn, who is a special child. Though males of middle class agree that Kris Aquino portray the image of a loving mother to Baby James as seen in her ad on Nido, one reader, Jody sees this ad or in any other ad of Kris Aquino, as being a mother-worker who wants to earn for her children, as he said *"Pera pera lang naman yan."*

Narcissist, is another word attached to her – All about Kris Aquino, everything about Baby James. Vain, and more adjectives could be visited whenever describing the way Kris Aquino handles her language on live television.

Once labelled as *Kris Aquino—ang babaeng madaldal,* she is often compared to her sisters who are seen *prim and proper, decent,* and even to her mother former president Cory who, they say, *is not much like Kris.* Frank, one reader from males, upper class talked about his

insights on Kris Aquino as being someone who spreads herself too thinly. He even compared Kris Aquino to her mother Cory as someone different, not decent. *Vanity, all about herself.* Kris Aquino would gain these descriptions from the participants, especially from the female groups. Vain is the main word females from middle class described Kris Aquino that she has always have so say something on herself, even at some inappropriate times. Here are the other key insights from the direct quotes of readers implicating their impressions on Kris Aquino as being *vain*, *narcissist*, and *indecent.*

Elitist, is another buzzword when talking of Kris Aquino. There are a number of utterances where Kris Aquino had been described as someone who is a connotation of someone who is *up there* and would *belittle* the ones *down here*.

Females from the lower class imply that they feel that they are far down Kris Aquino as a person as manifested by her family and her complexion. Social distance is apparently far from Kris Aquino by the way how the above females' sentiments would sound. It is a mixture of how they interpret and feel Kris Aquino's image as being someone who is *matapobre* and *maarte*.

Interestingly, participants from the upper class would like Kris Aquino, in their own many reasons, in a nutshell – multidimensional, from being vulnerable to interesting, intelligent, and hardworking woman.

In an interview with a male group, Frank would say that Kris Aquino could be likeable because of her being multidimensional, and very natural self as portrayed on TV. On the other hand, females from the upper class iterate many aspects of Kris Aquino which make them like her – articulate, *better than Cory* (in terms of voice and diction), industrious, and *nonstop worker* for the family.

Kris Aquino had been visible during the campaign of her brother Noynoy in his candidacy to presidency last May 2010. Though a myriad of variables can be cited, still a number of readers would still attribute Noynoy's winning to the blast of celebrity works most especially Kris Aquino's. On the political context, Kris Aquino is also seen by the readers in a twofold manner – that she has nothing to do with Noynoy's victory, and that the readers feel that she *had the obligation* to work for him during the campaign.

In the interview with males of the middle class, Kris Aquino was perceived to have an automatic participantion in Noynoy's campaign, and that she had a significant contribution to sway people. Swaying people to believe in Noynoy is seen to have been the task of Kris Aquino, again as the sister of the candidate, who at present time, has the peak of visibility and ability to make people listen, at least. In the interview with males of lower class, Ronan attributes Noynoy's winning to Kris Aquino as a good persuader. A reader said Kris Aquino bears the name of her well-known political family, thus her default task to work for the name. The same sentiment was shared by the female participants from the lower class who apparently see Kris Aquino as a working sister who was able to contribute significantly to his brother's success.

Given that Kris Aquino was an enormous help to his brother during the campaign, still readers would assert that her presence could be interpreted in a two-fold dimension 1.) that though she helped, it could be that the voters would have a baseline for comparison – to highlight Noynoy's good qualities over Kris Aquino, as shared by the female participants from the second class where Kris Aquino was seen to help Noynoy, 2.) her involvement is interpreted as a negative thing which works on the contrary.

Kris Aquino's multidimensional mythic character recurs throughout the political undertakings of the Aquino clan since time in memorial when Senator Ninoy Aquino used to be a highlight in the political landscape of the country until the contemporary Philippine politics with her brother Noynoy as the current President. Multidimensional, as what one of the readers described her to be – she is perceived in different manners for different reasons. She may be loved and hated, but then again the dimensions of her would still elicit subscriptions to her shows and attention.

However, more noticeable is her character of being a political daughter and sister who transcends into the loci of media discourses more practically in her way of projecting a persona on TV eliciting different reactions from the spectators. With her multifaceted nature of development, each stamped overcoming of personal crisis, surmounting trials, and breakthrough in her narrative, Kris Aquino becomes an on-the-side national concern of politics and media. The open-book narrative of Kris Aquino becomes an interest to the general public of extereme receptions hated or liked. Her parasocial image goes beyond her core being, but of a national dialogue, especially in a high parasocial condition.

Against the backdrop of being "elite", a social judgment by the lower class, Kris Aquino is on the other end of character development when viewed with a high parasocial condition of the higher class. Her construction as a media persona caters a two-faced character where is liked or otherwise.

Myths have it. Kris Aquino is a multi-faceted cultural and social product that several types of audiences have several meanings attached to her. Different reader groups see her in various imageries, from being a narcissist, 'trying-hard' mother to Josh and Baby James, to being

a *femme fatale* type of lover, up to being the working sister for the President. The discussion

below presents what the readers have to say on Kris Aquino.

To summarize the myths constructed by the readers in general sense, the following table

shows the distinctions:

Table 35: Summary of Mythologic Configurations of Kris Aquino

Class and Gender Readers	Emergent Mythic Descriptors
Males, Lower Class	Genuine Communicator, Loved-or-Hated Friend, Beautiful Lady, Mistress Icon, Showbiz Playgirl, Un-Fiipino Individual, Relatable Mistress, Beautiful Lady Vain, Spoiled, Perfect Mistress, Sex Symbol, Biased-Mother, Un-Filipino Playgirl Image, Incorrect Filipino Translator, Genuine Person, Masa-Impact Presidential-Brother Endorser
Males, Middle Class	Frivolous Person, Fashionable TV Item, Physically Pleasant Person, Nurturing Mother, Hands-on Mother Socially-Distant TV Screen Personality Snob Domestic Kitchen Owner Obliged Presidential Sister/Worker Mass-Sympathized Vulnarable Daughter
Males, Upper Class	Satisfier of People's Deepest Desires High-paid Scandalous Character High-hat Tactless Family Member Multidimensional, Natural Human Showbiz Business Woman
Females, Lower Class	Sincere Presidential Sister, Primed Political-Sister Endorser, Assertive Working Political Sister, Networked Political Campaign Asset, A Woman with Dubious Personality, Aggressive Family Member, Assertive, Nebulous and Ironic Persona, Family Icon Political Mover with Vested Interested, Most hated media icon, Manageably Vain Girl, Opinion Leader Mistress-Material
Females, Middle Class	Paragon of *Maarte*, Attention Seeker, Entertaining Walkie-Talkie, Embodiment of High Filipino-Chinese Hybrid Social Class, Elitist Communicator Condescending Friend, Contradicting Class Interest
Females, Upper Class	Tactless Narrator, Vulnerable Mother and Lover, Smart and Articulate Storyteller, Competitive Orator Industrious, Hardworking Laborer, Appealing, Vulnerable Family Icon, Family-centric Rich Spender Hardworking Family Oriented Presidential Sister

The figure below depicts Kris Aquino's overall images as differentiated by the class and gender groups. As seen on the figure, the 'social circles' which are closest to Kris Aquino are those from the upper class groups. Images are more-or-less positive to those readers who have high parasocial relationships with Kris Aquino, namely, male and female upper class: *Tactlessly competitive communicator, hardworking and vulnerable mother, lover, and political sister.*
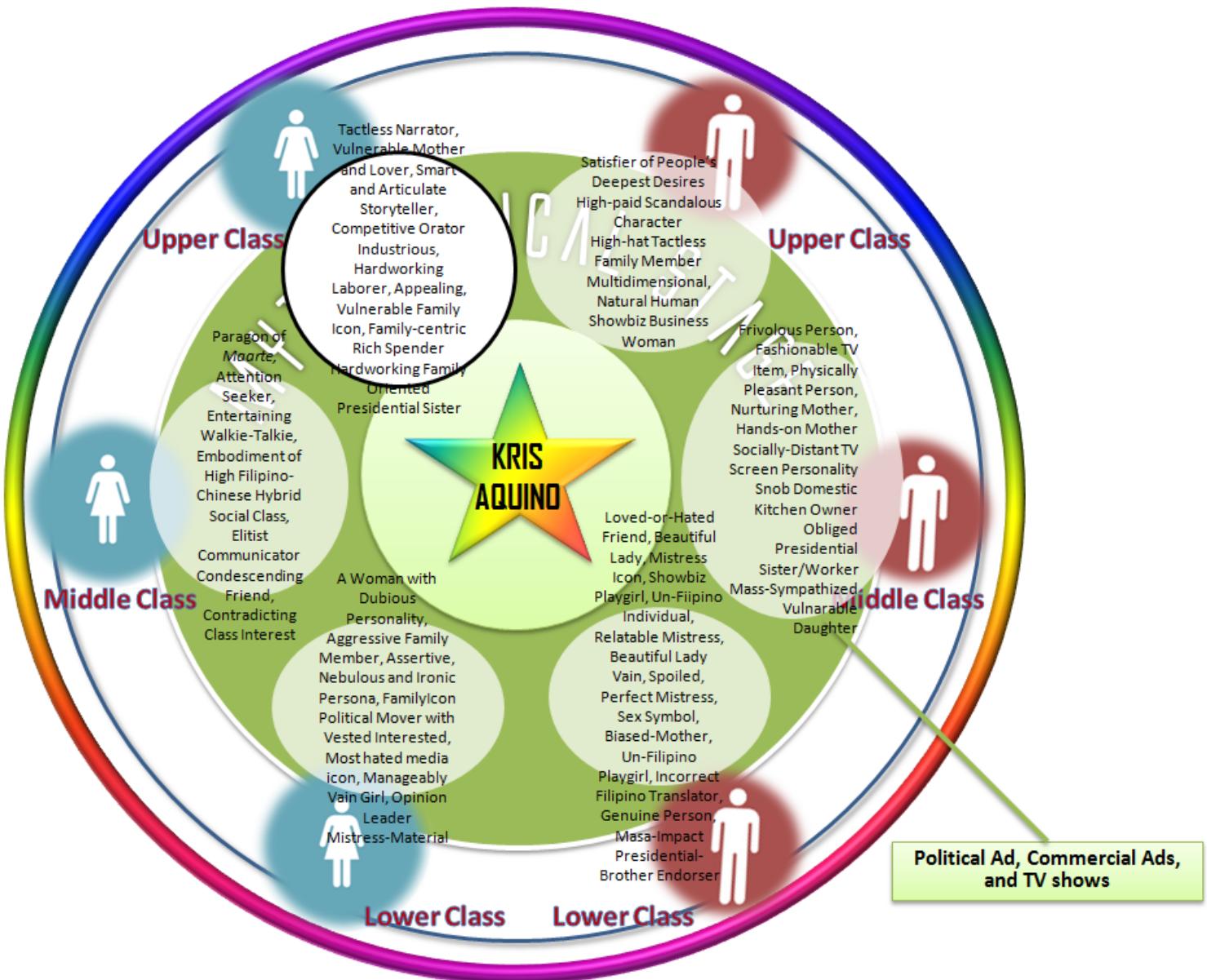

Figure 9: Class and Gender Readings of Kris Aquino

One striking myth given by male upper class readers is Kris Aquino being a *satisfier of people's desires.* This myth certainly requires elaboration based on the meta-data that these readers would give. "People's desires" might mean that Kris Aquino is able to sensationalize the stories, give more attention to them whenever these stories are featured in her shows. *Satisfactions* are the senses that function whenever Kris Aquino blurts out too much details and too much elaborations on her guests and more apparently on herself.

Femme fatale, as it can be described, is the glittering mythological, gendered attribution for Kris Aquino as a media personality. Similar to archetypal characters on gendered films, Kris Aquino is herself a performance of gender. Postmodern as it may look, she has her own construction of being a Filipina woman, which may seem unacceptable especially to those who would not understand such as the *masa* who are strongly frameworked towards the traditional, conservative Filipina.

Representation through class identification with Kris Aquino in her most gentle face of being a mother is strong in the interpretation of the discussants. Though the normal question of spectators would arise, as to where Josh had been in the frame, Kris Aquino might have the image of a caring mother who would do anything for them, at least as offered by the lenses of the camera.

Images are formed both through the way Kris Aquino looks and the way she sounds. Interaction with Kris Aquino, as seen in her scores across class and gender groups shows a pattern – that she is more liked by the upper class, then middle, then lowest by the lower class.

The answers from the female as well as some male respondents would attest to these numerical findings.

Kris Aquino, being an elitist mother who is seen interestingly vulnerable and self-centered, emulates a class struggle to being preserving. Judgement of taste has been accomplished by Kris Aquino if that is what she subconsciously constructs to the minds of her spectators. She is a representation of the elitist struggle – of being wrong, and yet *right.* She is herself, a social subject who is comprehended by her own social world, functioning as a symbolic property.

That and more, Kris Aquino is a discourse of politics – tracing her roots from historical icons and highlights, which she herself made visible during the 1980's campaign of her mother, even sympathized during her mother's candidacy to presidency amid the roaring noise during the Marcos regime.

The persona of Kris Aquino is a reflection of someone who rose from a political, bourgeious descendancy. The readers often attribute her being a politically-born identity, from the time of his father Senator Ninoy Aquino, to mother President Cory Aquino, and at present with her brother President Noynoy Aquino. From a previously 'celebrified' political names of her family, there spawns prominence where spectators could have a previous premise to construct where Kris Aquino comes from.

Because of her political threads scattered to get more attention, it was said that she became prominent as a *trying hard* actress and indeed earned box office hits when she co-starred the late actor Rene Requiestas in a comedy film Pido Dida. There begins her career which had evolved in years, and yet the political hat is still on.

Kris Aquino, from the beginning is very political – from the time of Ninoy's *heroism*, to President Cory, and now President Noynoy. The political dialogue is never detached from her. The parasocial interaction with her, be it on the positive or negative valence, would always have political connotation and richness of discourse.

At present, Kris Aquino may have evolved from merely being a political daughter, now sister, to someone attributed to the postmodernistic gender struggle on identity and *happiness* – true love, *perfect family*, vulnerable woman with imperfect life. There is no permanent on her, however traditional. The narcissism perceived towards her might be due to the most stringent and stiffest competition of attention from the media industries – her way of not getting behind. This was also observed by one upper class female participant during the interview. Always personal, not so much of her talent *(if there's any),* it is Kris Aquino's business to make herself visible, perceived, and most of the time – on the hindsight of her being the working presidential sister -- the default PR man of the President.

Kris Aquino's image as read by the participants, is a metacommunication of class struggle, that of the elite. As part of the 'Aquino's, mentioned by some participants, she had the obligation to work for *the family*. On the subconscious level, the readers are also aware of the concept of social preservation that is rampant in the arena of political game.

An embodiment of a social class and a performer of gender, Kris Aquino paints a persona that is multidimensional in nature. From being a Chinese-Filipino hybrid, the trajectories of the associated dispositions on her being a social class image becomes a sociocultural plane where spectators often feel the distinctions on her. Aside from being a political daughter, the acts and

enacts Kris Aquino draw a distant affect from the masa, and in a certain degree, closer to the bourgeious.

Being a performer of gender, the extremitist feeling towards her either being loved or hated is highly prominent. For some readers, she is a contradiction of "being a Filipina" pretty much because of her publicly pronounced scandals and being a playgirl. They say she is a character which could elicit sexual fantasies to married men, attracting them to become a *kabit*. Postmodern woman, she may be, her own tactics of finding attention from people is aligned with her struggle as a vulnerable persona on television, often hunting for "the perfect man". Traditional Filipina is not in her, as readers say, breaking the normal qualities a Filipina should possess. The myth of "Maria Clara" is not with her, and so spectators regard her as "un-Fillipina". Thereby, acceptance to the masa becomes hard for Kris Aquino as indicated by the findings. On the other hand, Kris Aquino's being a woman breadwinner earns high regards from the elite groups. They say the liked her being hardworking and nonstop media laborer.

In sum, Kris Aquino's descriptors can speak of the social class and gender performances rolled into her total character when read by the media audience-spectators. The variant tastes among readers on Kris Aquino satisfy the desires of people's sociocultural spectatorships having Kris Aquino being distinctively multifaceted.

<u>Sarah Geronimo</u>

Sarah Asher Tua Geronimo, born in July 25, 1988, is a Filipino recording artist, actress, and commercial model. She started her career after winning a national TV singing competition and recorded several albums, performed in series of concerts locally and abroad. She also had 11 films both in lead and supporting roles.

Mythological Stages

Focus group informants had identified several stages -- TV ads, shows, and the political ad where Sarah Geronimo is remembered to perform. Serving as her mythological stages where she performs several images as read by the informants. Her primary mythological stage was her political ad stint with Loren Legarda in her campaign ad "Loren Ikaw Lamang" in the 2010 National Elections endorsing the latter for Vice-Presidentia post. As for her TV Shows, the main surfacing TV show is generally her variety show –ASAP and interview exposures on showbiz news, and conservatively the singing competition *Star for a Night* where she landed Champion. Finally, TV commercial ads that were mentioned are *Cebuana Lhuiller*, *Selecta 3-in-1-plus-1* ice cream.

A. Political Advertisement – *"Loren Ikaw Lamang"* Loren Legarda 2010 Vice-Presidential Campaign Ad

Sarah Geronimo appears in white blouse and maong pants with trees behind her singing an intentionally modified version of her song –"Ikaw" inserting Loren's name in it. It has inserts of women labourers and texts –"Ikaw ang Mukha ng Kababaihan, Ikaw ang Boses ng Kabataan,

Ikaw ang Aming Kinabukasan". Then Loren in the similar clothing appears with spiels saying she can be accountable for the rights of women and the youth.

B. Commercial Advertisement

Cebuana Lhuiller ad features Sarah Geronimo as a simple lady who emotionally sends 'love' in heart shapes visual effects transporting across lands and homes. The brand's *Pera Padala* campaign uses Sarah Geronimo's face and voiceover saying words such as "tungo sa mga mahal mo sa buhay, tungo sa kaginhawahan, tungo sa kinabukasan...may patutunguhan…" Another variation of the brand campaign features *kontra-bida* icons such as Gladys Reyes, highlighting herself as "bida", telling the audience to be a *bida* too.

C. TV Shows/Films

Star for a Night is a weekly singing competition in Channel 13 way back 2002 hosted by Regine Velasquez. Sarah Geronimo won First Place in the said competition. To date, Sarah Geronimo is a mainstay of *ASAP*, a Sunday afternoon variety show. Occasionally, Sarah Geronimo stars in films, which would produce showbiz news clips as part of the promotional activities of the film. These news often hears of Sarah Geronimo's personal interviews. Whenever interviewed, Sarah Geronimo often projects a face who always smiles and always injects the Filipino practice of saying "po" and "opo" to the elders. As for Sarah Geronimo, she addresses everyone the same way in an off-TV-character persona.

Emergent Myths from Class and Gender Reading

From these mythological stages of Sarah Geronimo, parasocial reactions are relatively higher across the class and gender groups manifested quantitatively with the PSIS. The figure below shows the summary of the overall scores for Sarah Geronimo as graded by each class and

gender groups. It can be shown that the lowerclass groups, particularly the female group has the

highest PSI degree with Sarah Geronimo. It can also be noticed that most respondents in the

PSIS survey had scores higher than the midpoint (70, neutral) for Sarah Geronimo.
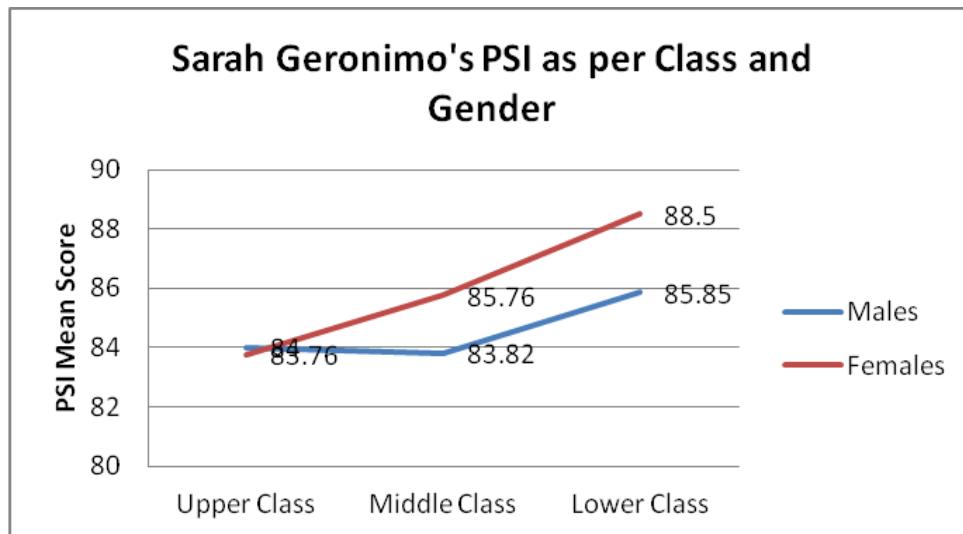
The mythological configurations for Sarah Geronimo as read from the direct quotations

that come from the readers show that she elicits quite homogenous types of images from these

varied groups. Grouped per class and gender, the following shows the details of Sarah

Geronimo's myths according to social groups:

Table 36: Mythologic Configurations of Sarah Geronimo's Myths

Class and Gender Group	PSI Degree (Average Scores)	Empirical Manifestations from Readings	Myth-Emergent Personified Descriptors
Males, Lower Class	85.85	Kuha niya ang masa. Nagsimula siya sa mahirap. Nagsimula siya sa mahirap kasi. Nagsimula siya sa mahirap, hanggang sa pataas nang pataas. So, kahit na andoon na siya sa taas, kumbaga parang sikat na siya. Who is Sarah Geronimo? Kilala	Mass-appealing Sympathizer

| | | na ng lahat yan. Sikat na siya, andoon pa rin siya sa level na yun. Kumbaga hindi siya, kumbaga parang hindi umaakyat sa ulo niya yung fame niya. So kapag nakausap mo si Sarah in person, pag nakausap mo siya in public, opo ng opo sayo yan. Kahit sa lahat ng interview. "Ay opo. Ay opo." Ganun yan. Nagustuhan ko yun sa kaniya. Filipinong Filipino. Magalang, ano, di ba? Yun ang tawag doon. Magalang. | Humble Persona

Courteous Communicator |
|---|---|---|---|
| | | kasi wala akong masasabi sa mga ano niya, kaniyang ang pinapakita. Ngayon, kung sa mga tao naman, magalangin. Ah, ang tawag dun, medyo, ah, madali siyang makakuha ng, tawag netong, maraming kaibigan. Magkaibigan at siya, kung sa akin lang, hindi siya mawawalan ng mga maraming kaibigan na mababait. Kasi siya, isa na siyang simbolo, kung – Simbolo ng mga kabaitan at sa mga, sa ating mga bata tawag niya, magandang ehemplo siya. | Ideal Filipina Icon

Symbol of Kindness |
		Kasi, wala, wala akong ate. Unang una talaga gusto ko magkaroon ng ate. Tapos nung, parang medyo naano ko si Sarah, parang ayos tong maging ate, kasi sobrang bait sa mga hindi niya pa nga kakilala di ba. Katulad yung palabas niya sa Channel 2, yung Little Big Star, oo grabe siyang maka-, makaano sa mga bata; ang lakas ng impluwensiya niya, ang lakas ng hatak niya sa mga bata. 'Pag tatanungin mo yung mga bata, "sino gusto mo paglaki mo?", ahhh Sarah Geronimo. Ah ano lang yan dalawa, Sarah Geronimo or Charice. Dalawa lang yan, oo. Kaya parang ok si Zara'ng, si Sarah'ng maging ate. Kasi mabait talaga.	Sister-like TV Character
		Masang masa ang dating kasi ginagawa ng bawat Filipino yun. Multiple jobs, multiple jobs. Kaya nga mga Filipino, ah, kumbaga parang ginagawa na natin yun, naano sa kaniya…kumbaga parang nakita ng mga Filipino, kaya click na click.	Filipino Heroine
		Ah galing sa nanay ko, nanay ko may luto nito. Benta, ano mga yan,	Poor Mother's Daughter
		Sa tingin ko in person magalang siya at mabait na bata. Yun nga, katulad ng pagkakasabi ko sa kaniya, sa lahat ng interview na napanood ko si Sarah Geronimo, lagi yang umoopo. "Opo, opo." Kumbaga parang, parang walang ere. So isa yan nakakabuild up ng ano, ng personality niya.	Undoubtedly Humble Missy
		Sa tingin ko ah. Kasi si Loren, may pagka-ano yan eh. Malaki ang ulo ni Loren. Hindi tumatanggap ng.. Kumbaga, parang malayong malayo talaga silang dalawa.	Mismatched Political Endorser
		Oo. Sabi ko bakit. Nung lumabas yung commercial na yun, nagtaka talaga ako. Bakit inendorse ni Sarah si Loren. More or less, di nga masiyadong nakatulong siguro. Kasi nga syempre, ang nanalo si Binay.	Image Builder of Politician
		Oo, yun nga. Bakit siya binayaran. Unang una, politika. Parang normal na hahanap ng image.	Political Image Builder
		Good choice talaga si Sarah para kay Loren. Maaaring natulungan niya si Loren.	Image Redemptor
		Si Sarah, ano, ok, magaling siya. Sa tingin ko, kaya siya kinuha ni Loren, yung sa elek, yung ginawa niyang endorser nung sa election, parang nakikita niya yung sarili niya kay Sarah. Parang ganon. Parang nakikita niya yung sarili niya kay Sarah. Na	

		ganon nga, hindi lumaki yung ulo, simple lang.	
		Tapos parang si Sarah, mahilig sa, ano sa mga bata. Parang gusto niyang ipakita na malapit din siya sa mga bata. Yung tipong ganun	Youthful and Charismatic Woman
Males, Middle Class	83.82	Parang yung tipo ni Sarah yung papakilala mo sa magulang mo. Hindi ka mahihiya. Parang hindi ka magdadalawang isip na.. Proud ka. "Tita, Ma. Girlfriend ko."	Traditional Girlfriend
		Hindi naman siya simpleng celebrity dahil siya ay mayroon namang ibinebentang sining. Isa pang bahagi ng kaniyang, ang imaheng nakikita ko pa sa kaniya ay mahinhin, masunurin, base sa naririnig mong kwento ng media na maaring paniwalaan o maaring hindi, titingnan mo na lang kung paano siya kumilos. So yung kilos niya.. Ang kilos niya ay mahinhing kilos. Magalang. Sobrang galang sumagot, tunay na Pinay.	Gentle, Fine, Prim and Proper Lady Genuinely Filipina
		Rags to riches si ano eh. Si Sarah Geronimo eh. Parang sakin, ano siya siguro. Parang ok din siyang maging ehemplo. Sa mga kabataan siguro. Kahit sabihin natin na sumama na yung, may nagsasabi, sumama na yung ugali niya. Pero pinoprotektahan pa rin niya yung nanay niya. Yung closeness ng family nila. Ayaw siyang maligaw ng landas ng mommy niya. Siguro umaabot na sa ibang, sa medyo exagg na yung pag-aalaga sa kaniya, pero nakikita mo. Sino bang magulang ang ayaw mapabuti ang anak? At yung nakakatuwa lang, kahit kami ng tatay ko, parang yun ang ano namin. Na karapat-dapat siyang mag-artista. Kasi dumaan talaga siya sa contest. Ang dami noong nilabanan nila. Tapos nanalo siya, tapos ngayon, maayos na yung buhay nila. Nakaka-ano lang. Nakakabilib lang sa kaniya yun.	Rags-to-Riches Example Family-Oriented Triumphantly deserved Heroine
		So anong alam nila? Anong alam nila sa mga nangyari sa buhay-buhay namin? Samantalang si Sarah, alam ng tao na ito yung pinagdaanan niya.	Public Sympathizer
		Yun nga ang maganda kay Sarah eh. Kasi nakita ng tao kung paano siya ano di ba. So itong taong to, parang may pinagdaanan to. Itong taong to may pinagdaanan.. So siguro, dahil pinili niyang endorser si Loren, baka naintindihan ni Loren yung pinag-dadaanan ko. Parang pwede mong asahan yun eh.	Empathized Narrative Storyteller
		hindi ko naman kilala si Loren Legarda, pero sa paraan ng kaniyang pagsasalita, nararamdaman ko yung kawalan niya ng sinseridad. Sa pamamagitan ng mga tunog. Normal sa tao ang maghusga sa pamamagitan ng nakikita mo, naririnig mo, noh? So dito pa lamang sa record ni Loren Legarda sa usapin ng pagiging politician, ako bilang isang tao, sa kaniyang imahen, madumi imahen sakin ni Loren Legarda. The mere fact na i-endorse siya ng isang artista, noh, dalawa lang yun: una, maniwala ako doon sa artista at iboto ko yung ayaw ko o madala yung ayaw ko yung artistang gusto ko.	Image Builder, Political Damage Redemptor

Males, Upper Class	84	Super wholesome si Sarah. Walang bahid si Sarah. I mean, she sings well just like Sharon singing well pero, kumbaga, ang tingin ko kay Sarah ano siya, magandang package si Sarah—she sings well, she's pretty... Hindi, walang bahid, wala pa siyang controversies, wala siyang unruly relationships.	Wholesome Girl Clean Personality Well-Packaged Music Personality Uncontroversial Lady
Females, Lower Class	88.5	Model! 'di ba? Parang ''yun 'yong pinakatarget ng ine-endorse sa kaniya e, gawin siyang model. Kasi para siyang model talaga e. Huwaran ng kabataan E kasi naman ''yun daw 'yong dating inuutangan ng nanay niya e, nagsasangla ng mga... Ewan ko kung totoo ''yun. Siguro totoo yon, sanglaan ng mga kwintas kung gipit gipit sila lalo na nung contests? Siguro kaya siya kinuha ng (Cebuana) Luhuilierre. Kasi parang mabait. Mabait. Masunurin. Breadwinner daw yata siya. Babae sa babae, bata na naniniwala sa babae At saka 'yong kabataan. At saka nga 'yong maraming kabataan 'yong boboto noong taon na 'yon. 'yong 18 pataas ata. Siguro gusto ni Loren, bata naman 'yong mag-endorse sa kaniya. Ganon. At saka babae. At saka baka ano nga, malinis kasi 'yong image ni Sarah e. Sarah Geronimo, best friend. Parang, ahm, masarap siyang kaibigan. Down-to-earth, ah yung image niya na magalang; so parang, nake-carry niya kasi yun e. Best friend or kapatid, yun ang nakikita ko sa kaniya, maihahambing ko sa social circle ko…na kung saka-sakaling mapunta siya sa social circle ko, kapatid or best friend. Si Sarah, tingin ko sa kaniya, isa siya sa magandang kaibigan. Sa akin si Sarah ano, perfect siya para maging ate ko Mabait na anak, ganiyan, kasi di ba, commercial niya na ano, mabait na anak. Yung commercial niya nung ano, ano nga bang commercial yun, sa paghihirap? Money ano sanglaan? Cebuana Lhuillier ba yun? Na pinaghihirapan mo yung pera mo, kailangan may mag-alaga din ng pera mo, parang ganon. Tas after nun parang,nagbenta rin siya ng ano, halimbawa, longganisa, nasa van niya. yung kinukwento niyang masipag na anak –	Model of Youth Cinderella-like storyteller Family Breadwinner Young Women's Icon Friend and Sister-like Social Companion Wise Spender Ideal Daughter
Females, Middle Class	85.76	Siya kasi yung representative ng masa-- Appeal, yung masa appeal. Hindi royal family. Tas you saw her talaga – parang you saw the rags to riches,	Masa representative Low Profile Characterization

		parang may ganong moment talaga from her singing contest. So parang, you were with her, parang ganon. I think, although, parang lahat naman kasi nag-star at a young age po, ano? Pero siya kasi, parang, ewan ko…mas nasubaybayan ko siya. So parang ganon. Tsaka, pano ba. Ay, gusto rin siya ng tatay ko. Hindi mahilig mag-fan ng celebrity—	Rags-to-Riches Icon
		Real, yung genuine siya na kapag nagtataray, alam mong may taray moments talaga siya. Tapos pag patawa siya, patawa lang siya. Yung she's not afraid to be imperfect. Kasi, kasi talagang hindi naman na siya nag-poser na "ah I'm perfect." Ganiyan.	Genuine, Imperfect Girl
		Tapos I think she has that "Nora effect."Naalala ko kasi ko yung interview ko kay tatay at nanay ko – sinong fan nyo, si Vilma ba o si Nora? Kasi sila pala yung magka-batch. Sabi niya, "Ay Nora kami, anak." Kasi siya yung accessible—	Nora-like Imagery
		Yeah! I think, I like her. And not like, deeply. But I think she's ok. Parang when she sings,pag performer talagang performer. Pag umaarte, talagang nakakatuwa talaga. 'Pagka iniinterview wala naman siyang ka-ere-ere, hindi naman siya nagppretend na, hindi naman siya nag-i-Ingles-Ingles kundi siya comfortable with English. Parang, tas mukha naman siyang di masiyadong	Total Performer
		nag-fi-filter. 'Pag hurt siya, alam mo kasi di siya sasagot…idi-dismiss niya yung question. So, ok siya.	Genuine Communicator
		Model! 'di ba? Parang ''yun 'yong pinakatarget ng ine-endorse sa kaniya e, gawin siyang model. Kasi para siyang model talaga e.	
		Huwaran ng kabataan	
		Bilang-- Hindi siya bourgeois anak. So parang ganun din si Sarah. Parang, in comparison to the other two, she's more down-to-earth, more accessible. Siya yung talagang umakyat dahil talent, hindi dahil may apelyido siya ng tatay niya, or dahil na- anak siya ng presidente.	Model of Youth
		-- kasi parang, honest lang siya anak. Tapos very, para daw hindi maarte, ganiyan. Tas yon, very genuine talent, na feeling ko parang pag nakasalubong mo siya, papansinin ka niya. Parang may ganong mode. Of course hindi naman siguro totoo yun, I don't know. Pero may ganon siyang impression, na "I would actually talk to you if I, kahit common tao lang." Parang ganon.	Proletariat Daughter
			Genuine Talent
		Ah kasi younger siya, so pwede. Saken kasi alanganing anak, alanganing kaibigan. (E: oo—laughs) I mean, sa apat na yun, pinakagusto ko na si Sarah. Pero parang kung titingnan mo, alangan na friend, alangan na anak. Yung ano, medyo awkward yung ano. Alanganin yung age gap (E: Pareho kami). Hindi ko rin maanong younger sister—e-ewan ko. (E:Sister, hindi ko--) Hindi rin e.	
		Anak. Ah, kasi nga siguro yun ang maireerelate ko, kasi ako mas matanda na 'ko, tsaka may ka-age si Sarah na ka-age ng anak ko e (D: oo,oo). Siguro, as anak. Yun ang closest, oo. Not as a friend. Ahh. Kasi syempre, obviously, kasi sobrang bata niya noh.	Likeable Social Representation
		Ahh, kung totoo yung sinasabi nung mga news, yung ganon. Kasi ako as a mother of yung ganong age. Have my daughter Lesley of the same age... Gusto ko siyang maging anak, kasi napaka masunurin niyang anak. Ay, ok saken yun, tsaka yung di ba yung—yun nga, yung mga press release sa kaniya na masunurin,mapagmahal sa pamilya, nagpprovide sa kapamilya...na ano. E Syempre, who would want, oo,e who would not want a daughter like that? De hindi na ako magttrabaho. Siya na yung laging—yung parang ganon.	Ideal Daughter
			Good Provider to Family

		Syempre, as an anak...siya na yung pinakagusto ko.	
Females, Upper Class	83.76	To my mind, Sarah is the example by simple Filipina.	Simple Filipina
		Yung iba naman, quite sophisticated, but not Sarah. Sarah Geronimo is very simple. Eh, I talked to her. And she was, she is always accompanied by her father. Very close to the father. That, ah, you don't really have to be very beautiful to be a model.	Family-Oriented Lady Imperfectly Beautiful Woman
		With the morals… She has a reputation and then she sings noh. That was a big (noise on background), that was a big plus, that she sings, that she has another, she has talent. Apart from just being a star.	Moralistic Person

Sarah Geronimo started her career in her teenage years when she championed a singing contest titled *Star for a Night*, much like the other amateur singing competitions in the past (Source: http://www.sarahgeronimo.com/). From then on, her image goes beyond as being a singer when she produced a rich representation and resources of cultural values as the her private story is slowly opened up to the public – much like of Nora Aunor's in a more subtle way as readers labelled her.

Sarah Geronimo, as generally seen in a high parasocial condition by all the readers performs a character that is *Filipino* in essence -- *magalang, masunurin, nakakahanga* as far as readers' insights would speak for them. It begins with the nurturance of Filipina values performed by her and her stories, words, and actions. Also, being a *good daughter* where most readers can relate to, and her business and journey as herself – model of traditional youth in the modern times, reasons for being hired as *endorser of good values.*

Seen as a model of the younger generation, Sarah Geronimo had almost all positive responses which lead to the idea that aside from her being a performer on screen – good talent,

actress and singer – she is also a performer of being a young Filipina. Several insights on Sarah Geronimo paint the same image of being a representation of *bata*, *dalagang Filipina.*

In the group interview with males of lower class, readers discussed Sarah Geronimo as being *masa*, *mabait*, and *magalang*. Parasocial interaction is highly manifested from the answers of the participants. Role-taking and relationship wise, Sarah Geronimo gains positive labels from almost all participants. Likewise, participants from ther groups such as males of middle class would even label her as a good girlfriend who can be introduced to the parents.

A "representative" of the *masa* is commonly used as a tag for Sarah Geronimo. She is also read as a commoner *up there* in the showbiz who has admirable talents and *reachable*. Female participants from the middle would even see her as a *non-royal, non-bourgeois daughter who has the appeal.*

Sarah Geronimo is also seen to possess the qualities of being a pseudo-Nora effect as being a *masa*-based talent who had reached up and still maintains her being low-profile. Lawie and Lesley from the middle class comment on Sarah Geronimo that aside from these qualities, Sarah Geronimo's language on TV is said to be natural and genuine, especially seen through her use of Filipino generally during interviews:

Respeto, pagkamagalang, mahinhin –these, for a number of times were the words equated to Sarah Geronimo putting her to the frame of an icon of being a genuine Filipina.

One of the applauses that Sarah Geronimo could earn from the readers is her being a good daughter to her mother Divina and father Delfin whose background as the readers say it, is genuinely *masa.* The television has framed Sarah Geronimo with a portrait of these two parents – striving hard to success. Motherhood Filipino *masa* statements such as *paghihirap, pagsisikap,*

pangarap, tagumpay, bituin, are often attached to the image of Sarah Geronimo coming from where she started – a singing contest. Rooted from that, advertisements and TV shows, reader would see Sarah Geronimo as *poor girl who strives hard for her family,* always. Readers could identify with her as either *anak* (daughter)*, kaibigan* (friend)*, or kapatid* (sister)

These could be the media resources where readers derive their overall image of Sarah Geronimo, most pleasing is her being a *kahanga-hangang anak.* Females from the lower class attribute Sarah Geronimo's hard work to being a *panganay, masipag, matulungin.*

One famous advertisement of Sarah Geronimo is from Cebuana Lhuillier where she is portrayed to be a young girl who would even pawn her jewelries to provide for the family. This was mentioned in one of the interviews, from males from the lower class.

Females from the lower class would even believe this endorsement attributing to her life story when they had to borrow money to get costumes to be worn during contests. *Masa* identification is the main key contextual dimension for Sarah Geronimo's image as admirable daughter, where there comes a child to strives hard to the family's comfort, like what male participants from middle class would relate to. Talking about social distance, Sarah Geronimo would be closest to the participants where they see her on different roles, but the clearest is her being an exemplary daughter. Meanwhile, even the upperclass participants would read Sarah Geronimo as such *walang bahid, wholesome.*

Females from the upper class described her as being a complete package of being an idol. Readers from the upper class says "Sarah Geronimo is the example by simple Filipina"

Not much like Kris Aquino and Sharon Cuneta, Sarah Geronimo's involvement to the political game was hardly interpreted as long term vested interest. She endorsed vice presidential

aspirant Loren Legarda during the 2010 National Elections on TV and on rallies – Loren did not win. Way back 2007, she also endorsed Edgardo Angara in his Senatorial race, and won.

As said, it's nothing much but a short-term business deal – as far as the readers would read her move of endorsing Loren. On the surface, participants would even reason out that it is much like of a normal PR/advertising process, where the endorsed element, say Loren, wanted to borrow image from Sarah Geronimo.

Reading the advertisement where Sarah Geronimo appeared on endorsing Loren, males from the lower class provides their insights as having Sarah Geronimo identifying with them – *nagsimula sa mahirap.* They said Sarah Geronimo is a good choice for Loren who wanted to identify with the voters.

Females from the lower class would share the same feeling that the political move is all about image management on the part of Loren, borrowing from Sarah Geronimo.

The person of Sarah Geronimo and her image are commodified in political endorsement advertisements. Image management plays a role in the trade of audience connection especially during political campaign ads. Sarah Geronimo became a marketing tool to connect with the youth who follow her story. Seen as a business act, parasocial attachment is still manifest in the case of Sarah Geronimo. Instead of seeing her as being political player, she is seen as a professional who works with her image.The negative comments were thrown to Loren who wants to be "as clean as" Sarah Geronimo.

Putting the images altogether, the following table lists the myths each class and gender group of readers constructed for Sarah Geronimo's persona:

Table 37: Summary of Mythologic Configurations of Sarah Geronimo

Class and Gender Readers	Emergent Myths
Males, Lower Class	Mass-appealing Sympathizer, Humble Persona Courteous Communicator, Ideal Filipina Icon Symbol of Kindness, Sister-like TV Character Filipino Heroine, Poor Mother's Daughter, Undoubtedly Humble Missy, Mismatched Political Endorser Image Builder of Politician, Political Image Builder Image Redemptor, Youthful and Charismatic Woman
Males, Middle Class	Traditional Girlfriend, Gentle, Fine, Prim and Proper Lady, Genuinely Filipina Rags-to-Riches Example, Family-Oriented, Triumphantly deserved, Heroine, Public Sympathizer Genuine Filipino Artist, Empathized Narrative Storyteller, Image Builder, Political Damage Redemptor
Males, Upper Class	Wholesome Girl Clean Personality Well-Packaged Music Personality Uncontroversial Lady
Females, Lower Class	Model of Youth, Cinderella-like storyteller Family Breadwinner, Young Women's Icon Friend and Sister-like Social Companion Wise Spender, Ideal Daughter
Females, Middle Class	Masa representative, Low Profile Characterization Rags-to-Riches Icon, Genuine, Imperfect Girl Nora-like Imagery, Total Performer Genuine Communicator, Model of Youth Proletariat Daughter, Genuine Talent Likeable Social Representation Ideal Daughter, Good Provider to Family
Females, Upper Class	Simple Filipina Family-Oriented Lady Imperfectly Beautiful Woman Moralistic Person

The following figure depicts the varying images that are formed in the perceptions of the readers from different groups:
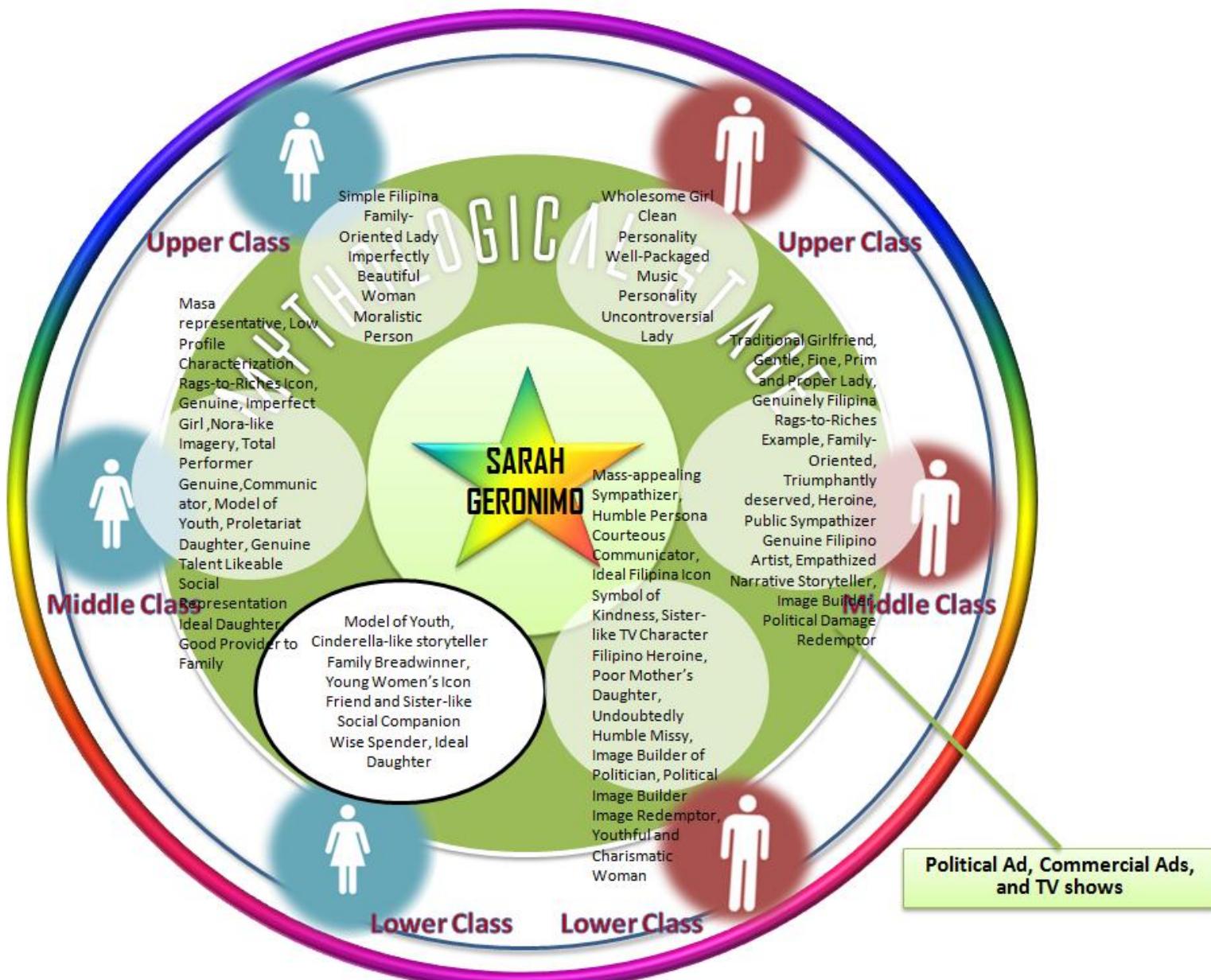

Figure 10: Class and Gender Readings of Sarah Geronimo

It is seen that images of Sarah Geronimo are almost similar across groups. All of them are apparently positive, with no sense of counter-arguing during the interviews.

Put in the simplest terms, Sarah Geronimo's image in a high parasocial condition paints a picture of *a performer of traditional, family-centered, genuine Filipina heroine* Either the camera has a limited vision and framing powers to see the real her, or indeed Sarah Geronimo is portraying the 'real' her on the transmission of 'reality' through television, giving reasons for the spectators to provide positive insights towards Sarah Geronimo. In the series of FGIs, strongly positive comments are across the board, which might make one ponder in another perspective – is the comparing, discriminating effect that happened – because these readers are faced with three women of three different dimensions, and so happened that Sarah Geronimo astounds the most positive performance on TV? This could be one reason.

Sarah Geronimo's image as an artefact of being a model Filipina roots from her life story shared through the episodes of her framing by the media as *poor girl wanting to succeed* developed through time and been consistency used on ads and film storylines make up for her performance of being a *typical dalagang Filipina.* In line with this, strong parasocial connection is manifested across the board. Seen in another level of interpretation – since nowadays, aside from the sheer talent, one has to build a life story that is ideal to the general audience for that personality to shine and sell. Those who are not genuine do not last, those who are 'real, genuine' in all ways shine, Sarah Geronimo's case is the latter. She is successful in the way media episodes would portray her – even without much management involved, thus the 'real' her. *Simple, masipag, mabait, magalang.* No doubt even the business of politics would try to join some episodes of Sarah Geronimo's life story.

In this age of commodification, even morals are commodified during the game of persuasion. Sarah Geronimo's morals and values are genuinely perceived by the audience; hence her ability to persuade the public of her *Pinay* image is easy. Thus, the PR industry benefits from her decade-long constructed narrative.

Sarah Geronimo's performance of *cleanness* and *gentleness* catches attention to many. TV news and interviews as well as the storylines on Sarah Geronimo created during competitions and shows, paints her as an image of an "idol" – a term awarded nowadays to someone who gets the perfection and achievement of a long list of Filipino character standards. This subconsciously developed checklist of who's good and who's bad had been in the industry for years. It just so happened that among the number of TV personae to choose from, Sarah Geronimo could be one of the entertainment items who match up.

Being a proletariat daughter, many could 'relate' to her stories of *determination, hard work,* and *success.* This delusion of constructing the image of success in the playing field of showbusiness is epitomized in Sarah Geronimo. The reason why she is tagged as an *idol* is the fact that many young people on this contemporary Philippines are deluded by the media showcase of achieving *success* – one of great Filipino values. The apparatuses on achieving success are different among genders, among classes. As for Sarah Geronimo, joining singing competition in *Star for a Night* became the most appropriate based on her sheer talent, as readers mentioned. This trend of fame battles was even prominent decades ago during the prominence of Nora Aunor in *Tawag ng Tanghalan* in 1967 and Regine Velasquez in *Ang Bagong Kampyeon* in 1984 who are appreciated extantly until today.

Hence, an observation could derive a pattern that more and more reality shows and comptetitions are rampant in the programming of television networks these days. The almost decade-long running of seasons of ABSCBN-2's *Pinoy Big Brother, Biggest Loser, Star in a Million, Star Circle Quest,*GMA-7's *Protégé, Starstruck, Survivor Philippines* are among the many accounts of reality shows that serve as an avenue for staging *ordinary persons* hoping to create stars eventually.

The notion of fame, fortune, and power in celebrity attracts many hopeful individuals, mostly from the proletariats. Celebrity gossips of building houses and purchasing cars all because of much *hard work* that equates to talent fees are enticing the hungry mouths and traditional ambitions of the masses. The taste on Sarah Geronimo punches across classes. Her perceived genuineness and admired talents become a parasocial investment to achieve that Filipino Dream of success, financial achievement, and people's admiration. One special note across success stories such this is the attribution and inclusion of the family's narrative as well. Family, as another social construction is a value that Filipinos mark as the most important. In almost all Filipino Cinderella-like stories, the family is often inseperable, representing the audiences' way of tracking where the person comes from, hereby class assessment.

In sum, more than the perception of being an "idol" because of Sarah Geronimo's singing ability, and the impression on genuineness, her image creates a proletarian's struggle for social movement, achieving the notion of the Filipino Dream.

Manny Pacquiao

Emmanuel "Manny" Dapidran Pacquiao, born in December 17 1978, is a Filipino professional boxer and politician. An internationally-renowned boxer, Manny Pacquiao is a sportsman with several recognitions in the sports media local and abroad. He is currently a Congress representative from Sarangani province.

Mythological Stages

Aside from Manny Pacquiao's boxing stints shown worldwide, readers would come from other mythological platforms where Manny Pacquiao's images are performed aside from being a sportsman. His primary mythological stage is his political ad stint with Manny Villar, in his campaign ad "Three Kings" in the 2010 National Elections endorsing the latter for his Presidential candidacy. As for his TV Shows, the main surfacing TV show is his game show – *Manny Many Prizes,* and interview exposures on showbiz and sports news. Finally, TV commercial ads that were mentioned were *Alaxan*, and *San Miguel Beer*.

A. Political Advertisement – Manny Villar, 2010 National Elections

In the ad, three "Kings" – TV host Willie Revillame, comedian Dolphy, and Manny Pacquiao, give personal testimony for Manny Villar's candidacy, all wearing the campaign color orange.

B. Commercial Advertisement

Three surfacing commercial ads were mentioned by the readers during the interviews. Most often cited was *Alaxan Fast Relief* pain reliever. There are several variations of the brand

endorsement – one shows Manny Pacquiao while running with few others who encounter muscle tension, and were relieved when that one companion took Alaxan FR. The other variant features Manny's intense training saying that he is proud of his body pain, and that he is not afraid to say "Aray!" for there is Alaxan FR.

San Miguel Beer ads of Manny Pacquiao often depict him having "inuman" sessions most lower class Filipino males are fond of. There is a variant where he faces Morales, a Mexican boxer whom he won over, and drinks together for a celebration in the Philippines. Another has him celebrating with other Filipino actors – Michael V, Derek Ramsey, Ryan Agoncillo, with mother Dionesia. Finally, he has another bar party with the beer brand, together with Kris Aquino.

C. TV Show/News bits

Manny Pacquiao has a regular show with GMA7 TV Network which was mentioned during the interview – *Manny Many Prizes.* It is a weekly variety-game show which gives away prizes such as millions of Pesos, house and lot, cars, which deliberately said to be coming from the pockets of Manny Pacquiao himself.

These are the basic mythological stages where Manny Pacquiao is read by the group informants during the interviews.

Emergent Myths from Class and Gender Reading

From these mythological stages, parasocial interactions with varying respondents are relatively the highest across the class and gender groups as manifested quantitatively from the PSIS scores of Manny. The figure below shows the summary of the overall scores for Manny Pacquiao as graded by each class and gender groups. It can be shown that the lower class groups,

particularly the male groups have the highest PSI degree with Manny. It can also be noticed that most respondents in the PSIS survey had scores higher than the midpoint (70, neutral) for Manny Pacquiao same case with Sarah Geronimo.

Manny Pacquiao's PSI as per Class and Gender
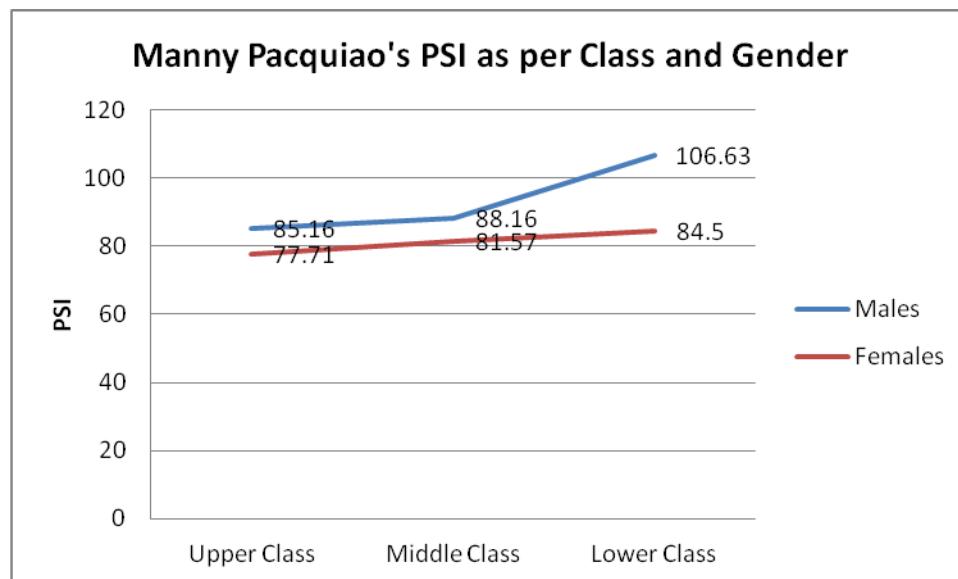
The mythological configurations for Pacman read from the direct quotations that come from the readers show that Manny Pacquiao has draws different impressions from the readers of different groups. The following shows the details of Manny's myths according to social groups:

Table 38: Mythologic Configurations of Manny Pacquiao's Myths

Class and Gender Group	PSI Degree (Average Scores)	Empirical Manifestations from Readings	Myth-Emergent Personified Descriptors
Males, Lower Class	106.63	Manny Pacquiao, ang image niya kasi, para sa lahat ng Filipino. Makabayan. Lahat ng laban niya laging binabanggit para sa bayan, para sa lahat ng Filipino. So gusto ng mga ano yan eh. Kasi ang lahat ng Filipino, likas na nationalist. Kung baga, ah yung ating sense of nationalism, masiyadong mataas. Lalo na ngayon, maraming half-Pinoys na nag-aangat ng bandila ng Filipinas. Pero sa tingin ko, hindi dapat siya pumasok ng pulitika. Pwede naman siya kasing siyang tumulong ng wala sa politics. Although, dadaan sa lahat ng byurokrasiya ng department. Ng ating.. Byurokrasiya ng ating gobyerno. Yun	Filipino Nationalist Masa Philantropist

		sigurong iniiwasan niya. Pero kung sakali man na yun nga, at marami naman siyang natutulungan.. Nagpagawa siya ng ospital, lahat yun. Halos lahat yun, hindi pondo ng gobyerno. Halos kalahati, or 1/3, 2/3 nun, pondo na galing sa kaniya. Hindi ko nga alam bakit hindi pa siya nakakasuhan eh. Bawal dapat yun eh. Pero although, marami kasi siyang natutulungan, kaya yung image niya rin as makamasa, as nationalist, mataas. So ang, halos lahat ng, as an endorser. Marami na rin siyang endorsement.	Rags-to-Riches Guy
		Bakit siya nationalist? Lahat ng. Kasasabi ko lang eh, lahat ng laban niya, lagi niyang binabanggit. Para sa Filipino. Para sa Filipino, para sa Filipinas. So sinasabi niya lagi yun.	Hero of the Filipinos
		Para sa bayan. Yung mga ganiyan. More or less. More or less kasi, sabihin na nating nung nagsisimula siya, lagi niyang sinasabi yun dahil wala pa siyang fans all over the world. Kung hindi totoo yon, hanggang ngayon sikat na sikat na siya all over the world, kilala siya. Manny P. Who is Manny Pacquiao? Who is the famous Filipino boxer? Kilala na siya, sinasabi pa rin niya para sa bayan to. Para sa Filipino to. So sigurado ako. Authentic yung kaniyang intensyon na itaas, na ilagay sa mapa ng mundo ang Filipinas. Makilala ang Filipinas.	International Boxing Icon / Filipino Pride
		Unang-una, si Pacquiao, talagang magaling na boksingero natin yan. Tapos lahat ng mga sinasabi, kagaya ng sinasabi ni Ronan, dinadala lagi ang pangalan ng Filipinas di ba. Para sa bayan natin. Yan ang… Kaya ako, proud din ako kay Pacquiao.	Strong Sportstar
		Sa ken kung si Manny Pacquiao, kung ihahambing sa pamilya, kung halimbawa siya naging anak ko, proud ako dun. Dahil sasabihin kong "anak, pakagaling mong biksingero. Ikaw magdadala sa aken para umahon sa kahirapan." Actually sa mga ganong ano, kasama na rin yung bayan natin. Kasi pag inumpisahan mo, tuloy tuloy na yan.	Family Hero
		Lagi pa siyang nagdadasal, lagi niya hawak yung rosary niya. Si Aling Dionisa din dib a nagrorosaryo habang may fight si Pacquiao?	Religious, God-fearing Fighter
		Sa pera, in a sense, idol ko siya. Yumaman eh.	Inspiring Rags-to-Riches Story
		Kung gagawin nila yun dito, marami naman actually dapat gumagawa na niyan…kaya lang takot lang sila. Pero k-kung kaya ni Manny yun, mag-create ng job -- kuya penge naman water— create ng job, economic-wise mas marami siyang matutulungan…. Na for, hindi, not necessarily, blue collar jobs, white collar jobs, kahit yung mga labors. Magtayo siya ng isang ano, magtayo siya ng isang kompaniya ng, ahm, pagtatayo ng building halimbawa…so laborers ang employment, employee niya. O di mas ma--, mas marami sana siyang natulungan. Ang problema kasi sating mga Filipino –	
		May mga laman yun. Up to 1 million. Ang ginagawa niya, kunwari gusto niya yung contestant, gusto niya talagang tulungan, mahirap na mahirap yung.. Ang ginagawa niya, palitan natin yan! Eto kunin mo.	Millionaire Gameshow Master
Males, Middle Class	88.16	Malaki. Maganda yung built pati yung.. Ibang klase yung.. Sakin, yung ina-idolize ko sa kaniya, napakasipag niya sa training. Sobrang sipag talaga. Yung parang sa ibang tao, pag	Determined Fighter

		umabot ka na sa ganiyang level, ay, pa-easy-easy na lang ako. Mayaman na ako, matalo ako. Pero siya hindi. Talagang yung, yung desidido siyang pagbutihin yung ginagawa niya.	Determined Moneymaker
		Dapat nga ano eh, endorser siya ng ano eh, ng energy drink.	Energetic Leader
		Alaxan. Maganda yung Alaxan. Tamang tama sa kaniya yun. Kasi kahit anong sakit iniinda talaga. Bahagi yun talaga. Nagkaroon, actually, ang ano ko noon, dati rati ang Alaxan.. Pag nag-Alaxan ka, parang may sakit ka. Pero dito parang..	Appropriate Product Endorser
		Narealize mo, pag Alaxan, temporary lang yan. Kailangan mo lang talagang tiisin. Iba yung. Alam mo yun? Iba yung naging epekto niya sa produkto. Nagbago ka ng pananaw doon sa sakit na nararamdaman mo dahil sa kaniyang pananaw, kung paano niya kasi tingnan ang bagay-bagay na ito, bahagi lang talaga yun. Masasaktan at masasaktan ka, pero kailangan mong mag-move on talaga. Parang normal lang na nasasaktan ka.	Physically Determined Sportsman
		Normal lang yun sa laban niya. So hindi siya sakit na talagang pipigilan ka. May determinasyon para magsucceed. Yun.	Success-driven Warrior
		Pero ano bilib ka sa kaniya dahil siya yung magaling talaga.Na galing talaga. Parang si Sarah. Pero mas prominent kay Manny kasi yung sa lalo na yung endorsement niya sa Alaxan. Nakita kung paano siya nagsimula. Tapos, nag-endorse siya ng Alaxan, hanggang sa kung ano na yung narating niya ngayon. Napaka-ano. Napaka-prominent kay Manny Pacquiao yung, yung pinanggalingan niya, tsaka kung ano na yung narating niya ngayon. So parang reflective din yun sa pinanggalingan din ni Manny Villar eh. Di ba ano siya, nagbebenta siya ng isda before. Ganito, ganiyan. Tapos napalago niya yung negosyo. Tapos ang sabi nga parang hindi naman siya yung mayaman dati. Yung asawa niya yung mayaman. Pero siya pa rin yung namahala, tapos pinagyaman pa rin niya. Kaya maayos pa rin, wala namang ano, wala naman akong kaso doon.	Public's Dream Storyteller Rags-to-Riches Icon
Males, Upper Class	85.16	Well, I see, the only problem with him is that he is a little overexposed. But still, he still commands that respect because ah, because he's, because everybody loves, I mean most people I know, parang got into sports at a young age di ba. So..Parang kasi, how I grew up was that, local sports is is really so inferior. I mean it's a snobbish thing, concept. So when you get recognized there, that's like, you're like a God. I mean, that's essentially what it means. Ahm he's overexposed. Pero I don't know, ahm, ahm, well I have—	Overexposed Politician Wannabee
		Yuh, it's something na, it's always a source of pride for... Like kami, we have 25th year homecoming,and one of my batchmates, he knows Manny because he used to be in Manila as a congressman and stuff. So people in Manila know him e, they adopted him. So he signed gloves, and parang they auctioned – it's a little too awkward to see him as a congressman signing gloves. The roles could blend, but should not happen in reality.	Source of Pride for the Filipinos Multiple Role Taker
Females, Lower Class	77.71	Hindi ko maisip na pwedeng mangyari...hindi ko naisip na it could happen to somebody na alalay lang dating	Rags-to-Riches Storyteller

		kasi ano e, ang mga nakita kong cars doon e baka di ako makabili e. (laughs) And his house is a lot improved to think that hindi naman siya kailangang lumaban.	
		I think he's a very kind person kasi kung sa pag-angat mo...and if you see the siblings, lahat sila kuminis. Kung 'yong kwento niya ay totoo na siya'y nagtitinda lang ng pandesal and all, meyo mahirap talaga 'yong status of life. Pero if you see the siblings right now, I think maasikaso siyang kapatid.	Kind, Humble, and Warm Brother
		Syempre. Kahit saang aspekto. Sa pamumuhay. Sarap din ng buhay niya. Nagpapa-game show nga siya di ba?	Rich, Generous Godfather
		Si Manny Pacquiao kay Manny Villar? Hindi. Ano ba 'yong tawag sa mga...utang na loob! May mga utang na loob 'yan palagay ko sa mga sila sila. You need to pay back.	Political Player
		Maaring noong nauumpisa pa lang si Manny Pacquiao, tinulungan siya ni Manny Villar. Ngayong may pangalan na si Pacquiao, pagkakataon naman iyang bumawi.	Political Give-and-Take Example
Females, Middle Class	81.57	Siguro pwedeng ninong ng anak ko, baka galante siya magregalo. Hinde, biro lang.	Godfather
		Ako po I loved, I loved with a "d" him nun nandun siya sa kaniyang field. Nung kaniyang "I'm a boxer, I'm with that fist."	Loved Boxing Icon
		Pero nung nag-cross over na siya to politics, medyo naging skeptic na 'ko. I mean, I still loved his talent kahit nangyari yung the whole Marquez team. Pero, kasi parang nag-cross over siya, so feeling ko parang mini-milk na lang niya yung popularity niya for what it's worth. Na, e may, I think hindi din naman entirely wrong yung, parang theory na hindi siya kasing equipped to be a legislator…mga ganon. Pero since sikat siya, and pag tumakbo naman siya alam naman niyang makaka-rake in siya ng boto, yung mga ganon. So parang, na ride niya na lang yung wave ng popularity niya. So parang na, dun na-color yung ka- yung perception ko nung mga pino-promote niyang bagay-bagay. Na feeling ko, kahit iyung—feeling ko because he's not, ahm, parang he's not known to be very cerebral and intellectual, tapos he's thrust in a position which needs a lot of thinking, hindi siya, not so negative kasi hindi siya kasing smart nung mga katabi niyang congress persons, pero yung idea na andali niyang ma-sway. Like yung RH bill, yung mga issues na hindi na, 'di masiyadong pulido yung pagkaka-reason out niya. Pero kasi nakaupo siya dun, so nagiging mouthpiece siya ng mga tao nakapalibot sa kaniya… yung mga ganon. So feeling ko mas ri-mas gusto ko siya nung dun siya sa field niya na lang.	Hated Political Player
			Unintellectual Politician
		Parang sa field niya na lang. Feeling ko ganon. Pero I still love him in the boxer sense. Feeling ko talaga wala nang time mata-masabi dun sa kaniyang talent doon. Sana m-in-aintain niya na lang—	
		Ayun. Ako I agree. Na parang ako from the very start, parang "Waaag… wag kang pumasok sa politics." Yun. And then, of course, maraming negative issues, sa pambabae… Pero for me, na-o-overshadow pa rin siya nung kaniyang achievements in the field of boxing. So parang, for me, mapapasimangot ako or maiinis ako, pero in the end, I still like him, noh, because yung achievements niya parang walang katumbas e noh. I mean yung honor na dinala niya sa bansa, yung for him to be idolized by	Respected, Determined Sports Achiever

		celebrities around the world noh…Parang ano yon, eh, ibang level. For me ibang level. Saka pag, ah, nirerespeto ko yung disiplina niya, tsaka yung...yung talento niya dun sa larangan na yun. So, ah siguro nga, ah, kasi di ba alam naman natin yung credibility... di ba yung ethos? Depende di ba? Depende sa kung anong aspekto. So, dahil nandun siya talaga, specifically yun naman talaga ang kauna-unahang liniya niya – yung boxing – siguro sa ngayon, sa aken, ok pa rin yung credibility niya. Meron, sa ngayon ha, nandyan pa. Pero eventually kasi magfe-fade, noh… yung pangalan niya sa boxing. Ah, hindi ko alam kung ano magiging perception ko dun sa pambabae niya at sa pagiging politiko niya after a few years…because it might be affected.	Potential Playboy
Females, Upper Class	84.5	Pero ayoko 'yung pagka-ambitious niya	Ambitious
		Nakakatakot just before the last (inaudible), inutusan niya 'yung amerkanong aassistant niya, "Punta ka Ferrari, bibili ako ng Ferrari." E 'di nagulat 'yung sales ano. "Ah, wala na 'yung kulay na gusto mo, pwede bang gray?" O gray. Binigay niya 'yung keys tapos dinrive niya tapos, sumakay si Manny papuntang gym.	
		'Yung their show of wealth. Their display of, it's too much.	Overly Displayer of Riches
		E ang sasbihin naman ng iba, well they earned it. It's their money. Hindi naman nila kinurakot.	
		But they will put us there in the limelight, posing ka diyan. Show them that you have gone here, you're donating.	Limelight Attention Seeker
		But still. Well, totoo 'yun. 'Yung huli niya fight, kaya daw siya magfa-fight is because magtatayo sila ng hospital sa Saranggani. 10 million ang kailangan. sa loob loob ko, "Bakit ikaw ang magpapatayo? 'Di ba gobyerno dapat 'yun?" Nasa gobyerno ka na, ayusin mo. Bakit kailangan mong bugbugin ang sarili mo para magpatayo ka, para makatulong ka? That's why if they don't know better, people around them are the ones pushing it. Tingnan mo nga 'tong bagyo e nagposing siya doon, nagbigay siya ng bigas. Sabi ko, "Alam mo, hindi na magluluto!" Ang daming bigas na they put in bags.	

Manny Pacquiao, read in almost the same manner, is seen to be the current *pride* of

Pinoys in the sports industry. From then on, he shone as a superstar in the boxing field

worldwide. Generally seen, his myths constitute of descriptors such as the ***Fighting Pride of the***

Philippines, People's Champ, The Fighting Congressman, and Pambansang Ninong (The National Godfather).

In a high parasocial condition the premise provides most Filipinos pride and patriotism as Pacman often attributes his winning *to the country*, *to God*, and to *his fellowmen*. This statement, motherhood as it may sound, is how Pacquiao painted his image among the landscape of many victories in the media industries, hereby perceived by the audiences.

Whenever asked on who Manny Pacquiao is, the responses would be smoothly going out of the participants words, that he is a *hero, pride,* and, *idol.*

Essentially, the participants sounded excited whenever talking of Manny, primarily because this name could easily trigger recall the streetwise, manly, and identifiable figure to the male participants especially of the lower class. Manny Pacquiao is clearly a hero for them, their representation as well, who they are proud of. Strength, as Pacman represents on the ring literally and metaphorically in his representation, is what the readers could see on him.

Pambansa, something that is generally grand, magnanimous, Pacman as *pambansang kamao* gets grandness from his physical power turned to another power in the form of pride, and then fame. From being a boxer in the ring, to a celebrity – the production is in a different platform, as Jody, male participants explains during the interview.

A power too grand becomes humble and human through another spectacle Manny Pacquiao consistently performs inside the ring – his being *relihiyoso* earns praise aside from the strength he showcases.

From the boxing field where he showcases physical power comes another kind of power in the face of too much generosity, that he earns another label – Ninong Manny, a namecall he explicitly gives himself during his show **Manny, Many Prizes** on GMA7. Generosity is a trait attached to his wealth as readers would say *mapagbigay.* Here are the key insights on having imprints on Manny Pacquiao as rich, wealthy, and generous – another kind of power.

This too much generosity is interpreted in another way by some female respondents of the upper class. They say it is too much showcase of their wealth, as Carmen, female reader shared. Here it is seen that a discrepancy exists on this move of Pacman – donating, giving money. Splurging on luxury items, Manny Pacquiao and wife Jinkee bought a boat night after the storm that devastate Cagayan De Oro and Iligan City in Mindanao this year, 2012. For the lower class readers, it is generosity. For the upper class, it is generosity plus too much display of wealth and power. Interestingly, this could be one of the reasons most PSI scores for Manny Pacquiao are lower to the upper class and higher to the lower class.

Aside from being equated to grandiosity with money, Manny Pacquiao is also machismo in this display of power – a *ninong, kumpare, kainuman*, *kabit,* in the language of Parasocial Interaction. When asked who Manny Pacquiao could be likened to, participants gave such labels.

Interestingly, females from the middle class group also had the similar labels of being *friend of a friend,* or *kumpare,* but not in romantic sense, when asked the same question.

Seen this way, Manny's PSI could be relatively higher than the normal (neutral) level, and that the degree is also manifested through labels given to him.

Ninong, kaibigan, kainuman would normally be the perception on Manny Pacquiao as the readers create his image. This could be two-way: that the media has fed these images to the

audiences on Manny's endorsements and shows; or it could be that the shows and ads were created as such because of the inherent images Manny Pacquiao could bear.

Arguably, Manny Pacquiao stands in this study of celebrities in twofold – as a celebrity endorser to Manny Villar in 2010, and also a political figure himself. So, the discussions of Manny Pacquiao being a celebrity endorser is also accompanied by his being a figure himself at Congress. There happens a bearing on his success inside the ring, with his shown ability to sway people of Saranggani to put him in power. On a bigger note, there happens a tension on his image as a *hero of the boxing ring* and his struggle to be another kind of *hero -- inside the Camara de Representantes.*

Firstly, readers would look at Manny's move to endorse Villar as a *suntok sa buwan* which means putting himself in a bet where certain risks are possibly entailed with. During political spin battles, alliances are crucial where there should be loyalty, and in the end your benefits, and vice versa. That's what readers could see on Manny Pacquiao endorsing Manny Villar as presidentiable in 2010.

Seen in a more positive light, one participant points out that it is also a game of attribution, of identification where one could also be like the other. In this case, Manny Pacquiao also came from where Manny Villar was coming from – *the poor.*

This could also be another way of looking at that. But a more discursive political touch of Manny Pacquiao is his way of turning into another kind of celebrity – being the politician himself. As for himself, news clips and interviews would say that he wanted to serve the people, because is *makabayan.* However, most readers would view this move of him in a double-faced fashion especially when readers say they are *turned off* when he entered the politics.

Bryan, from the the upper class group, says there could be a problem with Manny Pacquiao being too over-exposed in two fields. These fields can be seen to be in line with another, but not really exactly the same. He shares a moment where he finds Manny Pacquiao as respectable, and yet, awkward to see a boxer and at the same time Congressman wearing hat.

Overall, the following table shows Manny Pacquaio's myths as seen by the class and gender groups:

Table 39: Summary of Mythologic Configurations of Manny Pacquiao

Class and Gender Readers	Emergent Myths
Males, Lower Class	Filipino Nationalist, Masa Philantropist Rags-to-Riches Guy, Hero of the Filipinos International Boxing Icon, Filipino Pride Strong Sportstar, Family Hero, Religious, God-fearing Fighter, Inspiring Rags-to-Riches Story Millionaire Gameshow Master
Males, Middle Class	Determined Fighter, Determined Moneymaker Energetic Leader, Appropriate Product Endorser Physically Determined Sportsman, Success-driven Warrior, Public's Dream Storyteller, Rags-to-Riches Icon
Males, Upper Class	Overexposed Politician Wannabee Source of Pride for the Filipinos Multiple Role Taker
Females, Lower Class	Rags-to-Riches Storyteller Kind, Humble, and Warm Brother Rich, Generous Godfather Political Player Example of Political Give-and-Take Tactics
Females, Middle Class	Godfather Loved Boxing Icon Hated Political Player Unintellectual Politician Respected, Determined Sports Achiever Potential Playboy
Females, Upper Class	Ambitious Overly Displayer of Riches Limelight Attention Seeker

The myths are varied and oppositional when seen in the way upper class and lower class read Pacman. The descriptors could tell implications on the receptions of class and even gender to the images Manny Pacquiao is able to perform.

To illustrate both the parasocial distance that each class and gender perceive with Manny Pacquiao and the myths they create for him, the following figure contains the 'social circles' and the myths contained inside each circle.
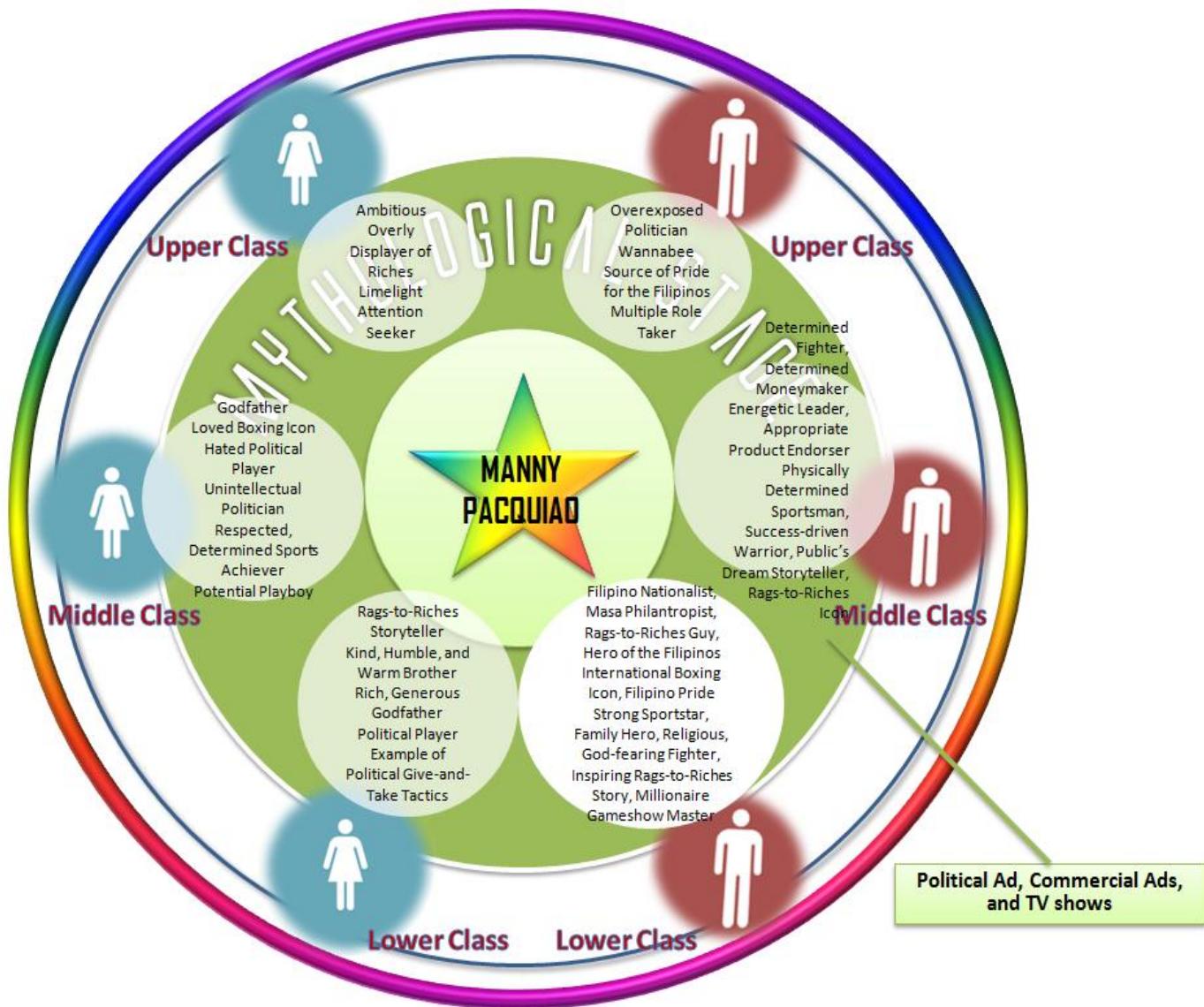

Figure 11: Class and Gender Readings of Manny Pacquiao

There exists a tension on the sides where Manny Pacquiao is seen to have a good content in terms of his production as a sports star which gives him the label of being *pambansa.* At his possession of power, fame, and also fortune is bumping with another intention and transition of being *pambansa* when he entered the Congress. This is the point where most readers do not permit the *liking* to happen. They *loved* Manny Pacquiao with no doubt when he was purely a boxing champion.

Put generally in a high parasocial interaction condition, Manny Pacquiao is myth of a media persona who is ---

a God-fearing, family-oriented, fighting politician, national godfather, and national sports hero

It is in the first place his physical power which most spectators are proud of – that Manny Pacquiao is strong, *therefore Filipinos are strong.* The deal with sports is a different dynamics when celebrities are made. It is different than a television show, a film, or a talkshow where everything could be written on script. Sports, more particularly, boxing is somewhat more *real.* The stars are on their own selves without any script to follow – win it or lose it. And the name Pacquiao carries an image that relates to the name and pride of a nation – much like of a Miss Universe pageant. It is all about connections, the *political mutualism.* It is where the connections are built, give-and-take, in the game of fame, favors, politics, and power.

One area where it is essential to acknowledge some differentiation is sport. The sports star celebrity as seen in Manny Pacquiao is a particularly interesting case because sport is one of the few areas of public life that is truly meritocratic – sports stars can prove *they are the best.* Therefore, Manny's cultural prominence can be regarded as *deserved.* Compared to the television's fictive identities to do what they do, sport offers the spectacle of 'real individuals'

participating in unpredictable outcomes. This creates a veneer of authenticity which sets the sports star apart from *other* more explicitly manufactured and cultural realms.

The performance of *masculine heroism* as what the insights from the readers would tell, as well as the results of the PSIS scores, is evident in Manny's image. The boxing arena provides him a space similar to a battle ground in war where only the strongest men could survive and be glorified. The very notion of being a sports hero brings Manny Pacquiao a representation of a masculine dominance with physical strength. Compared to Charice Pempengco and Leah Salonga's international stints as outstanding singers, boxing is another gendered space where pride is in a different sense – hard work and sheer physical strength give it all up to the *trophy of excellence.*

The concept of *pambansa* is given to Manny's consistent winnings, appreciated by the sense of being a minority of Filipinos when in an international field. Class and even race struggle is seen in this way of glorifying a *pambansang kamao* who fights other nationalities and win. Manny Pacquiao embodies a modern-day cultural war in a performative fashion.

The inherent discourse of wealth and money as attached to the narrative of Manny Pacquiao also gains another limelight in his cultural representation in the society. The typical rags-to-riches story is embodied in his own share of ideals and struggles of class mobility. Spectators are aware of this tremendous agenda in sports arena especially when framed evidently by the media. Manny Pacquiao's reading, therefore, is a general show of power – physically, politically, and financially.

The use of symbols is noticeable in Manny Pacquiao's media performances especially inside the boxing ring. Bourdieu's concept of symbol stimulates the characterization of habitus:

"symbolic power is a power of "world-making". (1977, p.22). The symbolic capitals that Manny Pacquiao exhibits on the media employs him as having a heroic persona, though unimposed, still calls attention and fortifies the extant mythic heroe in the past Philippine historical narrative, this time in the context of a sports arena. The construction of unified collective is dependent on the degree which readers attribute heroic realities to Pacquiao.

Class readers especially from the lower class often cited Manny Pacquiao's use of flags and rosary. These symbols are all signified by the readers as being a genuine Filipino who is *patriotic* and *God-fearing.* One of the main parallels between sport and national identity as well as cultural values is the sports arena where Manny Pacquiao performs. While sport indeed may be characterized as a show for the commons, the undeniable fact that it serves a national purpose which measures national strength, thus a political objective (Bourdieu, 1977).

Manny Pacquiao's reading as a hero of the Filipinos is in fact staged by the symbols he incorporates during his fights. One is the Philippine flag. It literally flags national identity for both the stadium audience and the national audience who watches it. Spectators are positioned as both witnesses and participants in a national phenomenon. Along with this is the emotionalizeed nationalistic sense whenever hearing the lyrics and the music of the Philippine national anthem before each fight. The unifying thread of the complete package – flag, anthem, a fighter – delivers a nexus of nationalism along the ringside community.

Another Filipino value showcased by Manny Pacquiao is aided by his praying while holding a rosary before and after each fight. *Madasalin* as a trait Filipinos inherited/imposed from the historical colonialistic religious conditions from the Spaniards, is restored and established as an inherent characteristic a true Filipino should possess. Evidently, Manny

Pacquiao becomes an embodiment of this trait which still becomes an attracting act performed by Manny Pacquiao especially inside the boxing rings.

Readers from the male groups are identified to elicit the highest parasocial interaction for Manny Pacquiao. Descriptors like *hero of the masa, pambansang kamao,* and *para sa Filipino* are laid down by these readers. His hit song "Para sa Yo ang Laban na To" (This fight is for you) became an iconic tagline for Manny Pacquiao offering indicative themes associated with the Filipino hero such as dying and suffering for the nation. Themes such as martyrdom taps into the established standard of the Filipino heroic narrative exemplified by the past national heroes in the wars.

From these reasons, Filipinos become more forgiving when it comes to Manny Pacquiao's rumored character of being a playboy. This part of his story would catch a short-term attention from the audiences primarily because of two reasons – that he is a great Filipino sports icon, and that generally, Filipino men prove their machismo by having other women. Maleness is seen performed by Manny Pacquiao. The stereotypes of *pagkalalaki* as being *matapang* (courageous), *malakas* (strong), and *naghahanap-buhay* (provider) are present in Manny Pacquiao as readers would cite. The double standard of being *babaero,* on the other hand was also attributed to Manny Pacquiao. These qualify him as a stereotypical Filipino man, but in a highlighted mythic character of being a national identity icon.

CELEBRIFIED PARASOCIAL MYTHS SEEN FROM AFAR

Looking at the myths that each class and gender readers develop for the performances of the four celebrities on various mythological stages on TV, primarily political ads, there are instances where myths are constantly similar across groups, while others would create social distinctions on their receptions. Critically reading on these portrayals of celebrities, media framing of these portrayals, and the social disctinctions that readers would imply, it is therefore evident in the qualitative data discourse above that celebrities are contained not just in the boundaries of TV framing. Their performances are penetrating the deeper core of tastes and lifestyles of 'class-ed' and 'gendered' spectatorships of TV audiences.

From the sheer amount of data presented previously, this portion gives space for the interpretive mythological insights on the parasocial interaction of the four celebrities. Celebrification, largely put, is the process and phenomenon of celebrity discourses in any context where audience-media-celebrity interplay is often involved. These celebrity mythologies reflect the contemporary society as stipulated implicitly on the data gathered for this study. Celebrification deeply roots from the parasociability that celebrities perform on and off the camera, framed by the media and handed down by social information practices such as gossips and political discourses, and finally consumed by the audiences in varying degrees and forms. Parasocial insights and myths made in this study are hereby analysed.

In television, especially, the image which is presented makes available nuances of appearance and gesture to which ordinary social perception is attentive and to which interaction is cued. Sometimes the celebrities, whether they are playing themselves or performing in a

fictional role, are seen engaged with others.Nevertheless, they also face the audiences, use the mode of direct address, talk as if they were conversing personally and privately.

The reading audience responds with something more than mere observation. They also react with subtly insinuated emotions into the program's action and internal social relationships. By this kind of staging, the reading audiences ambiguously are transformed into a group which observes and participates in the show in turn. The more the performer seems to adjust his/her performance to the expected response of the audience, the more the audience tends to make the response anticipated. This could lead to a simulacrum of interaction, similar to 'real-life' social interaction.

Parasocial relations may be governed by little or no sense of obligation, effort, or responsibility on the part of the spectator. The audience member is free to withdraw at any moment. If the audience remains involved, these parasocial relations provide a framework within which much may be added by fantasy. But these are differences of degree, not of kind, from what may be termed the ortho-social (Horton & Wohl, 1956). The crucial difference in experience obviously lies in the lack of effective reciprocity, and the audience is free to choose among the relationships offered, and can create new ones, rarely.

The persona is the typical and indigenous figure of the social scene presented by the television. To say that s/he is familiar and intimate is to use pale and feeble language for the pervasiveness and closeness with which many could feel their presence. The spectacular fact about such personae is that they can claim and achieve an intimacy with what are literally crowds of strangers, and this intimacy, even if it is an imitation and a shadow of what is ordinarily meant by that word, is extremely influential with, and satisfying for, the great numbers who willingly receive it and share in it. They "know" such a persona in somewhat the same way they know

their chosen friends – through direct observation and interpretation of his/her appearance, his/her gestures and voice, his/her conversation and conduct in variety of situations.

The general profiles of the appropriate audience role are perceived intuitively from familiarity with the common cultural patterns on which the role of the persona is constructed. These roles are chiefly derived from the primary relations of friendship and the family, characterized by intimacy, sympathy, and sociability.

With a few exceptions, the popular figures of TV are, or give the appearance of being, paragons of middle –class virtue with decently modest intellectual capacities. Since some of them are really very intelligent and all of them are, *strong and weak, good and bad,* the façade is maintained only by concealing discrepancies between the public and the private life. The standard technique is not to make the private life an absolute secret, for the interest of the audience cannot be ignored. But to create an acceptable façade of private life as well, a more or less contrived public image of the life behind the contrived public image.

From parasocial encounters in everyday rituals and routine of the audiences, images are formed and socially constructed by the media. However, the celebrity as a rich critico-cultural semiological resource has several layers of ideologies that can be extracted and intermalized to understand a larger discourse in the present society.

Social distinctions determine tastes and lifestyle differences among social groups – i.e., classes and genders. Celebrity myths are constructed differently depending on how much they are *liked*, *loved, disliked, hated.* The structural viewpoint that celebrity has a cultural representation of the community where s/he belong is being postulated in this thesis that celebrity consumption is also a means of differentiating tastes and distinctions among classes and

gender groups. Hence, a deeper realization on the philosophy of celebrity culture can be reified and extracted in a layer of critical hegemonic discourse.

One striking fact is that the celebrity culture, at least in the Philippines, is a battlefield of classes, interests, and capitalism where one is dominating the other who also dominates the former. It is cyclical in nature where ruling group, or in a larger sense, class is determinant of the celebrity function. The available points of view on the usefulness and function of that public culture vary considerably. Those who celebrate what they regard as the reclaiming of a degree of popular sovereignity over media content as well as those who bitterly condemn the diminution of media's importance as the provider of information and entertainment to the cultural community are encountered in the powerplay of celebrity mythic element. The contemporary significance of celebrity itself for cultural and media studies is implicit in the fact that celebrity has continued to be a battleground for debates about social and political function, and the democratic potentital, of the public culture.

It is not surprising that there are competing views, and ambivalent attitudes, towards such a situation. Celebrity public culture is a phenomenon that requires a continual balancing act – between the need to properly understand the workings of popular culture and the complacent politics that threatens to be among the products of such understanding. The analysis of the cultural function of celebrity helps the populace to perform and not obscure the equal importance of competing concerns of their entertainment versus the social, "real" world.

It could also be that judgments are the least ambivalent when the discursive regimes and industrial processes of the celebrity-as-commodity migrate into other domains as a means of managing public perceptions of participants within those domains.

Publicity and public relations may play a routine and legitimate role in the entertainment industry and therefore their employment there may raise few political or social concerns. There are concerns, though, when the techniques used to produce celebrity are employed to manage persuasion and public concerns, and in particular to manage the representation of political figures.

The trend is repeated in the recent periods of electoral campaigning: public relations management, celebrity leadership – both opinion and actual management, thus celebrification is seen as a national political glamorized phenomenon. This pattern is further encouraging the merging of the interests of organized politics with the reproduction processes of celebrity. This is not only about selling the glamour or presence of the spectacular politician. It is also implied in the management of the media's treatment of particular political issues and the media's access to information about them. This has excited vigorous debate, especially within the agenda itself, about the operation of 'spin'.

The management of the media's reporting of politics has become increasingly important to contemporary political campaigns and the day-to-day administration of government. Public relations consultants, media advisers and press officers have proliferated in the Philippine political systems and have become standard components of the contemporary furniture of democratic administrations. Closely articulated to the development of public opinion polling as a means of generating political news stories and tracking public perceptions, the management of public personae has become a core activity for contemporary politics. Politics is now overwhelmingly about the management of media representation. The strategies employed are derived from public relations for models of building the public identity of the celebrity-commodity attached to the politician-*celebrity*.

The celebrification of politics does sit towards the outer edge of the working of celebrity in popular culture today. It certainly exploits aspects of the systems of celebrity production and the mode of consumption it invites retains the capacity for the kinds of ambiguities and contradictions amongst the communities of reader-spectators.

Spectatorship also becomes a power in its own way. Articulations on what is important and what is desirable as promoted by the tastes and lifestyles of the audience-based community dictate a certain power on the capitalist viewpoints. The spinning of the frames of the television for instance, is a mass-based production wherein the intended public access to information is a signified priority.

The celebrity culture and consumption, as well as production is a mass-based media idealism. The ways celebrities are packaged are altogether catering to the satisfactions of the proletariat. The celebrity culture sustains its existence because of such a broad spectrum of modes of consumption by the masses.

Celebrities, as mentioned previously, are a social commodity where the consumers have the purschasing power of liking or disliking this cultural product. Their modes of engagements based on images which classify distinctions. More importantly, these celebrities' persona and the personality in them are offered openly to public discourse.

IV. CELEBRIFIED BEHAVIORS: CORRELATING AUDIENCE PSI AND BEHAVIORS

The implied goal of this project is to look at the ultimate layer of celebrities' influence over the audience -- if there is any (presence), to what extent (degree), and in what ways (form). Behavioral manifestations are studied as the final question seeking answers in this process of celebrity discourse. The data processed in this portion were captured from the PSIS survey for the political behaviors, and from the focus group interviews for the social and interpersonal behaviors.

Celebrified is the operative word to describe the discursive side of celebrity influence on the audience's overall consciousness and social interaction with the cultural products available in the present society. It is also *my* description on something that catches attention and awareness due to the presence of any celebrity who makes sense of any reality – in the social and interpersonal levels.

Attitudes, feelings, and ultimately, behaviors towards the *celebrified element* (i.e., product, people, idea, etc.) are often used as indicators in the process of *Celebrification.* Put in a more operationalized, empirical data, behaviors here are – the reported voting behavior of the survey respondents towards the celebrity-endorsed candidate during the May 2010 elections, and the focus group interview participants' behaviors which they explicitly reported in social and interpersonal conditions of their everyday lives as recorded in their interviews.

On Political Behaviors

To measure the possible presence and strength of association between the voting behaviors of the respondents and their PSI with the celebrity endorsers of candidates, there is an item in the PSI survey where the respondents are asked of their voting behaviors last 2010 National Elections. The following item was asked:

II. *Pagboto.* Mangyaring lagyan ng check (√) ang mga pangalan ng mga politiko na ibinoto mo noong nakaraang Pambansang Eleksyon 2010

( )   Manny Villar (kandidato bilang Pangulo noong 2010)
( )   Loren Legarda (kandidato bilang Pangalawang Pangulo noong 2010)
( )   Noynoy Aquino (kandidato bilang Pangulo noong 2010)
( )   Wala sa nabanggit

( )   Hindi ako bumoto

The survey results would show that out of the 296 valid set of answers – those respondents who were able to cast votes as determined by their answers on the above question item – 168 voted for Noynoy as President, while 128 did not; 25 voted for Loren as Vice President, while 271 did not; and 87 voted for Manny, while 209 did not.

When these frequencies of voting behavior for both positive and negative are tabulated with the celebrities' PSI mean scores, results show that, on the average, <u>the PSI of celebrity endorser is higher to the ones who performed positive voting behavior towards the candidate, and lower to the negative voting behavior.</u>

As for Sharon Cuneta, she had higher PSI mean score ($\bar{x}$=84.65) to those who voted for (n=128) Noynoy as President, and lower ($\bar{x}$=82.30) to those who did not (n=168).

Table 40: Cross tabulation of Voting Behaviors towards
Noynoy Aquino and Sharon Cuneta's PSI mean score

Voting Behavior for Noynoy Aquino	Sharon's PSI Mean Score		
	N	Mean	Standard Deviation
No (Negative)	168	82.30	22.79
Yes (Positive)	128	84.65	21.73
Point Biserial correlation rpb=0.52, p<0.372			

As for Kris Aquino, she had higher PSI mean score ($\bar{x}$=78.73) to those who voted for

(n=128) Noynoy as President, and lower ($\bar{x}$=61.39) to those who did not (n=168).

Table 41: Cross tabulation of Voting Behaviors towards
Noynoy Aquino and Kris Aquino's PSI mean score

Voting Behavior for Noynoy Aquino	Kris Aquino's PSI Mean Score		
	N	Mean	Standard Deviation
No (Negative)	168	61.39	23.23
Yes (Positive)	128	78.73	24.19
Point Biserial correlation rpb=0.343*; n=296; significant at p<0.01 level of significance			

As for Sarah Geronimo, she had higher PSI mean score ($\bar{x}$=91.48) to those who voted for

(n=128) Loren as Vice President, and lower ($\bar{x}$=82.22) to those who did not (n=168).

Table 42: Cross tabulation of Voting Behaviors towards
Loren Legarda and Sarah Geronimo's PSI mean score

Voting Behavior for Loren Legarda	Sarah Geronimo's PSI Mean Score		
	N	Mean	Standard Deviation
No (Negative)	271	82.22	23.31
Yes (Positive)	25	91.48	25.65
Point Biserial correlation rpb=0.109, n= 296;s p<0.60			

As for Manny Pacquiao, he had higher PSI mean score ($\overline{x}$=84.65) to those who voted for

(n=128) Manny Villar as Vice President, and lower ($\overline{x}$=82.30) to those who did not (n=168).

Table 43: Cross tabulation of Voting Behaviors towards
Manny Villar and Manny Pacquiao's PSI mean score

Voting Behavior for Manny Villar	Manny's PSI Mean Score		
	N	Mean	Standard Deviation
No (Negative)	209	83.81	23.68
Yes (Positive)	87	100.63	22.47

Point Biserial correlation rpb=0.313*; n= 296; significant at p<0.05*1level of significance

Descriptive statistics shows that there is possible association between celebrity PSI and

voting behavior but only to select celebrity endorser-candidate pairs – Kris Aquino for Noynoy

(*rpb=0.343; n=296; p<0.01*) and Pacman for Manny Villar (*rpb=0.313; n=296; p<0.05*). Please

refer to the following summary table.

Celebrity Endorser-Candidate Pairs	Voted for the Candidate?	Total N (∑N=296)	PSI Mean Score	Point Biserial Correlation		Findings
				alpha	p value	
Sharon Cuneta for Noynoy Aquino	NO	168	82.3	0.52	0.372	Not Significant
Sharon Cuneta for Noynoy Aquino	YES	128	84.65			
Kris Aquino for Noynoy Aquino	NO	168	61.39	0.343	0.01*	Significant
Kris Aquino for Noynoy Aquino	YES	128	78.73			
Sarah Geronimo for Loren Legarda	NO	271	82.22	0.109	0.6	Not Significant
Sarah Geronimo for Loren Legarda	YES	25	91.48			
Manny Pacquiao for Manny Villar	NO	209	83.81	0.313	0.05*	Significant
Manny Pacquiao for Manny Villar	YES	87	100.63			

Table __: Summary of Point Biserial Correlation Results (PSI-Voting Behavior variables)

There is a positive correlation between the respondents' voting behavior and celebrity PSI more specifically for Manny Pacquiao and Kris Aquino. The correlations could be moderate in degree, but still merit attention.

Social and Interpersonal Behaviors

From the pool of qualitative data from the focus group interviews, other behaviors that the audiences, or in this case, the readers could elicit in the social and interpersonal levels, as far as parasocial interaction is concerned, would include (1) discursive gossiping, (2) interpersonal politicking, (3) product opinion following.

Discurvise Gossiping

These behaviors include those actions that the readers explicitly reported during interviews telling that they argue and tell stories about celebrities with their friends, husbands/wives, even children. They analyse these celebrities in a certain degree that these gossips become subject matters during regular chitchatting. *Pakikialam* is the more suitable adjective to describe these behaviors. This act could happen even outside the TV viewing ritual itself , say, whenever fresh celebrity news come out.

Interpersonal Politicking

In line with gossiping is politicking. Since the context of this inquiry comes from the political arena of everyday episodes of these four celebrities – politics is, more often than not, inseparable from these celebrities, in various ways – from the way they are handled by the network management, to the endorsements on political campaigns. *Nakikisangkot* on how the celebrities are managing their careers, and their movements in the social world.

Product Opinion Following

Readers feel a certain amount of belief to the endorsements of the four celebrities in terms of product opinion leadership. They would say they are more convinced, more often than not, by these four celebrities whenever they endorse products than they are convinced with political endorsements. They see more credibility on them, if not to all, to most product endorsements. *Sinusunod* – is the word that can be apt to describe these actions, but in the context of product ambassadorship.

CHAPTER VI

SUMMARY AND CONCLUSION

Daily media and social observations could attest that the discourse on celebrities is evident in the everyday communication in the media and among audiences in the contemporary Filipino culture. This study is pursued to investigate a perspective that helps understand the phenomenon of celebrification coming from the audiences' viewpoint. Using the theoretical framework involving the philosophies of Barthes in myth-making, Bourdieu in social distinctions, and Horton andWohl's parasocial interaction, the study investigates queries on class and gender readings of images of prominent celebrity endorsers in the context of political messages and other media interactions.

A. Summary of Findings

Quantitative and qualitative data present both descriptive and explorative insights on the presence of Parasocial Interaction among Filipino audiences, in varying degrees and forms with class and gender groups. Below are the quantitative and qualitative findings of the study.

Quantitative Findings

PSI Scale was the primary instrument that measured the parasocial interactions of 296 respondents with selected celebrities. Aside from the PSI scale, demographic variables were asked as well as their voting behaviors towards the celebrity-endorsed candidates last 2010 elections. The results were as follows:

Parasocial Interaction Distinctions among Celebrities

Results show that the four celebrities have different levels of PSI in terms of its dimensions. For attraction and interest dimension, the three celebrities – Sharon Cuneta, Sarah Geronimo, and Manny Pacquiao garnered PSI mean scores that are higher than the midpoint (neutral, 3.0) which mean they elicit relatively high degree on this parasocial interaction dimension. Only Kris Aquino scored lower than the midpoint (2.56). She evokes negative audience attraction and interest in terms of parasocial interaction.

The same trend was true in the case of task attraction as well as identification and life story identification, where only Kris Aquino obtained lower than the midpoint. This implies that Kris Aquino does not identify with most readers. On another note, Sarah Geronimo and Manny Pacquiao elicited high mean scores for interaction. These two celebrities raise audience attention and parasocial interaction from the general audience. Finally, all four celebrities had scores lower than the midpoint for dimensions attachment and group identification.

Parasocial Interaction Celebrity Distinctions on Class and Gender Metaphors

1. ***Gender and PSI.*** Comparing the PSI means between males ($\bar{x}$= 84.37) and females ($\bar{x}$= 78.84), T-test reported that there exists a significant difference (p<0.007) on the parasocial interaction on the celebrities between males and females. Males have stronger PSI than females. The PSI scores from male respondents show that compared to the other three celebrities, only Kris Aquino had PSI ($\bar{x}$=69.14) lower than the midpoint ($\bar{x}$=70). Manny Pacquaio gained the highest mean ($\bar{x}$=99.53) among males, while Sharon Cuneta

got the highest among females ($\overline{x}$=82.75). Analysis of Variance (ANOVA) provided a statistical test of means of several groups, states that the score for Manny Pacquiao achieved statistical significance ($p<0.01$). Manny Pacquiao's PSI score is significantly different between males and females, while the other three celebrities' scores have not enough evidence to show difference.

2. ***Age and PSI.*** The age demographic variable was divided into three groups of respondents who scored differently on PSI. They were young adults (18-25 years old: $\overline{x}$=81.92), young adults to middle adults (26-40 years old: $\overline{x}$=85.25), and middle adults to adults (41 to 65 years old: $\overline{x}$= 75.89). ANOVA reports high significant findings when each celebrity's PSI is statistically tested:

    a. For Sharon Cuneta's PSI, there are significant differences ($p<0.001$) among the scores given by the three age groups (18-25 years old: $\overline{x}$==86.47; 26-40 years old: $\overline{x}$=89.80, and 41-65 years old: $\overline{x}$=75.10). The three groups differ significantly in the way they rated Sharon Cuneta's PSI.

    b. For Kris Aquino, ANOVA also reports significant differences ($p<0.035$) among the age groups' reported PSI scores (18-25 years old: $\overline{x}$=60.23; 26-40 years old: $\overline{x}$=69.29; and 41-65 years old: $\overline{x}$=71.27). There is a difference between how age groups are interacting parasocially with Kris Aquino.

    c. As for Sarah Geronimo, the PSI scores given by the three age groups (18-25 years old: $\overline{x}$=93.94; 26-40 years old: $\overline{x}$=92.24; and 41-65 years old: $\overline{x}$=82.93) were computed to have significant differences ($p<0.001$). Sarah Geronimo evokes differing PSI among age groups, though the scores were all higher than the midpoint which signifies high PSI with Sarah Geronimo across age groups.

d. As for Manny Pacquiao, the PSI scores given by the three age groups (18-25 years old: $\bar{x}$=87.04; 26-40 years old: $\bar{x}$=89.69; and 41-65 years old: $\bar{x}$=74.27) were also computed to have significant differences (p<0.001). Also, the PSI scores of Manny Pacquiao in all age groups are higher than the midpoint which means he elicits high parasocial interaction across ages.

Generally, age determines the differences among the parasocial interaction o the respondents towards the three celebrities. Pearson product moment correlation reports that there exists a low negative correlation among age groups: the higher the age, the lower the parasocial interaction (Pearson α= -0.179, p<0.002).

3. *Income and PSI*. The lower income respondents have higher PSI ($\bar{x}$=82.56) than higher income respondents ($\bar{x}$=78.90). This is also true in the cases of Sharon Cuneta (lower class: $\bar{x}$=86.77, upper class: $\bar{x}$=78.72) and Sarah Geronimo (lower class: $\bar{x}$=93.41, upper class: $\bar{x}$=82.56). While in the cases of Kris Aquino (upper class: $\bar{x}$=71.31, lower class: $\bar{x}$= 67.07) and Manny Pacquaio (upper class: $\bar{x}$=71.31, lower class: $\bar{x}$= 82.99), the PSI are higher to the higher income. T-tests between the two classes with the four celebrities tell that the mean scores for Sharon Cuneta (t= -3.112, p<0.002) and Manny Pacquaio (t= -3.854, p<0.001) differ significantly. On the other hand, Sarah Geronimo and Kris Aquino's PSI scores have not enough evidence to show statistical difference between higher and lower income respondents' PSI (Sarah Geronimo: p<0.681; Kris Aquino: p<0.76).

4. *Geographic Origin and PSI*. Ruralites have higher PSI towards the four celebrities especially for Sharon Cuneta (ruralites: $\bar{x}$=85.94, urbanites: $\bar{x}$=82.10) and Sarah Geronimo (ruralites: $\bar{x}$=97.38, urbanites: $\bar{x}$=84.38) where PSI is higher than those who

grew up from the urban. Kris Aquiono (ruralites: $\bar{x}$=63.02, urbanites: $\bar{x}$=73.69) and Manny Pacquiao (ruralites: $\bar{x}$=82.08, urbanites: $\bar{x}$=84.38) have higher PSI to urbanites than ruralites. Among ruralites, Sarah Geronimo elicits the highest among the four, while Manny Pacquiao is the most preferred among urban respondents. Lowest among ruralites and urbanites' PSI scores is Kris Aquino.

5. *Current Occupation and PSI*. Among the types of occupations, the ones with the highest PSI ($\bar{x}$=90.40) were those who work as janitors, messengers, maintenance, and the like, while those who work as researchers have the lowest mean score ($\bar{x}$=65.07), a score lower than the midpoint which means lower parasocial interaction.

6. *Mother's Occupation and PSI*. Those respondents whose mothers are farmers, cook, utility worker, and the like have the highest PSI ($\bar{x}$=93.89) with the four celebrities. They also scored the highest on Sharon Cuneta ($\bar{x}$=104.96), Sarah Geronimo ($\bar{x}$=93.54), and Manny Pacquio ($\bar{x}$=109.23). Those who scored the highest ($\bar{x}$=74.04) on Kris Aquino are those respondents whose parents' occupations are government employee, staff, secretary, and the like. The lowest PSI ($\bar{x}$=51) on Kris Aquino was given by respondents whose mother work as administrators, managers, and supervisors.

7. *Father's Occupation and PSI*. Among the fathers' occupation, highest PSI ($\bar{x}$=83.16) was reported from those respondents whose fathers work as clerk, government employees, staff and the like. The lowest PSI ($\bar{x}$=72.31) comes from the respondents whose fathers work as executives and businessmen and the like, and faculty members.

8. ***Education and PSI***. The respondents who have lesser educational attainment (i.e., no formal education up to vocation degree) have the highest PSI ($\bar{x}$=86.74) . This observation is also correct in the PSI scores of Sharon Cuneta, Sarah Geronimo, and Manny Pacquiao, except for Kris Aquino. Her PSI score is highest among those respondents who had high educational attainment (i.e., few college units up to college degree: $\bar{x}$=70.95). ANOVA reports that the PSI mean scores across all groups differ significantly (p<0.007). Taken individually, the PSI scores given to Sharon Cuneta differ significantly (p<0.001) across educational attainment. This is also true in Manny Pacquiao's case (p<0.01). Kris Aquino and Sarah Geronimo's parasocial interaction do not vary significantly across education-attainment groups (p<0.561).

Correlating Parasocial Interaction and Voting Behaviors

Using the Point-Biserial correlation statistical tool, the answers of the respondents to the voting behavior item in the PSIS survey (whether they voted for the celebrity-endorsed candidates or not) were correlated with their PSI scores for each celebrity. Point-biserial correlation coefficient (used when one variable is dichotomous, i.e., voting behavior) shows that there is a slight correlation between celebrity PSI and voting behavior but only to select celebrity endorser-candidate pairs – Kris Aquino for Noynoy (*rpb=0.343; n=296; p<0.01)* and Manny Pacquiao for Manny Villar (*rpb=0.313; n=296; p<0.05)*. There is a positive slight, definite, but small relationship between the respondents' voting behavior and celebrity PSI. The correlations could be small in degree, but still find significant levels (p<0.05).

Qualitative Findings

From the pool of survey respondents, informants were grouped in a series of focus group interviews. Eighteen readers grouped into six were subjected to audience reception analysis of the selected celebrities. They were asked about their constructed images of the four celebrities. Findings show that different class and gender readings provide distinct images among four celebrities. Emergent themes and concepts were described for each celebrity. Besides political behaviors, during the interviews, the informants were asked about different social and interpersonal behaviors that could be attributed to the celebrities.

Celebrity Images from Parasocial Insights

Sharon Cuneta's prominent images include her being fat. Also, her image as a mother emerges because of her association with food. However, there also emerged another image of hers which looks ironic because she is also seen as someone who struggles in fitness.Regarding her decision to endorse Noynoy Aquino for President last 2010, most readers see it as a task done for her husband Senator Kiko who is an alliance of Noynoy.

As for Kris Aquino, her images are seen in different dimensions from different groups of readers. For those who belong to the lower-middle class of both genders, Kris Aquino is seen as vain, narcissist woman, and an elitist personality and a tender mother to her children. Lower class readers even see Kris Aquino Aquino as a femme fatale type of a woman who is vulnerable and sexual. However, upper class respondents look at Kris Aquino as an interesting, multidimensional lady, an excellent communicator, and hardworking woman.

As for Sarah Geronimo, most positive labels were given to her. One of the astounding findings is her being a representative of the youth, and an ideal Filipina who embodies the traits

of being a good daughter and a conservative lady. She elicits strong parasocial tags such as being a sister, a close friend, and a daughter who the readers see as nearly approximate to a real persona who belongs to their social circle.

Same is true for Manny Pacquiao who also elicits positive responses from the readers in most cases. Manny Pacquiao is seen as a national pride who brings honor to the country. He also embodies the traits of a faithful believer who also attributes his success to God. Moreover, because of this, he is seen as a generous personality who literally throws money to people especially in his media appearances. Labels given to him include being a *ninong* (godfather), *kainuman, kumpare,* and *kaibigan.* However, this show of wealth is seen in an opposite, extremist perspective by the upper class readers. They say Manny's show of wealth is too much and should be managed very well. As for his political moves such as endorsing Manny Villar, readers say it is because of the *political mutualism* dynamics in the current politics – the give-and-take interplay on popularity game. As for his running and winning for congress post, most readers see it as a turn off from being a national sports pride. The battle in the political arena is different from the boxing ring.

Other Social and Interpersonal Behaviors

The influence of celebrities to the audiences in the social and interpersonal levels exists in the behavioral patterns where there is discursive gossiping between individuals on the narratives of the life stories of the celebrities – in other words, there is *pakikialam* and *tsismis* on the life of celebrities. There is also *interpersonal politicking* which is in line with the previous one. In here, they associate the political movements of the celebrities to a certain political perspective such as money game, business aspects, and political mutualism and

accommodations. Lastly, there is also product opinion following where audiences follow some opinions from the celebrities especially when talking of products. Opinion leadership from the celebrities is much stronger to the audiences compared to political endorsements as manifested from the insights of the readers.

B. Conclusion

The study uncovered the reading of prominent celebrity endorsers in the political context of celebrification. Mythologies were constructed and analysed according to the social distinctions that different class and gender groups implied. The Parasocial Interaction Scale developed in the study and the series of focus group interviews helped extract the insights on celebrities from the readers' viewpoints of the four celebrities – Sharon Cuneta, Kris Aquino, Sarah Geronimo, and Manny.

From the above findings, it was found out that class and gender (and their metaphors) varies their reading on certain celebrities. The quantitative findings from the PSI survey tell that the degree of parasocial interaction distinctively vary from different audiences. Demographic characteristics of the audiences such as gender, income, age, occupation, and educational attainment play a descriptive function in their reception and parasocial interaction with the four celebrities. Also, the four celebrities under study elicit images that may be similar across class and gender such as Sarah Geronimo and Sharon Cuneta. Other readings may be different across class and gender groups such as in the case of Kris Aquino where most upper class offers positive responses to her compared to the lower class who gives her the notion of being elitist and similar descriptions. And for Manny, though most were positive, but would differ among class reading in terms of his show of wealth as interpreted by upper class, and generosity as seen

by the lower class. All these readings come from their media and other social experiences of these celebrities. This means that Parasocial Interaction is strong in its influence on the formation of images and the way readers form their impressions and actions towards the political messages of these celebrities.

There being audience-centered, this study on celebrity PSI paves the way to a higher level of signification where contemporary ideologies of the present society can be explained and attributed, coming from the lay readers themselves.

Celebrification is investigated in this study manifesting the embedded culture of celebrities in the everyday lives of audiences that might be a strong influence to their interpersonal, social, and political behaviors.

The study's framework operated to capture audience reading, more particularly focusing on class and gender social distinctions metaphors as stipulated by Bourdieu, to understand the images form through the prongs of parasocial interaction and to uncover the underlying discourses behind these celebrity images. Moreover, audience's actions and behaviors on the political messages of these celebrities answer the question on whether parasocial interaction has an inherent association with behavioral spectrum of the individual spectator. Class and gender variables vary in their celebrity distinctions, suggesting that the judgement of taste is a function of a society's immanent structure on social, interpersonal, and mediatized psychological parasocial interaction.

CHAPTER VII

IMPLICATIONS AND RECOMMENDATIONS

The study's implications may cut across disciplines where celebrities are seen in different perspectives and in varying contexts. This study on celebrity Parasocial Interaction in political and cultural contexts may provide implications on the heuristic value of the theories involved, to the methodology of audience and consumer researches, and on the practical industries that might be related to celebrity discourses. More importantly, celebrity functions are also seen to contribute in national policy development, especially in the opinion leadership roles where they are mostly tapped.

A. Theoretical Implications and Recommendations

The study indicates that celebrities and the varying audience interpretation of their identities and parasocial interaction have operated based on the everyday exposure of these audience-readers to media and other source of knowledge aiding them to construct images and thus political and social behaviors. The study's findings are consistent with the principles of the theoretical foundations utilized for this research's framework. The reading process and the readers themselves create manifests of distinctions and criticalness in the way parasocial interaction serves as a paradigmatic tool for celebrity interpretation.

This exploration on parasocial interaction as first posited by Horton and Wohl in 1956 bridges the common observation that the media have turned into another face of function – from mere information to entertainment and cultural meaning-making function. PSI as determined by

the processes and interpretation of this study operates as well in the context of Filipino local celebrities. The theory proves that celebrity pervasiveness is universal and could even serve as a tool of cultural shifts and identities. This study on PSI develops into having the face of *Asian-ness* where the values and culture of interpreting and interacting communities are reflected in the dimensions and the manifestations of them. For instance, attachment to norms and morals of being a Filipino is elicited in the responses given to the celebrities. Reading communities would have the tendency to produce higher PSI to those media personality who have the embodiment of the ideal Filipino picture. Indeed, this study may have started to provide a glimpse on the Asia's perspective on television parasociability.

Many discussions of shifts in the function of media over the last decade or so have noted the displacement of the media's information function in favour of the media's entertainment or cultural function. Celebrities, among their many dramatic and visual purposes, play a primary role in the process through which individual subjects, communities, and nations construct their cultural identities, and thus giving turn to the supporting propositions from the deciphering styles from Barthes' Mythologies (1972).

Norms, values, and the traditions of a conservative mindset in social stereotyping are represented in celebrity images. The audience as an active component of the media's interpretative environment still subscribe to the traditional implies of celebrity's stardom. While celebrities articulate what it is to be a human being in contemporary society wherein they express the particular notion the audience hold of the person, of the 'individual', the audience actively participates in this performance of identity through their parasocial interaction and image reception with these celebrities.

This in turn gives celebrities a form of cultural icon where representations of the contemporary culture are embodied. Sarah Geronimo, for example, has her time when her image of painting an *idealized* Filipina captured the audiences' attention and interest through her sheer talent but more so of her performance of *good morals and values* as per the insights of the responding readers in this study. The femininity of Sarah Geronimo as a strong and modern Filipina, as shown by her being a breadwinner as performed on the screen and observed by the spectators, strikes the most interest. This could serve as a reflection of what the current composition of the society may and may not accept from the cultural products they see on the media platforms. The historicity of cultural acceptability may also be reflected by the way readers interpret the history of the celebrities themselves. For instance, Sharon Cuneta may have evolved from her image of a struggling *masa* woman into a middle-class motherly and nutrition icon, but still her antiquated wholesomeness saves her from the issues of audience acceptance. The audience interpretation may see it varied with Kris Aquino's narrative – from being mere showbiz political daughter into another form of political-ness with her performance of *class* and *sexuality* which may appear unacceptable to certain interpreting communities. Morals and values might have been questioned by the readers in this study, but Kris Aquino's image reflects a face of femininity that only the postmodernist elite reader could understand, again as reflected in the data collected in the study. Last on this note of PSI as a cultural function, is Manny Pacquiao's performance of *national heroism*. The concept of *pambansa* and *kamao* (an indicator of strength) evade the highest parasocial interaction and identification from amongst the reading communities. More particularly of the working class, Manny Pacquiao represents a class struggle to the myth of *heroism and glory* which is subconscious to capital movement. Aside from the class representation he makes, his masculinity as a sportsman is performed and appreciated by

most readers. Indicated by audience's image of him, Manny Pacquiao evokes power in different structures – boxing hero, physical strength, national icon, and finally political aspirant which also triggers different emotions towards him.

How social anxieties about morality, about social behaviors, and about the performances of class and gender are displayed, narrates a myriad of discourses through representations and social conducts of celebrities. These all boil down to images and imageries that these celebrities project on the screen. Images that carry semiological implications that Barthes had explained in his Theory of Cultural Myths. This study made use of the second order signification from the imageries that readers interpret towards their parasocial interaction with these celebrities.

Celebrities as imageries that provide avenues for interpretation and ideological discourses are one of the key areas in popular culture where Barthes plays an invigorated role. As images are explored in this study, parasocial interaction vis-à-vis ideologies were combined together to formulate a frame of mind that paves the way to furtherance of rhetorical understanding of celebrities as texts to decipher and relate to a broader worldview.

Barthes provided the study an operative discursive process on how to synthesize the data gathered and the overlying ideologies behind them. Imageries as perceived by the audiences unfold another order of signification, a larger picture of social phenomenon that the celebrities embody. The study learns that people could serve as rhetorical texts that provide a reservoir of semiological resources. Myths made in the images of the celebrities lend themselves forms, concept, and nature which are all interpersonal, social, historical, and rhetorically narrative to the reading communities. Imageries were formed from the language, nonverbal artefacts and body movements, as well as the surrounding social climate that largely affect image constructions.

Contextually, this study appropriates on the political condition where the country could be observed where it is revolving especially during spin-and-sell strategizing in political campaigns. With political communication principles, the role of opinion leadership was resonant in the conduct of the insight gathering among the readers. The sort of a *halo* effect among celebrities aid them to sit in the throne of persuasion wherein the spectators are made to think and be aware of the idea such as support for the political moves that is being brought up on the media platform. The celebrity impact on opinion leadership is situated in the interpersonal level through the vicariousness of television viewing. Though not an explicit theory that frames the mindset in this study, the Two-Step Flow, even the Multi-step flow of information, is found relevant in the opinion formation involving celebrities. Narratives of the life story of celebrities flow in a multistep fashion which lead to spectators, thus forming impression not just through the media screen but also from the word-of-mouth of actual social networks, which may or may have not acquired the information from the media frames themselves. One is the politics of gossiping and the political forms inside it. Said as a mark of being a Filipino, gossiping is also involved in the political discourses that prevail during appropriate contextual periods of the nation such as elections when vast of opinion formations and leadership are reverberating around the social affairs of individuals.

Class and gender social distinctions (Bourdieu, 1979) are also found overlying in the differentiations of tastes and lifestyles accordance in the image formations of Sharon Cuneta, Kris Aquino, Sarah Geronimo, and Manny Pacquiao as per the insights and responses of readers in the study. As learned in the findings, differences were clearly manifested from the data themselves when scrutinizing the evidences of distinctions among class and gender groups.

Reception differs in a number of variables where readers tend to incline towards their definitions of tastes and acceptance of lifestyles from the images of celebrities.

Capitals of culture represent the sense of distinctions among reader tastes with celebrities. Education, occupation, and even social origins of the respondents tell that these material appropriations lead to symbolic appropriation where their tastes and distinctions are structured. Moreover, the economic capitals of the readers determine which of these four celebrities are in line with their dominant tastes.

Gender reading, on the other hand, is also a determinant of distinctions and also ideological constructions. The meanings of a celebrity as a rhetorical element, which can be said to reflect and remake the ideologies of the culture from where s/he springs, may be seen as varied, unclosed, and unfixed, but in a unified and overarching structure, in the instances where reading becomes variable and multiple, thus subscribing to Bourdieu's premise of structuralism in the class and gender reading and social distinctions. This is where subjectivity is reaffirmed, and ideology identified and realized, through spectatorial identification with characters, narrative meaning, and supporting semiological codes. The function of the celebrity is thereby seen to position the spectator to receive certain meanings which the celebrity manages for the viewing spectators in keeping the dominant ideology through their projections.

The images of the celebrities that were constructed in the social realities of the readers provide connotations on the Filipino culture and identity. Sharon Cuneta and Kris Aquino's emergent archetypal descriptors such as being nurturing and loving mothers are reflective of the values that most Filipino families care about. The appreciation shown by the readers on the hard work being portrayed by Sarah Geronimo and Manny Pacquiao also recounts the Filipino kind of

industry that is consciously implanted in the local traditions. High parasocial interaction with celebrities is also attributed to images that depict success and determination. Rags-to-riches stories are often resembled to Sarah Geronimo and Manny Pacquiao's narratives. Success stories from being poverty stricken to well-deserved riches are often pleasing to the Filipino audiences daily television engagements. On the other hand, Kris Aquino's class performance is often seen contradictory to the *masa's* interests.

Looking into the similarities of the readers' image construction of these four celebrities, one overarching idealism can be seen prominent: that celebrities are all hard working and are family-centered. As seen on the data, Sharon Cuneta elicited images such as being *nutrition-conscious mother, good raiser of kids, wholeseom homemaker, and celebrity wife of a senator.* Meanwhile, Kris Aquino's images also include her being an *appealing vulnerable family icon, hardworking family member, aggressive family defender, and Presidential working sister.* Sarah Geronimo, in similar impressions gains respect for being a *symbol of a Filipino heroine, family-oriented, sister-like, a proletariat daughter, and rags-to-riches icon.* Finally, Manny Pacquiao is seen to portray a *heroism* that is for the Filipinos, *family hero, generous brother and son,* and a *godfather.*

In toto, the imageries of these celebrities explain a concept that is culturally formed, the Filipino Dream concept. This is comparable to what is often heard such as an American Dream which is a national ethos of the United States of America rooted from the writings of historian James Truslow Adams in 1931. According to him, the American Dream states that "life should be better and richer and fuller for everyone, with opportunity for each according to ability and achievement". Traditionally, Americans seek to realize success, fame, and wealth through thrift and hardwork. (Source: http://www.americansc.org.uk/Online/American_Dream.htm).

In similar philosophy, the concept of a *Filipino Dream* is also alive. The Filipino Dream is a rags-to-riches success story. It is a simple dream "revolving around the Filipino family and its well-being, not around material goods". Filipinos "want to be able to provide for the needs of every member of the family and leave something behind for th children and grandchildren to build on." That means a "good education, a good job, roof over the heads, peace and security in the homes and neighbourhood; Filipinos want to start their children off at a level better than what they themselves began with." (Source: http://philippinecommentary.blogspot.com/2005/10/fresh-start-on-filipino-dream-by-sen.html).

This concept of the Filipino Dream is evident in the general themes of Filipino films as well as the usual characters that most popular stars play. The rags-to-riches stories often sell to the general viewers. Such stories are in fact a reflection of the said concept of a dream. The same principle applies with the own private narratives of celebrities that are made public. The narratives similar to rags-to-riches story are, more often than not, the most preferable, selling idea.

The idea can be further reinforced by the imageries posed by celebrities. Based on the perceptions elicited on a high parasocial condition with the four celebrities in focus, there is also a family-centric portrayal in them. The melodrama of rags-to-riches stories is selling all the time on films, television and apparently on advertisements. Filipino values on hardwork and success is offered and attributed collectively on family welfare, unlike the Western idea of success which is individualistic.

Another insight can be made also correlating the Filipino Dream and the phenomenon of celebrification especially in the production of celebrities. Because of media's influence over the

people, the Filipino Dream is also fancied to realize from being a celebity. Many audiences would idolize Manny Pacquiao and Sarah Geronimo primarily because of their winning stints in their own sports and music fields. But corollary to the titles and fame to be won is the monetary rewards of being a champion and celebrity. This could be a reason why many Filipinos aspire being a celebrity. Reality shows, singing competitions, talent shows, and other mass-based television offerings are highly subscribed to because of the gains one can earn especially riches which are, most often than not, for the family's well being. The Filipino rags-to-riches formulaic image reflects what the culture is and what it will be especially in the opportunities provided for by the phenomenon and process of Celebrification.

Since the premise of this study is inclined towards giving a perspective on the recent trend on celebrity prominence on media and social environment, an illustration in the form of a model is drawn trying to build on the idea of formalizing Celebrification as a process leading to its own phenomenon.

"Celebrification", or for others, "celebritification", is a word coined by several writers to refer to the infusion and intrusion of the celebrity factor on behavior, and on the perception by an individual of a person, an idea, or a product, as an effect of the parasocial interaction with the personalities of popular entertainment media.

The celebrification of ordinary people – transforming a relatively unknown individual into a famous one – is posited as an effect of the "remarkable transmogrifications in television production, supply, and consumption" which have generated increased visibility and protagonism (expressions of positive perception) as effected by the media stage opportunities.

In the delight of the findings and realizations of this study, a model showing the two-level stages of celebrification is constructed through the operations of parasocial interaction and audiences' formations of images and impressions toward the celebrified persona on television.

The first level is the celebrification of the person him/herself. From being an ordinary person in the ordinay world, the media acts as the stage of spark for the narrative of this initially ordinary person is watched and spectated at. Hence, the person becomes a persona or a personality that gains framing and popularity on the media. These media exposures give the personality the virtual presence to the social environment of audiences who are inevitably forming impressions on whatever they see on TV. The audiences are activated and invited to engage themselves to the interaction with the personality that is parasocial in nature, but nonetheless similar to the 'real' flesh-and-blood social interactions.

Once the celebrification level is established and sufficient for the personality, he/she may now celebrify to the next level. S/he transfers, attributes, and shares his/her qualities and even his/her narrative itself to another entity – other person, product, idea, belief, and any other kind of condition. This happens through the continuous celebrifying cooperation by the media and the audiences themselves.

The following figure is an attempt to illustrate the process of celebrification based on the results and insights from this current study:

THE PROCESS OF CELEBRIFICATION

CELEBRIFIED

THE CELEBRITY/PERSONA transfers /shares/attributes his/her qualities to Other Persons, Products, Idea, and other Social Conditions

SECOND-LEVEL CELEBRIFICATION

PARASOCIAL INTERACTION is formed as an everyday encounter with the persona

RESULTS TO SPECTATORSHIP

AUDIENCES BECOME SPECTATORS of the Persona and His/Her Narrative and form Impressions and Images

SIGNIFY MEANINGS

Stages of Celebrification

Media Stages and Platforms (as Opportunities to Highlight ASPECTS of the PERSON and NARRATIVE turning the PERSON into a PERSONA)

STAGES THE PROCESS

The Persona and His/Her Overall Narrative

(Ordinary or Born in a previously celebrified family)

FIRST-LEVEL CELEBRIFICATION

CELEBRIFIED

Figure 12: Model of the Celebrification Process

B. Methodological Implications and Recommendations

The study underwent in a three-phase methodology – one was during instrumentation, the other two were during the conduct of the actual survey and focus group interviews to extract the

readings of audiences and the distinctions they form with their parasocial interaction with the four celebrity endorsers under study.

To make to it concentrated, the participating readers came from the list of UP Diliman employees of different levels and terms (permanent and contractual). The ease of access came because of the networks built by the researcher himself as an academic inside UP.

Firstly, the initiative to develop his own Parasocial Interaction Scale as suggested by the adviser operated in the premise that Filipino audiences might have a different form in their parasocial interaction with TV personalities. As part of integrating special topics in the discussion and activity for Interpersonal Communication and Relationships, two undergraduate sections taking a general education Communication course partook in the steps of constructing the *Filipino* Parasocial Interaction Scale. Another group took the pilot stage where tests were measured. New items were brought to the scale as supported by Factor Analysis loadings. From the typical 20-item previous PSIS, the final scale went up to 28 items comprising the 7 dimensions with 4 items each – attachment and interest, task attraction, identification, interaction, attachment, group identification, narrative identification. One striking implication on the result of the PSIS development are the items which seem to reflect the *Filipino-way* of distinguishing the tastes on celebrity appreciation because of *faith in God, being family-oriented, value formations.* However, these items need more tests on reliability and validity across different audience types and groups to further strengthen this assumption of *Filipino-ness* of PSI. Same thing applies to the developed PSIS, it is recommended to use the same instrument in another context and with another large group of respondents.

Secondly, the actual PSIS survey was answered by 296 valid (those who were able to cast votes during the 2010 national elections) respondents. In this, the access to respondents was challenged by some limiting realities. The target sample size set in the beginning was to collect survey returns of about 350 valid respondents. However, the non-response number came from those sampled respondents who either refused to answer the survey and those who were not able to be found (on leave, erratic schedule). Despite this survey going that got quite tough, everything else fell into place regardless of refusal and non-responses. The 296 sample size is technically valid to derive at a representation that is statistically sound.

Finally, from the pool of actual respondents, six group interviews with three informants (with PSIS scores that were high to at least two celebrities) each comprise the qualitative data gathering wherein their insights served as units of analysis. Again, through established connections with the offices and units in the university, the informants were easily re-contacted for this portion. However though, as the usual challenges in group interviews, meeting schedules and the restrictions of office hours were seen as somewhat delimiting. One possible direction in future studies is to gather qualitative data from a perfectly natural setup during hours of chitchatting where conversations are naturally flowing such as during coffee/cigarette breaks, or over meals, and the like.

Nonetheless, the study was successful in the conduct of the methods with implications on the advantages of networks and interpersonal connections with the workers inside the subject community. But what is more insightful to report is that both the cooperating respondents and informants were eager to answer the questions while some were sounding trivial, all because the questions are about celebrities – a somewhat daily encounter in their everyday chitchats.

It is recommended, to further investigate the distinctions among class and gender, that the survey expands up to another community which might not be closely similar to UP Dilliman. It would be interesting to know how the other groups might assess their impressions towards prominent celebrities. Fans, for instance may have extreme parasocial interaction with one celebrity and other extremes for other celebrities.

Also, another recommendation could draw from the fact that not only local celebrities are appreciated but also those from the international scene. Class and gender might also play some role in the framework of this perspective.

C. Practical Implications and Recommendations

Operations from a number of creative and social industries which may refer to this kind of material in their undertakings on opinion leadership, image management, public communication, cultural discourse, and national development. As Turner (2004) asserts, celebrities themselves have become a commodity to mass communication industries – they are seen as a function and consumption, which all boils down to the audiences' parasocial interaction with them.

The marketing and advertising industries have their principles on ambassadorships and opinion leaderships especially on endorsements of any idea, product, people, and advocacies sold on varying media platform. With the knowledge of parasocial interaction on celebrity aspect, they could refer to the images that celebrities project on the virtual social interaction with audiences. Though it is a current practice to assess the overall image of celebrities, going into the details of the celebrity PSI can aid the decision making during communication campaign

planning. Image positioning is the key consideration whenever celebrities are chosen for ambassadorship. The knowledge of celebrity-audience interaction best fit is a plus factor during the strategic management of selling and appealing to the public.

Public relations and advocacies could also benefit from the celebrification knowledge. This practical underpinning goes back to the principles of image management – one is having a face that reflects the values and traditions that an agency has. Again, it is in the game of mix and match especially on choosing celebrity as ambassadors – tracing the narratives of the celebrity could help.

Finally, on the political arena, especially during elections, it is found out in this research that not all celebrities could elicit positive behavior. Though attention and awareness are brought upon by celebrities in political campaigns, there are only select celebrities who could encourage positive responses to political messages. This influence is only in moderate degree, because as readers would say, *it is a different field whenever celebrities endorse candidates compared to products.* Respondents say there is a higher tendency for them to believe the celebrity endorsers whenever they are endorsing consumer products than when they are endorsing other persons. They could easily decide to whether subscribe or not subscribe to buying the shampoo, soaps, and detergent bars depending on the celebrity endorser. The findings on the correlations of PSI and behaviors tell that only Kris Aquino and Manny Pacquiao elicited the significant probabilities to influence the voting behaviors of individuals during elections, though in conservative degrees. But the qualitative findings clearly say that product endorsements could largely influence their awareness and recall of the brand, and in most cases up to the behavioral levels of buying the product.

It could be that, there is another celebrification process that happens for the candidates separate from the celebrities themselves. It is therefore recommended that selection of celebrities during political campaigns should take extra scrutiny on their influence to audiences and also the message design in ads and other platform matters to the readers. Another striking realization is that, there is a need to investigate the celebrification, specifically on the parasocial side that happens with the viewers towards the political figures seen on TV and heard over the social media of information.

In this juncture, it is appropriate to discuss the current celebrification condition especially in the country where celebrities abound as a large influence to the public. Celebrities are emergently *assisting* the national discourse of development in any institution as long as communication targets public information and relations.

D. Celebrification in National Policy Development and National Dialogue

At the time this section of the study is being written up, Manny Pacquiao, one of the key celebrities in this thesis, was asked by the Catholic Bishops' Conference of the Philippines – Episcopal Commission on Biblical Apostolates (CBCP-ECBA) to assist them in their bible reading campaign in line with the 500th year of the coming of Christianity in the Philippines. *(http://www.philstar.com).*

Meanwhile, Sarah Geronimo in 2010 was tapped by the awareness campaign by the Departments of Education (DepEd), Social Welfare and Development (DSWCD), and Health (DOH). Sarah Geronimo was involved in the communication campaign "Oh My Gulay!" that

promotes eating vegetables among the children to fight malnutrition.

(http://www.edangara.com/?q=oh-my-gulay-2011-02-15).

Kris Aquino, last year, 2011, brought her Medical Mission on Pneumococcal and Cervical Cancer Vaccination supported by Glaxo Smith-Kline pharmaceutical company to the public. This public service aims to vaccinate women to get them protected against diseases made by sexual contact. (Source: http://www.mb.com.ph/node/306286/kri)

Sharon Cuneta (among other celebrities including Sarah Geronimo), astounded in her advocacy with Lucky Me!® "Kainang Pamilya Mahalaga" aiming to encourage parents to frequently eat dinner with their children and "be involved in the their lives". Family as the target unit of stakeholders is seen as a large contribution to strengthening the nation. (Source: http://www.kainangpamilyamahalaga.com/advocacy).

Changes in public opinion have given celebrities stronger credibility to speak out on national policy development matters. Celebrities are seen as a way to reach the public jaded by political cynicism. They have been raising attention and demonstrated the ability to bring ideas consumed and adopt unpopular stances such as the efforts from the national government and other non-governmental organizations. The use celebrity royalties and superstars bring a representation to the public and thereby catching awareness, attention, and support towards any communication idea.

In the largest arena of national development, it is a call to pay attention to the roles that opinion leaders, not just politicians and philanthropists themselves, but also celebrities who can draw much interest from the public to participate even in the simplest calls for actions. When

done strategically with message design, the celebrities could act making the public be offered by informed choices and substantial behaviors towards development.

Recommendations for Future Studies

This study takes off the parasocial interaction as the operative media psychological construct determining distinctions of tastes among class and gender readers. Images are the primary concern of this study as well as the differentiating degrees of celebrity-audience vicarious involvement. From the research goals, framework, methods, and findings, other studies are deemed essential for future elaboration of celebrification as a function of social distinctions.

An investigation on gender and sexuality of celebrities in line with queer spectators would be interesting to further the exploration on the gender aspect of spectatorship studies. Another is a consideration of other communities of readers where other definitive cultures might be a factor of taste, such as those which are extremely rural or urban. Finally, a content analysis of political advertisements and network analysis involving the source of the messages in the advertisements (i.e., political candidates) themselves are important to include in the entirety of the understanding of celebrification as a process and phenomenon.

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APPENDIXES

APPENDIX 1: YES! MAGAZINE 2011 TOP CELEBRITY ENDORSERS

(Lifted from: http://everythinginbudget.blogspot.com/2011/07/yes-magazine-top-20-celebrity-endorsers.html)

Yes Magazine: Top 20 Celebrity Endorsers List for 2011 Friday, July 22, 2011

It is no longer enough for today's celebrities to know how to sing, dance, and act. There is a new barometer that measures how brightly one's star shines—endorsements. Today's celebrities must have a significant clout among consumers, influencing them not only to want to be like them, but also to want to use the products they endorse.

This August, YES! brings back its list of the Top 20 celebrity endorsers. First released in 2008, the YES! List of Top 20 Endorsers still collects the insights of advertising and marketing practitioners in the country and talent managers in local showbiz.

YES! ups the ante this year by also revealing the cumulative earnings of each star from their endorsements in 2010 and early 2011. YES! says, "While [we are] still using multiple sources, impartial investigation, and disintegrated computation, our educated guesses have become more mathematical in fact."

Here's the full list

1. Kris Aquino
2. John Lloyd Cruz
3. Sharon Cuneta
4. Piolo Pascual
5. Carmina Villaroel/Zoren Legaspi
6. Marian Rivera
7. Kim Chiu
8. Robin Padilla
9. Sarah Geronimo
10. Judy Ann Santos
11. Vic Sotto
12. Anne Curtis
13. Angel Locsin
14. Boy Abunda
15. KC Concepcion
16. Ryan Agoncillo
17. Dingdong Dantes
18. Gerald Anderson and Bea Alonzo (tie)
19. Jericho Rosales and Michael V. (tie)

APPENDIX 2: WIKIPILIPINAS LIST OF TOP CELEBRITY ENDORSERS

Top 10 Celebrity Endorsers 2010

From WikiPilipinas: The Hip 'n Free Philippine Encyclopedia

Many Philippine companies choose celebrities to endorse their products and services because of their popularity, good looks, style, appeal and credibility among consumers. Celebrity testimonials entice consumers to try new products and services. Here is a list of the **Top 10 Celebrity Endorsers of 2010** and the products they support.

Manny Pacquiao

Boxing champ, **Manny Pacquiao** has been named the **"most influential celebrity endorser"** based on the latest market survey conducted by **Synergy Business Consultancy**. His phenomenal success in boxing has made him the top choice among local advertisers. He is also the first Filipino athlete to endorse the famous international brand **Nike**.

- Sony
- San Miguel Beer
- Alaxan
- X-treme Magic Sing
- Darlington Socks

- Head and Shoulders
- McDonalds
- Surf
- Datu Puti
- Magnolia Ice Cream
- Smart Buddy All Text Load
- Cafe Puro
- Thunder Energy Drink
- Motorstar

Kris Aquino

Kris Aquino has been tagged **"Queen of all Media"** because of her success in multimedia (television, movies, recording, publishing, and product endorsements). Advertisers rely on Aquino's gift of gab, confidence, and charisma to effectively endorse their products and services. Her youngest son, Bimby, is also becoming a favorite product endorser just like his mom.

- Maggi Magic Sarap All in One Seasoning Granules
- Nido 3+
- Downy Fabric Conditioner
- Goldilocks Bakeshop
- Kashieca
- Eight o' Clock
- 555 Tuna
- Pantene Shampoo
- San Miguel Beer
- Smart Communications
- GynePro Feminine Wash
- Philip Stein Watches
- Bench
- Purefoods Chunkee Corned Beef
- Casino Femme Rubbing Alcohol
- Heartvit Food Supplement
- Oishi Prawn Crackers
- Magnolia Chicken
- San Miguel Supremo Vinegar
- White Cat Detergent

Sharon Cuneta

Sharon Cuneta , also referred to as the "Megastar", is perhaps the most expensive yet one of the most effective product endorsers in the country. People think of her as a very credible endorser because she said that she believes and uses all the products she endorses.

"I always make it a point that I understand the concept and benefits of the product that I promote. Before I accept any offer, I study the product and make sure that it is safe and effective. After all,

if I promote the product, my name will forever be associated with it," Sharon has attested in the past.

- Lucky Me
- Nido Fortified Milk
- McDonald's
- Nestle Ice Cream
- Tempra Syrup for Kids
- Smart Communications

Sarah Geronimo

Pop Princess **Sarah Geronimo** is the latest "apple of the eye'" of advertisers because of her good image and her ability to attract end-users by virtue of testimony.

- Nescafe 3 in 1 Coffee
- Jollibee
- Globe Tattoo
- Unica Hija
- Lucky Me Pancit Canton
- Sunsilk
- Cebuana Lhuiller
- Vaseline Healthy White Lotion
- Lady's Choice Mayonnaise
- AMA Medical, Nursing, and Computer Schools
- Careline
- Mr. Clean
- Hapee Toothpaste
- HerBench

Marian Rivera

Marian Rivera, dubbed as the "Queen of Primetime," has a long trail of successful movies, music recordings, and television shows. Her face graces many large billboards in key cities all over the country. Companies find Rivera as an effective product endorser because of her lovely face and instant recognition among consumers.

- Real Leaf
- SM Development Corporation
- San Marino Corned Tuna
- San Mig Light Beer
- Honda Beat
- Jag Jeans
- Nesvita Cereal Drink

- MaxiPeel
- Fit 'n Right
- Sunsilk Shampoo
- Gran Matador Brandy
- Panasonic
- PLDT Landline Plus
- PLDT Reloadable Card
- Natasha Beauty Cosmetics
- Laserlight Hair Removal
- Blue Water Day Spa
- Skin White Lotion.

Kim Chiu

Kim Chiu's youth, vitality, and pretty face makes her a great product endorser for her generation of consumers. She also happens to be one of the hottest young stars in Philippine showbusiness judging from her huge fan base who are most likely to patronize the products she endorses.

- Cherry Mobile
- Chowking
- Payless Pancit Shanghai
- Enervon Multivitamins
- Rejoice
- Whisper Sanitary Napkins
- Ph Care Feminine Wash
- Smart Buddy
- Smart Sandbox
- Voice Combo Sandwich
- Bench
- Jollibee
- Close-up
- Nescafe
- Coca Cola

Dingdong Dantes

Dingdong Dantes is an ideal and effective male endorser because of his looks, intelligence, and personality. He exudes masculinity which makes him very appealing among women.

- Real Leaf
- Clear Men Shampoo
- San Marino Corned Tuna
- San Mig Light Beer
- Gran Matador Brandy

- Bench
- Medicol
- TM Mobile Network
- My Phone

KC Concepcion

Following in her mom's footsteps, **KC Concepcion** is said to be the one of the top paid young female stars today when it comes to talent fees and product endorsements. She is highly sought by advertisers because of her impeccable family background, wholesome image, intelligence, and beauty.

- Real Leaf
- Garnier
- Bayo
- Enervon Multivitamins
- Ph Care Feminine Wash
- Palmolive Shampoo
- Sara Lee
- Sony Cybershot Camera
- Human Clothing Line

Piolo Pascual

Heartthrob **Piolo Pascual's** charming face and fit body makes him an ideal male endorser especially when it comes to the female target market. His successful movies and soap operas give him instant recognition among consumers.

- Real Leaf
- Centrum, Bench
- Banco de Oro
- Belo
- Clear Anti-Dundruff Shampoo
- Smart
- Max's Fried Chicken
- Bluewater Spa
- San Mig Coffee
- Speed Babad

Robin Padilla

Robin Padilla, the former "Bad Boy of Philippine Action Movies," is a credible product endorser because of his undeniable charisma among the masses. He also has a strong appeal among women.

- Trust Condoms
- Liveraide Capsules
- Lee Jeans
- Revicon Forte Multivitamins
- Lungcare Plus Food Supplement
- Talk 'N Text
- Rexona Deodorant
- Islander
- Beer na Beer
- Argentina Corned Beef
- Dutchboy Paints

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APPENDIX 3: DRAFT OF THE ACTUAL SURVEY

Magandang araw! Ako si Dave Centeno mula sa UP Kolehiyo ng Komunikasyong Pangmadla (UP College of Mass Communication). Kasalukuyan po akong gumagawa ng pag-aaral tungkol sa mga celebrity endorsers para sa aking MA thesis.

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1. **Mangyari lamang pong kumpletohin ang inyong mga sagot.**
2. **Mananaliti pong confidential ang inyong katauhan.**

Sagutan sa pamamagitan ng CHECK **(√)** ang mga tanong na may **( )**.

I. Profile of Respondent

Pangalan o Palayaw: _____   Cellphone Number: _____

Edad _____   Kasarian: (   ) Lalaki   (   ) Babae

Estado ng Relasyon: (   ) Single   (   ) In a relationship but not married yet
                                       (   ) Married   (   ) Separated   (   ) Widow/widower (Balo)
Kasalukuyang Trabaho: _____
Kasalukuyan o Naging Trabaho ng Ina: _____

Kasalukuyan o Trabaho ng Ama:_____

Tirahan (Lungsod o Bayan at Probinsiya):_____

Tinatayang Taunang Kita ng Pamilya (sa Piso)

( ) P 251,000.00 o mas mababa
( ) P 251,001.00 hanggang P 2,045,000.00
( ) P 2,045,001.00 o higit pa

Pinakamataas na Antas ng Edukasyon:

( ) Nakatapos ng Masteral, Doctoral, Med, Law, etc.   ( ) Kaunting Graduate/Professional Studies
( ) Nakatapos ng Kolehiyo   ( ) Kaunting Kolehiyo
( ) Nakatapos ng Vocational Course   ( ) Kaunting Vocational
( ) Nakatapos ng High School   ( ) Kaunting High School
( ) Nakatapos ng Elementarya   ( ) Kaunting Elementarya
( ) Walang pormal na edukasyon

II. *Pagboto.* Mangyaring lagyan ng check (√) ang mga pangalan ng mga politiko na ibinoto mo noong nakaraang Pambansang Eleksyon 2010

(   )   Manny Villar (kandidato bilang Pangulo noong 2010)
(   )   Loren Legarda (kandidato bilang Pangalawang Pangulo noong 2010)
(   )   Noynoy Aquino (kandidato bilang Pangulo noong 2010)
(   )   Wala sa nabanggit   (   )   Hindi ako bumoto

III. *Artista.* Ngayon, ilagay sa isip ang ARTISTANG NAKASULAT sa bawat simula ng mga pahayag (statements) habang sinasagutan ang mga tanong sa ibaba.

Sa bawat pahayag (statements), BILUGAN ang **5** kung **LUBOS NA SUMASANG-AYON (LS)**, **4** kung **SUMASANG-AYON (S)**, **3** kung **NEUTRAL (N)**, **2** kung **HINDI SUMASANG-AYON (D)**, at **1** kung **LUBOS NA HINDI SUMASANG-AYON (LD).**

ARTISTA: SHARON CUNETA

PAHAYAG	LS	S	N	D	LD
1. Natutuwa ako sa pagdadala niya ng mga problema at isyu sa buhay.	5	4	3	2	1
2. Hinahangaan ko siya sa paglutas niya ng mga problema.	5	4	3	2	1
3. Nakikita ko siya na may lakas at tapang sa pagharap sa mga problema.	5	4	3	2	1
4. Nalulungkot ako kapag may ibang taong naninira sa kaniya.	5	4	3	2	1
5. Hinahanap at sinusundan ko siya sa Facebook, Google, Youtube, Twitter, at iba pang mga social networking sites sa Internet.	5	4	3	2	1
6. Gusto ko siyang makita nang personal.	5	4	3	2	1
7. Lagi kong sinisigurado na mapanuod ko siya sa TV at pelikula	5	4	3	2	1
8. Gusto ko siyang nakikita araw-araw sa TV.	5	4	3	2	1
9. Hinahangaan ko ang kaniyang personalidad.	5	4	3	2	1
10. Hinahangaan ko ang mga talento niya.	5	4	3	2	1
11. Mayroon siyang magandang karakter sa buhay.	5	4	3	2	1
12. Hinahangaan ko siya dahil pareho ang aming mga pinapahalagahan (values) sa buhay.	5	4	3	2	1
13. Pakiramdam ko kasama niya ako kapag pinapanuod ko siya sa mga programa sa TV.	5	4	3	2	1
14. Pinapasaya niya ako sa mga programa niya kapag malungkot ako.	5	4	3	2	1
15. Tila nararamdaman ko ang nararamdaman niya kapag pinapanuod ko siya.	5	4	3	2	1
16. Kadalasan sumasang-ayon ako sa mga sinasabi niya.	5	4	3	2	1
17. Gusto kong maging katulad niya sa ilang aspekto.	5	4	3	2	1
18. Pareho kaming may positibong pananaw sa buhay.	5	4	3	2	1
19.Pareho kaming may pagkakabuklod at pagpapahalaga sa pamilya.	5	4	3	2	1
20.Nakikita ko ang sarili ko sa kaniya sa ilang mga paraan.	5	4	3	2	1
21. Para ko na rin siyang kaibigan.	5	4	3	2	1
22. May pagkakahawig siya sa ilang mga matalik kong kaibigan.	5	4	3	2	1
23. May pagkakahawig siya sa isang kapamilya o kamag-anak.	5	4	3	2	1
24. Pwede siyang maging kaibigan sa akin at sa iba pang mga tao.	5	4	3	2	1
25. Tulad ko rin, nagsisikap siya upang makamit ang kaniyang mga pangarap.	5	4	3	2	1
26. Siya ay may magandang imahe ng pagiging Filipino/Filipina.	5	4	3	2	1
27. Pareho ang aming mga aspirasyon at kabiguan sa buhay.	5	4	3	2	1
28. Hinahangaan ko siya sa pagkakaroon ng malakas na tiwala sa Diyos sa oras ng mga problema.	5	4	3	2	1

ARTISTA: SARAH GERONIMO

PAHAYAG	LS	S	N	D	LD
1. Natutuwa ako sa pagdadala niya ng mga problema at isyu sa buhay.	5	4	3	2	1
2. Hinahangaan ko siya sa paglutas niya ng mga problema.	5	4	3	2	1
3. Nakikita ko siya na may lakas at tapang sa pagharap sa mga problema.	5	4	3	2	1
4. Nalulungkot ako kapag may ibang taong naninira sa kaniya.	5	4	3	2	1
5. Hinahanap at sinusundan ko siya sa Facebook, Google, Youtube, Twitter, at iba pang mga social networking sites sa Internet.	5	4	3	2	1
6. Gusto ko siyang makita nang personal.	5	4	3	2	1
7. Lagi kong sinisigurado na mapanuod ko siya sa TV at pelikula	5	4	3	2	1
8. Gusto ko siyang nakikita araw-araw sa TV.	5	4	3	2	1
9. Hinahangaan ko ang kaniyang personalidad.	5	4	3	2	1
10. Hinahangaan ko ang mga talento niya.	5	4	3	2	1
11. Mayroon siyang magandang karakter sa buhay.	5	4	3	2	1
12. Hinahangaan ko siya dahil pareho ang aming mga pinapahalagahan (values) sa buhay.	5	4	3	2	1
13. Pakiramdam ko kasama niya ako kapag pinapanuod ko siya sa mga programa sa TV.	5	4	3	2	1
14. Pinapasaya niya ako sa mga programa niya kapag malungkot ako.	5	4	3	2	1
15. Tila nararamdaman ko ang nararamdaman niya kapag pinapanuod ko siya.	5	4	3	2	1
16. Kadalasan sumasang-ayon ako sa mga sinasabi niya.	5	4	3	2	1
17. Gusto kong maging katulad niya sa ilang aspekto.	5	4	3	2	1
18. Pareho kaming may positibong pananaw sa buhay.	5	4	3	2	1
19.Pareho kaming may pagkakabuklod at pagpapahalaga sa pamilya.	5	4	3	2	1
20.Nakikita ko ang sarili ko sa kaniya sa ilang mga paraan.	5	4	3	2	1
21. Para ko na rin siyang kaibigan.	5	4	3	2	1
22. May pagkakahawig siya sa ilang mga matalik kong kaibigan.	5	4	3	2	1
23. May pagkakahawig siya sa isang kapamilya o kamag-anak.	5	4	3	2	1
24. Pwede siyang maging kaibigan sa akin at sa iba pang mga tao.	5	4	3	2	1
25. Tulad ko rin, nagsisikap siya upang makamit ang kaniyang mga pangarap.	5	4	3	2	1
26. Siya ay may magandang imahe ng pagiging Filipino/Filipina.	5	4	3	2	1
27. Pareho ang aming mga aspirasyon at kabiguan sa buhay.	5	4	3	2	1
28. Hinahangaan ko siya sa pagkakaroon ng malakas na tiwala sa Diyos sa oras ng mga problema.	5	4	3	2	1

ARTISTA: MANNY PACQUIAO

PAHAYAG	LS	S	N	D	LD
1. Natutuwa ako sa pagdadala niya ng mga problema at isyu sa buhay.	5	4	3	2	1
2. Hinahangaan ko siya sa paglutas niya ng mga problema.	5	4	3	2	1
3. Nakikita ko siya na may lakas at tapang sa pagharap sa mga problema.	5	4	3	2	1
4. Nalulungkot ako kapag may ibang taong naninira sa kaniya.	5	4	3	2	1
5. Hinahanap at sinusundan ko siya sa Facebook, Google, Youtube, Twitter, at iba pang mga social networking sites sa Internet.	5	4	3	2	1
6. Gusto ko siyang makita nang personal.	5	4	3	2	1
7. Lagi kong sinisigurado na mapanuod ko siya sa TV at pelikula	5	4	3	2	1
8. Gusto ko siyang nakikita araw-araw sa TV.	5	4	3	2	1
9. Hinahangaan ko ang kaniyang personalidad.	5	4	3	2	1
10. Hinahangaan ko ang mga talento niya.	5	4	3	2	1
11. Mayroon siyang magandang karakter sa buhay.	5	4	3	2	1
12. Hinahangaan ko siya dahil pareho ang aming mga pinapahalagahan (values) sa buhay.	5	4	3	2	1
13. Pakiramdam ko kasama niya ako kapag pinapanuod ko siya sa mga programa sa TV.	5	4	3	2	1
14. Pinapasaya niya ako sa mga programa niya kapag malungkot ako.	5	4	3	2	1
15. Tila nararamdaman ko ang nararamdaman niya kapag pinapanuod ko siya.	5	4	3	2	1
16. Kadalasan sumasang-ayon ako sa mga sinasabi niya.	5	4	3	2	1
17. Gusto kong maging katulad niya sa ilang aspekto.	5	4	3	2	1
18. Pareho kaming may positibong pananaw sa buhay.	5	4	3	2	1
19.Pareho kaming may pagkakabuklod at pagpapahalaga sa pamilya.	5	4	3	2	1
20.Nakikita ko ang sarili ko sa kaniya sa ilang mga paraan.	5	4	3	2	1
21. Para ko na rin siyang kaibigan.	5	4	3	2	1
22. May pagkakahawig siya sa ilang mga matalik kong kaibigan.	5	4	3	2	1
23. May pagkakahawig siya sa isang kapamilya o kamag-anak.	5	4	3	2	1
24. Pwede siyang maging kaibigan sa akin at sa iba pang mga tao.	5	4	3	2	1
25. Tulad ko rin, nagsisikap siya upang makamit ang kaniyang mga pangarap.	5	4	3	2	1
26. Siya ay may magandang imahe ng pagiging Filipino/Filipina.	5	4	3	2	1
27. Pareho ang aming mga aspirasyon at kabiguan sa buhay.	5	4	3	2	1
28. Hinahangaan ko siya sa pagkakaroon ng malakas na tiwala sa Diyos sa oras ng mga problema.	5	4	3	2	1

ARTISTA: KRIS AQUINO

PAHAYAG	LS	S	N	D	LD
1. Natutuwa ako sa pagdadala niya ng mga problema at isyu sa buhay.	5	4	3	2	1
2. Hinahangaan ko siya sa paglutas niya ng mga problema.	5	4	3	2	1
3. Nakikita ko siya na may lakas at tapang sa pagharap sa mga problema.	5	4	3	2	1
4. Nalulungkot ako kapag may ibang taong naninira sa kaniya.	5	4	3	2	1
5. Hinahanap at sinusundan ko siya sa Facebook, Google, Youtube, Twitter, at iba pang mga social networking sites sa Internet.	5	4	3	2	1
6. Gusto ko siyang makita nang personal.	5	4	3	2	1
7. Lagi kong sinisigurado na mapanuod ko siya sa TV at pelikula	5	4	3	2	1
8. Gusto ko siyang nakikita araw-araw sa TV.	5	4	3	2	1
9. Hinahangaan ko ang kaniyang personalidad.	5	4	3	2	1
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11. Mayroon siyang magandang karakter sa buhay.	5	4	3	2	1
12. Hinahangaan ko siya dahil pareho ang aming mga pinapahalagahan (values) sa buhay.	5	4	3	2	1
13. Pakiramdam ko kasama niya ako kapag pinapanuod ko siya sa mga programa sa TV.	5	4	3	2	1
14. Pinapasaya niya ako sa mga programa niya kapag malungkot ako.	5	4	3	2	1
15. Tila nararamdaman ko ang nararamdaman niya kapag pinapanuod ko siya.	5	4	3	2	1
16. Kadalasan sumasang-ayon ako sa mga sinasabi niya.	5	4	3	2	1
17. Gusto kong maging katulad niya sa ilang aspekto.	5	4	3	2	1
18. Pareho kaming may positibong pananaw sa buhay.	5	4	3	2	1
19.Pareho kaming may pagkakabuklod at pagpapahalaga sa pamilya.	5	4	3	2	1
20.Nakikita ko ang sarili ko sa kaniya sa ilang mga paraan.	5	4	3	2	1
21. Para ko na rin siyang kaibigan.	5	4	3	2	1
22. May pagkakahawig siya sa ilang mga matalik kong kaibigan.	5	4	3	2	1
23. May pagkakahawig siya sa isang kapamilya o kamag-anak.	5	4	3	2	1
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27. Pareho ang aming mga aspirasyon at kabiguan sa buhay.	5	4	3	2	1
28. Hinahangaan ko siya sa pagkakaroon ng malakas na tiwala sa Diyos sa oras ng mga problema.	5	4	3	2	1

MARAMING MARAMING SALAMAT PO.