

THE REEL LIFE OF POLICEMEN:
MASS-MEDIATED FICTIONAL PORTRAYALS OF POLICEMEN
IN FILIPINO PRIME TIME TELEVISION DRAMAS AND
MOVIES

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DEDICATION

To my parents

Arturo and Vivian Borgonia

You will forever be my inspiration

To my thesis partner

God Almighty

We finally did it!

ABSTRACT

Borgonia, G. A. R. (2011). *The reel life of policemen: Mass-mediated fictional portrayals of policemen in Filipino prime time television dramas and movies.*

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This study explored mass-mediated portrayals of policemen in Filipino prime time television dramas, namely: *May Bukas Pa*, *Noah*, and *Pilyang Kerubin* and movies, *Ang Pagdadalaga ni Maximo Oliveros*, *Misstaken*, and *You Got Me* through content analysis. The researcher then conducted focus interviews with directors, producers and scriptwriters of Filipino prime time television dramas and movies who are the experts in these media. The researcher used the Dominant Ideology theory of Marx and the Dramatism theory of Burke as the theoretical guide.

Data from the content analysis revealed that characterizations of policemen are composed of both positive and negative portrayals. The positive portrayals emerged with the highest frequencies. Devotion to duty, being presentable in terms of the proper use of the police uniform and being physically fit are the top portrayals of policemen.

Directors, producers and scriptwriters also portrayed police characters positively from their past works. Experts revealed that the profession of the character does not dictate whether they would be portrayed positively or negatively. A positive or a negative portrayal would matter if the character is a lead or a supporting character. As such, there are no stereotypes of the police character in Filipino prime time television

dramas and movies as what the PNP suggests. On the other hand, if such portrayals of police officers are to be made, experts make sure that these are what exist in reality.

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I. INTRODUCTION

A. Background of the Study

Rick slowly crept inside the warehouse where Rufus hid the lovely Ezra. He saw the poor state of Ezra as she was tied tightly into a chair as she cried, "Please, let me go!" Rick suddenly became furious as he saw what Rufus did to her love interest. Bang! Bang! Rick fired out his gun as he took down two of Rufus' minion. What happened next was an exchange of gunshots between Rick and Rufus' team. Surprisingly, the mighty Rick annihilated all of the bad guys inside the warehouse. Rick rushed to Ezra and untied her. "Not too fast!" Rufus exclaimed as he shot Rick on his back. But Rick was too fast as he was able to dodge the bullet the moment Rufus fired. "This one is for you," Rick aimed at Rufus' head ending his life. Rick untied Ezra completely as the both of them victoriously went out of the warehouse. *Then came the cops...*

The preceding scenario is usually the theme in most Filipino television dramas and movies. Policemen are portrayed differently from what the Philippine National Police (PNP) wants to project. They are often shown arriving late on crime scenes, incompetent in capturing criminals and lack the training during shootouts against the antagonists. Ultimately, they are characterized as the bad guys, being corrupt, drug dealers or the masterminds of the crime. Whether they are protagonists or antagonists they are still portrayed poorly.

These fictional characterizations of policemen are present in both Filipino television dramas and movies. Popular examples are the portrayals of incompetent police officers in various Robin Padilla's action films, with the likes of *Grease Gun Gang* (1992), *Anak, Pagsubok Lamang* (1996) and *Hari ng Selda* (2002). Other evident examples are in the movies *Pulis Patola 1* and *2* during the 90s where the policemen

were made as laughingstocks. This is also true in the television sitcom, *Kaya ni Mister, Kaya ni Misis* (1999).

Some scholars say that negative portrayals of police officers are inevitable, for crime in the media is inevitable as well. Crime and violence in prime time television are included for these are considered as the “commonly shared social values and norms [that] are encoded into programming to serve the commercial television industry, attracting and maintaining the attention of the broadest possible audience” (Perlmutter, 2000; p. 35). “Police officers being the main characters in crime and violence stricken shows, are considered as the most violent people in television” (p.36). But this assumption does not necessarily consider them as the bad guys, Perlmutter actually described them as “*Good guys* [who] frequently resorted to violence to keep order; law enforcers were many of these” (p.35).

These unfavorable police images are nothing new to the PNP. Former Senior Superintendent Cesar Hawthorne Binag discussed that “policemen are incompetent and inefficient in the solution of crime; stupid looking as they wear ill-fitting uniforms and sport unkempt mustaches and; have their so-called *beer bellies*.” (as cited in MBJ, Pinoy News and Blogosphere Buzz; March 15, 2009).

With these inarguably adverse images in comparison to what the PNP wants the public to see, the organization has been challenged to come forth with an image building mission. Thus, with the assumption of Director General Avelino Razon, Jr. as Chief of the PNP in 2006, an intensive program to improve the image of the police officers was

made in the form of the image building program, *Mamang Pulis at Aleng Pulis: Serbisyong Tama at Malinis Program*. Running with the tagline, *the days of bad cops are numbered. "Mamang Pulis" is here*. As former Police Superintendent Bacas further discussed the program, "The 'Mamang Pulis' campaign revives positive virtues in every cop to enable him to live up to being an ideal law enforcer and earn the respect and admiration of people from all walks of life" (as cited in PNP.gov.ph, 2008). Former PNP spokesman Chief Superintendent Nicanor Bartolome added, "This is a program that will enhance the image of the police, especially to the children. Children might misinterpret [the portrayals by] these movies and television shows as the norm among policemen" (as cited in Kwok, A; March 12, 2009). This statement of Bartolome is indeed true as Jewkes in her book *Media and Crime* explains that "media images are responsible for eroding moral standards, subverting consensual codes of behaviour and corrupting young minds" (2004; p.5).

Ameliorating the PNP's image was the priority of Razon's administration. In a speech during the launch of the image building program, Razon urged his fellow policemen that they must, "*move forward and not waste time* in working to improve the image of the Philippine National Police" (Sun Star Cebu, October 04, 2007).

As part of the image building mission, the PNP came up with a memorandum of understanding as proposed by Senior Superintendent Cesar Hawthorne Binag, former chief of staff of the PNP Program Management Office. The proposed agreement states that "the PNP is to be consulted first before movie and TV producers come up with shows which depict policemen in a poor light" (MBJ; Pinoy News and Blogosphere

Buzz, March 15, 2009). In the same sense, former PNP spokesman Chief Superintendent Nicanor Bartolome said that the “PNP leadership is seeking a dialogue with the Film Academy of the Philippines as well as the Directors’ and Actors’ Guilds of the Philippines to address the portrayal of policemen in entertainment media and end their being made a *laughingstock*.” (Kwok, A; March 12, 2009).

B. Rationale

As Dela Torre suggested from the results of his thesis on redefining the role and needs of policemen, “[o]ne of the most beleaguered institution[s] of the government today relative to both its image and substance is the Philippine National Police (PNP)” (1996, p.1). This convinced the researcher to delve on a scholarly study that would be of use to the PNP.

The broadcast media is indeed the most powerful of all media as it affects even the unwilling and the unable. Thus, television and movies which include a number of police characters are good media to deeply analyze how policemen are portrayed.

Razon acknowledged the power of scriptwriters, producers, as well as directors in handling the characterizations of policemen in the broadcast media. In a press conference held in Camp Crame on April 21, 2008, he called on the media “to project a good image of *Mamang Pulis* that’s why we are appealing to movie producers, directors, screen writers and others (to stop portraying policemen as bad guys)” (as cited in

GMAnews.TV; April 21, 2008). Media practitioners can give substantial information as to how these portrayals of policemen emerged and developed in their works.

Most of the studies tackling policemen as subjects date back to as early as 1920s to the 1980s. Books published in the 1970s include: *The Police and the Public* by Reiss (1970); *Police Corruption; A Sociological Perspectives*, edited by Sherman (1974); and Farmer's book entitled *Law Enforcement and Community Relations* (1976). This study hopes to provide relevant data for current students and other members of the academe doing research about policemen in the Philippines.

Most of these studies are situated in foreign countries that are probably not comparable to the situation in the Philippines. These books include *The Police and the Public in Australia and New Zealand* by Chappell (1969); *Forces of Order: Police Behavior in Japan and the United States* of Bayley (1976); and *Friends in Blue: The Police and the Public in Singapore* (1987) by Quah. A locally situated study titled *Bullets and Bolos: Fifteen Years in the Philippine Islands* by White (1928) definitely needs to be updated to the current situation. The researcher acknowledges the fact that not all findings and research results from the Western countries would be comparable or even fit for the Philippine situation. The Philippines, and any country for that matter, have their own unique culture.

Most of the research studies available in libraries, databases and on the Internet all have a quantitative perspective. Although the results of these studies are interesting and have a high reliability and validity, the researcher believes that there should be a study

about policemen using a qualitative perspective. A qualitative study as to how these portrayals emerge and develop would add insight to this issue.

C. Significance of the Study

With the recent public outburst against police brutality due to the surfacing of a torture video by Police Officer Benayo on August 17, 2010, the police's incompetence on the hostage taking in the Quirino Grandstand that ended with a shootout last August 23, 2010, the inhumane deed of Police Officer Bartolome who committed rape and extortion from a civilian in December 2010, and the Quezon City police being involved in kidnapping, this study can be of help to the PNP as to how they can improve their public image and put a stop to the negative stereotypes as well. Since this study tackled the views of the scriptwriters, producers and directors, the PNP would now be aware of how their fictional portrayals emerge and develop.

Police concerns are concerns of the general public as well. According to Article 19 of the Civil Code of the Philippines, “[e]very person must, in exercise of his rights and in the performance of his duties, act with justice, give everyone his due, and observe honesty and good faith.” (Chan Robles Virtual Law Library) Thus, being a responsible citizen of the Philippines does not only involve doing deeds in line with justice. It also means that a citizen must propagate and make this duty alive. This clearly states that acting as protectors of the community is not only limited to paid policemen. Policing is also the responsibility of every individual who lives in the community.

Lastly, the police are the protectors of the people. If people do not trust their local police force, then how can they serve and protect them in the first place? This study would like to help develop the trust of the public in the police force.

D. Statement of Research Problems and Objectives

How are policemen portrayed in selected Filipino prime time television dramas and movies? How do directors, producers and scriptwriters characterize them?

General Objective:

To determine how policemen are portrayed in selected Filipino prime time television dramas and movies as characterized by directors, producers and scriptwriters.

Specific Objectives:

1. To determine the image of police characters as portrayed in Filipino prime time television dramas, *Noah*, *Pilyang Kerubin* and *May Bukas Pa*; and movies, *Ang Pagdadalaga ni Maximo Oliveros*, *Misstaken* and *You Got Me*.
2. To know how directors, producers and scriptwriters conceptualize the image of police characters.
3. To look into the personal insights of directors, producers and scriptwriters based on their observations of real life situations.

II. REVIEW OF RELATED LITERATURE

The literature review included the mass media and the general mass mediated fictional portrayals in television and films. General mass mediated portrayals were analyzed first before reviewing specific mass mediated portrayals of policemen. Literature on the perceptions regarding policemen was also tackled so as to achieve the research study's objectives of looking at mass mediated portrayals. Crime and violence in prime time media were also analyzed as indicators of police presence.

A. Mass Media and Mass Mediated Fictional Portrayals

There were a number of studies that dealt with the effects of mass media on its audience. It is important to understand the possible outcomes of these media messages, whether these were positive or negative.

Galician (2004) claimed that “most mass media portrayals are *hegemonic*” (p.106). These portrayals mirror what a particular culture considers as a prevailing ideology. The mass media, being commercial entities, in turn benefit from this as it satisfies the needs and wants of the large audience for entertainment. As supported by Silverblatt, Ferry, and Finan (1999), “[t]his ideology assumes a disarming ‘naturalness’ within a text, which makes it particularly effective in promoting the prevailing ideology” (*Ibid.*).

Thoman (2001) suggested that all media messages in the form of a television show, a movie in a theater and the like were results of a constructed idea. (as cited in Galician, 2004; p.102). Since the consumers have a high regard for mass media due to its perceived credibility, these constructed ideas by “a few people then become ‘the way it is’ for the rest of us” (*Ibid.*). The people referred to are characterized as the directors, producers and scriptwriters who are the brains behind these media messages. These media messages are then employed in television shows and films as the end products of their labor, to which, these implied fictional portrayals of characters lead directly to the mass communicator’s own perspective. As for the audience, they “don’t get to see or hear the words, pictures, or arrangements that were rejected” (*Ibid.*) from these prevailing ideologies.

Thoman (2001) further reiterated that “[m]edia have embedded values and points of view” (*Ibid.*, p.103). The choice for the character’s basic profile, way of life, attitudes and how it will all be portrayed “carry a subtext of who and what is important at least to the person or persons creating the construction” (*Ibid.*). Galician agreed that “these stereotypes also represent cultural beliefs, feelings, and actions that are real and deeply held by the creator” (p.49). As these media messages are utilized by the audiences for entertainment purposes, a time when the consumers’ guard is down, viewers tend to be receptive to these embedded values as an effect of the illusion of personal invulnerability. Mateo (2004) agreed, as results of her study showed that “[m]ajority of the respondents (56.5%) feel that the mass media influences their over-all perception of their condition. More than one-fourth of the respondents (25.7%) reasoned that the images they see on television, as well as those that they see in the newspapers, and hear from the radio serve

as their bases on how they regard life in general” (p.19). As Galician puts it, “the reality is what the mass media say reality is” (p.27).

B. Mass Mediated Fictional Portrayals of Policemen

O’Hara (1961) conducted one of the first studies to consider portrayals for TV law enforcers, the police. He stated that “the media view of law enforcement was somewhat contradictory” (as cited in Perlmutter, 2000; p.34) to reality. This is primarily because of the fact that “TV cops are generally aprocedural or antiprocedural; they are not form filers, and indeed, as is almost cliché, they rebel against the minutiae of ‘office work’ by ‘pencil pushers” (p.35). Findings of O’Hara’s study showed that “[p]olice and police officials were generally depicted as honest, efficient, and intelligent, and the methods that they used to apprehend criminals and bring them to justice showed the police as almost infallible.” (p.34). In addition, “[t]hroughout the 1970s and into the 1980s, crime drama also consistently overrepresented police effectiveness. Television crime dramas continued to suggest that the motivation for violent crime was psychological and portrayed police as totally adequate in dealing with crime (p.37).

An intensive study done by Dominick (1973) from the results of survey in the United States from 51 regularly scheduled crime programs found out that “TV police are seldom represented as villains (2% of the time). Law enforcers in major roles usually commit violent acts (92% of the time). Sixty-four percent of law enforcers committing violence were also recipients of violent behavior” (p.35).

There was a mixture of positive and negative fictional portrayals of policemen throughout the early beginnings of the entertainment media up to the very present in the United States. For film, fictional police portrayals emerged out of the outmost concerns of the authority for the copious presence of crime related themes shown. Aware of the strong influence of such media among its audience and its possible effects, authorities were primarily concerned that it “could influence people to turn to crime and delegitimize[d] [the] authority” (Surette, 1998; p. 32). With that came the advent of favorable fictional police characters. In response to this, the movie industry shifted to law enforcers as the main protagonists rather than the criminals, with some of the actors previously playing the bad guy now casted as the crime fighter (p.33). These police characters were seen in the movies, *French Connection* (1971) and *The New Centurions* (1972) (p.34). As a result, “law enforcers are represented positively almost twice as frequently as negatively (Lichter & Lichter, 1983 as cited in Perlmutter, 2000; p37).

Depictions of positive fictional portrayals of crime fighters include having good qualities. However, these do not necessarily correspond to pleasing qualities. Surette explained that, “crime fighters are usually portrayed as antisocial, unattached loners” (1998; p.42) with the characters from the films *Dirty Harry* (1971) and *Die Hard* (1988) as concrete examples. These depictions, as Surette added, were the “dramatic embodiment of American individualism and romanticism” (*Ibid.*) thus having these positive but not at all pleasant personalities. In addition to these double edged delineations, the media super cops are portrayed as having the ability to effectively rack up crime, provide justice and take criminals into custody. Indubitably, a highly positive

portrayal worthy of great admiration. But despite this great pronouncement, Surrete argues that, police officers are “not at all effective in preventing crime” (*Ibid.*).

Another evident portrayal of policemen with two cutting edges is their dissenting personality. In fact, maverick police officers are more commonly portrayed as compared to the usual criminal justice police personnel (*Ibid.*). As Perlmutter (2000) puts it, “the hero cop rather dispenses justice, makes things right, and avenges (by hook or by crook) wrongs” (p.48).

Being a nonconformist policeman is considered as a stubborn attitude for the possible misuse of authority. Plus the fact that the police personnel are expected to be a great example to the society. Thus obedience to their leaders and the norms of their organization should be a presumed quality as well. What makes this characteristic positive is the acknowledgement that the justice system and the standard police practices are ineffective to begin with. Hence, in order to deliver results with the aim to please the society they serve, “extraordinary and extralegal means are necessary to successfully fight crime” (*Ibid.*) as they are usually portrayed resorting to “innovative special tactics, weapons, technology, and enforcement units” (*Ibid.*). Perlmutter had the same discourse. To him, “[p]olice on TV are active agents for bringing about the restoration order. Their preferred method is, however, action oriented, with bureaucracy being eschewed. Basically, “*cops are the most violent people on television*” (p.36). He added that policemen “menace, fight, shoot, and kill, and they do so with relative impunity. Physical force, even brutality, is part of their tool kit for solving crimes and often the first resort in

any situation in which their relentless quest for justice is stymied. The TV and cinema cops' world is ultraviolent and mean." (p.43).

In addition to these equivocal portrayals, Lichter and Lichter (1983) discovered that police were portrayed positively than any other criminal justice personnel (as cited in Surette, 1998; p.42). However, they found out that "for every heroic police officer, two others performed incompetently and another two actually broke the law" (*Ibid.*). These positive portrayals were only short lived. Police officers continued to be portrayed in poor and bad light often as "incompetents in the Keystone Kops and Charlie Chaplin films of the 1920s, and as heavies in the film noir productions" (*Ibid.*, p.33). Perlmutter thus concluded, having a "[c]learly defined good and evil. There are shades of gray in every portrayal of a police officer..." (2000, p.44).

Perlmutter revealed very interesting findings about cops and the media. He stated that the mass mediated portrayals of policemen's work and criminality in the US as compared to policemen's personal experiences are "unrepresentative, even fantastic, or at least misleading: at worst an insidious demolition of their autonomy and authority, at best a glamorizing agent" (p.121). Other portrayals of cops in the media in the US as listed in Perlmutter's book are as follows:

- (a) Cops can dispense justice and keep the peace at will even breaking the law-with few consequences-to do so;
- (b) Cops can bring closure to criminality: they always "get their man" and solve the crime;
- (c) Cops resolve cases quickly but without due process; and
- (d) Cops' work lives consist of much action and violence. (*Ibid.*)

With this, policemen struggle to keep up with these mass-mediated portrayals of them. “[T]hey feel the need somewhat to play their own role in accordance with audience expectations” (*Ibid.*). But conversely, seeming to have a mass-mediated policemen’s life is also envied by real life policemen. Perlmutter stated that mass-mediated policemen’s life having “more action, less paperwork, greater respect from the public, cases that are resolved more easily and quickly...” (*Ibid.*, p122).

Another interesting point in Perlmutter’s book is when he explained that “cops may overestimate the power of TV to directly shape the public’s view of them” (Brooks & Friedrich, 1970 Dominick, 1974: Rarick, Townsend, & Boyd, 1973, *Ibid.*).

C. Crime and Violence in Prime time Media as an Indicator of Police Presence

At the onset of the film industry’s development, crime-and-justice have always been the common plot in films which “have continued to be a popular staple of film” (Surette, 1998; p.30) up to the very present. For television, being initially described as “a vast wasteland of recycled, mediocre programs” (*Ibid.*, p.34) borrowing reformatted themes and programming plots from film and radio, nothing much has changed for the latter’s case.

The film and television being bound to gather as much audience as possible because of its profit-driven nature, film and television executives have resorted to crime programming. Having successful crime shows like *The Untouchables* (1987) and ‘adult

Westerns' on ABC, executives, as Surette puts it, "found a gold mine in crime programming" (*Ibid.*, p.35). This phenomenon was primarily because of the heightened daily viewing over the years, but also because of the amplified demand and access of these programs through paid networks in the form of cable, satellite systems and VCRs (*Ibid.*, p.36) that make their profit go a long way. Thus, as noted by Joseph Dominick, "crime shows became a staple of prime time [television] entertainment..." (*Ibid.*, p.35).

To further strengthen the point, during the period 1970 until 1975, three of America's most successful networks at that time contained almost 40 percent of their prime time schedules with programs dealing with crime and law enforcement (*Ibid.*). In propagating more of Surette's ideas, given the ample time devoted to crime and violence, it was evident that it became "the largest single subject matter on television, with crime themes found across all types of programming" (*Ibid.*, p.36).

Media portrayals of police enforcers' use of violence are indeed inevitable with the proliferation of crime and violence content in most programs throughout the media history. But this phenomenon tends to become worse in the 20th century as the entertainment media come to portray both crime fighters and criminals "as more violent and aggressive and to show this violence more graphically" (*Ibid.*, p. 43). Undeniably brutal portrayals often show them as comparable to hooligans and the like and as violence-prone than law-abiding. Hence, a blur occurs to the distinction as to who initiated the violence and the extent of brutality used between the police officers and criminals, which should not be the case.

But despite the presence of concerned authorities primarily mandated with the industry's content regulation, "violence has remained a disturbing presence in prime time" (Montgomery, 1989; p.103).

In the Philippines, during the early beginnings of the television industry, "programmes were predominantly American and in English" (Kenny and Pernia, 1998; p.84). Though foreign programmes and films have diminished over the course of time, often broadcasted as TV specials on weekends and most in paid cable networks, it cannot be refuted that foreign, especially American television and films "ha[ve] been and remain a powerful presence in the Philippines" (p.86). This phenomenon remains as Kenny and Pernia explained that, "local programmes remain highly imitative of imports" (p.87). As they reiterated, "foreign programmes serve as models for local programmes" (p.124). Audiences even preferred these models as a tool for improving local programmes' story plot, production values and acting as they are regarded as good influences.

Police presence on Philippine television shows is indeed inevitable as the study done by Relos and Sarita (1989) on the portrayal of violence on television shows suggests. The study titled, *Violence on Television in Asia (Philippine Studies)* showed how violence is portrayed in dramatized programs in Philippine television. The research provided data that analyzed the portrayals of violence on television in the context of Asian cultures. The study also identified the cross-cultural divergence and convergence in the portrayal of violence between locally produced and imported programs shown on Philippine TV stations.

This research delved on a descriptive study of how violence is portrayed in Philippine television. It applied Berelson's content analysis method as incorporated with a few of the Structuralist approach so as to satisfy the objectives of their study. Philippine television shows were analyzed as the programs, the major characters and violent incidents were used as the variables and measures for the units of analysis.

The researchers found out that the number of violent incidents per hour in Philippine prime time television shows has an average of 16.6% violent incident per hour (p.28). The frequency of portrayals for these violent acts were 11% during the 6:00pm slot, the greatest number for shows started at 7:00pm accounted 33% and 28% in the 9:00pm slot (p.28-29). Though the study was composed of imported shows which may be the reason for such overwhelming number of violent incidents; the study found out that locally produced programs depict 17.2 violent incidents per hour as compared to the 15.3 violent incidents per hour of Western programs (p.37). Local programs also portrayed a combination of verbal and physical violence with the longest period of time with (6mins/hr) than foreign produced shows (p.38).

Police and Military ranked second to the clearly related occupation of characters that commit violence with 11% (p.34). The common "military-police-government-affiliated characters" was not much seen by Relos and Yap that counts as an interesting finding of their study (p.34). Both the heroes and villains were portrayed using violence as a means to an end (p.46). Although, despite the high number of violence portrayed in these shows, "[a] big majority of the characters 65% did not commit criminal acts" (p.35).

D. Synthesis

From the literature reviewed, Silverblatt, Ferry, & Finan (1999), Thoman (2001), and Galician (2004), all agreed that media messages were products of a dominant prevailing ideology. An ideology that was a product of directors, producers and scriptwriters' creative works. These people were considered to have the outmost control in these media messages. These messages as revealed in the findings of Thoman (2001), Galician (2004) and Mateo (2004) had a great influence on the audiences to which the viewers considered as the reality. These findings support the study's objectives of looking into the points of view of directors, producers and scriptwriters on how policemen in Filipino prime time television dramas and movies are portrayed.

Earliest studies about police officers were generally positive as the results of O'Hara (1961) and Dominick's (1973) researches suggested. But these positive portrayals were not admired as most of these were contradictory to reality. The characterization of policemen in a gray scale was also mentioned by Surette (1998) and Perlmutter (2000) as one of the most common police portrayal. The two authors suggested that policemen could be regarded as good cops, but the means by which they became good cops were unlawful. Surette (1998) also suggested that in every super hero cop, two or more policemen were portrayed as ineffective.

Perlmutter (2000) claimed that the mass mediated policemen's lives were action oriented that made them the most violent people in television. This connected Kenny and Pernia's (1998); and Relos and Sarita's (1989) suggestion that the best venues to see portrayals of policemen were on prime time television and movies. Kenny and Pernia

(1998) reiterated that Filipino television shows and movies were patterned after American programs that contain high amounts of violence. This was strengthened by Relos and Sarita's (1989) research findings that Filipino prime time shows indeed contain crime and violence with police characters on the top two of the list of characters committing violence. These findings put vigor to this thesis as prime time television dramas and movies are fit to be content analyzed.

The research by Relos and Sarita (1989) was indeed very helpful for this study for it looked into police portrayals in Philippine prime time television. It also employed content analysis of prime time programs that made it more relevant for this study. Relos and Sarita (1989) were also able to gather data on the presence of policemen in prime time television shows in the Philippines. This further strengthened the study's choice of content analyzing prime time television dramas. An interesting finding of the research as to the absence of police characters with affiliation to the government was also taken into account. This shows that not all portrayals of policemen are negative.

III. STUDY FRAMEWORK

This study employed two theories: 1.) Dominant Ideology Thesis of Karl Marx as studied by Nicholas Abercrombie and Bryan S. Turner (1983), and 2.) Kenneth Burke's (1969) theory of Dramatism.

A. Theoretical Framework

1. Dominant Ideology Theory

The primary theory applied to this study is the Dominant Ideology theory from its original proponent, Karl Marx, as further assessed by sociologists Nicholas Abercrombie and Bryan S. Turner. The theory, as with Marx's usual discourse, tackles the ruling class and their control on the ideologies of the society. With the ruling class' power and control over things, they get the sole control in screening and choosing what information they want the public to believe. This control extends by parlaying the chosen information to various social institutions, including media organizations, to which they have control with as well, in the approach known as Hegemony by Italian Marxist Antonio Gramsci (1891-1937). As further discussed by Sociology Index (2009; n.p.):

Dominant ideology thesis is associated with Karl Marx and his claim that each historical era is dominated by the intellectual ideas of its economically and politically ruling class. Dominant ideology means the principal ideas, values and morals in a given society. The dominant ideology thesis asserts that working-class subordination in capitalist societies is largely the outcome of the cultural dominance achieved by the capitalist class. For Marx, the ruling ideas in a given society are always the ideas of the ruling social group.

Stevenson (1995; as cited in Jewkes, 2004; p.32), assessed the control of the powerful groups, the ruling class, by “using the media to subtly construct a web of meaning from a number of ideological threads which are then articulated into a coherent popular discourse.”

Theodore Peterson strongly agreed with this discourse. He explained on his general themes of the criticisms of all media that (as cited in Maslog, 1992; p30):

1. The mass media have wielded enormous power for their own ends. The owners have propagated their own opinions, especially in politics and economics, at the expense of opposing views.
2. The mass media have been subservient to big business and at times have let advertisers control editorial policy and editorial content.
3. The mass media are controlled by one socio-economic class – loosely, “the business class,” and access to the media is difficult for the newcomer: therefore, the free and open market of ideas is endangered.

2. Theory of Dramatism

Another theory used in this study was Kenneth Burke’s Dramatism. The theory explains that much persuasion is needed to make the speaker’s point believable to the audience.

The dramatic pentad which is used to analyze and critic television programs and movies, through its indicators, are: the Act (pictures what was done); Scene (where the act was performed); Agent (person or people who performed the act, who); Agency (agent used to do the deed); and Purpose (stated or implied goal of the address) (Griffin,

2003; p.316). Its result will bring forth the portrayals which is propelled back to the society.

The largest rectangle is made up of the society. The various units in the society are assumed by the theories used for this study. Marx's Dominant ideology takes the highest spot in the society. Since ideas are concocted by the people composing the Dominant ideology theory, it serves as the starting point of the ideas. People under this theory will further propagate these ideas through the medium or their creative works under the process of Dramatism. With the use of the Dramatistic Pentad, characterization of a character will be developed as the messages are deeply persuaded to the viewers. As such, these will bring out the images of the characters as they are presented to the audiences. After which, the end product of the concocted ideologies will be transferred back to the society making it as the prevailing ideas in the society.

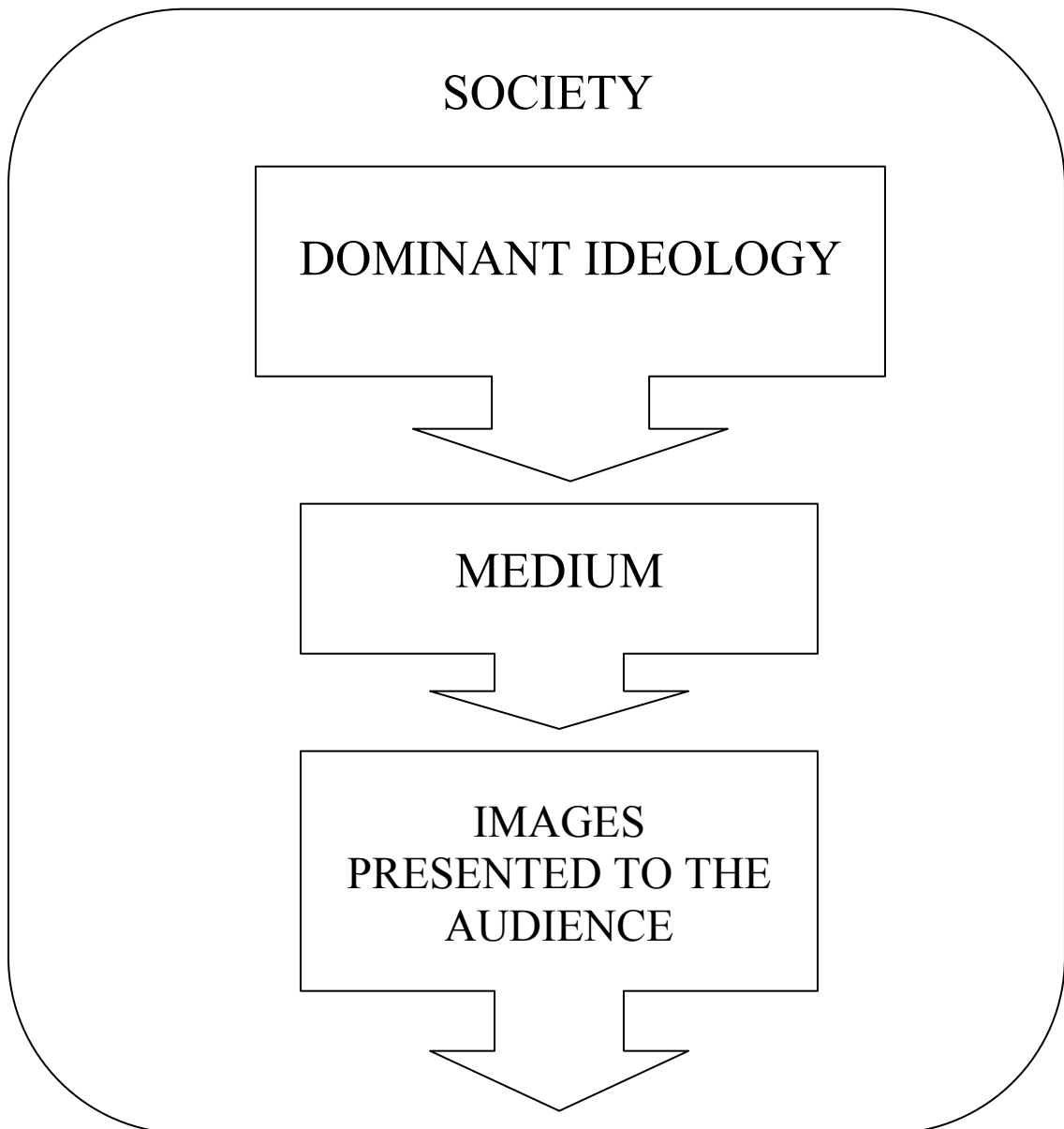


Figure 1. Theoretical Framework Showing the Processes by which Ideologies are Formed in a Society

B. Conceptual Framework

The Dominant Ideology theory suggests that the ruling class, who holds the highest positions in the society, decides what information should be propagated. In the conceptual framework, the Dominant ideology theory was broken down into the Dominant Ideology of Media Practitioners. These are composed of people with great knowledge and power over the society they belong to. As these proponents of the ideology compose the ideas they want to disseminate, they then transfer these ideas to the Filipino prime time television dramas and movies.

Continually, the media practitioners reiterate these ideologies through Burke's Dramatism. Through character formation, it is further broken down into the positive and negative portrayals. The end product, the positive and negative portrayals, of the media practitioners through the Filipino television dramas and movies are then disseminated back to the society, thus making it the prevailing ideologies in the Philippine society.

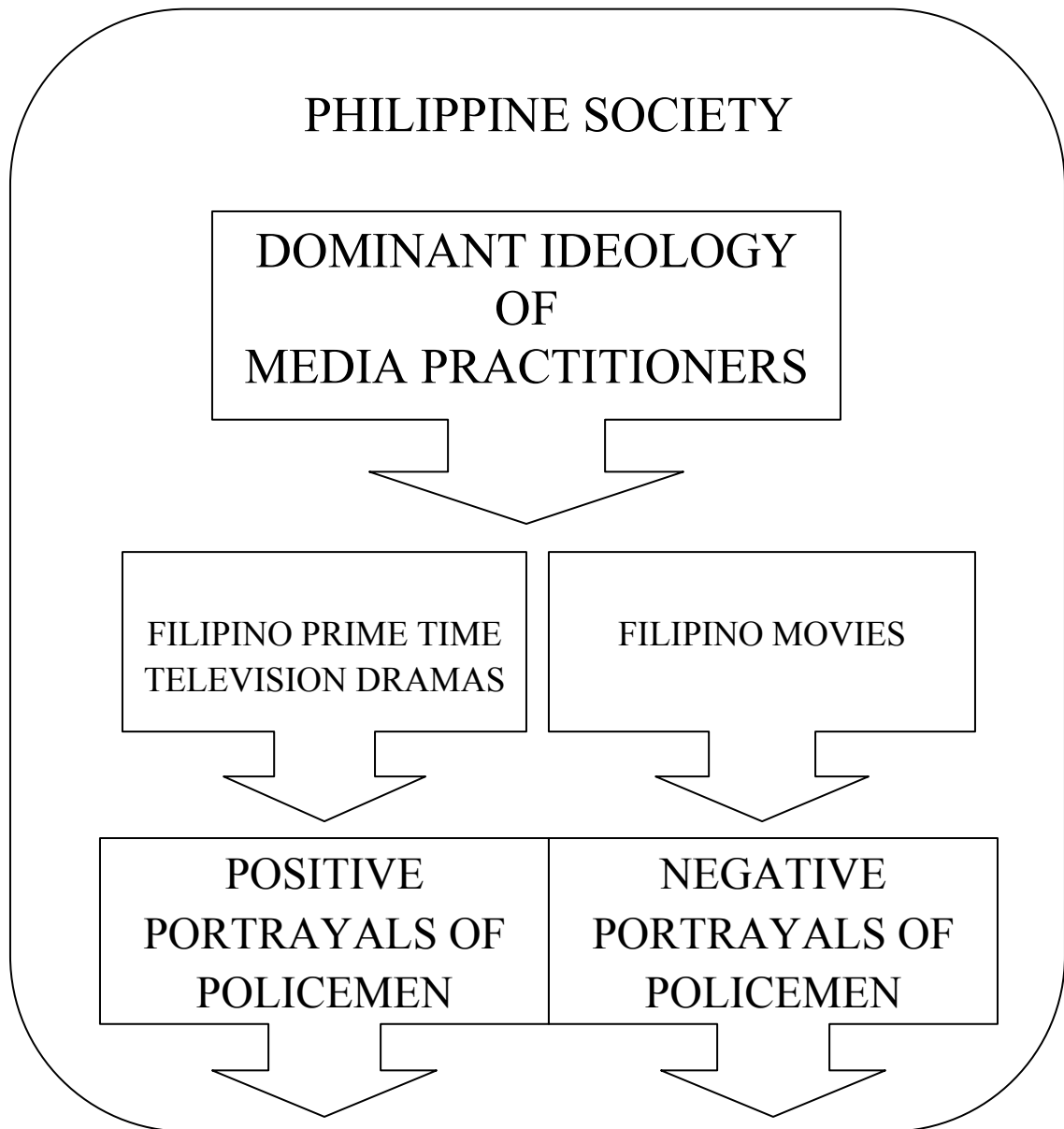


Figure 2. Conceptual Framework Showing the Processes by which Media Practitioners Form Police Portrayals in Philippine Society

C. Operational Framework

In the operational level, the ruling society is specified further into the Philippine society. The research study aims as much as possible to only look into the Philippine society and try to eliminate, if not, try to limit foreign influences.

Proponents of the ideology, the media practitioners, are now specified as the directors, producers and scriptwriters. These practitioners are the brains and the people behind the creation of these medium. They have the full control as to how characters will be formed. Filipino prime time television dramas, specifically, *May Bukas Pa*, *Noah* and *Pilyang Kerubin*; and movies, *Ang Pagdadalaga ni Maximo Oliveros*, *Mistaken* and *You Got Me* are now embedded with and are mainly composed of the ideologies of the directors, producers and scriptwriters. The directors, producers and scriptwriters' ideologies are further reiterated through the positive and negative portrayals of the police characters. All of these portrayals are propelled back to the Philippine society as the end product of the creative works of the directors, producers and scriptwriters. These portrayals will then be considered as the reality or the prevailing ideologies in the Philippine society.

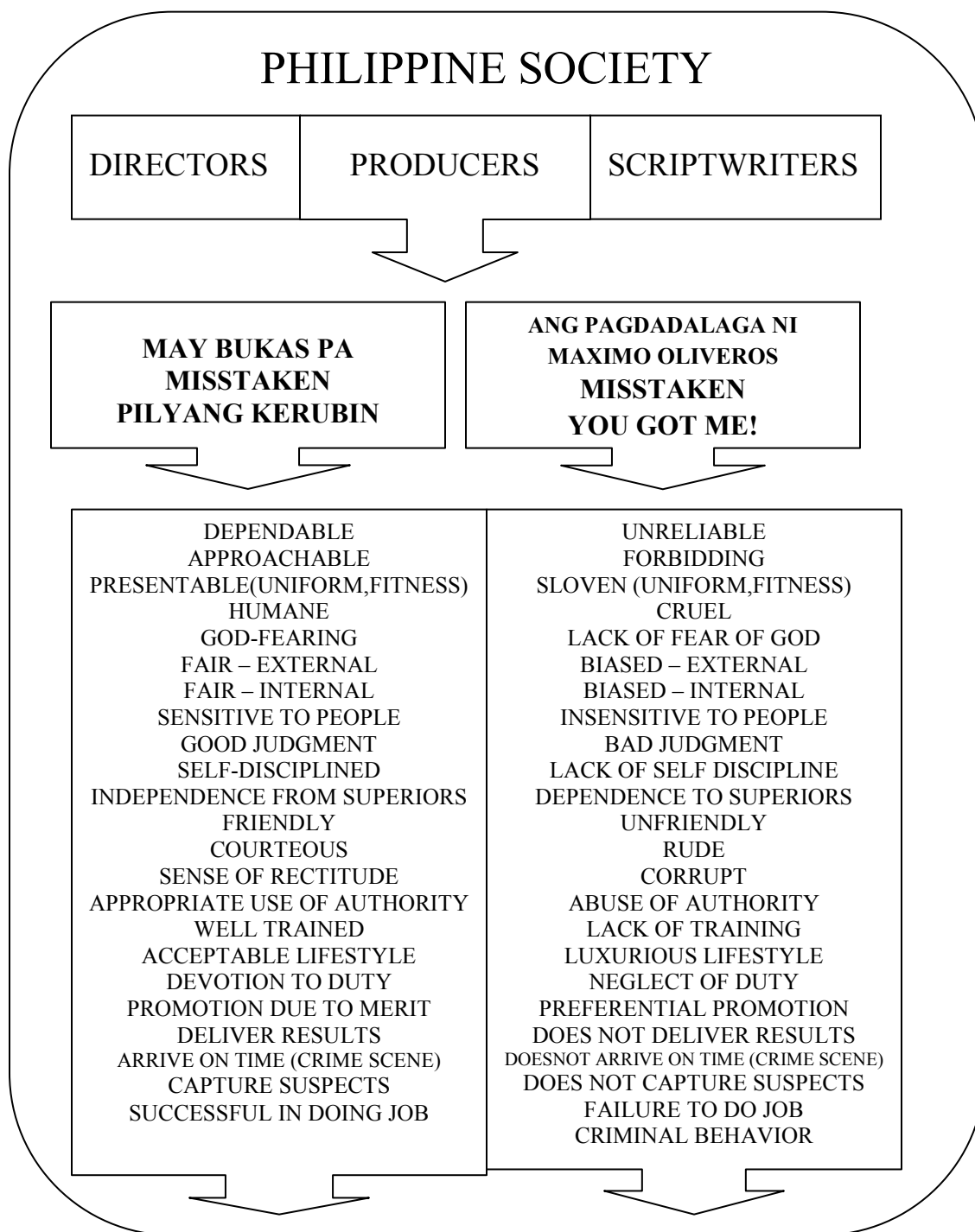


Figure 3. Operational Framework Showing the Processes by which Directors, Producers and Scriptwriters Develop the Ideologies They Present to the Audiences in the Media

D. Operational Definition of Terms

Philippine Society – the Filipino community/situation covered by the thesis.

Directors – people responsible in putting the scriptwriters' work into the screen.

Producers – people responsible in providing financial support for the production of television dramas and movies. These people have a say in how the story and characters are formed.

Scriptwriters – people responsible in crafting stories for television dramas and movies.

May Bukas Pa (There Is Still Tomorrow) - a television drama shown on the prime time block of ABS-CBN which started its airing on February 2, 2009 to February 5, 2010. The main plot of the story revolves around the life of an orphaned boy in the fictional town of *Bagong Pag-asa* (New Hope). Mario Sta. Maria is the main police character of *May Bukas Pa*.

Noah – a television drama for ABS-CBN's prime time block shown from July 12, 2010 to February 4, 2011. The story revolves around the life of Gabriel, a policeman, and his son, Jacob.

Pilyang Kerubin (Mischievous Cherub) - is a fantasy, comedy television drama created by GMA Network. It made up the primetime block of the network and was

aired on June 7, 2010 to August 27, 2010. Arman Santos is the main police character of the television drama.

Ang Pagdadalaga ni Maximo Oliveros (The Blossoming of Maximo Oliveros) – a Filipino movie shown in the year 2005 by Unitel Pictures International. It tells the story of a gay boy who fell in love with a policeman named Victor.

Misstaken – a Filipino independent film shown in the year 2008 by Yellow Media Productions, Incorporated. It features the police character, Sgt. Leon Martinez, who eagerly took a case of the missing wife of the protagonist.

You Got Me! – is a mainstream Filipino movie of Star Cinema for the year 2007. Lt. Kevin Robles, a by-the-book police officer, is the main police character in the film.

Dependable – a positive portrayal for policemen being reliable and giving the same results even on successive trials.

Approachable – a positive portrayal to policemen being permitting to the people around them.

Presentable – a positive portrayal for policemen showing them as pleasant looking. It is divided into presentable in terms of wearing the police uniform properly; and presentable in terms of being physically fit and able for the police job. A properly worn police uniform is in line with the designated rules set by the PNP. It must be in accordance with the PNP GOA Type A and B.

Humane – a positive portrayal to policemen characterizing them with deeds showing compassion and respect to humankind.

God-fearing – a positive portrayal for policemen showing their actions in line with the practices of their religion.

Fair –external – a positive portrayal for policemen showing them as indiscriminating to civilians.

Fair – internal – a positive portrayal for policemen showing them as indiscriminating to their fellow police officers.

Sensitive to people – a positive portrayal to policemen showing them being in touch with the community and is responsive to an individual's differing views and values. It shows the policemen as sympathetic to the grievances of civilians' reported concerns.

Good-judgment – a positive portrayal to policemen having good decision making skills and initiative.

Self-disciplined – a positive portrayal to policemen exercising restraint when they are faced under pressure.

Police Independence – a positive portrayal to policemen as they are not shown being subordinated by a powerful or influential person or group.

Friendly – a positive portrayal to policemen showing them as sociable people.

Courteous – a positive portrayal to policemen showing them as polite and are respectful to the people they serve.

Sense of Rectitude – a positive portrayal to policemen characterizing them disapproving acts for personal gains.

Appropriate use of authority – a positive portrayal to policemen showing them using their authority ethically and in line with their organization's values.

Well-trained – a positive portrayal to policemen showing them as knowledgeable on the proper operating procedures of their job. As well as being fit and ready for policing.

Acceptable lifestyle – a positive portrayal for policemen showing their way of life being adequate with their salary.

Devotion to duty – a positive portrayal for policemen showing them working beyond the required hours or working even when they are out of their duty.

Promotion due to merit – a positive portrayal to policemen as they acknowledge the good deeds their fellow policemen did as criteria for promoting them.

Deliver results – a positive portrayal to policemen showing them being results driven as they finish a case they are handling.

Arrive on the crime scene on time – a positive portrayal to policemen as they are shown with their expeditious response to the people asking for their services.

Capture suspects – a positive portrayal to policemen showing them being able to apprehend suspects or criminals.

Success to do job – a positive portrayal to policemen showing them fulfilling their police duties satisfactorily.

Unreliable – a negative portrayal to policemen showing them being evasive and dodgy in providing services in times of need.

Forbidding – a negative portrayal to policemen showing them being evasive and intimidating to the people around them.

Sloven – a negative portrayal to policemen showing them being neglectful to neatness or cleanliness. It is divided into being sloven in terms of the misuse and wrong way of wearing the police uniform and sloven in terms of being physically unfit and unable to perform their police job.

Cruel – a negative portrayal to policemen showing them having no compassion and respect to humankind.

Lack of fear of God – a negative portrayal to policemen showing them doing deeds not in line with the teachings of their religion.

Biased – external – a negative portrayal to policemen showing them making favors and giving special treatment to certain civilians due to their relation to them as compared to their treatment to other civilians.

Biased – internal – a negative portrayal to policemen showing them favoring certain fellow policeman as compared to their treatment to other policemen.

Insensitive to people – a negative portrayal to policeman showing them not sympathizing with the grievances and concerns of the civilians.

Bad judgment – a negative portrayal to policeman showing them with bad decision making skills and lack of initiative.

Lack of Self-discipline – a negative portrayal to policemen showing them not exercising restraint when they are faced under pressure.

Police Dependence – a negative portrayal to policemen showing them being subordinated by a powerful or influential person or group.

Unfriendly – a negative portrayal to policemen showing them as aloof or asocial people.

Rude – a negative portrayal to policemen showing them as impolite and are disrespectful to the people they serve.

Corrupt – a negative portrayal to policemen showing them approving acts for personal gain such as gratuities (free meal or ride), bribe and monetary gifts and internal corruption.

Abuse of Authority – a negative portrayal to policemen as they use their authority in disparity to their organization's values.

Lack of Training – a negative portrayal to policemen showing them as unknowledgeable on the proper operating procedures of their job. As well as being unfit and not ready for policing.

Luxurious lifestyle – a negative portrayal for policemen showing them possessing an unacceptable and lavish way of life which is inadequate to their salary.

Neglect of duty – a negative portrayal for policemen showing them not working during their required work hours.

Preferential promotion – a negative portrayal for policemen as they promote other policemen due to their close relation to each other (*bata-bata* system) instead of their merits.

Does not deliver results – a negative portrayal to policemen showing them not producing results from the cases they are handling.

Does not arrive on the crime scene on time – a negative portrayal to policemen showing them with their sluggish response to the people asking for their services.

Does not capture suspects – a negative portrayal to policemen's inability to apprehend suspects or criminals.

Failure to do job – a negative portrayal to policemen's inability to fulfill their police duties satisfactorily.

Criminal Behavior – a negative portrayal to policemen's involvement in deeds against the law.

IV. METHODOLOGY

A. Research Design and Methods

The study employed a descriptive research design. Data were constructed through a combination of both quantitative and qualitative methods so as to satisfactorily meet the objectives of the study. The particular research design was chosen since “[a] single method can never adequately shed light on a phenomenon. Using multiple methods can help facilitate deeper understanding” (Robert Wood Johnson Foundation, 2008, n.p.).

The study in terms of breadth, employed content analyses of selected Filipino prime time television dramas and movies. For depth purposes, focus interviews with directors, producers and scriptwriters of selected Filipino prime time television dramas and movies so as to find out how they characterize policemen.

Table 1. *Research Objectives vis-à-vis Methods*

Objectives	Method
To determine the image of police characters as portrayed in Filipino prime time television dramas, <i>Noah</i> , <i>Pilyang Kerubin</i> and <i>May Bukas Pa</i> ; and movies, <i>Ang Pagdadalaga ni Maximo Oliveros</i> , <i>Misstaken</i> and <i>You Got Me</i> .	Content Analysis
To know how directors, producers and scriptwriters conceptualize the image of police characters.	Focus Interview
To look into the personal insights of directors, producers and scriptwriters based on their observations of real life situations.	Focus Interview

B. Concepts and Indicators

The important concepts for the study were the manner the portrayals were presented in the Filipino prime time television dramas and movies. These reiterations for the portrayals were seen through the Act (action performed), Scene (setting where the action is performed), Agent (actor who committed the Act), Agency (means used by the actor to perform the Act) and Purpose (reason behind the committed Act). Quantitatively, data through content analyses of selected Filipino prime time television dramas and movies. Qualitatively, data through the analyses of Focus Interview with directors, producers and scriptwriters of selected Filipino prime time television dramas and movies brought the portrayals of policemen in terms of depth.

C. Research Instruments

The production of the research instruments was done in a step by step process. The criteria in determining the portrayals for the policemen in Filipino prime time television dramas and movies that were included in the content analysis instrument were guided by the Philippine National Police (PNP) – Supreme Court – United Nations Development Programme's (UNDP) Final Report of the transformation program titled Transforming the Philippine National Police (PNP) to a More Capable, Effective and Credible Police Force (2005) Manual. The criteria were raised by FGD participants of the transformation program as the most prevailing images of the whole police force ranging from individual policemen up to the police institution.

The criteria chosen for the content analysis instrument included its antonyms as part of the criteria as well. Reviewed few episodes revealed that there were still portrayals to policemen that emerged from the Filipino prime time television dramas and movies that were not included in the Transformation Program. These portrayals were included on the revised Content Analysis Instrument after pilot testing the instrument.

Continually, data gathered from the content analyses of Philippine prime time television dramas and movies were used for the semi-structured focus interview guide to be used for focus interviews with directors, producers and scriptwriters. All research instruments underwent pre-testing before they were used on the data gathering proper.

D. Units of Analysis and Sampling

Overall, the researcher used a Multi-Stage sampling for the generation of a most efficient and effective sample.

The generation of the list of Filipino prime time television dramas and movies involved criterion sampling. With that, all Filipino television dramas shown on the prime time slot of both presumably the biggest and most viewed network stations in the Philippines, ABSCBN and GMA7, with police characters were considered to be part of the shows content analyzed. Television dramas namely, *May Bukas Pa*, *Noah* and *Pilyang Kerubin* were chosen as they all satisfied the criteria provided for the study. All three Filipino prime time television dramas had police characters and were all shown on the prime time block of the above mentioned stations.

Criterion sampling for Filipino movies, on the other hand, included all Filipino movies with police characters, either as a lead role or a supporting role, shown from the year 2005 up to the end of year 2010. The year 2005 was chosen for it was the date when PNP started its image building program to which this study deals with. Movie databases from the website Imdb and the College of Mass Communication Audio-Visual Library (CMC AV Library) were reviewed by the researcher. Filipino movies that satisfied the criteria were: *Ang Pagdadalaga ni Maximo Oliveros* (2005), *You Got Me!* (2007), and *Misstaken* (2008).

Focus Interviewees were chosen through Expert Sampling. Directors, producers, and scriptwriters of Filipino prime time television dramas and movies were considered as experts in their field of work that helped the researcher elicit substantial knowledge on the subject matter. The criteria in choosing the experts for this study were the number of television dramas and movies created, and the presence of police characters in their works.

Guided by the Expert Sampling, the researcher interviewed three (3) experts in the field of directing, producing and writing for Filipino prime time television dramas and movies. The interviewees were chosen for their vast number of experiences through the number of television dramas and movies directed, produced or written. Ultimately, the experts were qualified for the interview as they had directed, produced or written a television drama or movie which contained police characters.

1. First expert - Raymond Lee

Raymond Lee is an award winning writer and producer mainly for films. As a writer for mainstream films for Star Cinema, Lee wrote *Anak, Tanging Yaman, Milan, Kailangan Kita* and *D'anothers*, all of which enjoyed blockbuster prominence and awards. *Sarungbanggi* was the product of Lee's talent as a producer. He was also the writer and producer for both award winning independent films namely, *Ang Pagdadalaga ni Maximo Oliveros* and *Endo*. Lee was primarily chosen for being a writer and producer of *Ang Pagdadalaga ni Maximo Oliveros* which contained a numerous police characters. But ultimately, Lee's credibility as a veteran and award winning writer and producer qualified his expertise for the study.

Lee was interviewed in Gateway mall last September 10, 2010. The interview lasted for twenty two minutes and thirteen seconds. (22m:13s).

2. Second expert: Alfred Aloysius "Aloy" Adlawan

Aloy Adlawan is a multi-awarded and talented film maker, scriptwriter, director and producer for both film and television. Adlawan worked for GMA7, ABSCBN, GMA Films, Viva Films and Star Cinema as a scriptwriter. *Rambol, Signos, Padyak* and *Condo* were all works of art of Adlawan as a director for Independent films. Adlawan projected his sheer talent as a writer for blockbuster films like *Shake Rattle and Roll 2k5, Ouija, Signos, Patient X, When I Met U* and *Sundo* to name a few. Adlawan was also involved in two Metro Manila Film Festival entries namely, *Super Inday* and the latest installment of *Shake Rattle and Roll*.

Adlawan's talent also extends to television programs. He wrote television dramas like *Magdusa Ka*, *Paano Ba Ang Mangarap*, *All My Life* and *Kaya Kong Abutin Ang Langit* to name a few. Being the head writer for *Pilyang Kerubin* which had numerous police characters made him more fit to be an informant for this study. But undeniably, Adlawan's great talent and numerous experiences in the field of directing, writing and producing propelled his credibility to the top list of experts for this study.

Adlwan was interviewed in his condominium unit in West Avenue, Quezon City last September 11, 2010. The interview lasted for thirty eight minutes and forty two seconds (38m:42s).

3. Third Expert: Francis Lua

Francis Lua is a young but promising writer and producer. Lua worked as a producer of commercials for Studio 23. Currently, Lua works for ABSCBN Global as a producer of commercials for their products to The Filipino Channel. Lua is also behind the commendable independent films, *Ploning* and *A Journey Home*, as a producer.

Lua does not only extend his talents as a producer. He worked for Star Cinema as a writer as well. He co-wrote *I've Fallen For You* and *You Got Me*, which are both mainstream films. The movie, *You Got Me*, contained numerous police characters that made him a credible informant for the study.

Lua was interviewed last September 13, 2010 in ABSCBN's ELJ Tower. The interview with Lua lasted for twenty six minutes and twenty eight seconds (26m:28s).

E. Data Generation and Construction

Quantitative data were gathered first. Primarily, a review of UNDP-PNP's Transforming the Philippine National Police (PNP) to a More Capable, Effective and Credible Police Force (2005) Manual was done first. Data gathered from this review were used to generate a content analysis guide for the Filipino prime time television dramas and movies. Content analyses of the television dramas were administered on September 6, 7 and 8, 2010. Recorded episodes on the website, blogspot.com, were utilized for the content analyses. Episode numbers 260 and 261 which aired February 2 and 3 of 2010 respectively were content analyzed for the television drama, *May Bukas Pa*. The first and second episodes were content analyzed for the television drama, *Noah*, which aired on the twelfth and thirteenth of July 2010 respectively. While *Pilyang Kerubin*'s episode that aired on the seventeenth and eighteenth of June 2010 were its ninth and tenth episodes respectively. All three movies were downloaded by the researcher through a website. Content analyses of these movies were conducted on the thirteenth, fourteenth and fifteenth of September 2010.

All quantitative data were gathered first until the generation of qualitative data was done. Quantitative data jumpstarted the qualitative data gathering process. This protocol was strictly followed to elicit a better and credible research study. Experts interviewed were Alfred Aloysius "Aloy" Adlawan, Francis Lua and Raymond Lee.

F. Data Analysis

Analyses for the generated data were analyzed accordingly to the study's objectives. Data generated were organized in such manner for better readability and to avoid confusion from the reader. Thus, Quantitative data were presented first followed by the Qualitative data.

Quantitative data were generated with the aid of the statistical analysis software, Statistical Package for the Social Sciences (SPSS). The software helped elicit key facts, patterns and trends that were useful for the in-depth analyses of the data.

Qualitative data were generated with the use of the digital transcription audio player software, Express Scribe. The software was used to playback the recorded interviews with the directors, producers and scriptwriters as it was transcribed. After which, generated data from the transcribed interviews were organized and analyzed with the research software for analysis and insight, X-sight.

G. Researcher

The researcher is a fourth year BA Communication Research major. The researcher took a good number of Communication Research subjects that gave him the knowledge with in the field of research. These subjects were: Introduction to Communication Research (Communication Research 101); Introduction to Qualitative Research in Communication (Communication Research 110); Statistical concepts for Communication Research (Communication Research 115); Quantitative Analysis in

Communication Research (Communication Research 120); Introduction to Computer Technology (Communication Research 125); Qualitative Analysis in Communication Research (Communication Research 130); Data Interpretation and Reporting (Communication Research 165); Internship (Communication Research 160). As well as several Communication Research electives such as Corporate Communication (Communication Research 197); Fundamentals of Communication Planning (Communication Research 170); Mass Media Research Methods (Communication Research 190); and Fundamentals of Communication and Management (Communication Research 175). Research Design (Communication Research 199) was also taken and was passed by the researcher as a preparatory subject for the course Thesis (Communication Research 200).

The researcher conducted both quantitative and qualitative studies. Some of which were presented in student conferences. These are:

“2k 12: Public Perceptions on the 12-Year Basic Education Program”

- Department Extension Research Program (DERP), Politics and Governance Panel, Co-author and member of Data Gathering team.

"Leading and Living the Creed: The Correlation between Local Officials' Religious and Leadership Orientations"

UP CRS CommRespondent entry to the UNIV Philippines Final Congress 2010, member of Data Gathering team

“IMPRESS10N - The Importance of Media Presence on the Bid for 2010 Elections”

-Department Extension Research Program (DERP), Co-author and member of Data Gathering team

“Batang Nanay, Batang Tatay: Gender Discourse In Adolescent Premarital Pregnancy”

- Entry to the 3rd Communication Research Student Conference (CRSC), Co-author

-Awarded Best Panel Presentation for the Gender Panel

“Brand Speak! - An Exploratory Study on People’s Perception and Use of Brands as a Communication Device”

“Outside Voices – A Study on Conflict Mediation on Romantic Relationships”

-Entries to the Second UP Communication Research Student Conference 2007, Co-author

H. Scope and Limitations

The scope of this study falls under the research agenda Media Content which delved into media portrayals, specifically Filipino prime time television dramas and movies of policemen. It employed both quantitative as well as qualitative data. Informants of this study were directors, producers and scriptwriters of selected Filipino prime time television dramas and movies. The scope only comprised the Philippine society and eliminated, if not, lessened foreign influences. The study did not, however, cover the portrayals to policewomen which will be a nice focus for further researches.

The study used a multi-stage sampling technique. But a limitation in terms of budget, workforce and time hindered the researcher from doing a more in-depth study instead.

V. RESULTS AND DISCUSSION

A. Image of police characters in Filipino prime time television dramas and movies

Guided by the Dramatism Theory, various portrayals to policemen emerged. The different concepts: Agent (actor who committed the Act), Act (action performed), Scene (setting where the action is performed), Agency (means used by the actor to perform the Act) and Purpose (reason behind the committed Act) were all analyzed to satisfy the objectives of the study.

1. *Agent*

The researcher found two distinct categories for the police characters. These were the lead police characters and the supporting police characters. These two categories gave out two different treatments for the portrayals of the police characters.

a. Lead Police Characters

Lead police characters were the very essence of an action star. They were portrayed as good looking, possess a well built stature, good hearted and action and goal oriented. Since they were lead characters, they were all portrayed positively. From the three (3) television dramas and three (3) movies analyzed, a total of five (5) lead police characters were seen and analyzed. All three (3) television dramas had lead police characters. However, two (2) out of three (3) movies only contained lead police characters. The movie, *Misstaken* had a police character but not as a lead role. Lead police characters are those characters that were shown in almost all of the scenes of the television dramas and movies. They were also the active agents in the development of the

story of the said medium. The actors' personalities were patterned and were greatly seen in the characters they were portraying, as opposed to the norm where the actors adjust their personalities to fit the characters.

Mario Sta. Maria was the only lead police character for the television drama, *May Bukas Pa* (There Is Still Tomorrow). He was portrayed by actor, Tonton Gutierrez.

Tonton Gutierrez was basically the physical description of the character. As such, he is good and neat looking, has a toned body and is a father figure. Mario is an upright and family-oriented police officer as his character was always shown being concerned for the safety of his family and the protagonists. He is very action oriented as he is very dedicated to serving the townspeople. Being a police officer is in his blood, as his father was a police officer as well.

Noah's lead police character was Gabriel Perez, as portrayed by actor Piolo Pascual. Piolo Pascual's personality was best represented in the police character he played. With that, Gabriel Perez was equally good and neat looking, physically fit and charming as the actor Piolo Pascual. Gabriel Perez is a very upright police officer as he fought the bad guys may it be a fellow police officer or a civilian.

Raymart Santiago played Arman Santos for the television drama, *Pilyang Kerubin* (Mischievous Cherub). Arman Santos is an upright police officer and a good leader as he always led his team during raids and buy bust operations. Raymart Santiago, an action star, made the character Arman Santos very effective in handling gun or melee fights.

JR Valentin played Victor, a young handsome police officer for the film *Ang Pagdadalaga ni Maximo Oliveros* (The Blossoming of Maximo Oliveros). Victor is an upright, dedicated and action and goal oriented police officer. He made sure that his police duties were always performed even if his safety is affected.

The film *You Got Me*'s police character named Lt. Kevin Robles was played by the actor Sam Milby. Kevin Robles is a very by-the-book police officer. He was not very good in gun or melee fights but was very effective in the intelligence and technology part of being a police officer. Kevin Robles' physical description is also basically like the actor Sam Milby, good and neat looking, young and physically fit.

b. Supporting Police Characters

Supporting police characters were portrayed either as positive or as negative. Unlike the lead police characters, supporting police characters were only shown in a few scenes of the television dramas and movies.

For the television dramas, there were a total of twenty nine (29) supporting police characters seen. While there were a total of forty (40) supporting police characters for the movies. Some of the supporting characters were named but a great part was unnamed and went in groups during the scenes content analyzed.

Some of the supporting police characters that were portrayed positively were the young ones. They can be comparable to the lead police characters as they were good and neat looking, and action and goal oriented as well. They only differ with the lead police characters as they were only shown in few of the scenes in the television dramas and

movies. On the other hand, a great part of the supporting police characters that were portrayed negatively were the old slovenly looking individuals. They were usually slovenly looking and ineffective police officers. They committed most of the negative portrayals seen in the content analyses of the television dramas and movies.

Lead police characters are portrayed positively as compared to the supporting police characters. This finding can be linked to Surette's study as he emphasized that "for every heroic police officer, two others performed incompetently and another two actually broke the law" (1998; p.42). This can be further proven as the number of lead police characters that were portrayed positively is incomparable to the number of supporting police characters that were portrayed negatively. Lead police characters doing positive portrayals were only composed of five (5) individuals; as compared to the sixty nine (69) supporting police characters that were portrayed positively or negatively.

2. *Scene*

Scenes were the setting or the location where the action was performed in the television dramas and movies. From the content analyses, the streets or the outdoors emerged as the most used scene in both television dramas and movies. The streets shown were usually a warehouse used as a hide-out of the criminals, training grounds, or any public place aside from the police station. For the television dramas, a total of thirty (30) scenes were taken outdoors. While there were twenty three (23) scenes that was set outdoors for the movies. Police life is action packed. This supports the finding of Perlmutter as he suggested that the mediated police life is composed of "more action, less paperwork..." (2000, p.122). He added, "TV cops are not form filers, and indeed, as is

almost cliché, they rebel against the minutiae of ‘office work’ by ‘pencil pushers” (*Ibid.*, p35). As such, there were only twelve (12) scenes shot in the police station for the television dramas and seventeen (17) for the movies. This also shows that police work is not only limited to the police station. That is, their jurisdiction is almost anywhere where their services are needed.

The house setting also emerged as one of the prevailing scenes used in the television dramas and movies. For the television dramas, the house was used fourteen (14) times, while it was used nine (9) times in the movies. This finding goes to show that agents’ police works extends even when they are at home.

3. Acts

a. Dependable

There were a total of forty one (41) portrayals for policemen as dependable in both Filipino prime time television dramas and movies. In *Noah*, the trait of being dependable was committed by Gabriel as he was always present in times of need and by being able to fulfill his police duties properly. Being an aid to their fellow police officers, being successful in carrying out an assigned task, being accommodating to civilians in need and being a good leader to fellow policemen were all portrayed by Arman and the some supporting police characters in *Pilyang Kerubin*. Being able to come up with a ready back up plan, being able to perform job even when wounded and by working on a case until it was solved were all performed by Mario in *May Bukas Pa*. In the movie *You*

Got Me, being dependable was shown by the lead police character as he was shown being there for his comrade in times of grief and by rescuing his fellow police officers.

b. Unreliable

Being unreliable was committed by police characters in both Filipino prime time television dramas and movies. But unlike its positive counterpart, it was only committed in a few frequencies. Being unreliable was portrayed by the police characters in both television dramas and movies six (6) times. It was shown in *Noah* when Gabriel's co-police officers plotted against him when he reported them planning to take the recovered money from a raid for themselves. Unreliability was also shown when they made fun of Gabriel's condition instead of comforting him when he was involved in an accident.

Being unreliable was also committed by the supporting police characters in *Pilyang Kerubin* when they panicked during a shootout. As well as when a supporting police character turned down a police complaint of a civilian. In the movie *Misstaken*, being unreliable was portrayed by Sgt. Martinez as he plotted against the protagonist and made him guilty of a crime he did not commit.

c. Presentable (Properly Worn Uniform)

Donning the police uniform properly and neatly is considered as one of the important portrayal for policemen. As such, both Filipino prime time television dramas and movies portrayed their police characters wearing the police uniform properly sixty five (65) times. This portrayal was committed by both lead and supporting police characters. Police characters donned the police uniform properly as the badges and

accessories were complete and placed on its proper designations. They wore it neatly as they were shown clean and fresh looking partnered with their nicely shaved haircut.

d. Presentable (Physically fit)

Being physically fit was both portrayed in Filipino prime time television dramas and movies with a total of forty three (43) times. Being physically fit was portrayed for both lead and supporting police characters, but with great intensity by the lead police characters. Being physically fit was shown by being physically able to perform the action packed police duties and by successfully defending their selves from melee attacks.

e. Slovenly (Misuse of Uniform)

Being slovenly looking by misusing the police uniform was not portrayed in any television dramas. However, it was portrayed nine (9) times in the movie *Misstaken* as Sgt. Martinez was shown wearing the police uniform but was not properly buttoned and lacked the appropriate badges and accessories.

f. Slovenly (Physically unfit)

Being physically unfit was both portrayed in Filipino prime time television dramas and movies but in minimal frequencies only. It was portrayed once in the television drama, *May Bukas Pa*, when a police officer was shown with his beer belly and twice in the film *You Got Me*, as it was portrayed by Police Officer Santander, an old and sickly policeman.

g. Humane

Being humane was portrayed five (5) times in both Filipino prime time television dramas and movies. It was portrayed in *Noah*, when Gabriel was shown being very concerned with the future of his family especially his son. In *Pilyang Kerubin* when Arman hurriedly took the case as he was very concerned with the condition of a missing boy and the feelings of the worried mother. As well as in *Ang Pagdadalaga ni Maximo Oliveros*, when Victor gave words of wisdom to the protagonist and as he observed the human rights of the suspect he was interrogating.

h. God-fearing

The trait of being a God-fearing police officer was portrayed in both Filipino prime time television dramas and movies. Acts in accordance with the teachings of their respective religion were all characterized for this portrayal. In television dramas, *Noah's* Gabriel showed it as he promised to marry her girlfriend after he knew she was pregnant. Mario of *May Bukas Pa* was portrayed as God-fearing as he repented for the mistakes he committed. He also respected the authority of the priests in his town.

For the movies, only *Ang Pagdadalaga ni Maximo Oliveros* portrayed the God-fearing trait. It was portrayed by Victor twice as he practiced his duties as a Catholic as he went to mass. As well as when he sought guidance from God as he wore a cross pendant to remind his self to continue to be an upright policeman.

i. Fair – external

Being fair externally or to civilians was portrayed in both television dramas and movies. As a total, it was portrayed nine (9) times in both medium. In television dramas, *Noah*'s police character portrayed it three (3) times as they treated civilians with great respect and helped them with their needs. In *Pilyang Kerubin*, it was portrayed two (2) times as Arman treated civilians fairly and accommodated their requests.

For the movies, Victor of *Ang Pagdadalaga ni Maximo Oliveros* portrayed it four (4) times as he made sure that justice was served even if the suspects involved in the crimes were related to him and to his friends.

j. Fair – internal

Treating their fellow police officers fairly and with no favoritism was portrayed in both medium. It was portrayed five (5) times in both Filipino prime time television dramas and movies. In *Noah*, Gabriel's police chief helped him with his requests and lectured other policemen who bullied him. In the movie *You Got Me*, Chief Ricafort and Police Officer Santander treated a police officer that was related to them not as different to the other police officer.

k. Biased – internal

Being biased internally was only shown once in the movie *You Got Me* as one police officer was given slack from his work because he was weak and sickly.

l. Sensitive to people

Being sensitive to people was portrayed in both Filipino prime time television dramas and movies. It was shown in the television dramas twenty one (21) times and seven (7) times in the movies. In the television dramas, police officers showed outmost concern with the emotions of the victims and other civilians' grievances. Arman on the other hand, sympathized with the mother of the missing boy and thus responded to the case immediately. Mario showed great concern with the feelings of the victims as he comforted them.

In the movies, Victor sympathized with the protagonist that was teased by bystanders. He also discussed sensitive matters with great caution. Police officers in *You Got Me* sympathized with the family of their fallen comrade and showed support to them.

m. Insensitive to people

Insensitivity to the feelings of others was also committed by police officers in both medium. Although its positive counterpart was portrayed in great frequencies, being insensitive to people was portrayed in minimal frequencies only. In *Noah*, it was committed by the supporting police officers as they teased Gabriel because of his poor condition. In *Ang Pagdadalaga ni Maximo Oliveros*, Victor's fellow police officers teased him even when he was in a bad situation. Sgt. Martinez of *Mistaken* committed this trait as he was not very cautious in divulging sensitive matters. He also did not consider the feelings of the complainant undergoing shock from the crime he witnessed.

n. Good-judgment

Police officers with good-judgment were portrayed in both Filipino prime time television dramas and movies thirty two (32) times. Good-judgment was shown by the police officers in *Noah* as they used their quick thinking and logic in crime situations. Gabriel's faith that his son was still alive even when everybody was insisting he was dead also counted as having good-judgment. Also, when he refused to take the illegal money he recovered during the raid. Arman made good-judgment when he made an improvised plan after his original plan failed. It was also seen when he applied good decision making skills in solving crimes. Police officers in *May Bukas Pa* showed their good-judgment as they made a back-up plan that eventually saved their lives. Also, when they acknowledged their mistakes and planned to make up for it.

For the movies, Victor portrayed good-judgment when he refused to take bribes and rewards, as well as when he gave words of wisdom about life to a youngster. In *Misstaken*, good-judgment was portrayed by Sgt. Martinez when he still performed his police duty even when the crime seemed to be a faux report. He also handled the assigned case to him thoroughly and presented hard evidences to make sure his job was properly performed.

o. Bad-judgment

Police officers with bad-judgment as a trait were portrayed in both medium eight (8) times. In the television dramas, police officers in *Noah* committed bad-judgment when they decided to bully and threaten Gabriel. A bad-judgment was also portrayed

when police officers in *Pilyang Kerubin* chickened out in a raid and when a police officer refused a civilian asking for help.

For the movie *Ang Pagdadalaga ni Maximo Oliveros*, bad-judgment was committed by police officers as they participated in the illegal gambling called *jueteng*. Also, it was committed by Sgt. Martinez when he plotted against the protagonist.

p. Self-disciplined

Being a self-disciplined police officer was portrayed by police characters in both Filipino prime time television dramas and movies. A total of twenty three (23) portrayals of self-disciplined police officers emerged in both medium. For television dramas, Gabriel showed self-discipline as he kept his cool on situations where he was mistreated by people around him. Police officers in *Pilyang Kerubin* stayed calm and did not use force and intimidation when they were faced with a rambling crowd. Mario showed self-discipline when he backed out from an argument and reconciled with his foe instead.

For the movies, Victor kept his cool as he was teased by his fellow police officers. He also treated a friend nicely even when his friend did something wrong to him. Sgt. Martinez also kept his cool and continued with his job even when he was ridiculed by a complainant.

q. Police Independence from Superiors

The Police independence from superiors was only portrayed in the television drama *Pilyang Kerubin*. It was shown when the police characters made sure justice was served even when the person involved was a high profile citizen. They were threatened

by this person but they did not show any restraint and still brought him to the police station.

r. Friendly

Being a friendly police officer was portrayed five (5) times in both media content analyzed. In the television dramas, Gabriel showed friendliness as he was very amiable and accommodating to the victim he rescued. Also, it was shown by Arman when he possessed zeal as he accommodated a complainant in his office. Victor also showed friendliness as he befriended the townspeople of his jurisdiction to know their concerns and earn their trust as well.

s. Courteous

Using appropriate language to the elderly, the victim and even to the criminal all accounted for the courteous portrayal of police officers in the television dramas and movies. As such, being courteous was portrayed by the police characters seven (7) times.

t. Sense of rectitude/Acceptable lifestyle

Having an acceptable lifestyle was portrayed by police officers in both television dramas and movies. In the television drama *Noah*, Gabriel was portrayed being proud of his simple yet satisfying lifestyle. He also refused to take the money recovered from a raid which goes to show his sense of rectitude. For the movie *Ang Pagdadalaga ni Maximo Oliveros*, Victor showed this trait as he refused to take the reward given to him despite of the low salary he receives.

u. Appropriate use of authority

The portrayal for the appropriate use of authority was seen across the television dramas and movies. A total of nineteen (19) portrayals to this trait were coded. In the television dramas, police officers used their authority properly as they refused to be involved with deeds for personal gain. They also used their authority in properly taming the raging crowd. For the movies, the appropriate use of authority was shown as they observed the proper procedures during their operations.

v. Abuse of authority

Execution of the criminals during shootouts was the prevailing abuse of authority portrayed for the police characters in both Filipino television dramas and movies. This portrayal was shown ten (10) times in both medium. Execution of the suspects was the best solution the police characters found instead of basically apprehending them. Reviewed literature agreed to this finding. Perlmutter suggested that, “the hero cop rather dispenses justice, makes things right, and avenges (by hook or by crook) wrongs” (2000; p.48). This is considered as a negative portrayal even the police character were able to solve the crime because they executed the suspects. Apprehending rather than executing them is still considered as the proper procedure. This goes to show that police characters are mavericks to the norms of their organization. As Surette claimed, “extraordinary and extralegal means are necessary to successfully fight crime” (1998; p.42). Perlmutter further added, that “TV cops are generally aprocedural or antiprocedural” (2000; p.35).

w. Well-trained

Being well-trained was characterized to police characters in television dramas by showing them treating suspects properly and being knowledgeable on the proper procedures during their operations. As a total, being well-trained was portrayed for police characters in television dramas twenty three (23) times.

For movies, being well-trained was portrayed twelve (12) times. They were shown doing deeds in line with the proper procedures and the values their organization holds. The movie *You Got Me* showed this trait with great emphasis as they were shown performing the National Anthem properly and by undergoing training to improve their skills.

x. Lack of training

The lack of training on the deeds in line with the police values was portrayed in both Filipino prime time television dramas and movies but with minimal frequencies. In the television drama *Pilyang Kerubin*, police officers were shown as inferior to the lead police character Arman. They lacked the training as they do not know what to do when faced with a problem without the supervision of their troop leader.

For the movie *Ang Pagdadalaga ni Maximo Oliveros*, supporting police characters lacked the training when they were portrayed participating in the illegal *jueteng*. Being a police officer and knowing that this is gambling, they should be the first people to stop it instead of being perpetrators of it.

y. Devotion to duty

Content analyses of Filipino prime time television dramas and movies garnered a number of portrayals to police characters that were very dedicated to their police job. A total of fifty two (52) portrayals of devoted police characters were shown in both medium content analyzed. For the television dramas, Gabriel, Arman and Mario were all devoted as they continued to perform their police job even when they are not on duty. All three of them observed police values as well. Their personal relationships with their loved ones were also sacrificed as their police job consumes their time for them. Ultimately, their lives and their family's safety were gravely affected because of their police job as their foes involved their loved ones in their disputes as well.

In the movies, Victor was shown working overtime and often forgot to take his meal because of his busy schedule. Lt. Kevin Robles' dedication to his job was portrayed as he refused to quit his police job even with the request of his mother. He also made sure that he found ways to improve his abilities and skills as a policeman. Sgt. Martinez also took on a case wholeheartedly and made sure that it was solved. All three of them had threats with their lives but still continued with their jobs.

z. Promotion due to merit

Promotion due to merit was portrayed only in the movie *Ang Pagdadalaga ni Maximo Oliveros*. It was portrayed when Victor was promoted by a newly appointed chief of police because of his clean police record and his dedication to his job.

aa. Deliver results

Coming up with results from the cases they handled were portrayed ten (10) times in both Filipino prime time television dramas and movies. All police characters were portrayed as successful in the cases and raids that they were tasked to do. Also, they brought substantial developments in the cases they handled.

ab. Arrive on the crime scene on time

Not arriving on the crime scene on time is one of the prevalent negative portrayals of policemen in Filipino prime time television dramas and movies. Interestingly, results of the content analyses of the medium showed police characters arriving on the crime scene on time. It was portrayed in both television dramas and movies four (4) times. Police characters responded to the plea of the victims almost a split second from their call for help. Although it was a positive portrayal, police characters seemed to be omnipresent. This action seems to be impossible if it will be done in reality.

ac. Capture suspects

Being able to capture suspects from the raids performed was portrayed in both media content analyzed. It was shown eleven (11) times in both Filipino prime time television dramas and movies. Police characters were shown apprehending the criminals, performing the proper measures and bringing the criminals to the police stations.

ad. Does not capture suspects

Being unable to capture suspects was portrayed in the television dramas and movies five (5) times. Although it was a negative portrayal of policemen, certain circumstances beyond their control and for the sake of giving height to the stories were the reasons behind this portrayal.

ae. Success to do job

Success in performing their police duties also came up as a positive portrayal of police officers in the television dramas and movies. Police characters were portrayed making sure that their police duties are performed satisfactorily all the time. Keeping peace and order to the community they were serving was also shown in the scenes of these medium.

af. Criminal behavior.

Involving their selves in criminal behaviors was portrayed in both television dramas and movies but with very minimal frequencies only. Criminal behaviors of police officers were portrayed four (4) times in both medium. In the television dramas, police officers in *May Bukas Pa* were shown as they planned to take the recovered money from a raid for themselves. In the movie *Ang Pagdadalaga ni Maximo Oliveros*, police officers participated in the illegal *jueteng* which is a grave conduct for a police officer. They should be the halters and not the perpetrators. Sgt. Martinez of *Misstaken* was also shown doing a criminal behavior as he framed-up the protagonist in a crime that he did not commit.

There was indeed a mixture of positive and negative portrayals that were garnered by the police characters. Literature reviewed concluded that, having a “[c]learly defined good and evil. There are shades of gray in every portrayal of a police officer...” (Perlmutter, 2000, p44).

4. Agency

Agencies were the equipment and accessories the actors used in order to perform their police duties. A great number of the agents in the Filipino prime time television dramas and movies utilized the police uniform, guns, handcuffs, and police cars.

The agencies mostly utilized for the film were the guns and the uniform. But its utilization was on the negative side. The police character was shown in its uniform but is not worn properly. Guns were also insinuated so as to abuse the police character’s authority.

For *May Bukas Pa*, the agency mostly used by the police characters was the guns. Guns were used as a mean in apprehending the criminals. Also, minor police characters were shown properly dressed in their police uniform. On the other hand, Mario wore a civilian uniform for the rest of the episodes content analyzed. The police car was also used by the agents in performing their tasks. The car was utilized not only to transport them but also to use as a shield during shootouts.

The use of guns was also evident in the television drama, *Noah*. Guns were used as counter equipment against the guns of the antagonists. Police characters were shown in

their properly donned police uniforms. Badges and other accessories were placed along with the police uniform.

The use of police cars and guns was highlighted in the television drama, *Pilyang Kerubin*. Both agencies were used as protective and counter equipment during shootouts. Guns were used as counter equipment against the guns of the antagonists. While police cars were used as a line of protection from the bullets during shootouts. Lead and supporting police characters both utilized the police uniform properly during their duties.

Ang Pagdadalaga ni Maximo Oliveros' police characters properly utilized the police uniform as well. Characters were shown donned with the properly worn police uniforms complete with the necessary badges, equipment and accessories. Guns were used to protect themselves.

Sgt. Martinez of *Misstaken* was not able to properly utilize the police uniform. He was shown with the police uniform not buttoned properly and lacked the necessary badges, accessories and equipment. In another note, the police car was utilized by the police characters in transporting offenders to the police station, for transporting their selves to crime scenes either by responding or through recovering evidences.

Both the proper use of uniform and guns was best utilized for the movie *You Got Me*. Uniforms and guns were both used during police duties only. The police car was also used not only as a transporting vehicle but also a venue in holding their high technology equipment for their raids. Characters were presented in their properly worn uniform as well.

5. Purpose

The Purpose serves as the reason why the police characters committed such Acts, or used certain Agencies for their portrayals in the Filipino prime time television dramas and movies. This gave this study a deeper understanding as to why these characters were portrayed in such manner.

The television drama, *May Bukas Pa*'s stated purpose is mainly policing. Being an aid to the barrio people in cases where police force is needed due to conflicts was the primary goal of the police characters. Also, an implicated purpose for this is the rift between the lead police character and the fictional town's Municipal mayor.

Being an ideal and upright police officer by being a good example and apprehending criminals was the stated purpose of Gabriel in the television drama, *Noah*. Its implications can be traced back to Gabriel's childhood. Gabriel and her mother were mistreated by his father who was involved in an illegal syndicate. Thus, Gabriel promised his self and his mother that he will be an upright police officer to imprison criminals with the likes of his father. Having a peaceful life for his wife and son was also one of the implied purposes of Gabriel as a police officer. He stated as he talked to his wife in one of the television drama's scene:

Kaya ko nga pinagbutihan ang pagpu-pulis eh. Dahil iniisip ko kayo ni Jacob (son). Gusto ko kasi lumaki yung anak ko sa tahimik at maayos na mundo kaya nga lahat ginagawa ko para mapakulong lahat ng masasamang tao. Ako ang magiging tagapag tanggol ng pamilya ko.

[That is why I am doing my best to be a good policeman. Because I care for you and Jacob (son). Because I want him to grow up in a peaceful and just environment. That is why I am doing my very best to imprison all the criminals. I will be the protector of my family.]

Being a good police officer was the obvious purpose of Arman in the television drama, *Pilyang Kerubin*. Its implication can be traced back to his younger years as he used to aspire to become a lawyer. Due to certain circumstances, Arman was not able to become one. Thus, he resorted to a different career where he can still practice enforcing the law, that is, to be a policeman.

Being an upright and effective policeman was Victor's stated purpose in the movie. Its implications can be traced back from his childhood as his father taught him not to be inflicted with the bandwagon of crooked police officers. Being a religious person is another factor in his quest of being an upright policeman.

The police character in the film, *Misstaken*, was entirely driven with a negative purpose. He was portrayed blindsiding and manipulating the main protagonist. He also framed-up the protagonist in a crime he did not commit.

Being an upright policeman was the stated purpose of the character of Lt. Kevin Robles. Its implication can be traced back to his childhood where his playmate was accidentally killed by terrorists. Thus, Robles pledged to be a police officer in memory of his childhood friend. He wanted to fight crime and apprehend criminals so that other people would not suffer the same incident that happened to his friend. Robles also joined the police force as a debt of gratitude to the government who supported his education through a scholarship program abroad. Robles' smarts was also highlighted in the movie as he was portrayed to be more effective in the intelligence part of policing than in gun or melee fights. Also, some of his good policing skills were portrayed in order to impress her love interest who happens to be his fellow police officer as well.

B. Portrayals of police characters as conceptualized by directors, producers and scriptwriters

The experts in the Filipino prime time television dramas and movies, who are the directors, producers and scriptwriters shed light into how police portrayals in these medium come to life. When asked regarding their portrayals to the police characters they created, experts gave an almost flawless description of them whether on the physical description, work ethics or the effectiveness as a policeman. Experts gave high regard to the portrayals they created for their police characters. Physical descriptions given were fit for a matinee idol or of an action star. Lee's portrayals contained the most number of positive characterizations for policemen. Adlawan's portrayal shows an example of a police character that is based on the actor playing the role. Interestingly, Lua's police characters are based from research and his own concept instead of the norm of usually basing the characters from the actor playing the character.

Matangkad, guwapo, malinis, malinis tignan, lalaking lalaki pero gentle, ayun. Malinis ang gupit, malinis ang ayos, ang pananamit, spotless at saka maganda ang skin, makinis ang balat, parang laging bagong paligo, napaka bangong tignan. Yun ang physical. –Lee

[Tall, good-looking, clean, clean looking, very masculine but he is gentle. He has a clean haircut, dresses properly, spotless, has a really nice and fair complexion, he is very fresh looking. That is the physical (description).]

When we were talking about the character given na si Barbie Forteza she's the girl playing Pilyang Kerubin and kelangan ng father figure for her I was the one who suggested Raymart Santiago so nagustuhan nila yung suggestion so kinuha siya. Yun na yung physical description nung

character. Saka na embody na niya yun. Si Raymart has played many times yung character ng pulis eh. – Adlawan

[When we were talking about the character, Barbie Forteza was already given to play the girl in *Pilyang Kerubin* and we needed a father figure for her. I was the one who suggested Raymart Santiago and they liked my suggestion so he got in. That is the physical description for the character. Plus he already embodies the police character. Raymart has played the police character many times.]

In terms of the work ethics and effectiveness as a police officer, portrayals given were very positive and were almost the perfect characterizations for the characters. Experts revealed that police characters are very upright, effective and goal driven.

Very straight, ibig sabihin honest, idealistic, hardworking, and conscientious. Very professional, dedicated and yun nga actually yun lang yung mga na high light eh. Very dedicated na pulis. At sina suggest dun na maayos syang pulis, masipag siya. Hapon na ndi pa sya nanananghalian. So parang ini-imply na masipag siya, inuuna niya yung trabaho nya bago yung sarili niya. – Lee

[Very straight, meaning he is very honest, idealistic, hardworking and conscientious. He is very professional, dedicated. Those were the highlighted portrayals. He is a very dedicated police officer. It was also implied in the movie that he is an upright and dedicated policeman. He was portrayed missing out his lunch break because of his job. He was portrayed as very dedicated to his job as he gives importance to his job more than his self.]

Sobrang straight siya dito kasi lead eh. Hindi siya puwedeng kakitaan ng weakness as a policeman. Makikitaan mo siya ng weakness as a human being pero as a police dun sa profession niya as a police given that is the lead character talagang straight siya walang hindi siya puwedeng magkamali or hindi siya puwedeng ma-corrupt or something. –Adlawan

[His character is very straight because he is a lead character. You cannot see weakness in him as a policeman. You can see weakness in him as a person. But you cannot see any weakness in him as a policeman. He is really straight in the sense that he cannot commit mistakes or he cannot be corrupt.]

Very professional. He's very smart. He's very by the book actually. Kasi given the character nga na yun na sobrang talino. Gusto mo tama ka. Gusto mo kasi maging pulis ka. At the same time ayaw mong magkamali. So better yung chance mo kung by the book ka. He grew up that way. Very action oriented. Nagagawa niya yung trabahong dapat gawin ayun. Kasi nasa intelligence siya at saka technical side nung pulis eh. Yun bale yung expertise niya eh. So he's very effective in the sense na he's the one who plans the operation ganon. – Lua

[Very professional. He is very smart. He is very by the book actually given that his character is very intelligent. He always wants to be upright, that is why he became a by the book policeman. He grew up that way. Very action oriented. He gets the job done. He was on the intelligence and technical team of the police force. That is his expertise. So he is very effective in the sense that he plans the operation.]

Experts were also asked to draft a sample police character for a sample television drama or movie. This was done to see whether the experts would still give the same characteristics to their police characters the next time they will portray one. This time, all three experts gave out a mixture of positive and negative portrayals. The characterizations were different from their previous portrayals. Although the characterizations were still more inclined in the positive side, they said a little spice would give in a little kick to the police character and to the story.

Gusto ko yung humane, gusto ko rin yung rude, interesting din yung luxurious lifestyle, police dependence, deliver results – Lee

[I like police characters that are humane. I also like a rude policeman. Portrayals of policemen who have a luxurious lifestyle, police dependence and deliver results are also interesting.]

Ako ano honesty and integrity. Yun lang eh you have to be an honest police. I don't mind kung ikaw ay medyo pumasok na inefficient kasi marami namang training, marami namang pero kung masama na yung ugali to start with, gusto mo ng patong, gusto mo ng kotong, ah maraming

raket eh mali na yun. I think God fearing more than anything, kasi when you fear God ibig sabihin nun eh inaalagaan mo yung values mo. It follows eh parang if you fear God you want to be an honest person. When you fear God you want to be a fair person –Adlawan

[For me, I would portray police characters that have the honesty and integrity traits. You just have to be an honest police. I do not mind if the police character is somewhat inefficient. We do have a lot of trainings for those kinds. But if you are crooked to begin with, then it is wrong already. Ultimately, I think God fearing as well. Because if you are God fearing, all of the good values will follow. Because when you fear God, it means that you are observing your good values as well.]

Yung hindi siya perfect na character. May mga flaws siya. Pero at the end of the day, he gets the job done. He saves people and he sticks with protecting the people, the public. God fearing. Bilang Pilipino kasi kahit ano God fearing ka eh. Tingin ko yung ito eh very interesting corrupt na official very interesting yan saka yung abusive. Gusto ko rin gamitin yung ano. Police independence and lastly humane.- Lua

[A police character that is not perfect, he has flaws. But at the end of the day, he gets the job done. He saves the people and he sticks with protecting the people, the public. Also, God fearing. Being a Filipino is almost equivalent to being God fearing as well. I think a corrupt or abusive official would also be interesting. I would also like to portray them as having the traits of being police independent and humane.]

The police portrayals which are a mixture of positive and negative characterizations can be linked to the arguments presented by both Surette (1998) and Perlmutter (2000). The two authors suggested that although police characters' goal is to prevent crime. The means of preventing the crime are usually done through extralegal means that are against the norms of the organization and the society they belong to. Thus, most police characters are portrayed aiming to achieve positive things. But, they may commit negative deeds as a means in realizing these goals.

C. Personal insights of directors, producers and scriptwriters based on their observations of real life situations

Looking deeper into the interviews, experts also revealed their personal insights as to how these characterizations were made.

Raymond Lee's portrayals of policemen are works of art based on the results of his research that he took from real life experiences. Lee's portrayals are usually those that would break the regular depictions of these characters in the mainstream media. As a writer himself, he recognizes the importance of narrative which may also influence how he would portray his characters.

Kasi alam naming meron pang ganung mga pulis. Kahit na meron pang naha-height na mga rotten eggs kumbaga sa police force. Alam namin na meron paring mga exemplary at gentlemen sa police force... ...So in a way you could say that exception si kuya Victor doon sa karaniwang dine-depict ng media... ...Usually kapag may character ng pulis usually madumi

[Because we know that there are still police who are like that {positive}. Even though there are issues that are heightened regarding rotten eggs in the police force. We know that there are still exemplary individuals and gentlemen in the police force... ...So in a way you could say that Victor's {policeman} character are exceptions to what is usually depicted in the media... ...Because usually if there are police characters it is usually a bad cop.]

Francis Lua's depictions of police character delved from his civic duty as a Filipino citizen and as a responsible media practitioner. Sympathy for the PNP's tainted image drove him to portray policemen positively. His characters are also products of researches he made that are from real life experiences.

Kung bakit positive ang napili namin kasi mayroon din naman tayong responsibilidad. Totoo naman na hindi lahat ng pulis mabait. Totoo naman na maraming pulis na masama talaga. Pero hindi din naman lahat ay masama. Noong nag-research kami, pumunta kami sa different police stations. Na witness namin na mayroon talagang pulis na matino, na very noble na mayroong Sam Milby character sa PNP. Tapos pinili namin sige we go the positive side na lang kasi we don't want to be in trouble with the government. Ayaw natin magkaroon ng problema at that time kasi eh sa tingin ko medyo masama na yung image ng police. Ayaw na naming maka tulong pa sa pagpapasama lalo ng imahe nila. At the same time, nung nag-interview kami. We got a lot of feedback from the police mismo na nasasaktan sila kasi andaming police portrayal na palaging masama. Yun na yung stereotype sa kanila eh. Kapag pulis ka kurakot ka. Tapos ayun sabi nila na hindi naman nag-research yung media talaga. Halimbawa specific na. Mali yung damit. Mali yung paglagay ng chapa. Yung mga ganun-ganun. Sabi nila sana naman kung gagawa kayo ng character na police eh i-research niyo ng mabuti. Kung masama yung pulis edi gawin niyo ng mabuti. Kung papaano naging masama. Hindi yung naiisip mo lang kasi napapanood mo sa ibang movies tapos naisip mo na next time puwede mo siyang gawing parehong character. Parang ganun.

[We believe that we also have a responsibility. That is why the portrayals are positive. It is true that not all policemen are good ones. It is true that there are a lot of police that are really crooked. But not all are bad cops. When we conducted our research, we went to different police stations. We witnessed that there are really self-disciplined, very noble policemen. That there is a Sam Milby character in the PNP. Then we decided to go to the positive side since we don't want to get in trouble with the government.

We do not want to have a problem because I think the police image is already tainted. We do not want to worsen their image anymore. At the same time, when we were interviewing, we got a lot of feedback from the policemen that they are disheartened with all of the negative portrayals to them. That is their stereotype. If you are policeman, you are corrupt. They also said that the media did not bother to do a research. For example, to be specific, the uniform is not worn properly. The badge is not worn at the right place. Things like that. They said that if you will do a character you should research it properly. If you would portray a bad cop then do it properly. How he became bad. Not because you want to portray a bad cop because you just saw it in another film. You realized that the next time you want to make a police character you would do it like that (negatively).]

Various authors from the literature reviewed proved the eligibility of the confessions of the experts. As Thoman (2001) further reiterated that “[m]edia have embedded values and points of view” (as cited in Galician, 2004; p.103). The choice for the character’s basic profile, way of life, attitudes and how it will all be portrayed “carry a subtext of who and what is important at least to the person or persons creating the construction” (*Ibid.*). Galician agreed that “these stereotypes also represent cultural beliefs, feelings, and actions that are real and deeply held by the creator” (*Ibid.*, p.49). This was seen as both Lee and Lua revealed that their ideas for the portrayals emerged from their own discretion.

Experts revealed that characterizations to police characters are based on the premise of the story. The conflicts, how the characters would appeal more to the audience and how the characters would contribute to the developments of the story, are far more important than the profession of the character. As such, if a policeman was portrayed negatively, it does not mean that the experts are undermining and stereotyping policemen as such. But it is because the characters are forced to be portrayed that way to come up with more conflicts for the story. Conversely, if a police officer was portrayed positively, it does not mean that they are doing a favor for the policemen. But because the experts designed them that way in order to make the character contribute to the developments of the story.

E ganun naman kasi sa totong buhay eh. Sabi ko sayo hinuhugot din naman namin yung mga kuwento sa totoong buhay eh. Pero atsaka bukod dun, kasi ang drama hina-heighten nya yung conflict. In contrast, parang kung may conflict kelangan may contrast. Kung mayroong good kailangan mo din ng evil. - Lee

[Because it is like that in reality. I told you that we also take it in real life. But aside from that, drama is heightened by conflict. In contrast, if there is conflict there should be contrast. If there is good you also need evil.]

Hindi din naman puwedeng komot pulis siya kelangan negative. Although hindi naman ano yan kalakaran yan na kapag pulis masama agad. Kapag kailangan lang ng extra elements na puwedeng maka dagdag sa conflict ng characters. Kailangan lang makakapag-sympathize yung tao whether he is a police, soldier, he's a doctor, he's a teacher di ba. - Adlawan

[It does not count that because he is a policeman then we will portray him negatively. We only do that when we need extra elements that can add conflicts to the characters. We just have to make the viewers sympathize to the characters whether they are a policeman, soldier, a doctor or a teacher.]

Irregardless of their profession nagkataon lang na ginawa naming silang pulis para yung environment mas interesting. Actually sa totoo lang in every story ah for me ah yung character ng tao ay based hindi sa trabaho nila. But based on how he is raised or she is raised by his family. Kung ano man yung experience niya irregardless yun sa magiging profession niya. The character is not based on your profession. Hindi naman yung trabaho ng character mo. For story sake kasi iniisip ko ano interesting sa kuwento.- Lua

[The portrayals are irregardless to the profession of the character. The portrayals have nothing to do with the character's profession. It is based on the story on what I think would be interesting.]

Positive kasi dahil lead characters sila at the same time positive kasi we were focusing on the relationship eh. Not on their job, not their professional background. So irregardless of their profession nagkataon lang na ginawa naming silang pulis para yung environment mas interesting. It's still positive. - Lua

[Positive because they are lead characters at the same time it is positive because we were focusing more on the relationship. It is neither their job nor their professional background. So irregardless of their profession it just so happened that we made them as police officers so that the environment would be more interesting. It's till positive.]

If the portrayals are not based on the police profession, then when does a police character be portrayed positively? When will they be portrayed negatively? Experts acknowledged the difference of having a lead police character and a supporting police character. The nature and the role of the character in the story also play a part on their portrayal. All three experts revealed that lead characters are portrayed to be almost flawless, that is very positive. They cannot be tainted or be corrupted. While supporting police characters can either be portrayed positively or negatively. Again, it is based on the premise of the story. So a positive portrayal to a police character would always be characterized to them if their characters are the lead actors. If the police character is a supporting role only, then there is a possibility that they will be portrayed negatively.

Actually depende sa material eh, depende sa kwento eh. Katulad nga ng sinasabi ko siguro kung gagawin mo siyang kontra bida so we have to make him as such. Kung gagawin mo naman siyang bida yun yung ide-design mo sakanya. Syempre meron kang ang first and foremost ano yung objective mo sakanya as a character. Depende kung saan siya kakabit, naka-kabit ba siya sa bida or sa kontra bida. Kung hindi siya lead saka nagkakaroon ng kontrabidang police yung story mo. Like I had an episode of Claudine I think police yung asawa ni Carmina Villaroel dun. Medyo black na police. Lasenggo, medyo nangbubugbog ng asawa. So ayun puwede mong i-explore... .. I remember when I was doing the pilot of Magdusa Ka, yung first day ng pilot was naaresto si Katrina Halili dahil nagsasayaw siya sa bar. Tapos kinulong dinetain siya sa presinto and a policeman attempted to rape her. –Adlawan

[Actually it depends on the material, it depends on the story. Just like what I said, if you will make him an antagonist then we have to make him as such. If you will make a character as the protagonist then you should design him that way. Of course, first and foremost you should have an objective for him as a character. It depends where or to whom he will align with. Will he align with the protagonist or to the antagonist? If he is not a lead character then that is the time when an antagonist police comes in to your story. Like I had an episode of *Claudine* (drama series) I think the husband of Carmina Villaroel is a police in the story. He is a black police. Drunkard, kind of beats his wife. So there, you can explore... ..I remember when I was doing the pilot of *Magdusa Ka* (drama series), in

the story, Katrina Halili was arrested because she was dancing at a bar. Then she was brought to the police station to be detained. Then a policeman attempted to rape her.]

Positive dahil lead characters sila. – Lua

[Positive because they are lead characters.]

So where do these portrayals to police characters emerge? The experts divulged that police characters are the products of research, brainstorming, personal experiences and the messages they want to project in their works. Most importantly, their portrayals are based from reality.

Ahh usually kasi we start from research. So bale ano, may mga reference sa totoong buhay. Ayun may mga inspiration and then yung pag-construct ng characters kumukuha ka ng certain ano idea and facts in real life na ginagamit mo para bumuo ka. From research, meaning pwedeng nagyari sayo or sa kakilala mo, nangyari sa news na nabasa mo, ni research mo, pwedeng history, diba ayun maraming sources ang research. Hindi ka lang puwede mag imbento ng bumubunot ka lang sa hangin. Dapat talaga mag research ka. Mag interview ka. Sumama ka. Mag immerse ka para malaman mo lang din kung mayroong good policeman. –Lee

[Usually we start from doing research. So it has references from real life. There are inspirations and then we take certain ideas and facts in real life that we use to develop and construct characters. From research, meaning it can be situations that happened to you or to your acquaintances, it may have happened in the news you read, you researched it, it can be history, we have lots of sources for research right. You cannot just make a character with no basis. You should really do a research. You should conduct an interview, join them or immerse with them so that you will know if there are really good policemen.]

may reality din naman ang mga tao na tainted naman talaga yung reputation ng police force. – Adlawan

[The reality suggests that people do believe that police force's reputation is really tainted to begin with.]

Para sa akin. So ano yung gusto kong sabihin sa pelikulang ito at paano ko ito sasabihin through the character. So dun manggagaling yung

development kung saan papunta yung character. Saka based siya sa reality. –Lua

[For me, it is based on the message I want to deliver in the movie and how I will be able to communicate it through the character. So that will pave the way for the development to where the character will go. It is based from reality.]

Napag-usapan lang namin sa brainstorm. We brainstorm kasi eh. We have a creative team. All the characters kung saan papunta kung ano ba yung puwedeng gawin sa kanila... ..We all think about characters instinctively. Kung ano makakatulong dito. –Adlawan

[We just talked about it in during our brainstorm. We actually brainstorm. We have a creative team. Where would all of the characters go or what can we do with them. We all think about characters instinctively. Based on what traits that would help build the character.]

Experts divulged that they base their portrayals from the researches they conducted. Most of these portrayals do exist in reality. They do not invent portrayals for the characters. If a police character was portrayed positively, it only means that it exists in real life. If a police character is portrayed negatively, then they only reflected what they saw in reality. These portrayals are those that exist and are the prevailing ideologies in the society. This finding of the experts is contradictory from the literature reviewed as it suggested that “the media view of law enforcement was somewhat contradictory” (as cited in Perlmutter, 2000; p34) to reality. It only goes to show that not all findings from Western countries are comparable to the local situation.

IV. SUMMARY AND CONCLUSION

Through analyzing Agents for the Filipino prime time television dramas and movies, the researcher found out two categories for the police characters, the lead police character and the supporting police characters. Lead police characters are the very essence of an action star. That is, they are good looking, possess a well built stature, good hearted and action and goal driven. Lead police characters are portrayed positively as they appear as almost as flawless. Lead characters are almost as comparable to the actors playing the role.

Supporting police characters are portrayed as either positive or negative. Most of the supporting police characters that were portrayed positively are usually the young ones. These characters can be compared to the lead police characters in terms of being good looking, the well built stature and being action and goal driven. However, supporting police characters that are portrayed negatively are usually the old, slovenly looking individuals. These characters committed most of the negative portrayals for the Filipino prime time television dramas and movies.

Police characters' lives are action packed. From the analysis of the Scenes in the Filipino television dramas and movies, it was found out that most of the settings used took place in the streets or outdoors. This shows that the nature of work of policemen is usually situated in the field as opposed to the reality where they are usually stuck in their respective police stations doing paper works as revealed by Perlmutter (2000).

Police characters' positive portrayals include being dependable, presentable (properly worn uniform and physically fit), humane, God-fearing, fair (external and internal), sensitive to people, have good-judgment, self-disciplined, have police independence, friendly, courteous, have the sense of rectitude and acceptable lifestyle, practice appropriate use of authority, well-trained, devoted to duty, promote fellow policeman due to merit, deliver results, arrive on the crime scene on time, capture suspects and are successful in doing their job. On the other hand, negative police portrayals include, being unreliable, slovenly (misuse of uniform and physically unfit), biased internally, insensitive to people, have bad-judgment, abuses authority, lacks training, does not capture suspects and have a criminal behavior.

Although police characters garnered both positive and negative portrayals, a great amount of it is the positive characterizations. These positive characterizations also garnered the most number of frequencies. Positive portrayals are always attached to the lead and young supporting police characters. Although there are negative portrayals present, its quantities and frequencies are only minimal. Negative portrayals are usually committed by the old slovenly looking supporting police characters.

Table 2. *Summary of Portrayals in Filipino Prime Time Television Dramas*

Television drama	Positive portrayals	Negative portrayals
<i>May Bukas Pa</i>	Dependable Presentable God-fearing Sensitive to people Good-judgment Self-disciplined Courteous	Abuse of authority Does not deliver results Does not capture suspects Failure to do job Successful in doing job

Table 2. *Summary of Portrayals in Filipino Prime Time Television Dramas (continued)*

Television drama	Positive portrayals	Negative portrayals
<i>May Bukas Pa</i>	Appropriate use of authority Well-trained Devotion to duty Deliver results Capture suspects	
<i>Noah</i>	Dependable Presentable Humane God-fearing Fair-external Fair-internal Sensitive to people Good-judgment Self-disciplined Friendly Courteous Sense of rectitude/ Acceptable lifestyle Appropriate use of authority Well-trained Devotion to duty Deliver results Arrive on crime scene on time Capture suspects Successful in doing job	Unreliable Insensitive to people Bad-judgment Abuse of authority Neglect of duty Does not deliver results Failure to do job Criminal behavior
<i>Pilyang Kerubin</i>	Dependable Presentable Humane Fair-external Sensitive to people Good-judgment Self-disciplined Independence from superiors Friendly Courteous Appropriate use of authority Well-trained Devotion to duty Deliver results Arrive on crime scene on time	Unreliable Bad-judgment Abuse of authority Neglect of duty Failure to do job

Table 2. *Summary of Portrayals in Filipino Prime Time Television Dramas (continued)*

Television drama	Positive portrayals	Negative portrayals
<i>Pilyang Kerubin</i>	Capture suspects Successful in doing job	

There was indeed a mixture of positive and negative police portrayals to police characters. Obviously, positive police portrayals are more evident than the negative police portrayals in both medium analyzed. The portrayals, slovenly, cruel and biased – internal, were only characterized to police characters in the movies.

Table 3. *Summary of portrayals in Filipino movies*

Movies	Positive portrayals	Negative portrayals
<i>Ang Pagdadalaga ni Maximo Oliveros</i>	Presentable Humane God-fearing Fair-external Sensitive to people Good-judgment Self-disciplined Friendly Sense of rectitude/ Acceptable lifestyle Appropriate use of authority Well-trained Devotion to duty Promotion due to merit Arrive on crime scene on time Capture suspects Successful in doing job	Insensitive to people Bad-judgment Abuse of authority Neglect of duty Criminal behavior
<i>Misstaken</i>	Good-judgment Self-disciplined Well-trained Devotion to duty Deliver results Arrive on crime scene on time Successful in doing job	Unreliable Slovenly Cruel Insensitive to people Bad-judgment Abuse of authority Criminal behavior

Table 3. *Summary of portrayals in Filipino movies (continued)*

Movies	Positive portrayals	Negative portrayals
<i>You Got Me</i>	Dependable Presentable Fair-internal Sensitive to people Courteous Appropriate use of authority Well-trained Devotion to duty Deliver results Capture suspects Successful in doing job	Slovenly Biased - internal Abuse of authority Does not deliver results Failure to do job

Agencies mostly used are the police uniforms, guns and police cars. Police officers use these agencies as a means to perform their police duties.

Most of the police characters purposes behind the portrayals committed are due to great concern to perform their police duties. Also, keeping their family's safety and putting the criminals behind the bars were also noted from the analysis.

Experts revealed an almost flawless description of the police characters they created in Filipino prime time television dramas and movies, be it the physical description or the effectiveness as a police officer. All experts revealed that police characters are very upright, effective and goal driven.

Experts also revealed that their characterizations to policemen depend on the premise of the story and not because of the profession. The development of the story and how will the viewers can sympathize to the character are given more consideration than the police profession. That is, if a policeman is portrayed negatively, it does not

necessarily mean that they are implying that policemen are crooks in reality. Conversely, if a police character is portrayed positively, that is because it is what the story asks for. Being a policeman will not dictate that this character must always be portrayed positively or negatively. There is no stereotype for the police character.

Experts divulged that they base their portrayals from the researches they conducted. Most of these portrayals do exist in reality. They do not invent portrayals for the characters. If a police character was portrayed positively, it only means that it exist in real life. If a police character is portrayed negatively, then they only reflected what they saw in reality. These portrayals are those that exist and are prevalent in the society.

V. IMPLICATIONS AND RECOMMENDATIONS

A. Theoretical Issues

Theories used in the study were very useful in the pursuit of garnering substantial information. Theories cited were practically utilized so as to guide the researcher in coming up with the findings of the study.

Burke's Dramatism proved to be an effective theory in analyzing information for the Filipino prime time television dramas and movies. Its concepts (Agent, Scene, Act, Agency and Purpose) were deeply analyzed that brought substantial characterizations of police characters both in television dramas and films. The Dramatism theory made a deep and thorough analysis of each of the concepts that made it possible to look into the portrayals deeply.

The Dominant ideology theory guided the researcher in tapping the fittest informants for the study. As what the theory suggested, the experts chosen for the study were indeed the brains behind the characters as they hold the full control as to how the characters will be presented and portrayed.

Further researches regarding the topic may want to look deeply into how the experts form their ideas regarding their characterization of police characters. They may use the Two Step Flow theory by Lazarsfeld, Berelson & Gaudet (1944). The theory looks into the processes the information in the media undertakes before it is presented to the audience. This theory would further assert the origins of the portrayals of the experts to their characters.

Further researches about police characters may also look into the portrayals for policewomen. A comparison between the portrayals of policemen and policewomen will also be an interesting study. Researchers may use the Genderlect theory of Tannen or the Relational Dialectics theory of Baxter and Montgomery (1988) as they compare the portrayals of each character based on their physical descriptions, work ethics, effectiveness as a police officer and their relationship with each other.

Future researches about policemen may also want to compare the pre and post police portrayals prior to the Transformation program of the PNP. The analysis of the study can evaluate whether the Transformation program was effective or not. Also, future researches may also want to compare the real and mediated life of policemen. They may look further as to how real life policemen feel about their mediated counterpart. This study may serve as an initial data for the mediated policemen's life.

B. Methodological Issues

The study employed a descriptive research design. Data were constructed through a combination of both quantitative and qualitative methods so as to satisfactorily meet the objectives of the study. The methods used for the gathering of data helped the researcher in finding substantial information to satisfy the objectives of the study.

The content analysis was very useful in determining the prevailing portrayals for the police characters. Although, frequencies do not necessarily capture what the programs and movies try to relate. There were portrayals that were shown only once but happened to be the most important message that particular show suggests. An example would be

the television drama, *May Bukas Pa*. The show's main message is the religiosity of the characters. Being God-fearing was only portrayed four times but with great length and emphasis. With that, it did not reflect as the prevailing portrayal of the police characters in the said television drama. For future researches employing content analysis, focusing more on the length and emphasis given to each portrayal would generate a more credible findings rather than focusing on the number of frequencies alone.

Focus interviews with directors, producers and scriptwriters on the other hand elicited very useful and insightful data for the study. This particular method was very fit for gaining substantial information that satisfied the research study's objectives. However, the results and analysis do not represent the general truth for all directors, producers, and scriptwriters. For further researches, a series of focus group discussions with the directors, producers and scriptwriters would elicit a more substantial data that can be generalized among these experts.

Also, an ethnography with the directors, producers and scriptwriters can also be utilized by future researchers. Researchers may get a first hand experience on how these experts do their creative works. Ethnography with the policemen would also help the researcher gain a deeper understanding of the police life.

Sampling procedures were carefully planned and followed so as to satisfy the reliability and validity costs of the study. Research instruments underwent pre-testing and pilot testing before it was used on the data gathering proper.

C. Practical Issues

The study is very helpful in improving media literacy regarding law enforcement in the Philippines. Literacy not only to the people concerned in law enforcement, but also to members of the academe, and ordinary citizens as well. The study would be beneficial in the communication practice of the public relations team of the PNP. The study would direct the PNP to the right individuals involved in the creation of their portrayals in the media.

The researcher also acknowledges the fact that the study is short in terms of manpower and budget. The findings of the study would be very different as to the current results if these deficiencies would be provided. An additional coder for the content analysis of the Filipino prime time television dramas and movies would be beneficial for the study so as to check the portrayals that emerged. The criteria of the researcher for a certain portrayal may not be the same to the criteria of another person. By checking the inter-coder reliability between two different coders would elicit more credible findings that can be generalized as true for everyone.

To conclude, the PNP must acknowledge the fact that any effort to court the media to portray them positively would be useless as long as there are crooked police officers in real life. As the finding of the study suggests, police portrayals of the experts came from reality as they only reflect it in their creations. As Adlawan suggested,

May reality din naman ang mga tao na tainted talaga yung reputation ng police force natin so ang sa akin sana sa kanila manggaling yung paglilinis nila at hindi sa media.

[People indeed have a reality that our police force's image is tainted. I hope that the effort in improving the PNP's image would start with them and not from the media]

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Appendices

Appendix A. CONTENT ANALYSIS CODING SHEET

Television drama title:			
Episode:		Scene no:	
Scene description:			
Agent -		Scene	
Act			
Dependable		Unreliable	
Approachable		Forbidding	
Presentable		Scruffy	
-Uniform		-misuse of uniform	
-Physical fitness		-Physically unfit	
Humane		Cruel	
God-fearing		Lack of fear of God	
Fair – external		Biased	
Fair – internal		Biased	
Sensitive to people		Insensitive to People	
Good Judgment		Bad Judgment	
Self-disciplined		Lack of Self-discipline	
Police Independence		Police Dependence	
Friendly		Unfriendly	
Courteous		Rude	
Corrupt		Sense of Rectitude	
-Gratuities			
-Bribe			
Internal corruption			
Abuse of Authority		Appropriate use of Authority	
-Police Brutality			
-Execution of Suspects			
Lack of Training		Well-trained	
Luxurious lifestyle		Acceptable lifestyle	
Devotion to duty		Neglect of duty	
Preferential promotion		Promotion due to merit	
Deliver Results		Does not deliver results	
Arrive on the crime scene on time		Does not arrive on crime scene on time	
Capture suspects		Does not capture suspects	
Failure to do job		Success to do job	
Police duties			
Criminal behavior			

Appendix B. SAMPLE CONTENT ANALYSIS

Television drama title: <i>May Bukas Pa</i> (ABS-CBN)	
Episode 262	Scene no. 6
Scene description: The policemen received a credible lead regarding Santino's location from a civilian. The policemen acknowledged it and immediately went to the referred location. Mario reconciled with his past foe, which happened to be the civilian that gave them the lead.	
Agent – Mario, 8 policemen	Scene – police station
Portrayals	
Dependable – the policemen proved to be dependable as they responded quickly upon knowing about the lead given tot hem.	
Presentable – all of the policeman were shown wearing their police uniforms properly and presentably.	
Sensitive to people – Mario understood the feelings of his past foe as he reconciled with him.	
Good-judgment – the policemen's acknowledgement of the lead from the civilian showed their good decision skills. Mario's reconciliation with his past foe also portrayed him having good-judgment.	
Self-disciplined – Mario kept his anger for his foe as he reconciled with him.	
Courteous – Mario practiced proper decorum by saying thank and shaking the hand of his past foe for the lead given to them.	
Appropriate use of authority – the policemen used their authority properly as they acknowledged the lead even it was from a civilian only.	
Well-trained – the policemen were knowledgeable on what equipment they needed for the operation that they will do.	
Devotion to duty – the policemen did not give up on the case of Santino and they responded to it quickly.	

Tele-drama title: <i>Pilyang Kerubin</i> (GMA7)	
Episode 9	Scene no. 3
Scene description: Arman lectured the newbie police officer that messed up their plan. He improvised and went on with the raid.	
Agent - Arman, Lito and 6 other police officers	Scene - streets
Portrayals	
Dependable – Arman still performed well even after their plan for the raid was messed up.	
Unreliable – other police officers were portrayed as unreliable for they do not have their own initiative and gives all of the burden to Arman.	
Presentable - all of the policemen were shown in their properly worn police uniform and physically able bodies fit for police work.	
Good-judgment – Arman came up with an improvised plan and was successful with it.	
Bad-judgment – other police officers' lack of own initiative as they messed up their plan showed their lack of good decision making skills.	

Well-trained – Arman was knowledgeable with the basic procedures and handling of gun.
Lack of training – other police characters showed lack of training as they panicked during the exchange of gun fires
Devotion to duty – all of the policemen showed devotion to their duty as they went on with the raid despite of the possible threats to their lives.
Abuse of authority – all of the policemen executed the suspects

Tele-drama title: <i>Noah</i> (ABS-CBN)	
Episode 1	Scene no. 15
Scene description: The policemen as lead by Gabriel took on a by bust operation of an illegal syndicate. The policemen successfully carried out the operation. After the operation some of Gabriel's asked him to part the unmarked to their selves instead of surrendering it.	
Agent – Gabriel, 6 policemen	Scene – warehouse (hideout of criminals)
Portrayals	
Dependable – the policemen were dependable by successfully carrying out a by bust operation of an illegal syndicate.	
Presentable – policemen are shown in their proper uniform and were physically able to react in both armed and melee attacks.	
Good-judgment – Gabriel refused to take the unmarked money.	
Bad-judgment – the policemen took the unmarked money instead of surrendering them.	
Self-disciplined – Gabriel acted properly based on what the situation asks for.	
Lack of self-discipline – Gabriel's co-police officers did not practice self-discipline as they took the unmarked money.	
Sense of rectitude – Gabriel refused to take the unmarked money	
Corrupt – Gabriel's co-police officers took the unmarked money instead of surrendering them.	
Appropriate use of authority – the policemen only used their gun for self-defense.	
Abuse of authority – Gabriel and the policemen executed the suspects.	
Well-trained – Gabriel followed standard operating procedures for by bust operations.	
Lack of training – Policemen were shown lack of training as they part the unmarked money to their selves.	
Devotion to duty – Gabriel showed devotion to duty as he adhered to the virtues upheld by the PNP of not being corrupt.	
Neglect of duty – the policemen did not adhere to PNP's virtues through stealing the unmarked money.	
Deliver results – the policemen were able to capture the criminals and was successful in carrying out the by bust operation.	
Success to do job – the policemen were successfully carried out the task assigned to them.	
Criminal behavior – policemen taking the unmarked money from raid.	

Appendix C. FOCUS INTERVIEW SEMI-STRUCTURED GUIDE

1. State name and occupation.
 - 1.1 Scriptwriter for TV, film or both?
2. State known works.
3. How do you go about character formation when you write for film or television drama?
4. Where do you get/base/ your characters?
5. Inspiration?
6. From your works, are there any police characters (major, extra)?
7. Describe major police characters in your works - physically, attitude, work ethics, violent acts committed, is he an effective police, are portrayals positive or negative.
 - 7.1 Why did you portray your major police characters this way?
8. Describe minor police characters in your works - physically, attitude, work ethics, violent acts committed, is he an effective police, are portrayals positive or negative.
 - 8.1 Why did you portray your minor police characters this way?
9. Make a quick sketch of a major police character – physically, attitude, work ethics, violent acts committed, is he an effective police, are portrayals positive or negative. Why?
10. Make a quick sketch of a minor police character – physically, attitude, work ethics, violent acts committed, is he an effective police, are portrayals positive or negative. Why?
11. How are policemen portrayed from what you have seen? Why do you think they are portrayed this way?
12. Are you in favor with the Memorandum of agreement by the PNP and several network stations on the portrayals for policemen? Is it ethical?

Appendix D. SAMPLE FOCUS INTERVIEW

Francis Lua

Gian: Good afternoon po ulit sir, can you please state your name and occupation.

Francis: Uhm Francis Lua, producer for ABSCBN Global

G: Producer lang po kayo sir?

F: Dati pa ako writer.

G: Producer lang po for tv?

F: TV commercials

G: As a producer po ano na po yung na produce niyo for tv and film?

F: Ah well nung nasa studio 23 ako nag produce ako ng commercial ng studio 23 for 3 years. Tapos nag Star Cinema ako. I was there as a writer trainee, then I wrote the script for You Got Me and I also co wrote the story for I've Fallen for You. Tapos after nun umalis ako ng Star Cinema. I produced an independent film yung a Journey Home, directed by direk Paul Soriano. Then I also co produced yung kay Judy Ann, Ploning. Tapos I worked for I am currently working for ABSCBN Global. I produced commercial for their products sa TFC. Mga call cards nila. Basta mga client namin nasa ibang bansa. Wala kaming ine-air na commercials dito. So that's what I produce.

G: Sige sir as a writer po kapag gumagawa po kayo ng story how do you go about character formation?

F: Before, sa Star Cinema kasi, iba yung proseso nung writer trainee ako for film. We brainstorm. Mayroon kaming. Binibigyan kami ng artista kung sino kailangang gawan ng pelikula. As for their contract with their stars. So from there, nagbe-brainstorm kami iniisip naming kung anong bagay na character dun sa artista. At saka kung anong bagay na situation. Kung saan sila magme-meet. Magde-develop yung realationship ganon. Yun yung pinagmumulan ng mga kwento so far nung time ko before ha, sa Star Cinema. May artista muna tapos iisipin naming kung saan namin siya makikita na sakanya halimbawa si Piolo Pascual ang gusto ng mga tao diyan makikita siyang hubad topless parang ganon. So ano yung mga puwedeng role para maging naturally na ganon siya. Kunwari dun sa kasama niya si Angel Locsin diba cowboy sila so medyo macho macho yung dating. Then from there, nagiisip din kami ng bagay na trabaho ng character dun sa tao bago namin siya dine-develop.

G: As a producer po meron po ba kayong say sa mga character?

F: Nung nasa Star Cinema ako hindi ako producer eh. Pero as a producer, yes. Kung ang trabaho mo sa Star Cinema ay producer meron kang say. Ikaw actually yung isa sa final decision kung sino yung bibigyan mo na trabaho na artista. Kung anong character yung ibibigay mo sa kanya. So medyo malakas yung decision making ng producer.

G: Sige sir as a scriptwriter and producer, mayroon po ba kayong pinagbabasehan sa character niyo, parang inspiration or pinag huhugutan?

F: Kapag gagawa ka ng character? Ahh well una sa lahat. Ako kasi yung sa akin bago ka gumawa ng character. Mayroon ka dapat gustong sabihin dun sa pelikula mo. Para sa akin. So ano yung gusto kong sabihin sa pelikulang ito at paano ko ito sasabihin through the character. So dun manggagaling yung development kung saan papunta yung character. Parang ganoon. Nasagot ko ba yung tanong?