ISSN (Online): 2455-3662
EPRA International Journal of Multidisciplinary Research (IJMR) - Peer Reviewed Journal
Volume: 10| Issue: 12| December 2024|| Journal DOI: 10.36713/epra2013 || SJIF Impact Factor 2024: 8.402 || ISI Value: 1.188

MULTIMODAL SOCIAL SEMIOTIC ANALYSIS OF FLAGSHIP SLOGANS IN THE NATIONAL OFFICES OF THE PHILIPPINE GOVERNMENT

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Article DOI: https://doi.org/10.36713/epra19529
DOI No: 10.36713/epra19529

ABSTRACT
This study focused on the multimodal social semiotic analysis of the flagship poster slogans of the national agency in the Philippine government. The semiotic modes and their strategies, multimodal presentation and how do these elements influence the reception and interpretation of their target audiences were described. The research materials were 51 flagship poster slogans from the different national agencies in the Philippine government; 10 participants were also interviewed in In-depth interview and focus group discussion. Results revealed that the analyzed flagship poster slogans utilized semiotic modes specifically linguistic, visual, gestural, and spatial mode along with strategies involved in these modes to showcase their campaigns. Further, representational, interactional, compositional metafunctions of Visual Grammar were employed by the flagship poster slogans to boost the engagement, interpretation, and reception in their target audience. Lastly, the essential themes that emerged from the analysis of the interview regarding the reception and interpretation of multimodal composition of flagship poster slogans were vibrant imagery, familiarity of language, familiarity with concerned agency, arousal of viewers interest, and context dependent impressions; these essential themes are also found to be in connection with the baseline metafunction that were used in the flagship poster slogans of the national agencies in the Philippine government.

KEYWORDS: *multimodal social semiotics, multimodality, semiotic mode, metafunctions, flagship poster slogans, visual grammar, Philippines*

CHAPTER 1
INTRODUCTION

Poster slogans are a form of propaganda that attempt to influence peoples' opinions or behavior using specific images and words; they were a common way for governments to use to persuade their citizens (Dvalidze, 2023; Hartin & Sullivan, 2023). Poster slogans convey information and illicit feelings by combining text, color, and graphic elements which are very effective at drawing attention in public places and making an impression on a wide range of viewers (Caldwell, 2024). Recent studies highlight problems with slogans. Sardoč & Prebilič (2022) point out that branding slogans can be deceptive, ambiguous, trivializing, evasive, and manipulative, whereas Pobelo et al. (2021) emphasize how branding slogans might be misinterpreted. Further, Suhandoko and Farahdina (2023) pointed out that the posters that World Health Organization (WHO) on their Instagram account have an imbalance in various modes or a clear disconnect between verbal and visual elements.

In United Kingdom, During the pandemic, Ali (2020); McGuinness (2020) reported that medical practitioners expressed concerns about the slogan use of the UK government in addressing the people in the seriousness of the Pandemic because it lacked clarity and was confusing, with fears it may lead to an increase in "risky behavior" from the public.

Meanwhile, In Korea, Song and Jeon (2017) reported that slogans in their different regions tend to be complicated in structure but simple in meaning which makes it hard for these areas to stand out and build unique identities as the slogans lack distinctiveness due to the intricate language used in communication.

In the Philippines, a number of agencies had encountered this issue. The data about GSIS, Intel (2024) found that the promotional campaigns provided by the GSIS turned out ineffective as seen in its lower reception of reactions and social media reach. Meanwhile, the Department of Tourism often receives criticism whenever they launch their tourism slogans (Lago, 2023). In the recent Tourism campaign of DOT, Makoy (2023) reported that critics have pointed out that the slogan lacks punctuation and clarity and could be interpreted as a command rather than an invitation. The Philippines Amusement and

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Gaming Corp. also receives a backlash on their new logo, Malasig (2023) points that this new design of the PAGCOR does not resonate with the aim of the government agency. In addition, Guiao (2023) highlights a variety of responses to the "Bagong Pilipinas" motto and logo enforced by Memorandum Circular No. 24, revealing a wide range of opinions from social media users and government critics; these opinions imply difficulties in gaining general support or approval for such branding efforts. These branding efforts was tagged by Guidon (2023) as illusionary and braded it as a new pandemic which spread throughout the Philippine government as several departments have undergone rebranding attempts, ranging from new logos to new slogans.

In the local context, slogans are scrutinized in a number of areas. Jeff (2016) stresses how inadequate slogans are for solving complicated issues like poverty and environmental degradation, especially when it comes to NGOs' support of human rights. Further, Villegas (2017) had studied the tourism slogans in two cities in the Philippines which are Capiz and Intramuros; results of the study produced a misalignment of the slogans and images included in it, it was also concluded that the slogans and images does not encapsulate the destination presented. Meanwhile, John and Joy (2015) emphasize that the Department of Health Region XI uses traditional communication tools like posters and putting face-to-face communication have been an issue because the staff were not trained in this mode of communication.

With these ongoing issues, poster slogan analysis, particularly through social semiotic analysis, is critical for diving into the underlying meanings of phrases beyond surface-level interpretations, so aiding in comprehending the nuanced symbols impacting public perception, notably in government-sponsored campaigns. This technique promotes a better understanding of a country's language and cultural variety, giving campaigns a competitive advantage by allowing for changes that appeal to a wide range of audiences. By revealing hidden meanings, slogans can be customized to better engage and inform different groups, establishing stronger connections with the audience and increasing communication efficiency. Furthermore, the findings of such investigations may inspire future research on slogan generation, particularly in government organizations where effective campaigns are critical for conveying information. This study not only sheds light on the complexities of meaning-making in multimodal materials, but it also provides valuable insights into creating more persuasive slogans that resonate with the public by taking a multimodal social semiotic approach and considering the larger context of communication. Finally, the development of more meaningful slogans can engage with diverse audiences in a variety of social circumstances, assuring comprehensive and consistent messaging.

The urgency in analyzing these poster slogans in Multimodal Social Semiotics Approach is important. Aside from aiding the ongoing issues in the current state of poster slogans in the Philippine government, these posters have not been fully explored. This research gap will be addressed by the study, the analysis of flagship poster slogans of the national offices in the Philippine Government will be using the multimodal social semiotics a novel approach to provide a new perspective in meaning-making not the conventional making meaning.

Moreover, this study's implications will reach beyond the domain of politics; linguistics students, research committees, panelists, and academic institutions which could all profit from it. The information acquired from this study may improve the design of curricula in linguistics programs, provide guidance for academic research procedures, and advance multidisciplinary discourse on semiotics and communication studies.

Purpose of the Study

The purpose of this qualitative research study utilizing multimodal social semiotic analysis will be to discover meaning of the flagship slogans in the national offices of the Philippine government. Particularly, this research endeavor will embark to explicate the modes of communication, meta function, Interaction representation, and text image connection in composition in the flagship slogans in the national offices of the Philippine government. Further, to determine if the components of the poster slogans resonate with the target their target audiences.

Research Questions

1. What are the key semiotic modes utilized in the construction of flagship slogans in the context of Philippine government offices?
2. How do these multimodal presentations support the creation of meaning in social context?
3. How do variations in multimodal composition shape the reception and interpretation of flagship slogans by different audiences?

Theoretical Lens

This study will employ the multimodality approach by Kress and van Leeuwen (2001). As a theoretical Lens, multimodality includes several elements that add to its all-encompassing comprehension of communication processes. Linguistic modes, like spoken or written language; visual modes, like pictures, graphs, or diagrams; gestural modes, like body language and facial expressions; spatial modes, like the arrangement of elements in real or virtual space; and auditory modes, like sound effects or music, are some examples of these components. In this study, this theory provides a basis in identifying the different modes of communication found in the flagship slogans of the national offices of the Philippine government.

The social semiotics theory of van Leeuwen and Kress (2001), that provides an in-depth basis for understanding how meaning is created, expressed, and interpreted in social and cultural contexts using a variety of semiotic tools like language, images, gestures, and symbols, will serve as the foundation for the study. It will specifically make use of Kress and van Leeuwen's (1996, 2006) grammar of visual design and social semiotics theory of

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representation. According to this theory, visual components of communication are perceived similarly to textual constructions, serving as a socially created toolbox for meaning creation.

The theories presented would determine if the harmony of the different modes and the meaning created in the social semiotic perspective would coincide with the audiences of the poster slogans campaigned by the national offices of the Philippine Government.

CHAPTER 2
METHODOLOGY

Research Design

The study used a corpus-based approach employing multimodal social semiotic analysis. As defined by Streefkerk (2019), qualitative research involves gathering and analyzing non-numerical data, such as text, audio, or video, to comprehend ideas, viewpoints, or experiences. These allow for the extraction of detailed insights into an issue, which may inspire fresh study ideas. According to Creswell & Creswell (2022), qualitative research takes an interpretive, naturalistic approach and interprets a wide range of data or information. In a similar vein, qualitative research uses words or phrases to make concepts, ideas, or experiences understandable. To comprehend subjects that are poorly understood, comprehensive insights are gathered and examined.

Research Materials

This study used the flagship poster slogans in the national offices of the Philippine government. These poster slogans promote the flagship campaigns or programs of the specific national offices.

The materials of the study were slogans posted on the official Facebook pages of the national government and their official website. The poster slogans used are not infographics; they should only include the slogan of the specific campaign of the selected national offices of the Philippines governments. These slogan posters are posted or published within the years 2013-2023 to allow variety of the material analyzed in the research. 51 slogans were taken and analyzed in the duration of the research.

Research Participants

In addition, participants are also a part of the data source of the study. These participants are required to triangulate the analysis from the corpus of the study. There were 10 participants on this study. 5 participants for the in-depth interview and 1 Focused group with 5 participants. In terms of the research participants for interview, a purposive sampling specifically maximum variation sampling was utilized.

Data Analysis

The process of analyzing the data follows the methods outlined by Miles and Huberman (1994). First, data reduction focusing on collecting and condensing slogans of the national offices of the Philippines government. Second, data display entails organizing and summarizing information in a way that facilitates drawing conclusions and acting. The data collected will be analyzed following the research questions. The flagship poster slogans were analyzed first on the different modes of communication as outlined by Kress and van Leeuwen (2001). The first research question was focused on the different modes in the poster slogan.

Secondly, the poster slogans were analyzed using the Visual Grammar of Kress and Van Leeuwen (1996:2006). This includes the analysis of meta functions of the visual images which include representational; interactional; and compositional. Representational includes processes, participants, circumstances; Interactional which includes contact; distance; and attitude; and composition which includes framing, salience, and information value. This analysis would entail the interaction between the different modes found in the poster slogans and determine if they have harmonized to create a meaning.

Finally, the data from the In-depth interviews and Focused group discussion were analyzed using thematic analysis. As explained Caulfield (2023) is the meticulously identifying recurring patterns, themes, and insights within the data. This analysis was directly linked to the research questions and determined if the different modes of the poster slogans shape the reception and interpretation of its target audience. The results would supplement the analysis of the data gathered from the research questions one and two.

CHAPTER 3
RESULTS

Profile of the Materials

The materials of this study were the flagship poster slogans in the national offices of the Philippine government. These posters contain flagship programs that the government agencies are implementing and campaigning. The data sources were from the official Facebook pages of the national government and their official website. 51 flagship poster slogans were gathered from different agencies of the government; these agencies are listed on the official gazette of the Philippine Republic.

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Table 1.1
Profile of the Research Materials

Title of Flagship poster slogan	Description	Code
Bayang Digital	The flagship campaign of the Department of Information and Communication Technology about embracing the digital era	DICT_1
ICT New Normal	Flagship campaign of the DICT about maximizing the use of ICT in the new normal	DICT_2
TESDAmayan	Program of TESDA that aims to help communities who need assistance during crisis and natural calamities	TESDA_1
TESDAbot Lahat	TESDA campaign that communicates unity in battling COVID-19	TESDA_2
Tamang Buwis	This is a flagship poster slogan of the Bureau of Internal Revenue which encourages taxpayers to pay the correct amount for the progress of the country	BIR_1
Tulong Tulong sa Pagbangon	A flagship poster slogan of BIR emphasizing on unity of paying taxes for the Filipino people	BIR_2
Serbisyong Tapat	A poster slogan of the BIR which emphasizes honest service through paying taxes	BIR_3
PagbaBAGo	This a flagship program of the Office of the Vice President which aim to provide schools bags to children and encourage communities to plant trees.	OVP_1
#GlobalFilipino	A flagship campaign of the Department of Foreign Affairs which highlights different stories of Overseas Filipino Workers	DFA_1
Walang Masaya sa Nasusunugan	A campaign of the Bureau of Fire Protection which emphasizes the prevention of fire in households.	BFP_1
Kapaskuhan	A campaign of the Bureau of Fire Protection which emphasizes the prevention of fire in households especially during Christmas season	BFP_2
LOVE THE PHILIPPINES	This is the flagship poster slogan of the Department of Tourism started last June 2023	DOT_1
Keep the Fun Going	A flagship poster campaign of the DOT and Save the Seas which promotes responsible tourism.	DOT_2
Food Stamp Program	A flagship program of DSWD based on EO No. 44 which ensures food security and proper nutrition of Filipinos	DSWD_1
Tara, BASA!	A program of DSWD partnering with DepEd which promotes reading habits at school and at home.	DSWD_2
20 projects in 2020	A flagship program of DOST which aims to create 20 projects in the year 2020	DOST_1
Project Split	A flagship poster slogan of Department of Agrarian Reform which aims to distribute land titles to Filipino farmers	DAR_1
BIKE.HIKE.PLANT	A program of DENR which promotes healthy lifestyle and environment portection	DENR_1
Environment for Life	A poster slogan of DENR which promoted recycling for a cleaner environment	DENR_2
Palay Aralan	A school-on-the-air program of Department of Agriculture where farmers are being taught through radio broadcast.	DA_1
ALPAS	A rice resiliency project of the DA during the COVID-19 pandemic	DA_2
OneDA	A flagship program of the DA which promotes the strategies of farming that transforms Philippine Agriculture.	DA_3
Solar Power	This is a flagship poster slogan of the Department of Energy where they encourage different government agencies to use renewable sources of energy which is solar power.	DOE_1
You have the power	A flagship campaign of DOE which promotes energy efficiency.	DOE_2

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Mangagawa at Mamayan	A flagship program of the Department of Labor and Employment promoting unity between labor force and the community to progress.	DOLE_1
Sagot ka ng DOLE	A program of DOLE which is an online complaint and assistance service for Filipino workers	DOLE_2
Batang Malaya	A flagship slogan of DOLE encourages the community to end child labor	DOLE_3
Economic Tranformity	Poster slogan of Department of Budget and Management about transforming economy towards their goal of economic inclusivity and sustainability	DBM_1
Sustainable Economy	Poster slogan of Department of Budget and Management for sustainable economy in the future	DBM_2
Maharlika Investment Fund	A flagship program of the Department of Finance which promotes the MIF as a sovereign wealth fund and to answer FAQ's about the MIF.	DOF_1
RTB3	A program of DOF which promotes cheap investment opportunities for small savers to secure their future.	DOF_2
Laging Handa	A poster slogan of the Presidential Communications Office that focuses on the crisis communication during the COVID-19 pandemic	PCO_1
Bagong Pilipinas	A campaign of the President which focuses on an all-inclusive plan for economic and social transformation.	PCO_2
Edukalidad	A flagship slogan of the Department of Education for quality education in response to the PISA 2018 results.	DEPED_1
Brigada Eskwela	A yearly program of DepEd which promotes unity of the stakeholders, community, teachers, students, and administrators in the preparation of the school for the upcoming school year.	DEPED_2
OPLAN Balik Eskwela	It is part of DepEd's effort to ensure that learners from public and private schools are properly enrolled and that problems, queries, and other concerns commonly encountered by the public at the start of the school year are promptly and properly addressed	DEPED_3
Learning Camp	A flagship poster slogan of DepEd aims to enhance student and teacher learning through interactive lessons based on prior educational content.	DEPED_4
Mentor Me	The Mentor ME program is a flagship program of DTI aims to: Help micro and small entrepreneurs scale up their enterprises; Spur economic activity and generate employment opportunities.	DTI_1
Zero to Hero	A program of DTI which captures the stories and the lives of regular citizens-turned-entrepreneurs to inspire Filipino citizens.	DTI_1
Bida Solusyon	This is a flagship poster slogan of DOH promoting protocols in battling the COVID-19 pandemic.	DOH_1
Pedestrian Lane	A flagship poster slogan of DOH encouraging to have more pedestrian lanes for commuters	DOH_3
Pinalakas	A flagship poster campaign of DOH promoting citizens to have a booster shot against the COVID-19 pandemic.	DOH_3
Clean Transport	A poster slogan of Department of Transportation promoting greener alternative of fuel in different modes of transportation	DOTr_1
Safety on the Road	A poster slogan of DOTr encouraging safety in roads and awareness of different traffic and road signs.	DOTr_1
Elections	This is a poster slogan of DILG promoting the 2018 SK and barangay elections.	DILG_1
Dagyaw	Dagyaw program of DILG which is a Government Virtual Town Hall Meetings is an initiative anchored on the mandates of the Participatory Governance Cluster of the Cabinet (PGC).	DILG_2

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Tunay na Mahal	This is poster of the PNP which aims to lessen the Violence against women and children	PNP_1
DND	The Department of National Defense advocates for the protection against all forms of gender-based sexual harassment (#GBSH) committed in public spaces, educational or training institutions, workplace, as well as online space, pursuant to the Safe Spaces Act (Republic Act No. 11313).	DND_1
BALAI	A program of HUDCC which aims to establish a unified vision for shelter agencies	HUDCC_1
KAYA KO	'Kaya Ko ang Pagbabago' is an information and empowerment campaign that aims to communicate the change (pagbabago) of the DSWD's beneficiaries experience through its programs and services, particularly the Pantawid Pamilya.	DSWD_3
It's more fun	It's More Fun in the Philippines! was the tourism marketing campaign of the Philippines from 2012 to 2023	DOT_3
Total		**51**

Table 1.2
Profile of the Participants

Interview Group	Participants	Description
In-depth Interview	IDI1	This participant is an educator of 8 years. She is teaching subjects that are related to arts and social issues in the country
In-depth Interview	IDI2	Participant 2 of the IDI is a student in his third year. A consistent academic achiever and school paper member of their school.
In-depth Interview	IDI3	This participant is a farmer and a housewife. She has 4 children and a beneficiary of government programs.
In-depth Interview	IDI4	This participant is a female administrator. She is closely connected in some of the agencies in our government
In-depth Interview	IDI5	The last participant of the IDI is a newly elected barangay official. He focuses on agricultural programs being implemented by the municipal mayor.
Focus Group Discussion	FGDParticipant1	This FGD participant is a college student taking up an education degree.
Focus Group Discussion	FGDParticipant2	participant 3 is a government official in charge of health workers in her office.
Focus Group Discussion	FGDParticipant3	Participant 3 is a school administrator for 12 years and an educator for 20 years.
Focus Group Discussion	FGDParticipant4	Participant 4 is a language teacher who is also teaching social sciences.
Focus Group Discussion	FGDParticipant5	Participant 5 is a parent of 2 children and a wife of a local official in her community

Table 1.2 presents the profile of the participants included in the interview process. The table provides what type of interview the participants have undergone. The first column shows the interview group of each participant. Coding of each participant are also based on their interview group; IDI code accompanied by a number is assigned to the in-depth interview participants based on the sequence they were interviewed. Meanwhile FGDParticipant with number is assigned to the participants included in the focus group discussion; the number are assigned based on how they were seated in the room. Brief description of each participant is provided in column 3.

Key semiotic modes utilized in the construction of flagship slogans in the context of Philippine government offices

Table 2 shows the semiotic modes present in the flagship poster slogans in the national offices of the Philippine government. The table also shows the frequency on each semiotic mode in the poster slogans. The codes assigned to each poster slogan are also shown to determine which of these poster slogans contains the identified semiotic modes; furthermore, the strategies employed in each of the semiotic modes in the poster slogan analyzed.

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Table 2

Key semiotic modes utilized in the construction of flagship slogans in the context of Philippine government offices

Semiotic Modes	Strategies Utilized	Code	Frequency
Linguistic	Use clear and concise language	DICT_1, DICT_2, TESDA_1, TESDA_2, BIR_1, BIR_2, OVP_1, DFA_1, BFP_1, BFP_2, DOT_1, DOT_2, DSWD_1, DSWD_2, DAR_1, DENR_1, DENR_2, DA_1,DOE_2, DOLE_1, DOLE_2, DBM_1, DBM_2, DOF_2, PCOO_1, DEPED_1, DEPED_2, DEPED_3, DEPED_4, DTI_2, DOH_1, DOH_2, DOH_3, DOTR_1, DOTR_2, DILG_1, DILG_2, PNP_1, DND_1, HUDDC_1, DOLE_3, DA_3, DSWD_3, DOT_3, BIR_3	**45**
	Employ appropriate tone and register	DICT_1, DICT_2, TESDA_1, TESDA_2, BIR_1, BIR_2, OVP_1, DFA_1, BFP_1, BFP_2, DOT_1, DOT_2, DSWD_1, DSWD_2, DOST_1, DAR_1, DENR_1, DENR_2, DA_1, DA_2, DOE_1, DOLE_1, DOLE_2, DBM_1, DBM_2, DOF_1, DOF_2, PCOO_2, DEPED_1, DEPED_2, DEPED_3, DEPED_4, DTI_1, DOH_1, DOH_2, DOH_3, DOTR_1, DOTR_2, DILG_1, DILG_2, PNP_1, DND_1, HUDDC_1, DOLE_3, DA_3, DSWD_3, DOT_3, BIR_3	**48**
	Incorporate rhetorical devices	DICT_1, DICT_2, TESDA_1, TESDA_2, BIR_1, BIR_2, OVP_1, DFA_1, BFP_1, BFP_2, DOT_1, DOT_2, DSWD_1, DSWD_2, DOST_1, DAR_1, DENR_1, DENR_2, DA_1, DA_2, DOE_1, DOE_2, DOLE_1, DOLE_2, DBM_1, DBM_2, DOF_2, PCOO_2, DEPED_1, DEPED_2, DEPED_3, DEPED_4, DTI_1, DTI_2, DOH_1, DOH_2, DOH_3, DOTR_1, DOTR_2, DILG_1, DILG_2, PNP_1, DND_1, HUDDC_1, DOLE_3, DA_3, DSWD_3, DOT_3, BIR_3	**49**
	Structure information logically	DICT_1, DICT_2, TESDA_2, BIR_1, BIR_2, OVP_1, DFA_1, BFP_1, BFP_2, DOT_1, DOT_2, DSWD_2, DOST_1, DAR_1, DENR_1, DENR_2, DA_1, DA_2, DOE_1, DOE_2, DOLE_1, DOLE_2, DBM_1, DBM_2, DOF_1, DOF_2, PCOO_2, DEPED_1, DEPED_2, DEPED_3, DEPED_4,DTI_2, DOH_1, DOH_2, DOH_3, DOTR_1, DOTR_2, DILG_1, DILG_2, PNP_1, DND_1, DOLE_3, DA_3, DSWD_3, DOT_3, BIR_3	**46**
Visual	Utilize color psychology	DICT_1, DICT_2, TESDA_1, TESDA_2, BIR_1, BIR_2, OVP_1, DFA_1, BFP_1, BFP_2, DOT_1, DOT_2, DSWD_1, DSWD_2, DOST_1, DAR_1, DENR_1, DENR_2, DA_1, DA_2, DOE_1, DOE_2, DOLE_1, DOLE_2, DBM_1, DBM_2, DOF_1, DOF_2, PCOO_1, PCOO_2, DEPED_1, DEPED_2, DEPED_3, DEPED_4, DTI_1, DTI_2, DOH_1, DOH_2, DOH_3, DOTR_1, DOTR_2, DILG_1, DILG_2, DND_1, HUDDC_1, DOLE_3, DA_3, DSWD_3, DOT_3, BIR_3	**50**
	Apply composition principles	DICT_1, DICT_2, TESDA_1, TESDA_2, BIR_1, BIR_2, OVP_1, DFA_1, BFP_1, BFP_2, DOT_1,	**51**

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		DOT_2, DSWD_1, DSWD_2, DOST_1, DAR_1, DENR_1, DENR_2, DA_1, DA_2, DOE_1, DOE_2, DOLE_1, DOLE_2, DBM_1, DBM_2, DOF_1, DOF_2, PCOO_1, PCOO_2, DEPED_1, DEPED_2, DEPED_3, DEPED_4, DTI_1, DTI_2, DOH_1, DOH_2, DOH_3, DOTR_1, DOTR_2, DILG_1, DILG_2, PNP_1, DND_1, HUDDC_1, DOLE_3, DA_3, DSWD_3, DOT_3, BIR_3	
	Use symbolism and culturally relevant imagery	DICT_1, DICT_2, TESDA_1, TESDA_2, BIR_1, BIR_2, OVP_1, DFA_1, BFP_1, BFP_2, DOT_1, DOT_2, DSWD_1, DSWD_2, DAR_1, DENR_1, DENR_2, DA_1, DA_2, DOE_1, DOE_2, DOLE_1, DOLE_2, DBM_1, DBM_2, DOF_1, DOF_2, PCOO_1, DEPED_1, DEPED_2, DEPED_3, DEPED_4, DTI_1, DTI_2, DOH_1, DOH_2, DOH_3, DOTR_1, DOTR_2, DILG_1, DILG_2,, DND_1, HUDDC_1, DOLE_3, DA_3, DSWD_3, BIR_3	**48**
	Design for salience	DICT_1, DICT_2, TESDA_1, TESDA_2, BIR_1, BIR_2, OVP_1, DFA_1, BFP_1, BFP_2, DOT_1, DOT_2, DSWD_1, DSWD_2, DOST_1, DAR_1, DENR_1, DENR_2, DA_1, DA_2, DOE_1, DOE_2, DOLE_1, DOLE_2, DBM_1, DBM_2, DOF_1, DOF_2, PCOO_1, PCOO_2, DEPED_1, DEPED_2, DEPED_3, DEPED_4, DTI_1, DTI_2, DOH_1, DOH_2, DOH_3, DOTR_1, DOTR_2, DILG_1, DILG_2, PNP_1, DND_1, HUDDC_1, DOLE_3, DA_3, DSWD_3, DOT_3, BIR_3	**51**
Gesture	Use gestures	TESDA_1, TESDA_2, BIR_1, BIR_2, OVP_1, DFA_1, BFP_1, BFP_2, DOT_2, DSWD_1, DSWD_2, DAR_1, DENR_1, DENR_2, DOE_1, DOE_2, DOLE_1, DOLE_2, DBM_1, DOF_1, DEPED_1, DEPED_2, DEPED_3, DEPED_4, DTI_1, DTI_2, DOH_1, DOH_3, DOTR_2, DILG_1, DILG_2, PNP_1, DND_1, DOLE_3, DA_3, DSWD_3, BIR_3	**39**
	Use Gaze	TESDA_1, TESDA_2, OVP_1, DFA_1, BFP_2, DOT_2, DSWD_1, DSWD_2, DAR_1,DENR_2, DOE_1, DOE_2, DOLE_2, DBM_1, DBM_2, DOF_1, DOF_2, DEPED_3, DEPED_4,DOH_1, DOH_2, DOH_3, DOTR_2, DILG_1, PNP_1, DND_1, DOLE_3, DA_3	**28**
	Use Body language	TESDA_1, TESDA_2, BIR_1, BIR_2, OVP_1, DFA_1, BFP_2, DOT_2, DSWD_1, DSWD_2, DAR_1, DENR_2, DOE_1, DOE_2, DOLE_2, DBM_1, DBM_2, DOF_1,DEPED_1, DEPED_2, DEPED_3, DEPED_4,DTI_2, DOH_1, DOH_2, DOH_3, DOTR_2, DILG_1, DILG_2, PNP_1, DND_1, HUDDC_1, DOLE_3, DA_3, DSWD_3, BIR_3	**36**
	Use Facial expressions	OVP_1, DFA_1, BFP_2,DOT_2, DSWD_1, DSWD_2, DAR_1, DENR_2,DOE_1, DOE_2, DOLE_2, DBM_1, DBM_2, DOF_1, DOF_2, DEPED_2, DEPED_3, DEPED_4, DTI_2,	**29**

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EPRA International Journal of Multidisciplinary Research (IJMR) - Peer Reviewed Journal
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		DOH_1, DOH_2, DOH_3, DOTR_2, DILG_1, PNP_1, DND_1, DOLE_3	
Spatial	Arrange elements to create a logical flow	DICT_1, DICT_2, TESDA_1, TESDA_2, BIR_1, BIR_2, OVP_1, DFA_1, BFP_1, BFP_2, DOT_1, DOT_2, DSWD_1, DSWD_2, DOST_1, DAR_1, DENR_1, DENR_2, DA_1, DA_2, DOE_1, DOE_2, DOLE_1, DOLE_2, DBM_1, DBM_2, DOF_1, DOF_2, PCOO_1, PCOO_2, DEPED_1, DEPED_2, DEPED_3, DEPED_4, DTI_1, DTI_2, DOH_1, DOH_2, DOH_3, DOTR_1, DOTR_2, DILG_1, DILG_2, PNP_1, DND_1, HUDDC_1, DOLE_3, DA_3, DSWD_3, DOT_3, BIR_3	**51**
	Use proximity and grouping	DICT_1, DICT_2, TESDA_1, TESDA_2, BIR_1, BIR_2, OVP_1, DFA_1, BFP_1, BFP_2, DOT_1, DOT_2, DSWD_1, DSWD_2, DOST_1, DAR_1, DENR_1, DENR_2, DA_1, DA_2, DOE_1, DOE_2, DOLE_1, DOLE_2, DBM_1, DBM_2, DOF_1, DOF_2, PCOO_1, PCOO_2, DEPED_1, DEPED_2, DEPED_3, DEPED_4, DTI_1, DTI_2, DOH_1, DOH_2, DOH_3, DOTR_1, DOTR_2, DILG_1, DILG_2, PNP_1, DND_1, HUDDC_1, DOLE_3, DA_3, DSWD_3, DOT_3, BIR_3	**51**
	Employing symmetry or asymmetry	DICT_1, DICT_2, TESDA_1, TESDA_2, BIR_1, BIR_2, OVP_1, DFA_1, BFP_1, BFP_2, DOT_1, DOT_2, DSWD_1, DSWD_2, DOST_1, DAR_1, DENR_1, DENR_2, DA_1, DA_2, DOE_1, DOE_2, DOLE_1, DOLE_2, DBM_1, DBM_2, DOF_1, DOF_2, PCOO_1, PCOO_2, DEPED_1, DEPED_2, DEPED_3, DEPED_4, DTI_1, DTI_2, DOH_1, DOH_2, DOH_3, DOTR_1, DOTR_2, DILG_1, DILG_2, PNP_1, DND_1, HUDDC_1, DOLE_3, DA_3, DSWD_3, DOT_3, BIR_3	**51**

Representational aspect of the flagship poster slogans in the national offices of the Philippine government

Table 3.1 presents the representational aspects of the flagship poster slogans in the national offices of the Philippine government. The representational aspect is divided into three categories and each categories have sub-categories that define the representational elements that can be found in the flagship slogans that were analyzed.

Table 3.1
Representational aspect of the flagship poster slogans in the national offices of the Philippine government

Aspect of Narrative Representational	Distinctive Feature	Code	Frequency
Processes	Agentive *Non-Projective*	TESDA_1, TESDA_2, BIR_1, BIR_2, OVP_1, DFA_1, BFP_1, BFP_2, DOT_2, DSWD_1, DSWD_2, DAR_1, DENR_2, DOE_1, DOE_2, DOLE_1, DOLE_2, DBM_1, DBM_2, DOF_2, DEPED_1, DEPED_2, DEPED_3, DEPED_4, DTI_1, DTI_2, DOH_1, DOH_2, DOH_3, DOTR_1, DOTR_2, DILG_1, DILG_2, PNP_1, DND_1, DOLE_3, DA_3, DSWD_3, BIR_3	**39**

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Participants	Interactive	TESDA_1, TESDA_2, BIR_1, OVP_1, DFA_1, BFP_1, BFP_2, DOT_2, DSWD_1, DSWD_2, DAR_1, DENR_2, DOE_1, DOE_2, DOLE_1, DBM_1, DBM_2, DOF_2, DEPED_1, DEPED_2, DEPED_3, DEPED_4, DTI_2, DOH_1, DOH_2, DOH_3, DOTR_1, DOTR_2, DILG_1, DILG_2, PNP_1, DND_1, DOLE_3, DA_3, DSWD_3	**35**
	Representational	DICT_2, BIR_2, DA_1, DOLE_2, DTI_1, HUDDC_1, BIR_3	**7**
Circumstances	Setting Means	TESDA_1, TESDA_2, BIR_2, OVP_1, DEPED_3, DEPED_4, DOTR_1, DOTR_2, DILG_2	**9**
	Accompaniment	BIR_1, DSWD_2, DTI_1, DOH_3, PNP_1	**5**
	Setting	DICT_2, DFA_1, BFP_1, BFP_2, DOT_2, DSWD_1, DAR_1, DENR_2, DA_1, DOE_1, DOE_2, DOLE_1, DOLE_2, DBM_1, DBM_2, DOF_2, DEPED_1, DEPED_2, DTI_2, DOH_1, DOH_2, DILG_1, DND_1, HUDDC_1, DOLE_3, DA_3, DSWD_3	**27**

Interactional aspect of the flagship poster slogans in the national offices of the Philippine government

Table 3.2 presents the interactive aspects of the flagship poster slogans in the national offices of the Philippine government. Under interactive aspect 3 categories were analyzed. These categories are contact, distance, and attitude. The categories have also sub-categories.

Table 3.2

Interactive aspect of the flagship poster slogans in the national offices of the Philippine government

Aspect of interaction	Distinctive Feature	Code	Frequency
Contact	Demand	OVP_1, DFA_1, BFP_2, DOT_2, DAR_1, DENR_2, DOE_2, DOF_2, DEPED_2, DEPED_4, DOH_1, DOH_3, DILG_1, PNP_1, DND_1	**14**
	Offer	TESDA_1, TESDA_2, BFP_1, DSWD_1, DSWD_2, DOE_1, DOE_2, DOLE_1, DBM_1, DBM_2, DOF_2, DEPED_1, DEPED_3, DTI_2, DOH_2, DOTR_2, DILG_2, PNP_1, DOLE_3, DA_3	**20**
Distance	Intimate/Personal	DFA_1, BFP_2, DA_1	**3**
	Social	BIR_2, OVP_1, DOT_2, DSWD_1, DSWD_2, DOST_1, DOE_1, DOE_2, DOLE_1, DEPED_4, DTI_2, DOH_1, DOH_2, DOH_3, PNP_1, DOLE_3	**15**
	Impersonal	DICT_2, TESDA_1, TESDA_2, BFP_1, DAR_1, DENR_2, DBM_1, DBM_2, DOF_1, DOF_2, DEPED_1, DEPED_2, DEPED_3, DOTR_1, DOTR_2, DILG_1, DILG_2, DND_1, DA_3	**18**

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Attitude	Subjective	TESDA_1, TESDA_2, OVP_1, DFA_1, BFP_1, BFP_2, DOT_2, DSWD_1, DSWD_2, DOST_1, DAR_1, DENR_2, DOE_1, DOE_2, DOLE_1, DBM_1, DBM_2, DOF_1, DOF_2, DEPED_1, DEPED_2, DEPED_3, DEPED_4, DTI_2, DOH_1, DOH_2, DOH_3, DOTR_2, DILG_1, DILG_2, PNP_1, DND_1, DOLE_3, DA_3	**33**
	Subjective-*Involvement*	DENR_2, DOH_1, DOH_2, DOH_3, DOTR_2, DILG_1, PNP_1, DND_1, DA_3	*9*
	Subjective-*Detachment*	BFP_1	*1*
	Subjective-*Viewer Power*	DAR_1, DOF_1, DILG_2	*3*
	Subjective-*Equality*	TESDA_1, TESDA_2, OVP_1, DFA_1, BFP_2, DOT_2, DSWD_1, DSWD_2, DOST_1, DOLE_1, DBM_1, DEPED_4, DOLE_3	*12*
	Subjective - *Represented Participant Power*	DOE_1, DOE_2, DBM_2, DOF_2, DEPED_1, DEPED_2, DEPED_3, DTI_2,	*8*
	Objective	DICT_2, BIR_2, DA_1, DA_2, DOTR_1, HUDDC_1, BIR_3	**7**
	Objective-*Knowledge Orientation*	DICT_2, DA_1, DA_2, DOTR_1, HUDDC_1, BIR_3	*6*
	Objective-*Action Orientation*	BIR_2	*1*

Compositional aspect of the flagship poster slogans in the national offices of the Philippine government

Table 3.3 presents the compositional aspects of the flagship poster slogans in the national offices of the Philippine government. Under compositional aspects 3 categories were analyzed namely: information Value, salience and framing.

Table 3.3

Compositional aspect of the flagship poster slogans in the national offices of the Philippine government

Aspect of Composition		Code	Frequency
Information Value	Centered	DICT_1, TESDA_1, TESDA_2, BIR_1, BIR_2, DFA_1, DOT_1, DENR_1, DENR_2, DA_1, DOE_1, DOE_2. DOLE_1, DBM_2, PCOO_1, PCOO_2, DEPED_1, DEPED_2, DEPED_3, DEPED_4, DTI_2, DOH_1, DOH_3, DOTR_1, PNP_1, HUDDC_1, DA_3, DSWD_3, DOT_3,	**29**
	Centered -*Circular*	DFA_1, DOTR_1	*2*
	Centered -*Triptych*	DICT_1, TESDA_1, BIR_1, BIR_2, DENR_2, DA_1, DOE_1, DOE_2, DOLE_1, PCOO_2, DEPED_1, DEPED_2, DEPED_3, DEPED_4, DOH_1, DOH_3, PNP_1, HUDDC_1, DA_3, DSWD_3	*20*
	Centered -*Margin*	TESDA_2, DOT_1	*2*
	Polarized	DICT_2, OVP_1, BFP_1, BFP_2, DOT_2, DSWD_1, DSWD_2, DOST_1, DAR_1, DA_2, DOLE_2, DBM_1, DOF_1, DOF_2, DTI_1, DOH_2, DOTR_2, DILG_1, DILG_2, DND_1, DOLE_3, BIR_3	**22**
	Polarized - *Given/New*	DICT_2, BFP_1, BFP_2, DOT_2, , DSWD_1, DSWD_2, DOLE_2, DBM_1,	*15*

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EPRA International Journal of Multidisciplinary Research (IJMR) - Peer Reviewed Journal
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		DOF_1, DOF_2, DTI_1, DOTR_2, DILG_1, DOLE_3, BIR_3	
	Polarized - *Ideal/Real*	OVP_1, , DOST_1, DAR_1, DA_2, DOH_2, DILG_2, DND_1	*7*
Salience	Minimum	DICT_1, DICT_2, BIR_1, BIR_2, OVP_1, BFP_1, BFP_2, DOT_1, DSWD_1, DSWD_2, , DOST_1 DAR_1, , DENR_1, DENR_2, DA_2, , DOE_1, DOE_2, DBM_2, PCOO_1, DEPED_1, DTI_1, DOTR_2, , DILG_2, PNP_1, DND_1, HUDDC_1, DSWD_3, DOT_3, BIR_3	**28**
	Maximum	TESDA_1, TESDA_2, DFA_1, DOT_2, DA_1, DOE_2, , DOLE_1, DOLE_2, DBM_1, DOF_1, DOF_2, PCOO_2, DEPED_2, DEPED_3, DEPED_4, DTI_2, DOH_1, DOH_2, DOH_3, DOTR_1, DILG_1, DOLE_3, DA_3	**23**
Framing	Connected	TESDA_1, OVP_1, DSWD_2, DENR_2, DA_1, DOE_2, DBM_1, DOF_1, DEPED_2, DEPED_3, DTI_2, DOH_1, DOH_2, DOTR_1, DOTR_2, DILG_1, PNP_1, DOLE_3	**18**
	Disconnected	DICT_1, DICT_2, TESDA_2, BIR_1, BIR_2, DFA_1, BFP_1, BFP_2, DOT_1, DOT_2, DSWD_1, DOST_1, DAR_1, DENR_1, DA_2, DOE_1, DOLE_1, DOLE_2, DBM_2, DOF_2, PCOO_1, PCOO_2, DEPED_1, DEPED_4, DTI_1, DOH_3, DILG_2, DND_1, HUDDC_1, DA_3, DSWD_3, DOT_3, BIR_3	**33**

Table 4
Reception and interpretation of different audiences in the Variation of Multimodal poster slogans

Essential Themes	Core Ideas
Vibrant Imagery	Color influences audience interpretation Gaze shapes audience reception Images enhance audience understanding Gestures affect interpretation Text boosts audience engagement Combined elements strengthen slogans
familiarity of language	Familiar words build connection Impactful use of familiar language Unfamiliar words create confusion Words lack attention appeal Slogan language is secondary Verbal delivery conveys slogans
Familiarity with concerned agency	Familiarity tied to personal interaction Agency familiarity aids understanding Top slogans blend multimodal elements and familiarity Slogans convey agency mission
Arousal of viewers interest	Multimodal elements inspire action Multimodal elements evoke emotions Emotions and experiences are triggered Multimodal elements prompt critical thinking Life choices reflected through elements Impact increases with audience benefits

ISSN (Online): 2455-3662
EPRA International Journal of Multidisciplinary Research (IJMR) - Peer Reviewed Journal
Volume: 10| Issue: 12| December 2024|| Journal DOI: 10.36713/epra2013 || SJIF Impact Factor 2024: 8.402 || ISI Value: 1.188

CHAPTER 4
DISCUSSION

Multimodality of the flagship poster slogans in the national offices of the Philippine government

The results present that the flagship poster slogans of the national offices in the Philippine government have multiple modes in them which can be called multimodal. This has aligned to the notion of Multimodality as defined by Donaghy (2023) refers to the use of more than one mode of communication in a text to create meaning. In addition, Van Leeuwen (2015) describes multimodality as a term for the integration of different modes of communication into coherent texts and communicative events. The results also conform to the notion of Kress and Jewitt (2010): Ugagu-Dominic (2021) where modes are structured collection of semiotic elements, such as writing, gestures, and images, that are employed to construct meaning.

Metafunction of the flagship poster slogans in the national offices of the Philippine government

The results of the metafucntion present in the flagship slogans of the national offices of the Philippine government provide a better understanding and reception to its viewers. This application coincides with the conclusion of Köksal and Erişen (2023) where they stated that compositional, interactional, and representational processes influence how the images are interpreted by society; Racman (2024) that representative, interactive, and compositional—that function as a semiotic mode of communication to comprehend and effectively communicate the intended meaning or message behind them; Deng (2023) we need the incorporation of various modes to provide a better meaning in the campaign we are developing; Alasmari and Almohammadi (2023) conclusion that understanding the three facets of meaning—representational, interactive, and compositional—is necessary in order to fully comprehend the implicit messages. In the context of the study, most of poster slogans manage to incorporate these metafunctions to boost the engagement, interpretation, and reception in their target audience.

Reception and interpretation of different audiences in the Variation of Multimodal poster slogans

The reception and interpretation of multimodal poster slogans by different audiences highlight the complexity of how visual and textual elements interact to deliver messages. Key themes from audience response reveal the significance of design choices, language, familiarity, and external influences on the effectiveness of these slogans. Vibrant imagery significantly enhances the impact of slogans by engaging various senses and encouraging interpretation. Simple language is another essential factor in how slogans are received. Using familiar and easy-to-understand words builds a connection with the audience, ensuring the message is accessible. The audience's familiarity with the agency also plays a significant role in their interpretation of slogans. Multimodal slogans are also powerful tools for the arousal of interest of the audiences. The combination of visuals, text, and other design elements can inspire action, evoke emotions, or trigger critical thinking. Social issues and trends further influence how slogans are perceived; furthermore, personal preferences, backgrounds, all shape the way slogans are received

Implication for Educational Practice

The multimodal social semiotic analysis of flagship slogans from the national offices of the Philippine government provides critical insights into how language, images, and symbolism are used to convey values, ideologies, and goals. The use of multimodal elements in poster slogans capturing audiences' attention and providing varied responses had been an impactful knowledge that was provided by the results of this study.

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ISSN (Online): 2455-3662
EPRA International Journal of Multidisciplinary Research (IJMR) - Peer Reviewed Journal
Volume: 10| Issue: 12| December 2024|| Journal DOI: 10.36713/epra2013 || SJIF Impact Factor 2024: 8.402 || ISI Value: 1.188

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