

Report on “Cartoonists Online: global free expression survey”

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Introduction

This report presents the results obtained from a worldwide questionnaire addressed to political cartoonists on their online posting experiences. The questionnaire was published in English, French, Spanish and Arabic and included 46 close-ended questions and one open-ended question. It was distributed through multiple cartoonists' organizations and websites, Columbia Global Freedom of Expression, the Forum for Humor and the Law, and individual emails. It remained open from April 25th until July 18th 2025. Informed consent was requested prior to accessing the questionnaire. Cartoonists' identities were not revealed during the survey, which remained fully anonymous.

A total of 306 cartoonists accessed the form and 298 gave their explicit consent to take part in the survey. However, out of those 298 initial respondents, 17 quitted the questionnaire before the first question. This might be due to a change of mind after providing their consent. A total of 281 cartoonists started completing the initial questions. The number of respondents having completed the whole questionnaire is 258. For the sake of clarity and rigor, the total number of respondents for each question is informed below its corresponding figure: (N). Many questions only appeared for cartoonists who had responded affirmatively to a previous question. This explains the important variations in the N informed for such cases.

The questionnaire is structured in 5 sections: I. Demographic data, II. Online posting habits, III. Online censorship, IV. Online threats and insults, and V. Online security.

Phase I. Question-by-Question Response Distributions

I. Demographic data

The vast majority of the cartoonists who filled out the questionnaire are aged between 40-65 years old, followed by those above 65 (Figure 1). A total of 85% are male (Figure 2). The percentage corresponding to female cartoonists is in line with the prevailing gender representation in the profession¹.

¹ Falardeau, M. (2020). *A history of women cartoonists*. Mosaic Press.

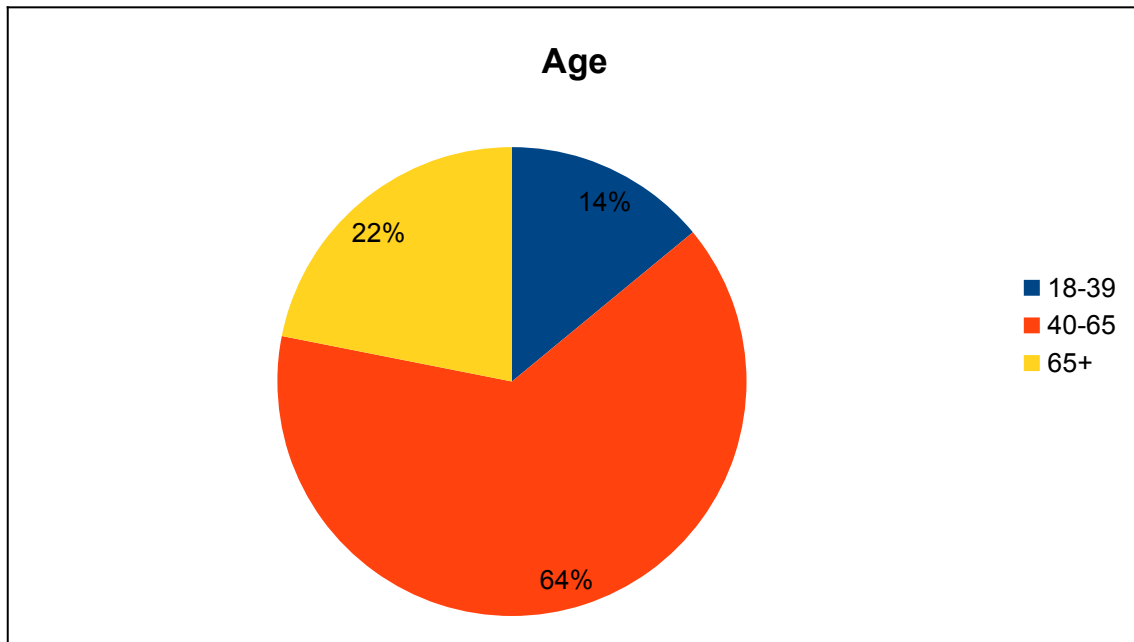


Figure 1. Cartoonists' age range.
N= 281.

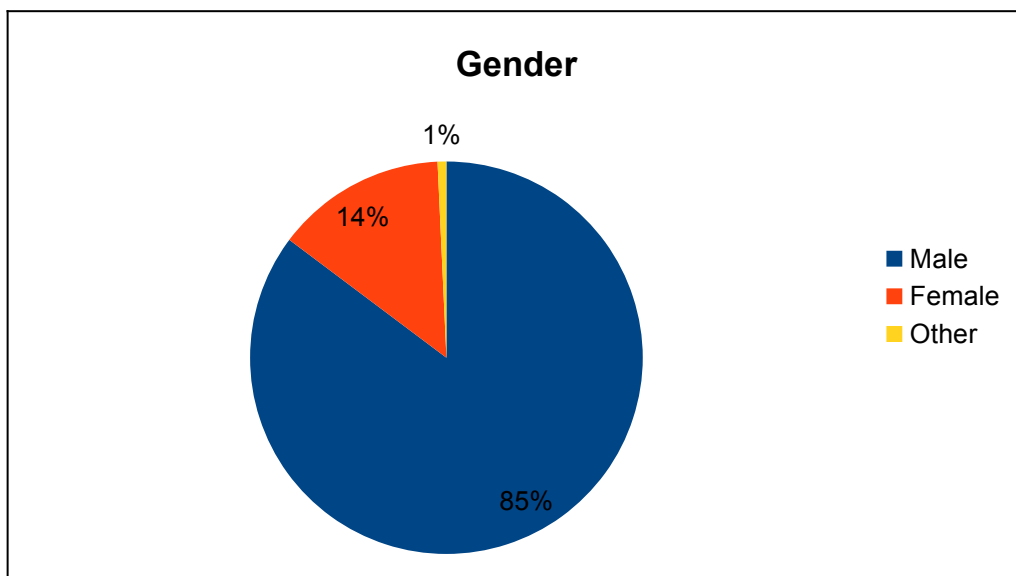


Figure 2. Cartoonists' gender.
N= 281.

Respondents are located in six regions: 35% are in Europe, 25% in North and Central America, 17% in Asia, 12% in Africa, 7% in South America and 4% in Oceania. World nations are largely represented, with a total of 72. The most numerous countries are: USA (14%), France (10%), Canada (9%), India (4%), Argentina, Belgium, Nigeria and South Africa (3% respectively). A total of 4% preferred not to answer this question for security reasons.

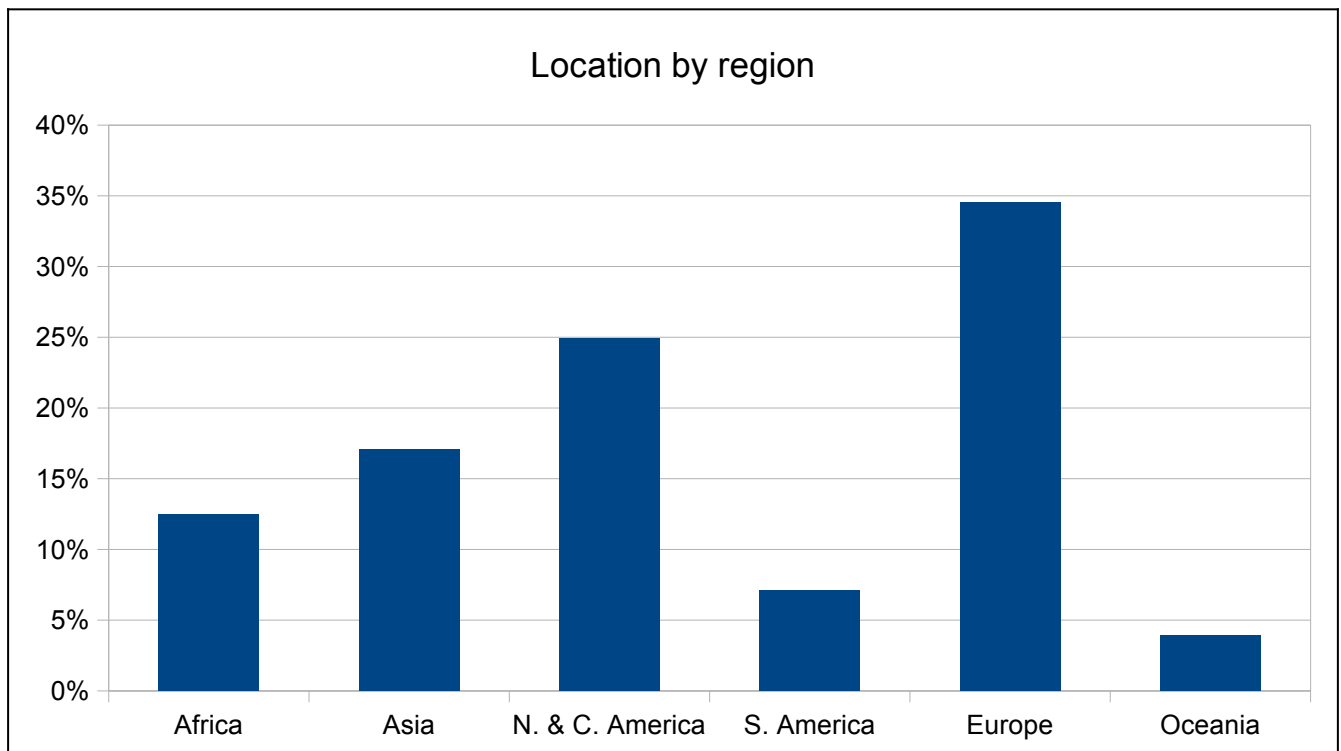


Figure 3. Worldwide regions where cartoonists are located.
N= 281.

| | | |
|------------------------------------|----|-------|
| I prefer not to answer | 10 | 4% |
| Algeria | 2 | 0.72% |
| Argentina | 7 | 2.54% |
| Australia | 6 | 2.17% |
| Azerbaijan | 1 | 0.36% |
| Bahrein | 2 | 0.72% |
| Bangladesh | 1 | 0.36% |
| Belgium | 7 | 2.54% |
| Benin | 1 | 0.36% |
| Bolivia | 1 | 0.36% |
| Brazil | 5 | 1.81% |
| Bulgaria | 2 | 0.72% |
| Burundi | 2 | 0.72% |
| Cameroon | 1 | 0.36% |
| Canada | 24 | 8.70% |
| Chile | 1 | 0.36% |
| China | 2 | 0.72% |
| Colombia | 1 | 0.36% |
| Congo (Democratic Republic of the) | 1 | 0.36% |
| Croatia | 2 | 0.72% |
| Cuba | 1 | 0.36% |
| Denmark | 1 | 0.36% |
| Ecuador | 3 | 1.09% |
| France | 27 | 9.78% |
| Gambia | 1 | 0.36% |

| | | |
|--------------------|----|--------|
| Georgia | 1 | 0.36% |
| Germany | 5 | 1.81% |
| Hungary | 1 | 0.36% |
| India | 10 | 3.62% |
| Indonesia | 2 | 0.72% |
| Iran | 3 | 1.09% |
| Ireland {Republic} | 2 | 0.72% |
| Israel | 2 | 0.72% |
| Italy | 4 | 1.45% |
| Ivory Coast | 1 | 0.36% |
| Jordan | 2 | 0.72% |
| Kenya | 1 | 0.36% |
| Lebanon | 3 | 1.09% |
| Malawi | 1 | 0.36% |
| Malaysia | 1 | 0.36% |
| Mauritius | 1 | 0.36% |
| Mexico | 5 | 1.81% |
| Morocco | 2 | 0.72% |
| Namibia | 1 | 0.36% |
| Nepal | 1 | 0.36% |
| Netherlands | 6 | 2.17% |
| New Zealand | 3 | 1.09% |
| Nigeria | 7 | 2.54% |
| Norway | 2 | 0.72% |
| Palestine | 1 | 0.36% |
| Pakistan | 1 | 0.36% |
| Peru | 1 | 0.36% |
| Philippines | 6 | 2.17% |
| Poland | 2 | 0.72% |
| Portugal | 2 | 0.72% |
| Romania | 2 | 0.72% |
| Russian Federation | 1 | 0.36% |
| Serbia | 2 | 0.72% |
| Singapore | 1 | 0.36% |
| South Africa | 7 | 2.54% |
| Spain | 6 | 2.17% |
| Sweden | 1 | 0.36% |
| Switzerland | 1 | 0.36% |
| Syria | 2 | 0.72% |
| Taiwan | 1 | 0.36% |
| Tanzania | 1 | 0.36% |
| Turkey | 2 | 0.72% |
| Uganda | 1 | 0.36% |
| Ukraine | 4 | 1.45% |
| United Kingdom | 10 | 3.62% |
| United States | 38 | 13.77% |
| Yemen | 2 | 0.72% |
| Zambia | 1 | 0.36% |

| | | |
|--------------|------------|-------------|
| Zimbabwe | 1 | 0.36% |
| TOTAL | 276 | 100% |

Table 1. List of countries where cartoonists are located.

Figures 4 to 6 present the distribution of respondents combining age, gender, and location. As shown in Figure 4, among women cartoonists, the younger age group is comparatively more represented, whereas among men, the pattern is reversed.

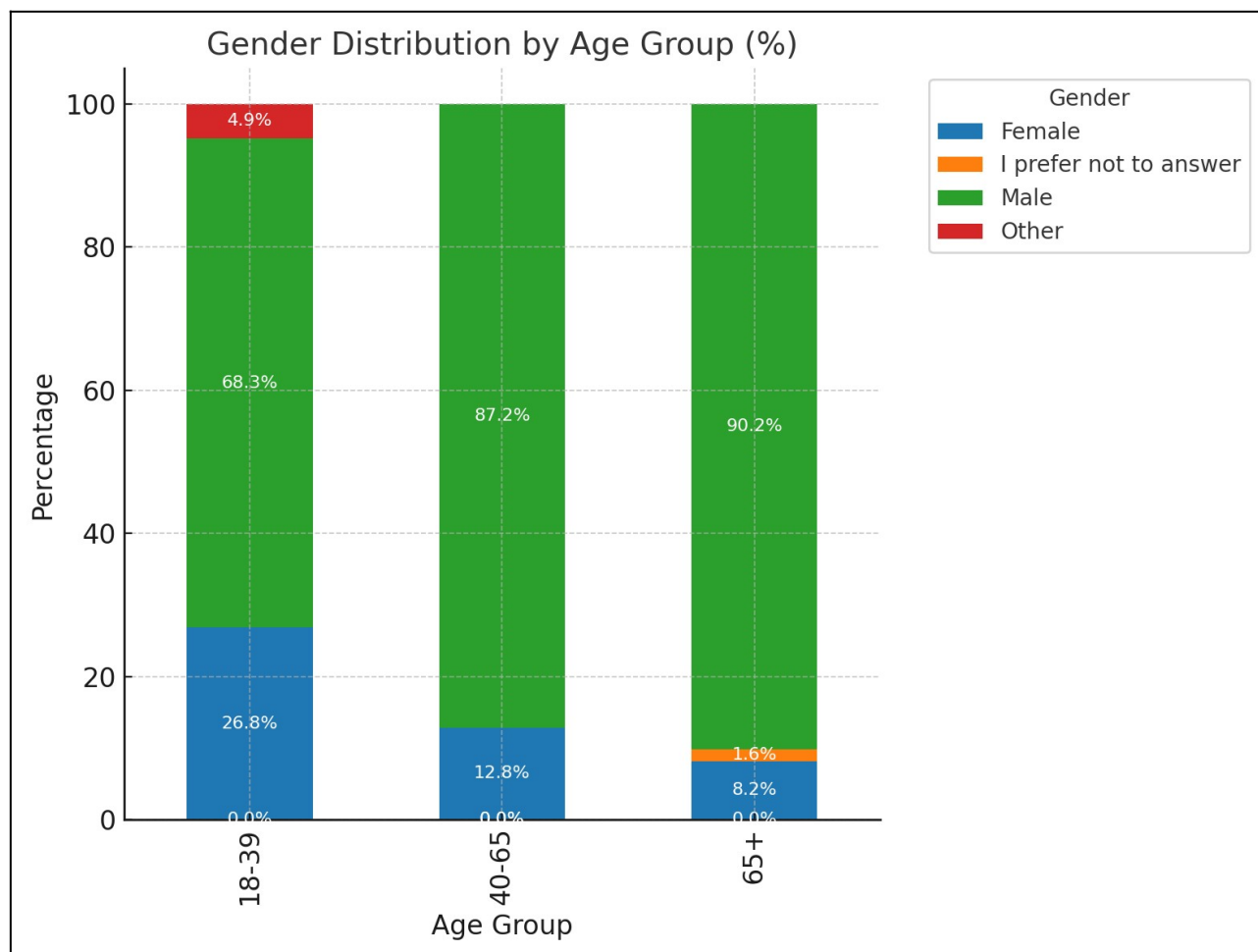


Figure 4. Gender distribution of respondents by Age.
N= 281.

In the case of gender distribution by region, female representation is comparatively higher in South America, where one quarter of respondents are women, whereas it is lowest among African cartoonists (Figure 5).

Figure 6 shows that the highest proportion of older cartoonists is found in North and Central America, whereas the youngest cartoonists are based in Asia. Middle-aged cartoonists reach their highest representation in Africa.

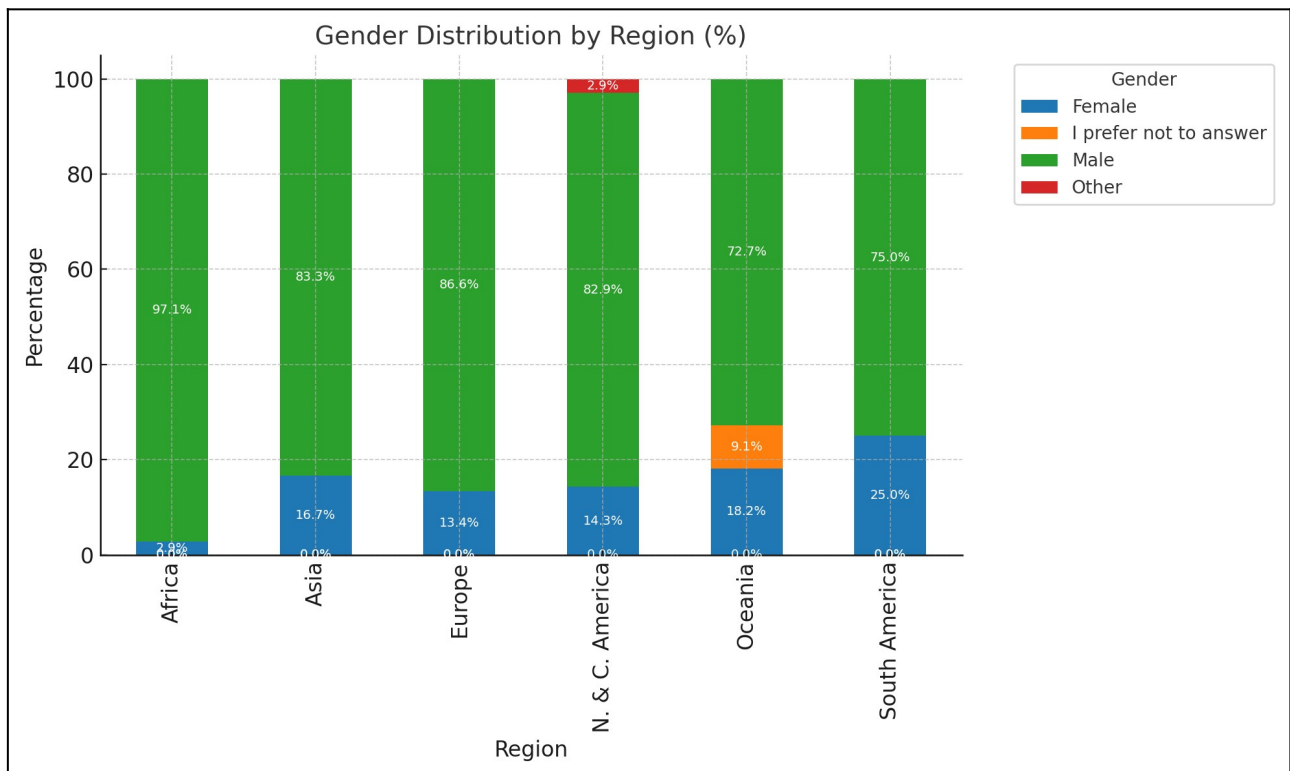


Figure 5. Gender distribution of respondents by Region.
N= 281.

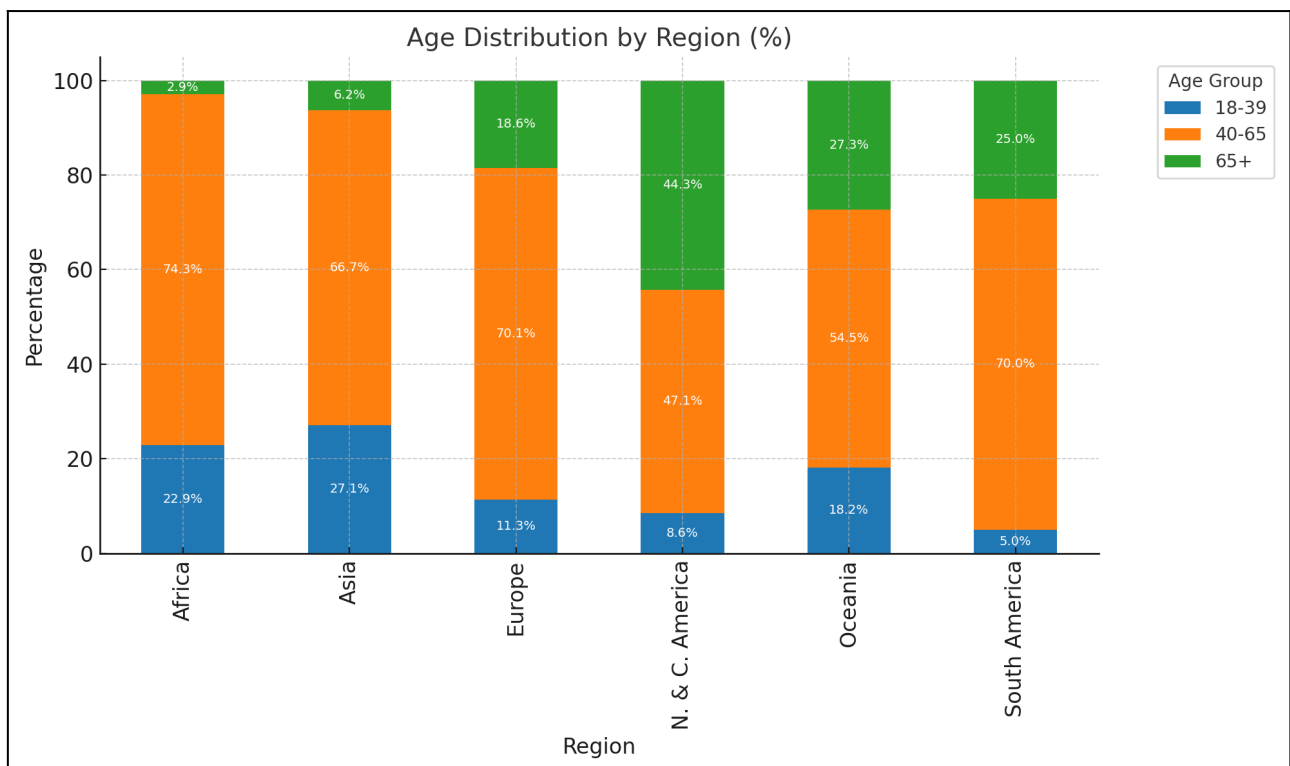


Figure 6. Age distribution of respondents by Region.
N= 281.

II. Online posting habits

Most respondents post cartoons online on a daily or weekly basis (69%). Only 3% declared never posting cartoons (Figure 7). The channels they prefer to publish their work are Facebook and Instagram, followed by X (ex Twitter), personal business/portfolio website, and cartoonist membership organizations websites (Figure 8).

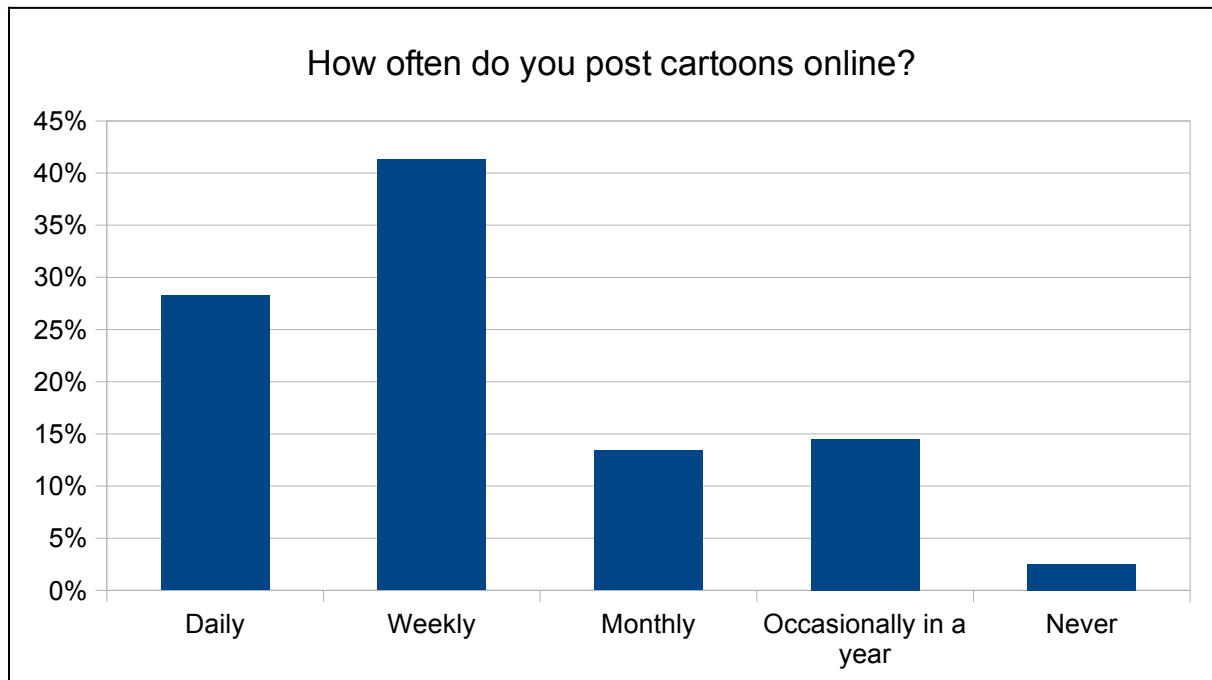


Figure 7. Cartoonists' posting frequency.
N= 276.

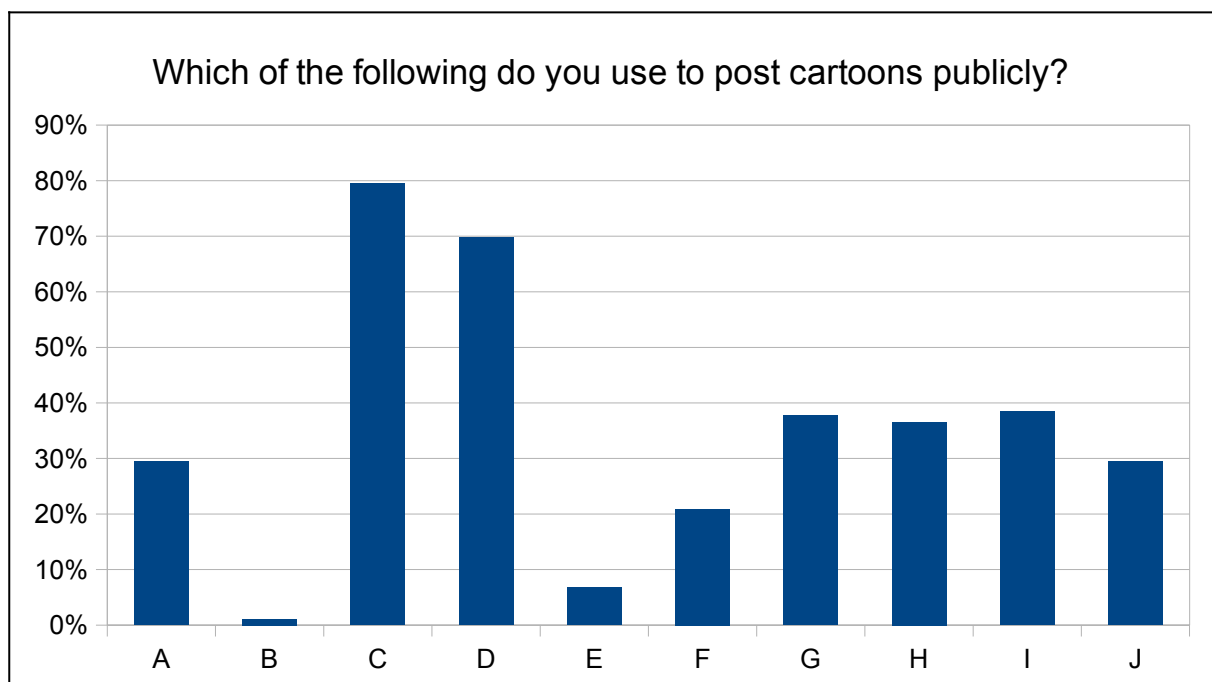


Figure 8. Social media and websites used by cartoonists to post their work.
N= 268. Non excluding categories (cartoonists could choose more than one option).
A: Bluesky, B: Cara, C: Facebook, D: Instagram, E: Mastodon, F: Threads, G: Twitter/X, H: Website – cartoonist membership organization, I: Website - Personal business/portfolio, J: Other.

As shown in Figure 9, the sample is divided in equal parts regarding the decision of posting less often in a platform due to its change of policy or ownership. When asked about specific platforms, almost 60% refer to X (ex Twitter), 36% to Facebook, and 26% to Instagram. More platforms are listed in Figure 10.

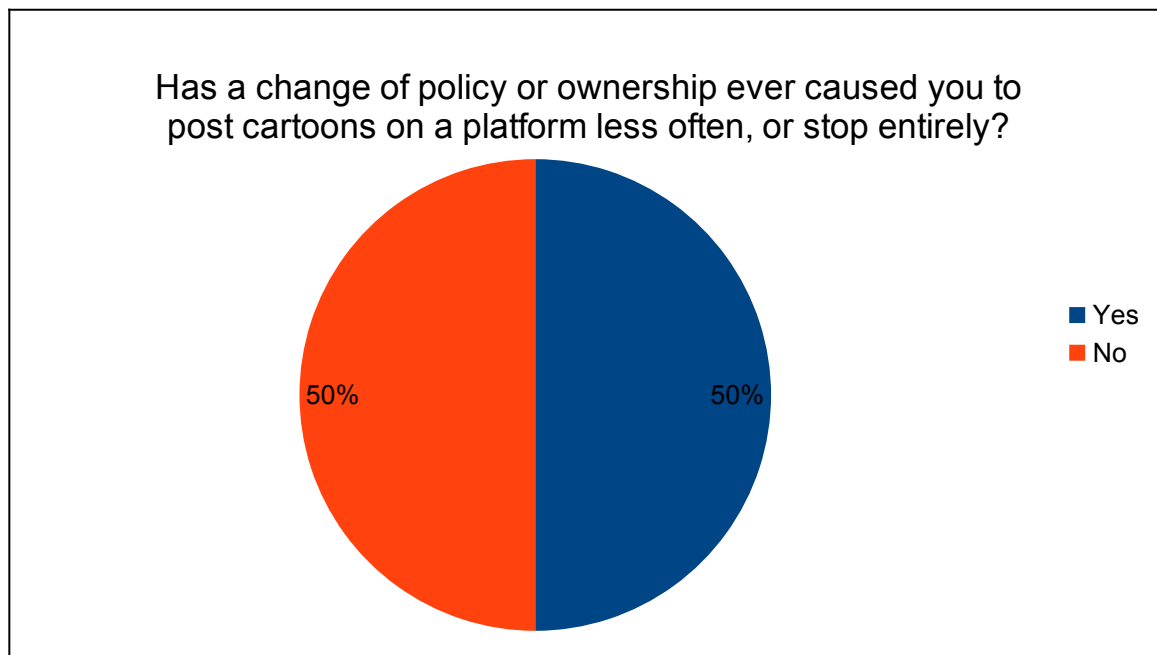


Figure 9. Changes in online platforms and posting habits.
N= 268.

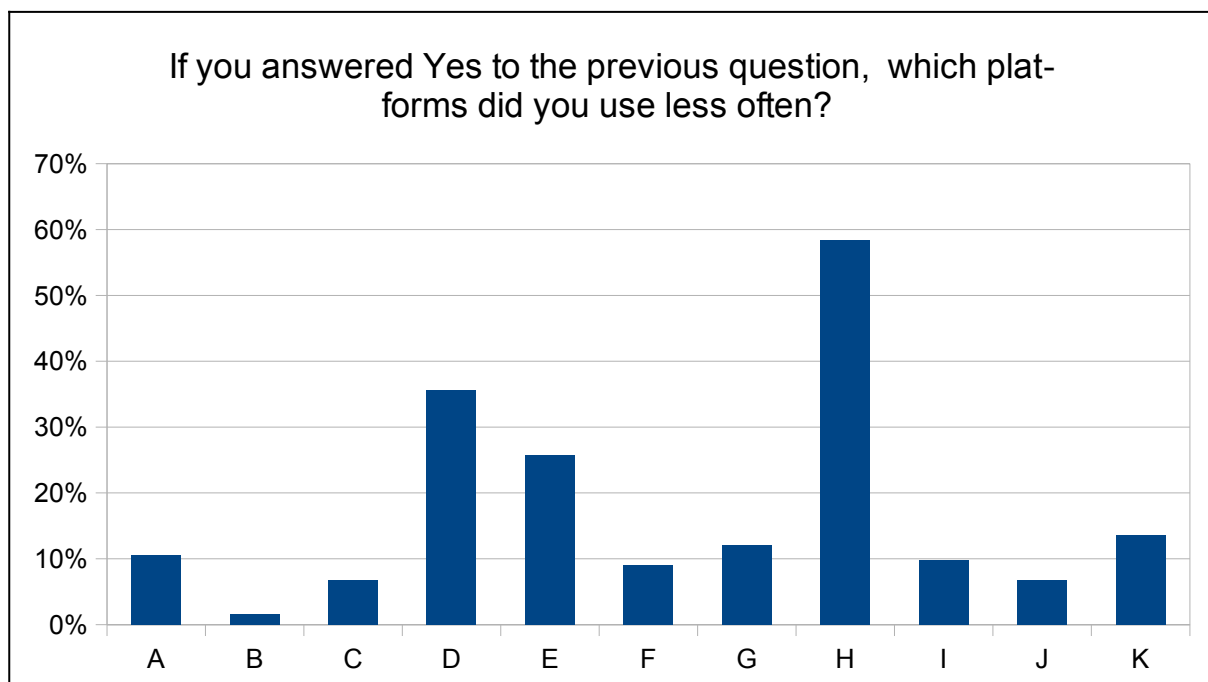


Figure 10.

N= 132. Non-exclusive categories (cartoonists could choose more than one option).

A: Bluesky, B: Active, C: Cara, D: Facebook, E: Instagram, F: Mastodon, G: Threads, H: Twitter/X, I: Website – cartoonist membership organisation, J: Website – personal business or portfolio, K: Other.

Most of the respondents state that they communicate with other cartoonists online (Figure 11): 75% do so using email, 61% through Facebook messenger, 55% through WhatsApp (Figure 12). The least chosen channel is Wire (only 1%).

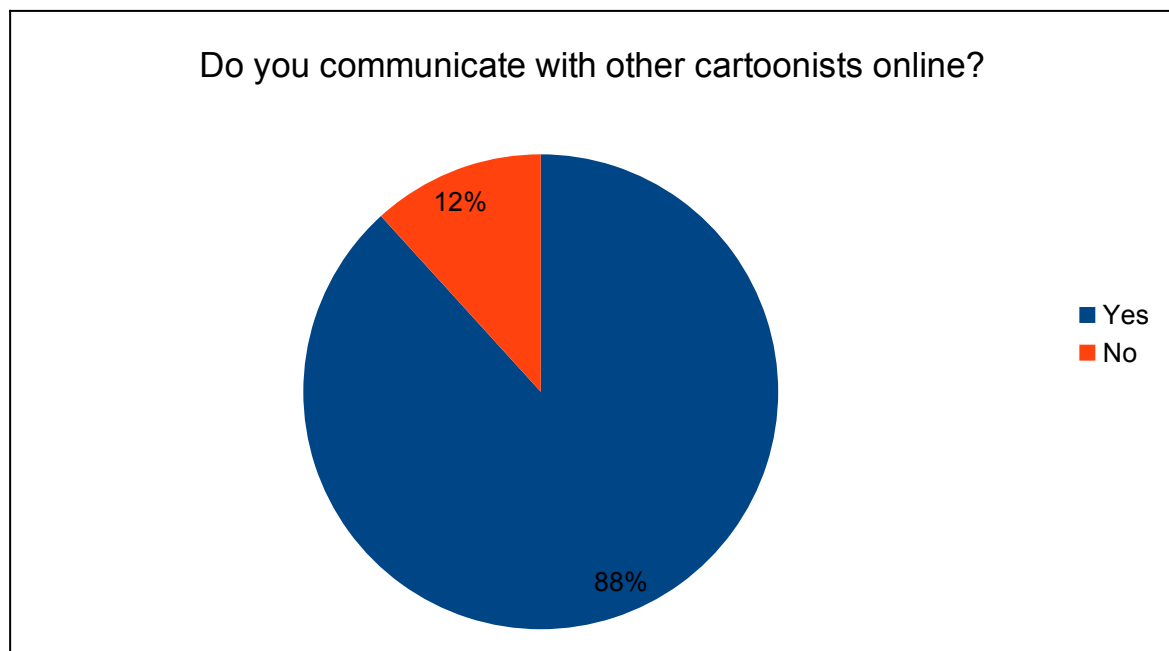


Figure 11. Online communication with colleagues.

N= 264.

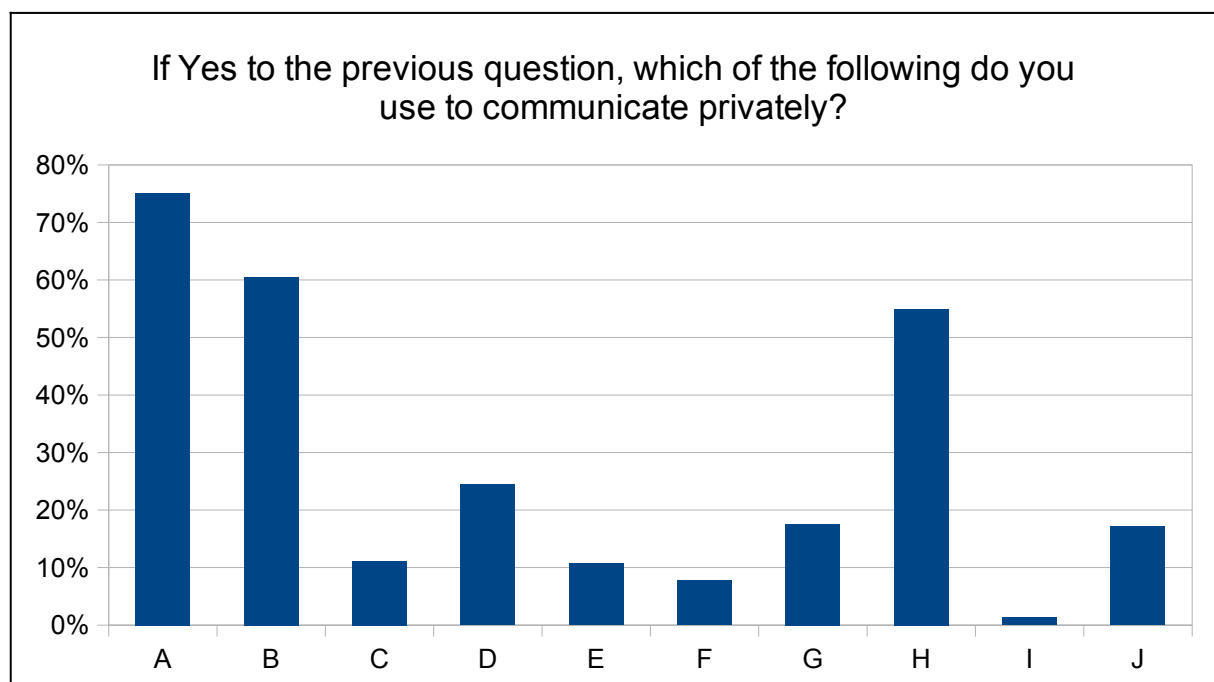


Figure 12. Social media used by cartoonists to communicate with colleagues.

N= 233. Non excluding categories (cartoonists could choose more than one option).

A: Email, B: Facebook Messenger, C: Signal, D: SMS text messages, E: Telegram, F: Private forum, G: Twitter/X Direct Messages, H: WhatsApp, I: Wire, J: Other.

Cartoonists declare to post cartoons using predominantly their real name (Figure 13). They are equally divided in the decision of keeping separate accounts for work and personal life (Figure 14).

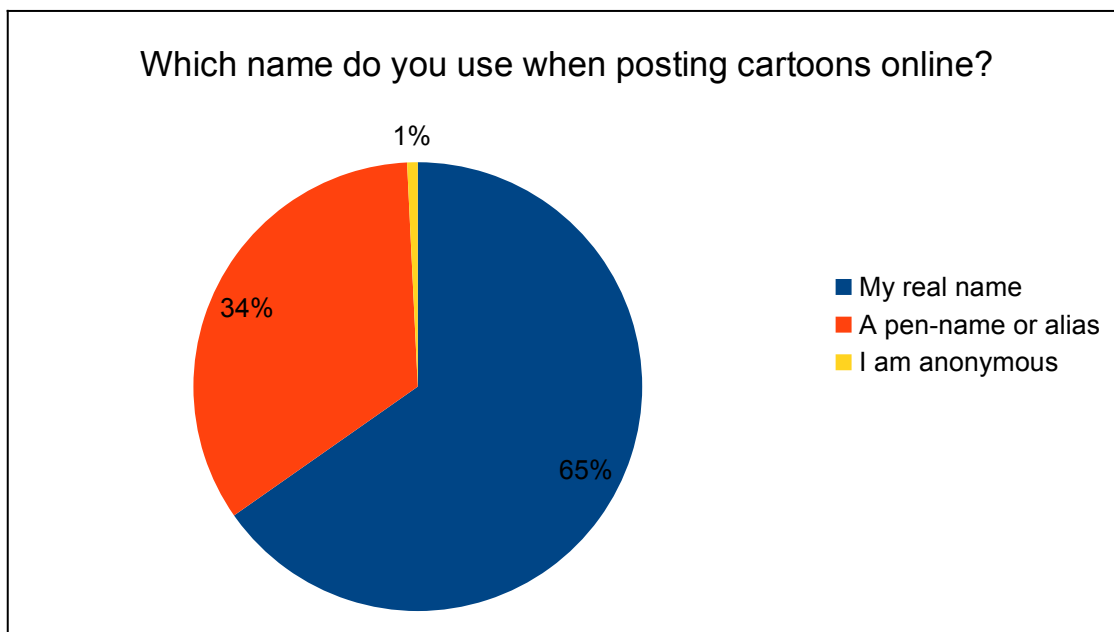


Figure 13. Authorship (un)declared.

N= 264.

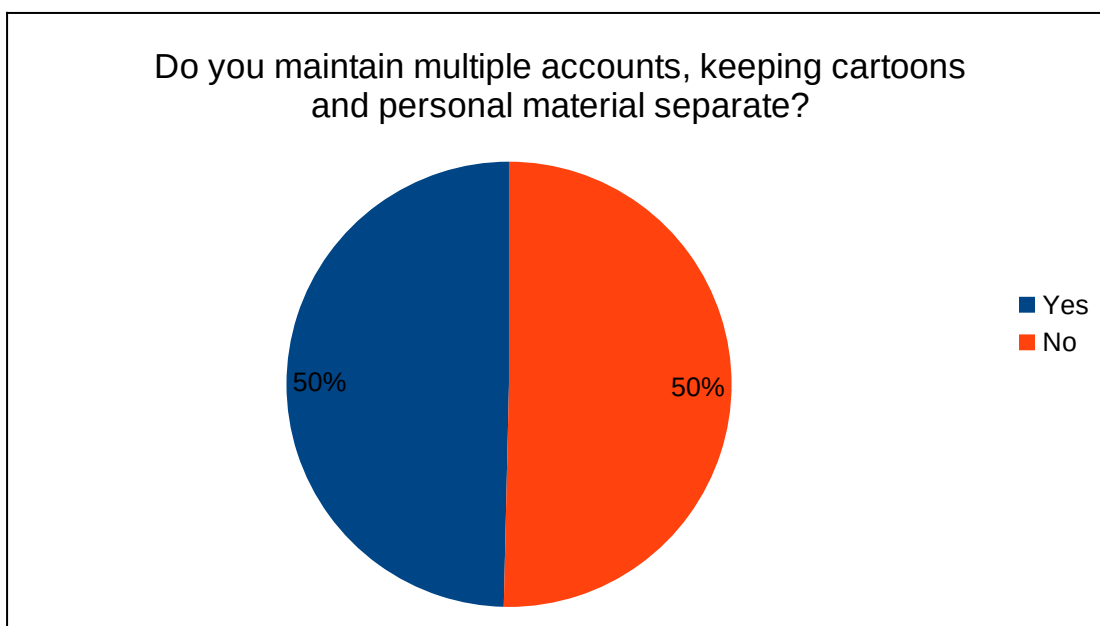


Figure 14. Cartoonists' accounts.

N=264.

Respondents report a diversity of cartoon publishers. Newspapers (58%), Cartoonists membership organizations (47%), magazines (46%), and book publishers (39%) are the most frequent ones. The whole list of publishing avenues is presented in Figure 15. Seven percent of the sample only distributes their cartoons on their own.

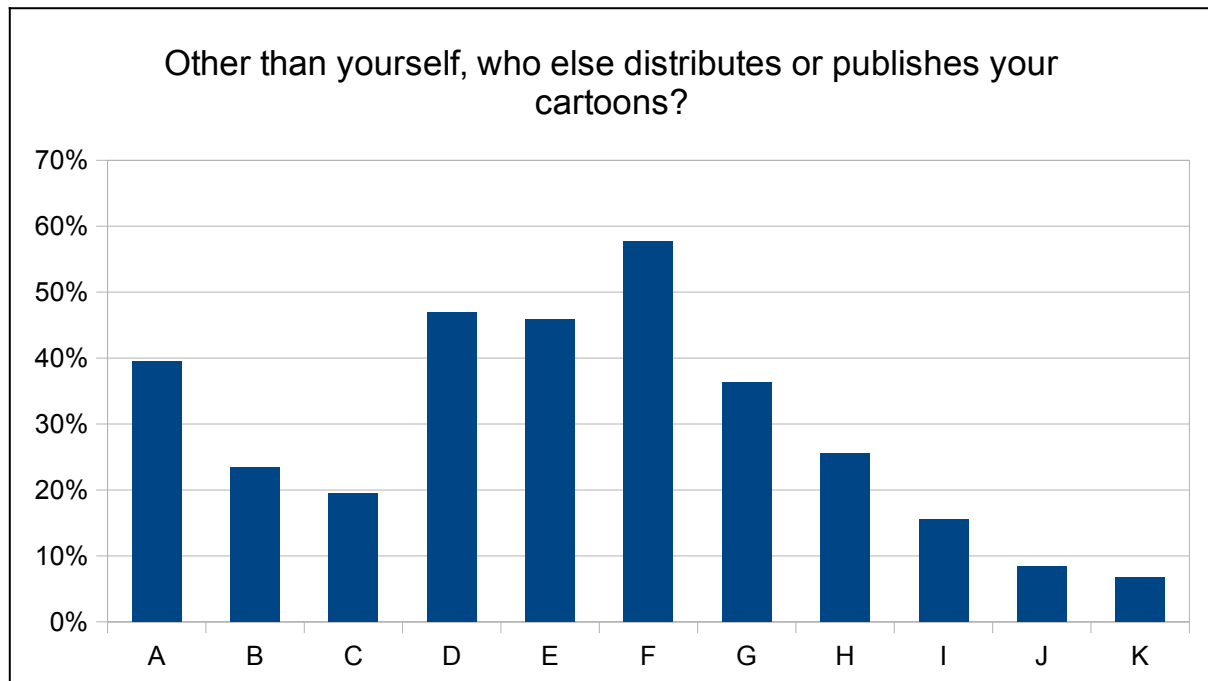


Figure 15. Cartoonists' publishers.

N= 251. Non-exclusive categories (cartoonists could choose more than one option).

A: Book publisher, B: Cartoon newsletter, C: Cartoon syndicate, D: Cartoonists membership organization, E: Magazine, F: Newspaper, G: Online news service, H: Private sector organization, I: Public sector organization, J: Third sector organization, K: N/A.

III. Online censorship

This section focuses on cases of censorship having occurred in different ways: cartoons removed from platforms, social media accounts temporarily suspended or permanently closed, as well as cases of “shadow banning”. Forty-three percent of the sample declare having had a cartoon removed from a platform at least once (Figure 16). For the majority of the cartoonists, this has occurred less than 10 times (61%), followed by once (23%) and more than 10 times (12%).

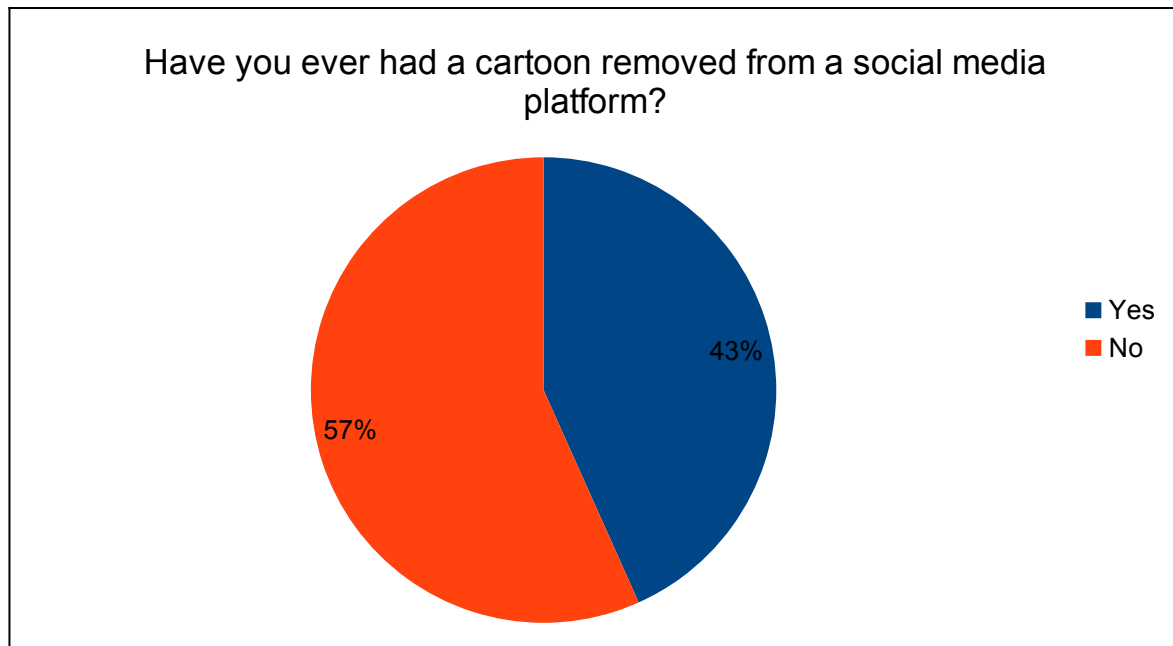


Figure 16. Cartoons being removed from social media.
N= 263.

The removal of cartoons has occurred more than 50 and even 100 times for 4% of the cartoonists (Figure 17). Different reasons were given for the cartoons' removal (Figure 18): the majority mention political content (52%), religious sensibilities (19%), hate speech (16%), nudity/pornography (15%), explicit/offensive language (13%) or extremist ideology (12%). Other reasons include incitement to violence, gender/sexism, and racism. Thirty-five percent of the sample states that no reasons were given.

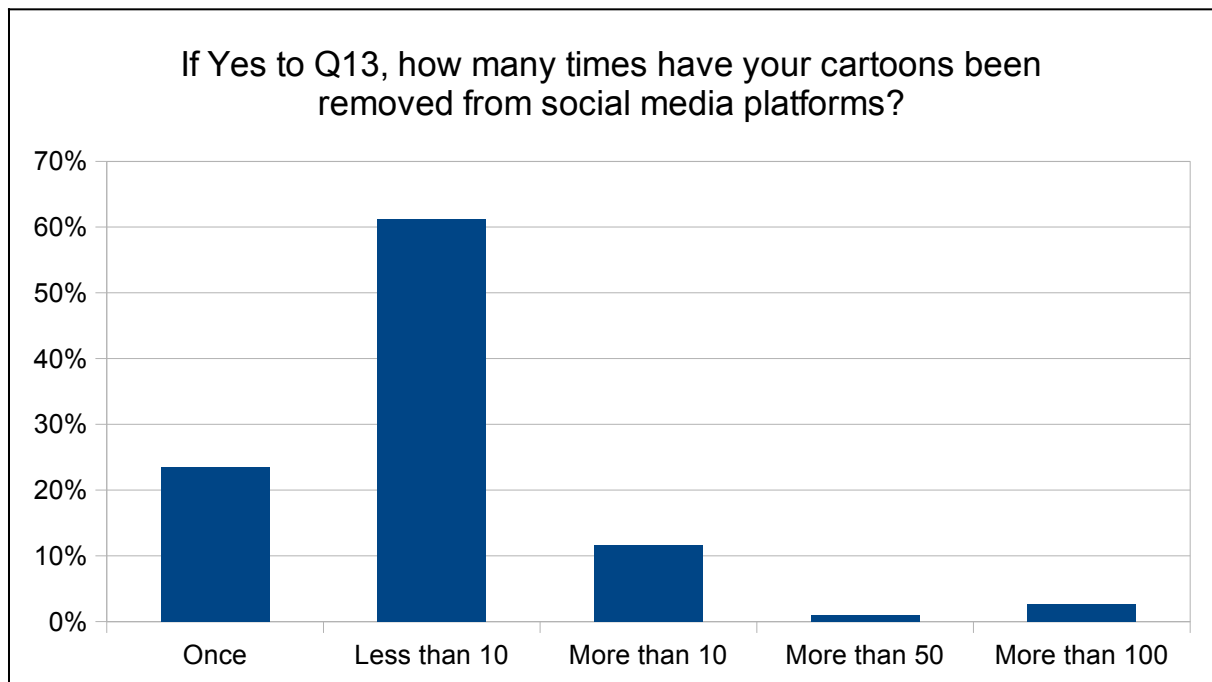


Figure 17. Frequency of cartoons being removed.
N= 111.

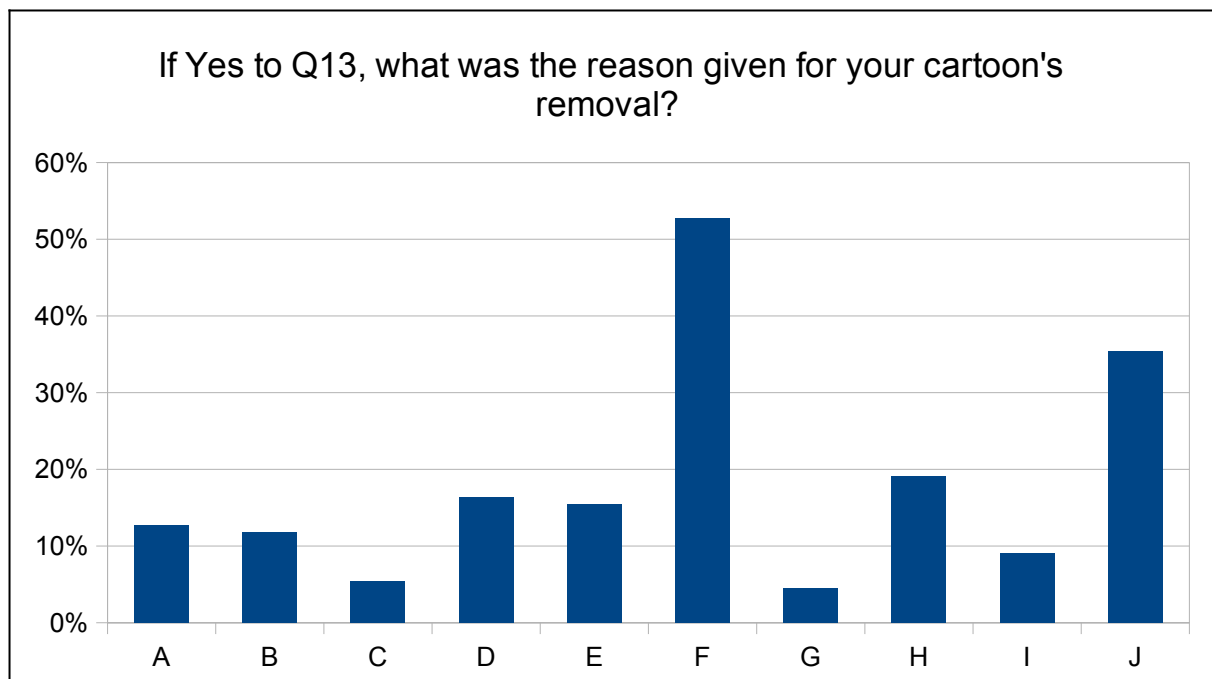


Figure 18. Reasons for the cartoons' removal.
N= 111. Non-exclusive categories (cartoonists could choose more than one option).
A: Explicit/offensive language, B: Extremist ideology, C: Gender/sexism, D: Hate speech, E: Nudity/pornography, F: Political content, G: Racism, H: Religious sensibilities, I: Violence, J: No reason given.

As shown in Figure 19, most of these censored cartoonists appealed to the moderators (61%). Among those, 38% succeeded in having their cartoon/s reinstated (Figure 20).

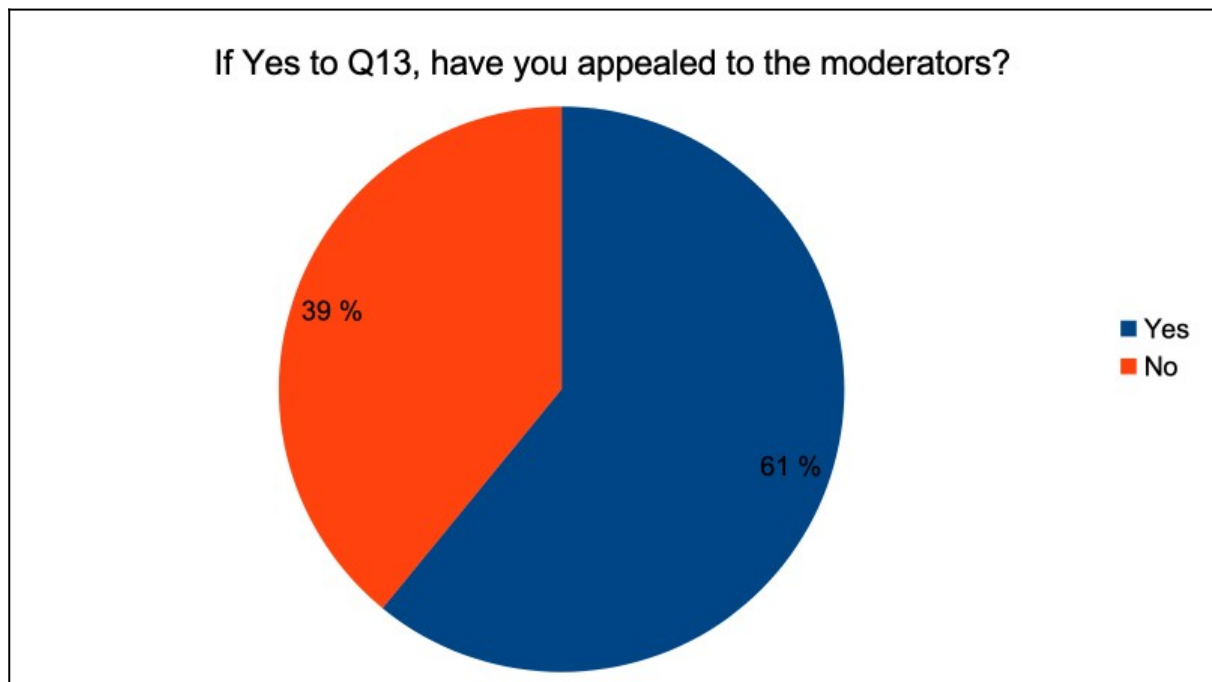


Figure 19.
N= 111.

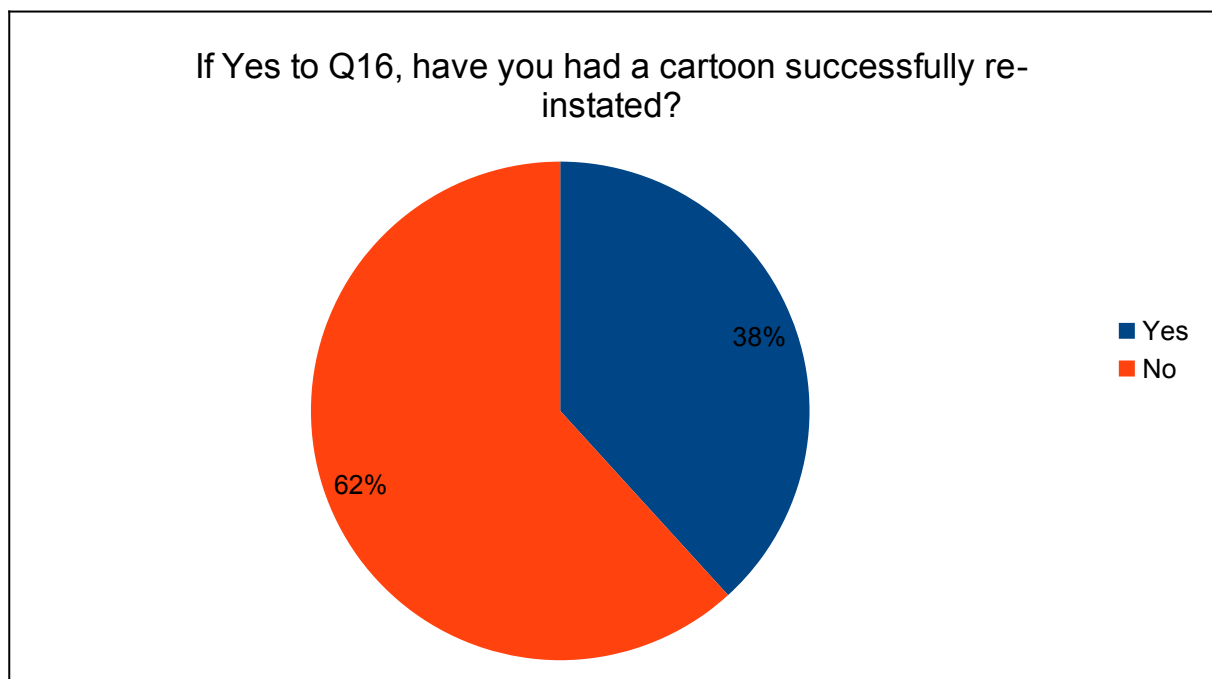


Figure 20.
N= 68.

Twenty percent of the sample has had a social media account temporarily suspended (Figure 21) due to, above all, the political content of the cartoons posted (39%). Other reasons declared by cartoonists are: hate speech (22%), extremist ideology (18%), religious sensibilities (18%), explicit/offensive language (16%), nudity/pornography (16%). Inciting violence, racism, and gender/sexism appear as less frequent reasons (Figure 22). Thirty-nine percent of the cartoonists state that no reason was given at all.

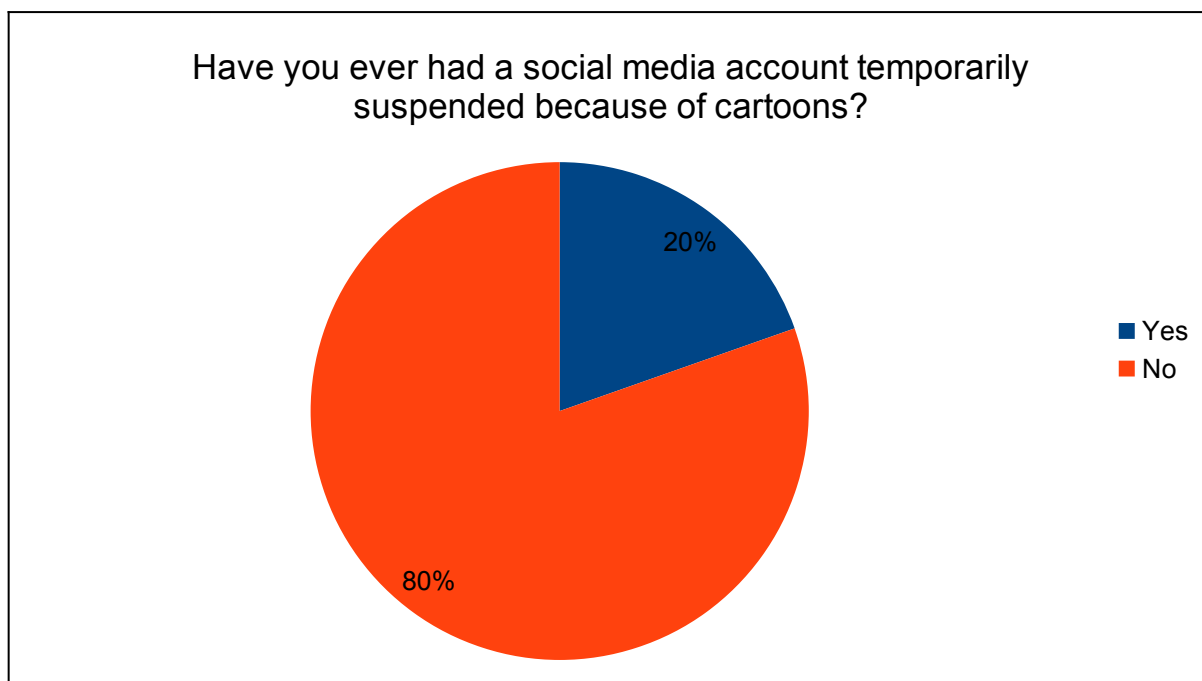


Figure 21. Suspension of cartoonists' accounts.
N= 260.

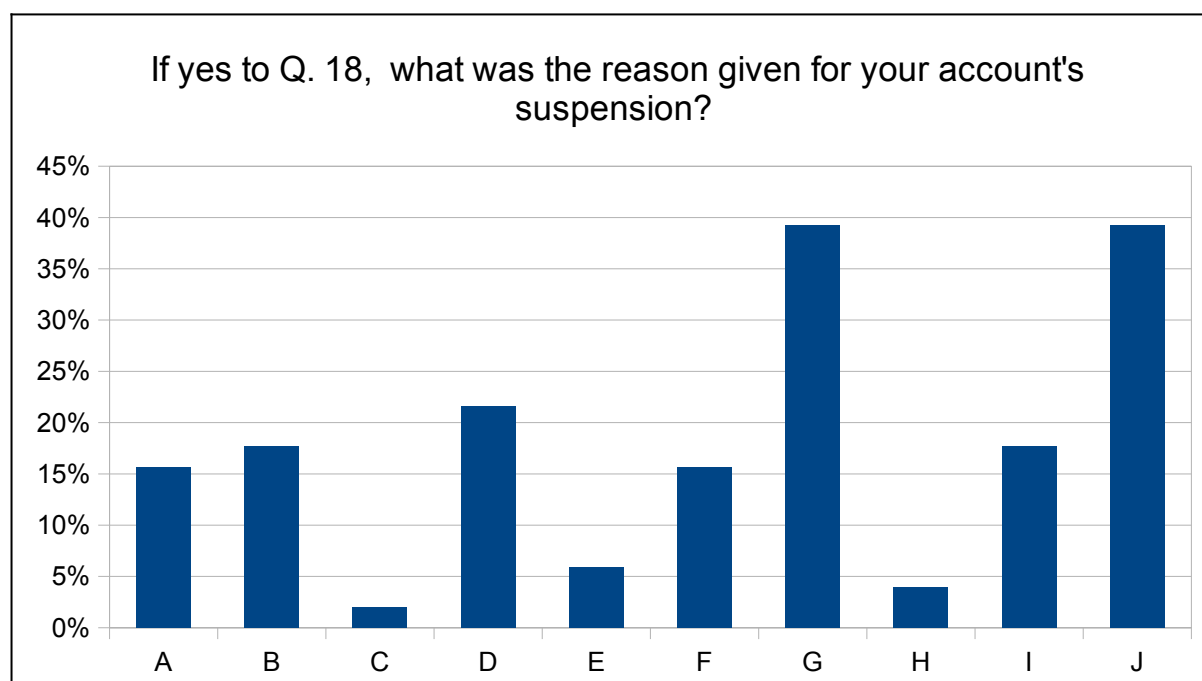


Figure 22. Reasons for the account's suspension.
N= 51. Non-exclusive categories (cartoonists could choose more than one option).
A: Explicit/offensive language, B: Extremist ideology, C: Gender/sexism, D: Hate speech, E: Inciting violence, F: Nudity/pornography, G: Political content, H: Racism, I: Religious sensibilities, J: No reason given.

In the case of suspended accounts, 76% of the cartoonists appealed to the moderators (Figure 23) and among them, 44% had their account suspension reversed (Figure 24).

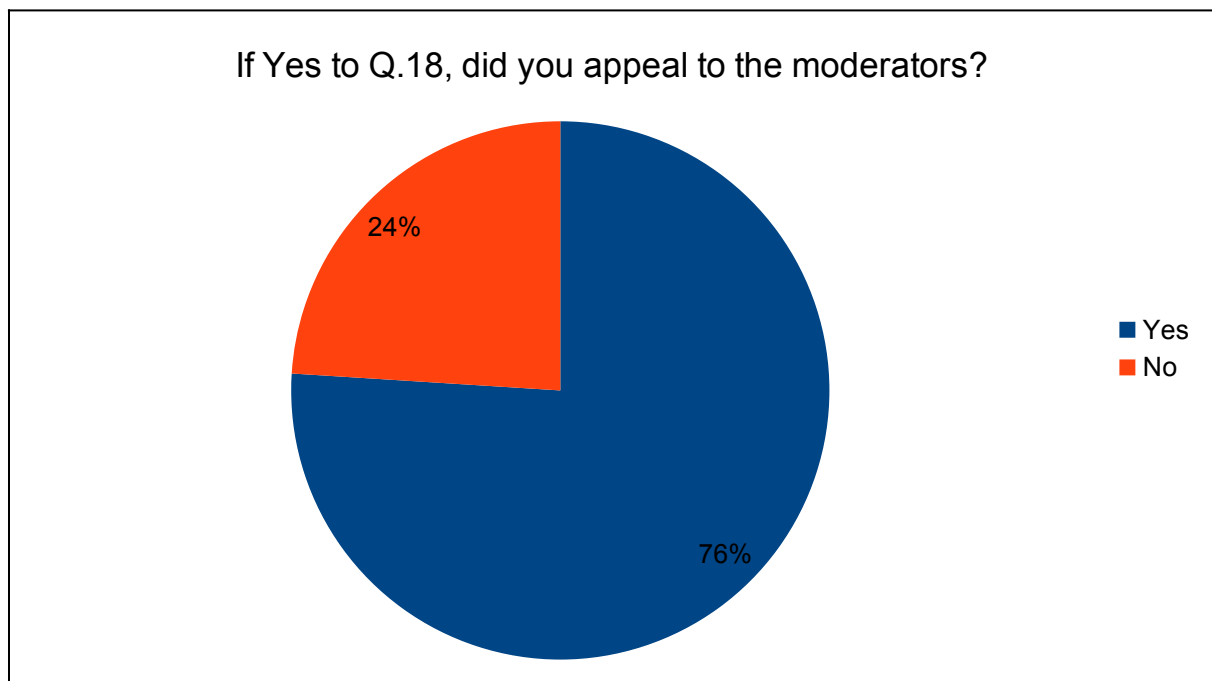


Figure 23.
N= 51.

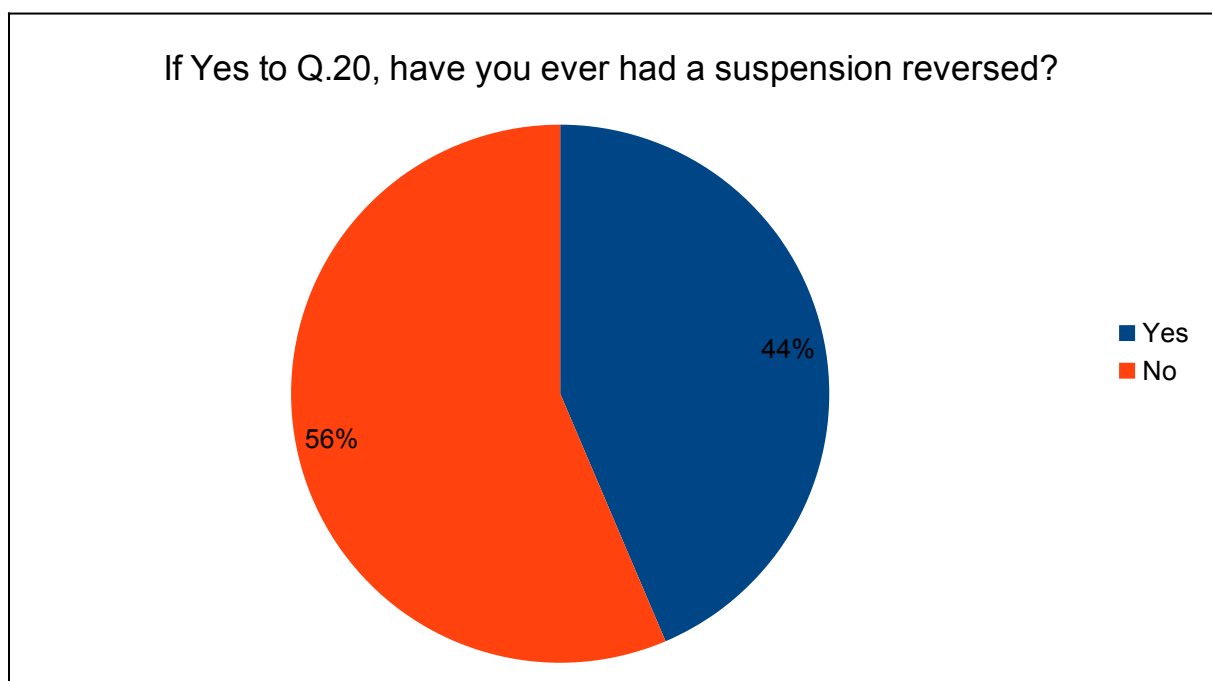


Figure 24.
N= 39.

Eight percent of the sample had their social media account permanently closed (Figure 25). This was due, above all, to the publication of political content (50%). Other reasons given to the cartoonists for this closure were incitement to violence (20%), hurting religious sensibilities (15%) and hate speech (10%). Explicit/offensive language, extremist ideology, and sexism totaled 15% of the reasons given (5% each). The absence of reasons provided to cartoonists is notably higher than in the previous cases of removal of cartoons and suspension of accounts: it represents 55% of

the total (Figure 26). The large majority of the cartoonists (85%) appealed to the moderators (Figure 27) but among them, only 31% had their account reinstated (Figure 28).

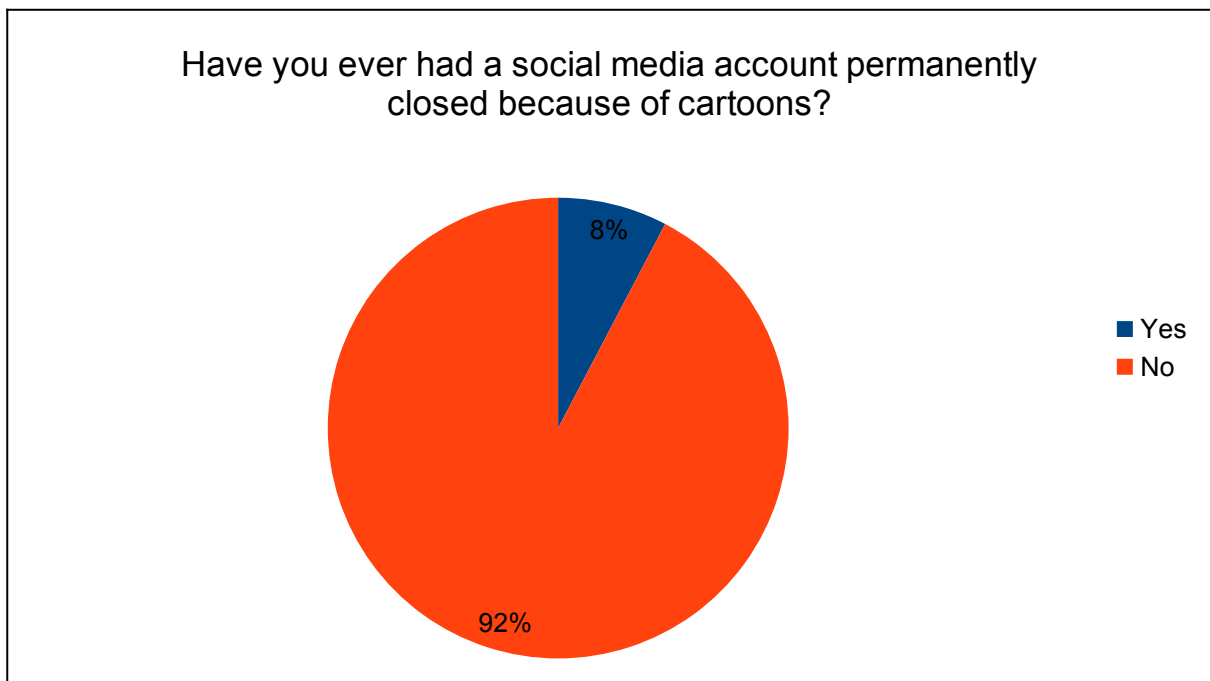


Figure 25. Closure of cartoonists' accounts.
N= 260.

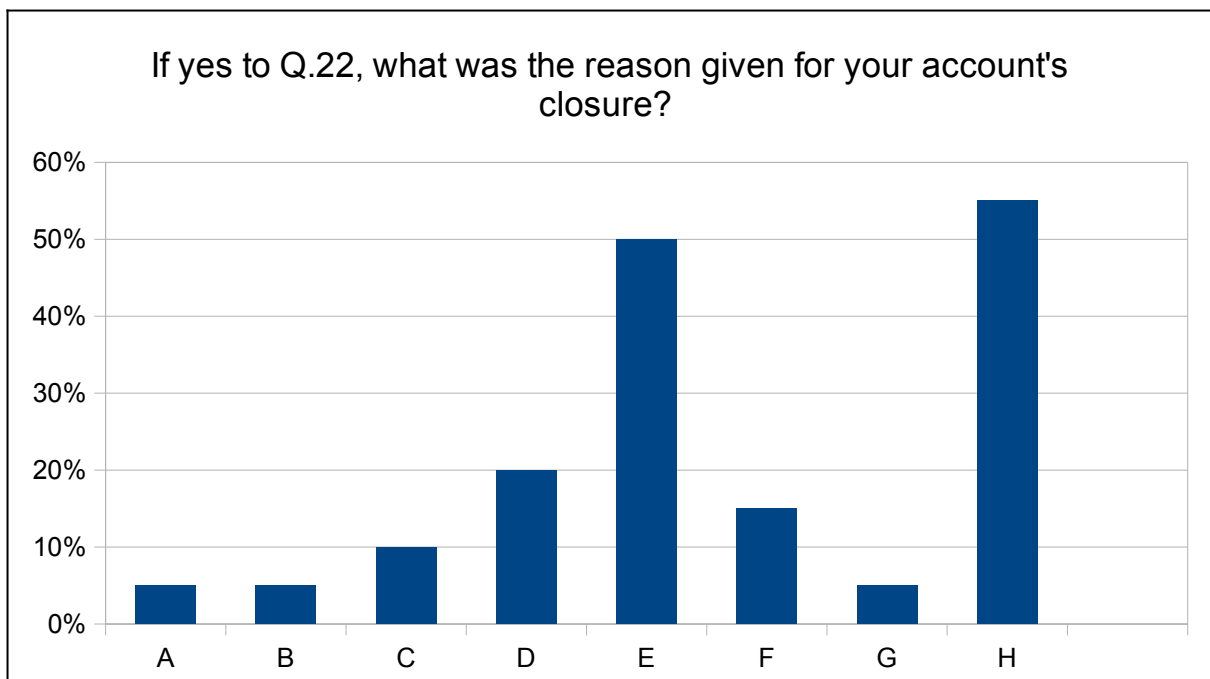


Figure 26. Reasons for the closure of cartoonists' accounts.
N= 20. Non-exclusive categories (cartoonists could choose more than one option).
A: Explicit/offensive language, B: Extremist ideology, C: Hate speech, D: Inciting violence, E: Political content, F: Religious sensibilities, G: Gender/Sexism, H: No reason given.

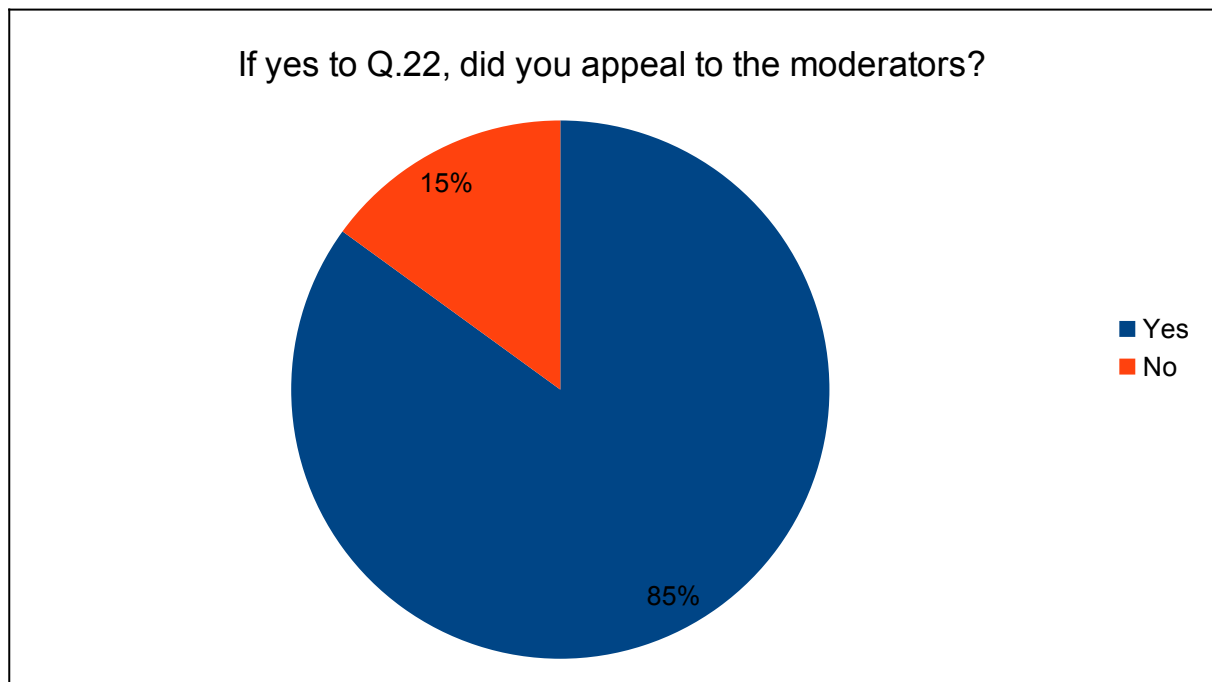


Figure 27.
N= 20.

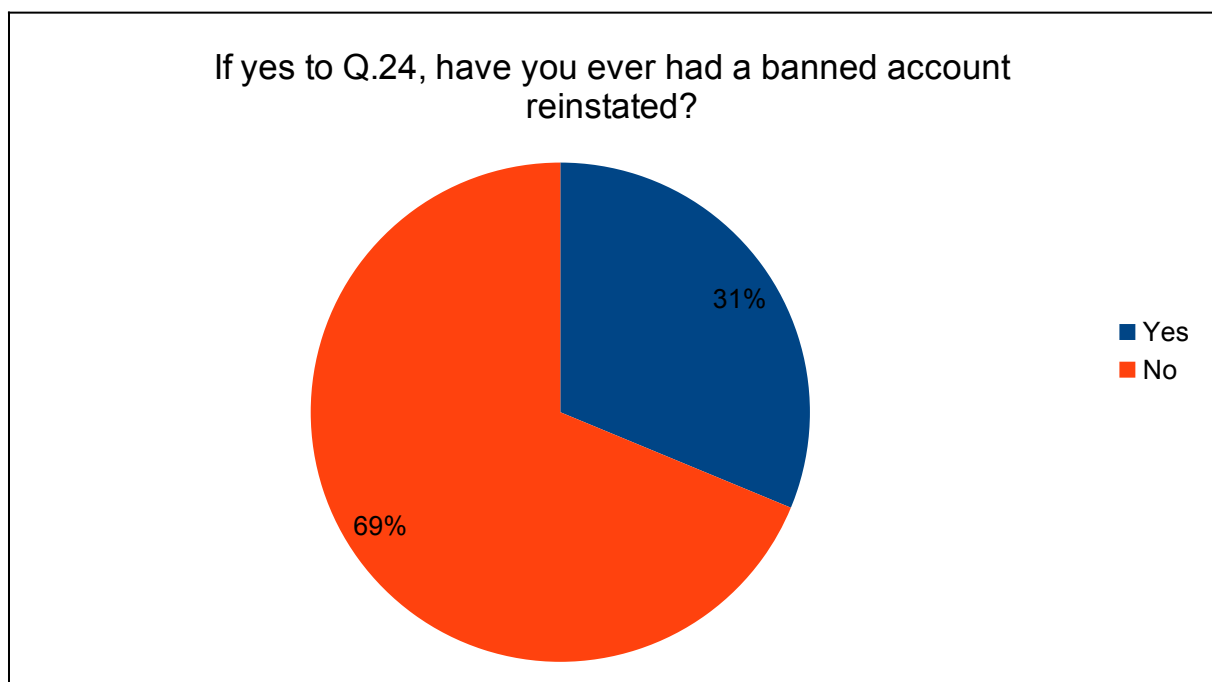


Figure 28.
N= 16.

Nearly half of the sample suspects their social media account having been shadow banned, that is, cartoonists' posts are prevented from being seen by their followers (Figure 29).

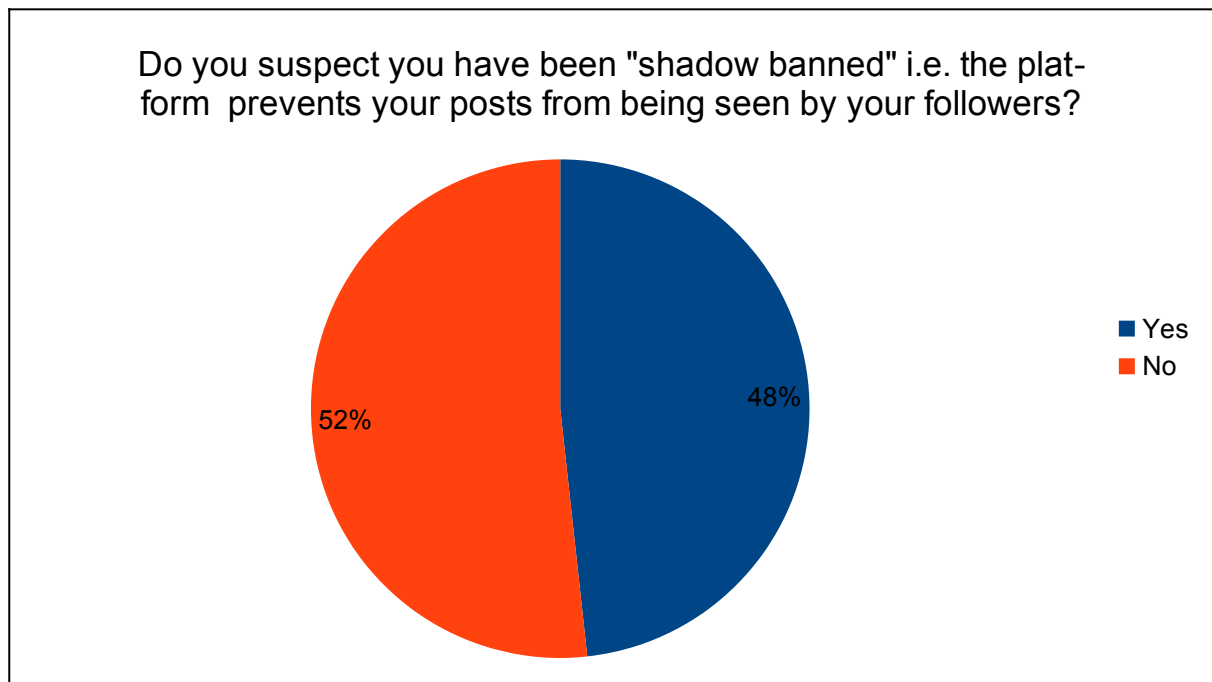


Figure 29. Being “shadow banned”.
N= 259.

IV. Online threats and insults

This section presents a panorama of cartoonists’ experiences with receiving insulting or threatening messages because of a cartoon. More than $\frac{3}{4}$ of the sample has received at least a message containing an insult (Figure 30). In the case of threats, this proportion decreases, although it remains considerably high and affects the majority of the cartoonists (Figure 31).

The cartoonists believe that a wide variety of reasons motivated the insults or threats they received. Each cartoonist chose an average of 3,2 reasons. The link to political content remains the main motive. Almost $\frac{3}{4}$ of the cartoonists believe they were targeted because of their views on politics and society, and 64% believe that they were insulted or threatened for insulting a political or public figure. A third of the sample mentioned that they were accused of bad taste and of being unpatriotic. Religious reasons are taken into account by 45% of the cartoonists. The whole set of categories is presented in Figure 32. It can be observed that racism, sexism and other gender issues, as well as obscenity, are the least considered categories. Most of the cartoonists think that these insults and threats were received from people who were not using their real names (Figure 33). Seventy percent of the sample did not report this situation to the moderators (Figure 34).

Regarding the frequency of insulting or threatening messages, $\frac{3}{4}$ of the cartoonists reported receiving them occasionally in a year, 15% once a month, 7% on a weekly and 4% on a daily basis (Figure 35).

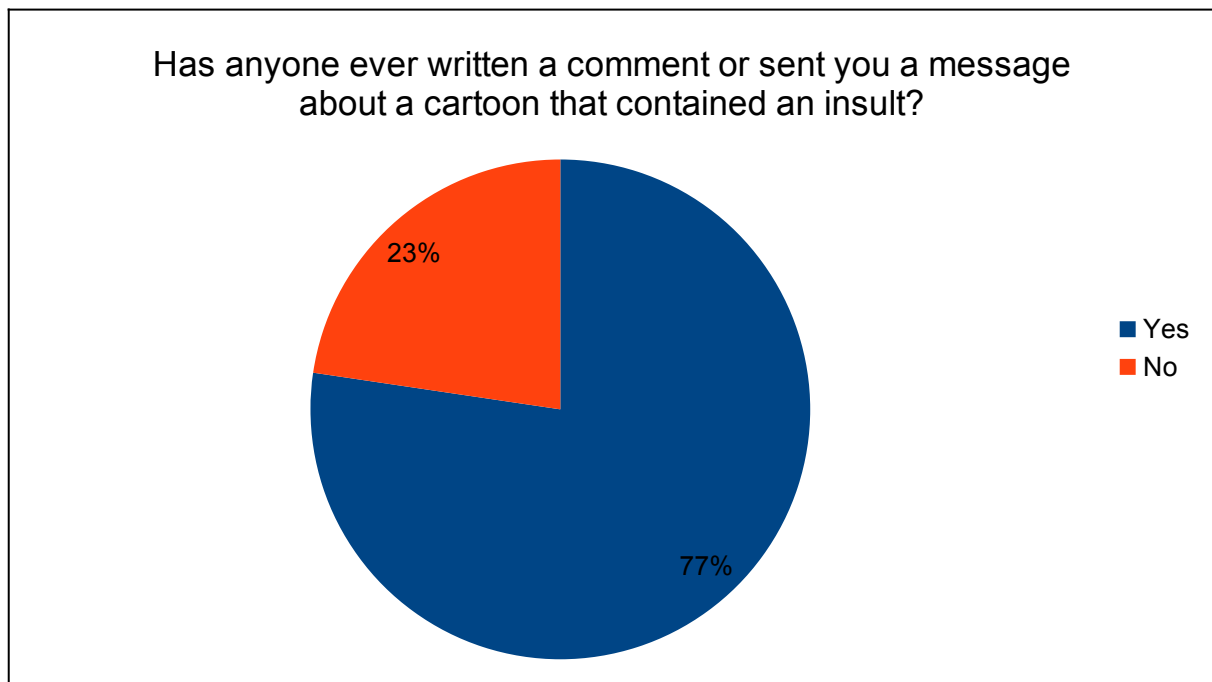


Figure 30. Cartoonists' online experiences with insults.
N= 258.

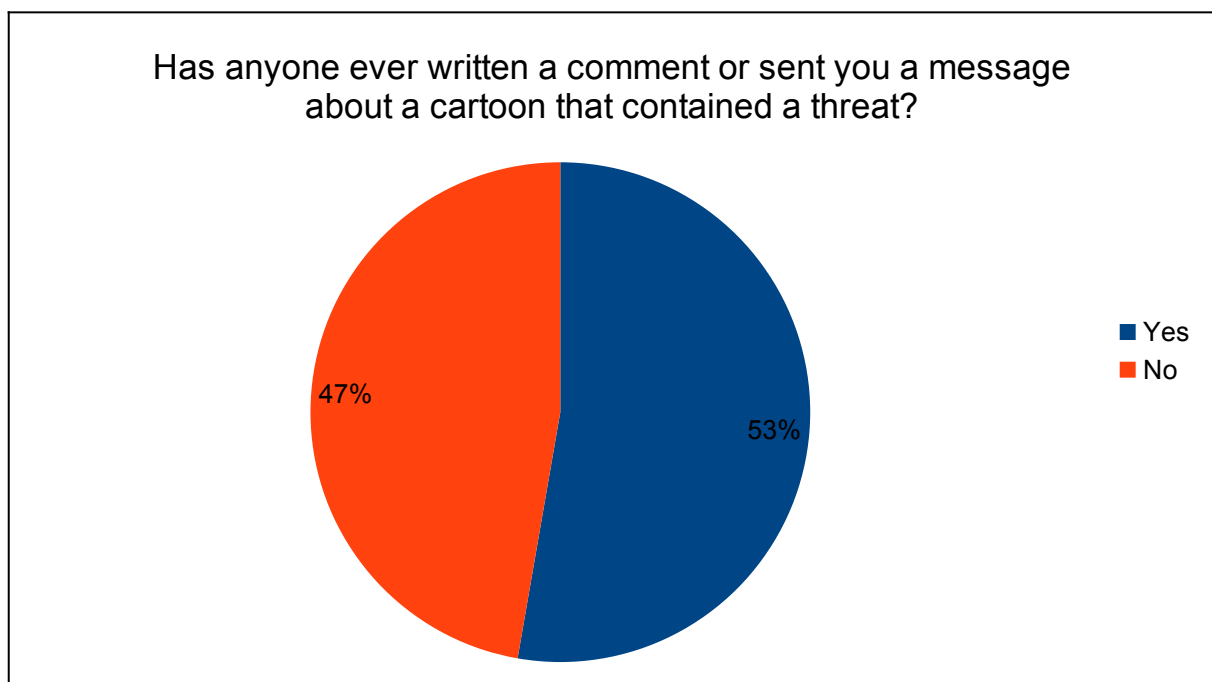


Figure 31. Cartoonists' online experiences with threats.
N= 258.

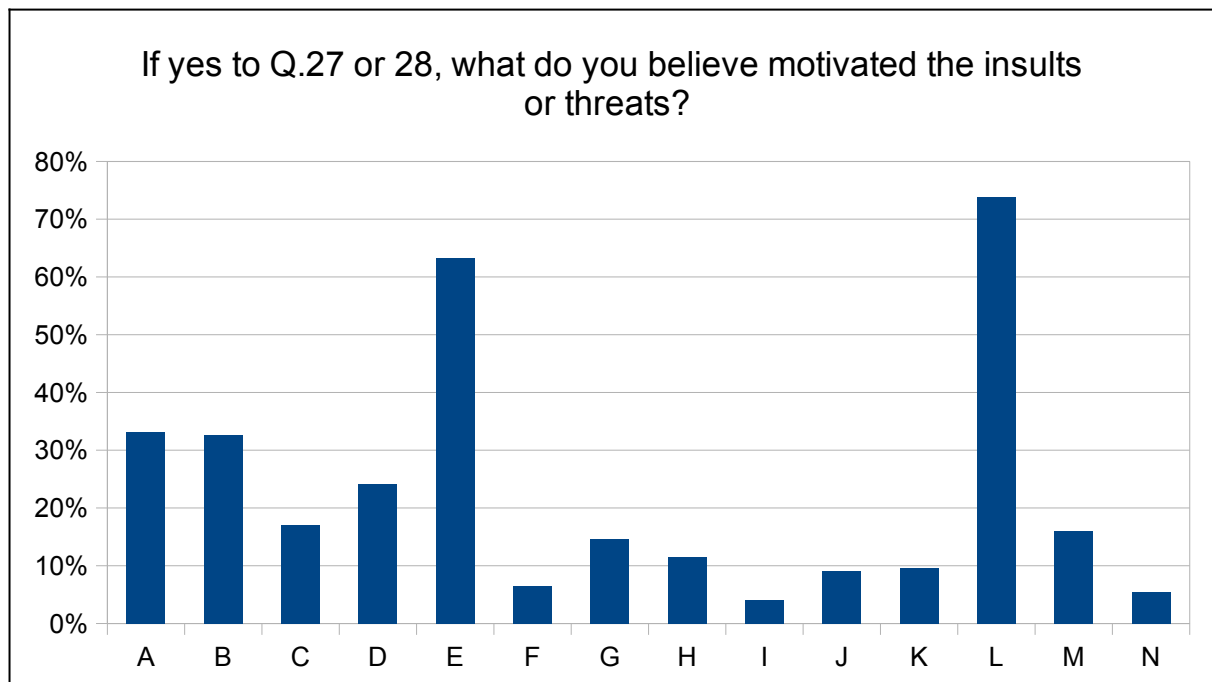


Figure 32. Cartoonists' perceptions about the audience's motivations for insulting and threatening them.

N= 200. Non-exclusive categories (cartoonists could choose more than one option).

A: I was accused of bad taste, B: I was accused of being unpatriotic, C: I was accused of blasphemy, D: I was accused of insulting others' religious beliefs, E: I was accused of insulting a political or public figure, F: I was accused of obscenity, G: I was accused of racism, H: I was accused of sexism, I: I was targeted because of my religious beliefs, J: I was targeted because of my gender, K: I was targeted because of my ethnicity/race, L: I was targeted because of my views on politics and society, M: Other, N: There was no reason.

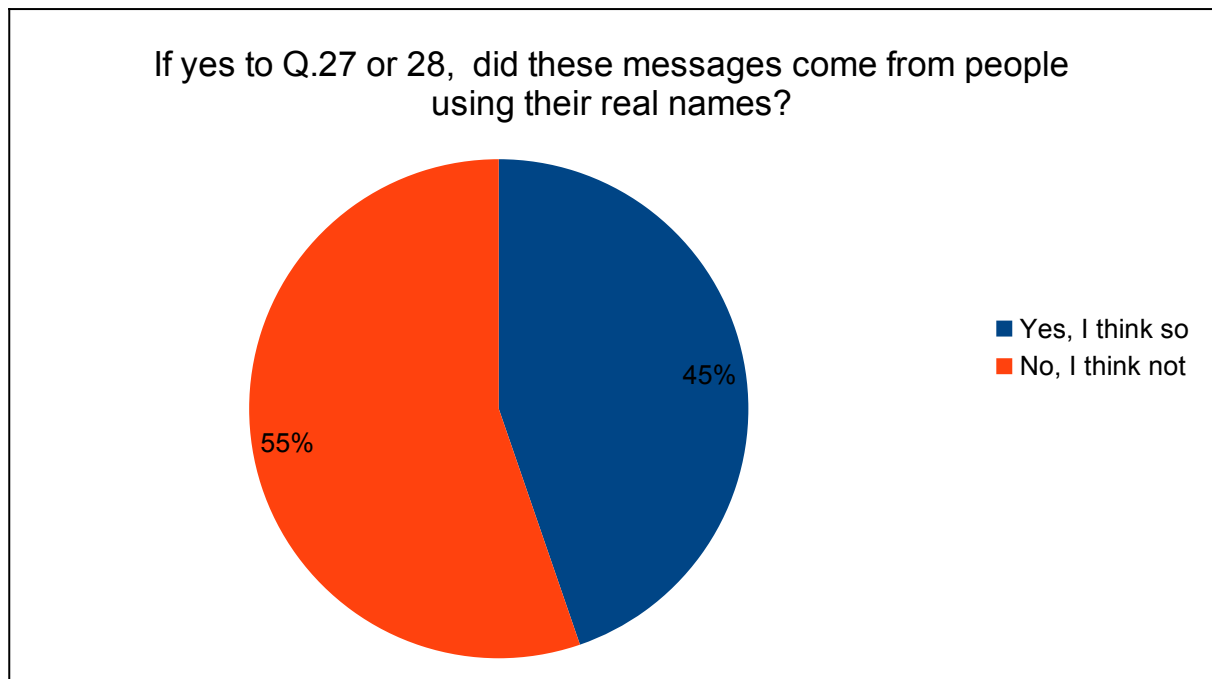


Figure 33.

N= 200.

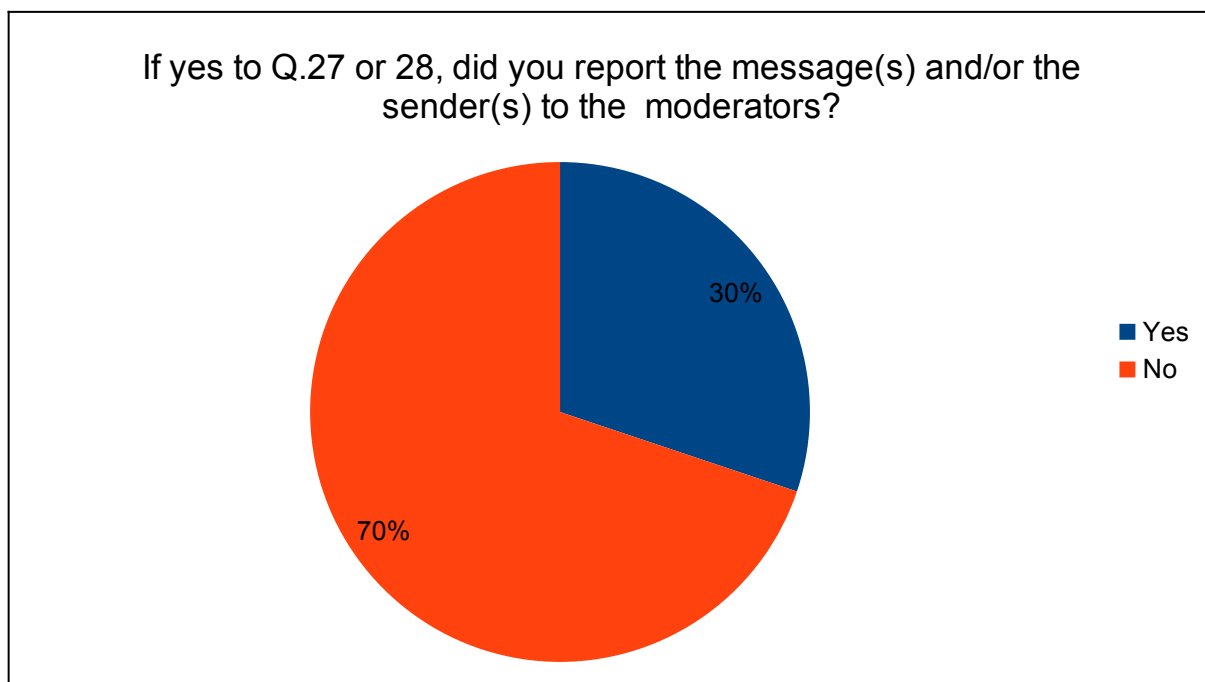


Figure 34.
N= 200.

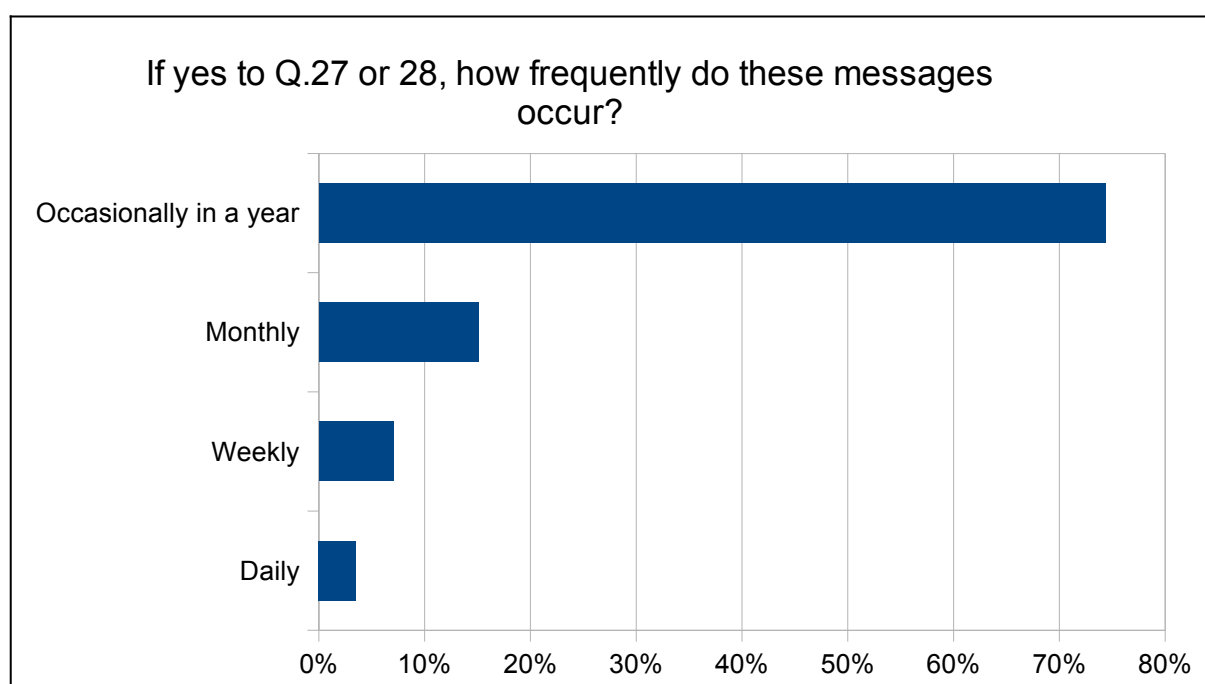


Figure 35. Frequency of messages received containing insults and/or threats.
N= 200.

Sixty-three percent of the sample report having experienced a period in which these messages were received from multiple users (Figure 36). Most of the cartoonists received between 10 and 100 messages (44%), 36% less than 10, 14% between 100 and 1000, while 6% received more than 1000 (Figure 37).

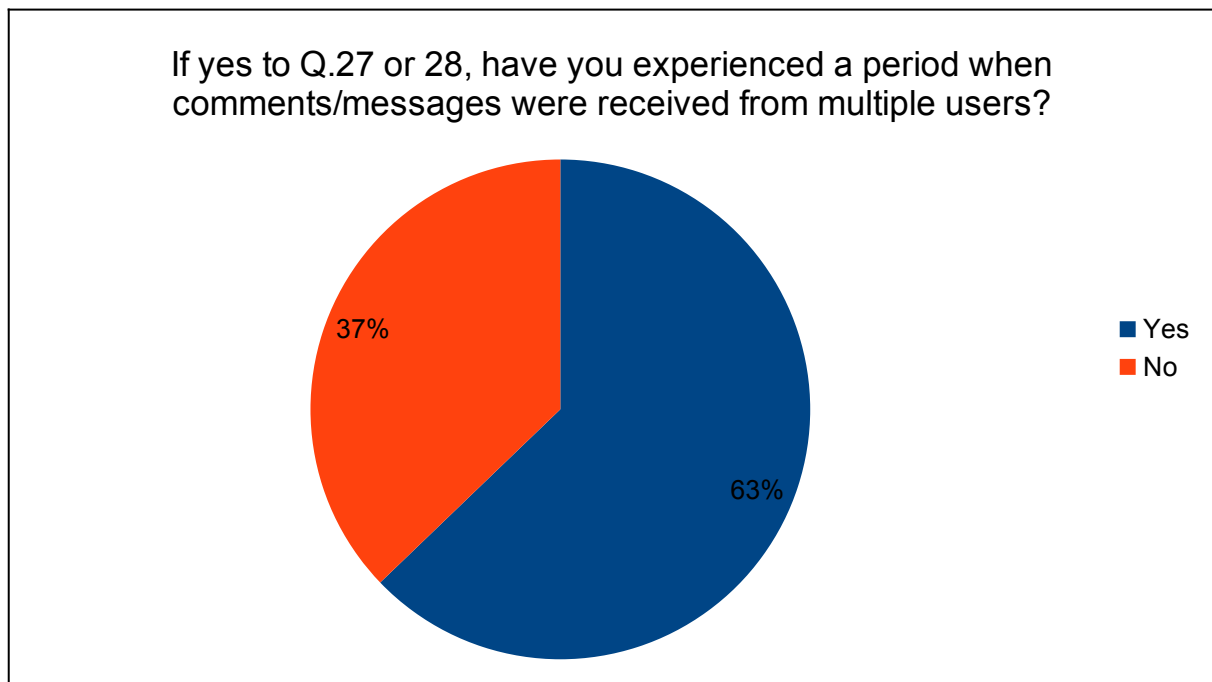


Figure 36.
N= 200.

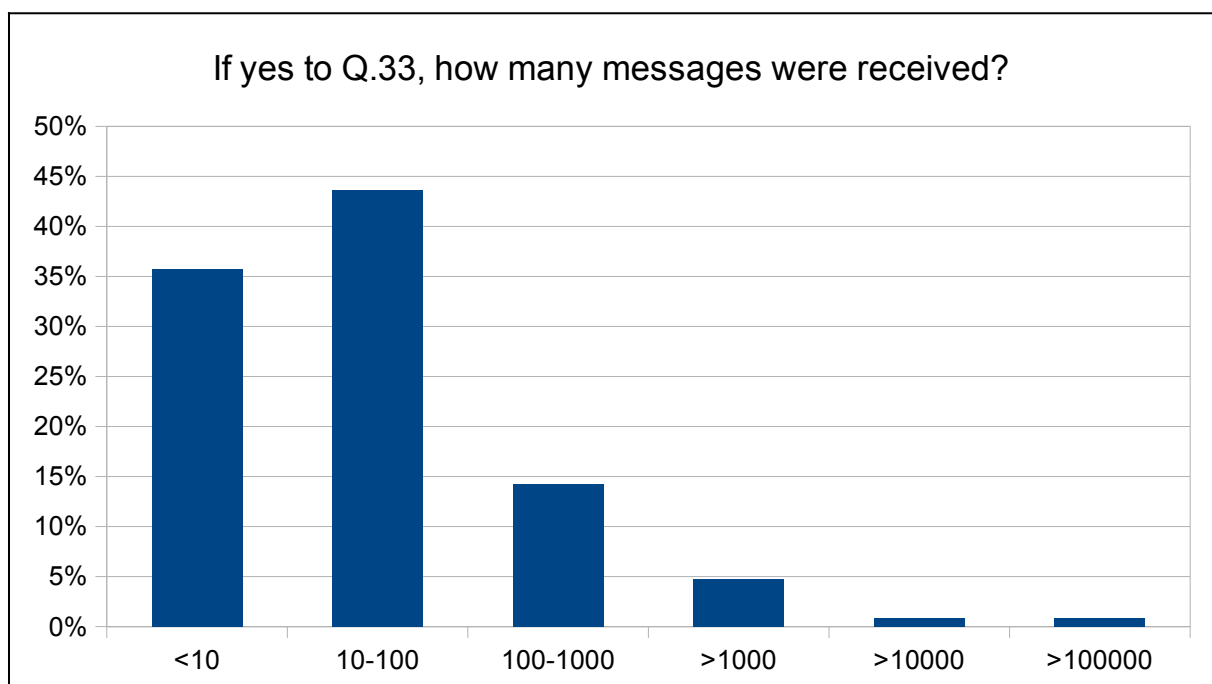


Figure 37. Number of messages received containing insults and/or threats.
N= 126.

Figure 38 shows that the majority of the cartoonists did not contact the police, a lawyer or a cartoonists' organization regarding the messages they received online. Cartoonists' organizations were contacted most often (30%).

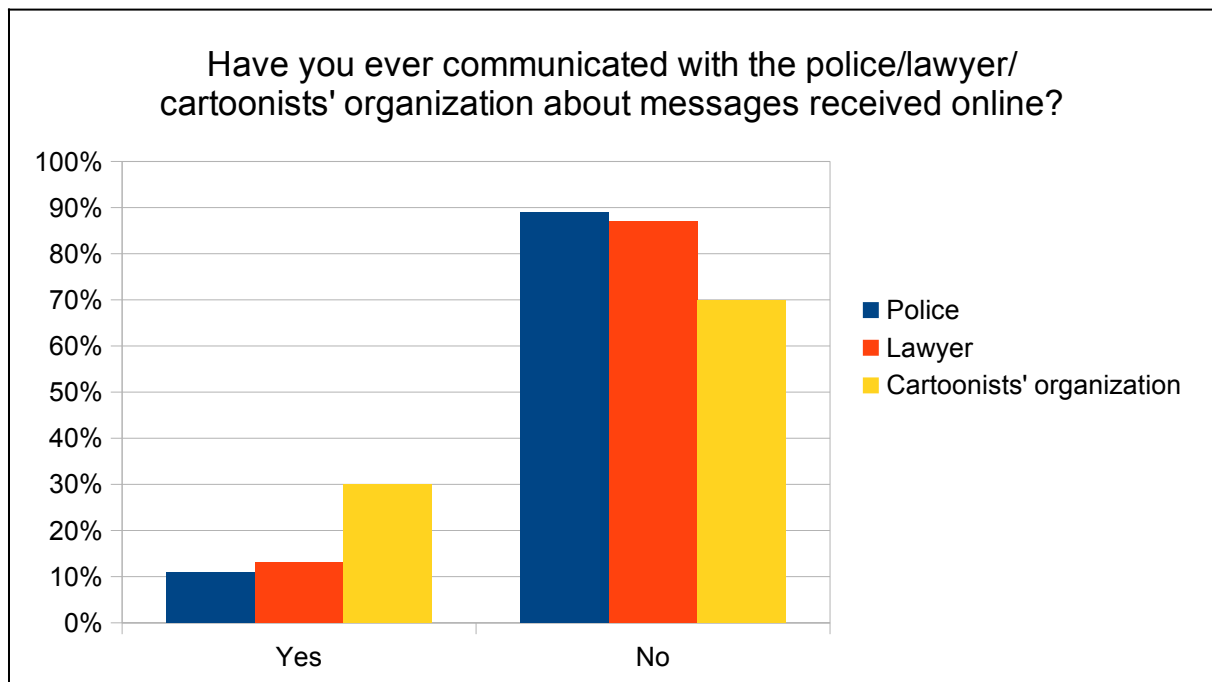


Figure 38. Advisory from police, lawyer, cartoonists' organization.
N= 255.

When cartoonists were asked about the usefulness of the response received by the police, lawyer or cartoonists' organization they had contacted, they were mostly positive, considering the advice received very helpful (15%) or helpful (53%) (Figure 39).

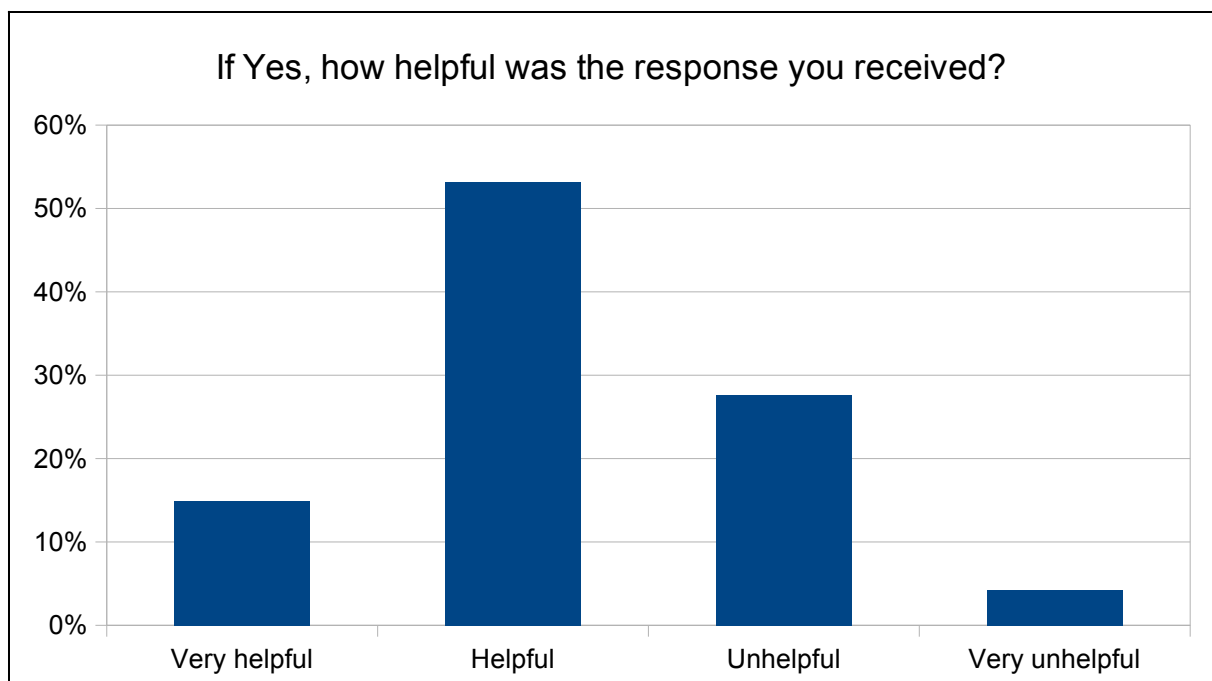


Figure 39. Cartoonists' perception of the usefulness of the advice received.
N= 94.

A last question of this section was addressed to those cartoonists who identify themselves as a woman and asked if they have ever received a misogynistic comment or message in response to a

cartoon. Twenty-eight cartoonists responded affirmatively. Among them, 23 are women cartoonists, 3 are men, and 2 responded “other” genre. If we consider that 36 women gave a response to this question, the incidence of women cartoonists having received a misogynistic message reaches 64% of them, which reveals a high incidence.

V. Online security

This final section of the questionnaire gathers information related to different aspects of cartoonists’ online security, from events affecting private life to accounts being hacked or cartoons altered. Figure 40 shows that a tenth of the cartoonists had their personal information posted online against their will. Eighteen percent declare that, after the publication of a cartoon, the cartoonist’s family members received negative messages (Figure 41).

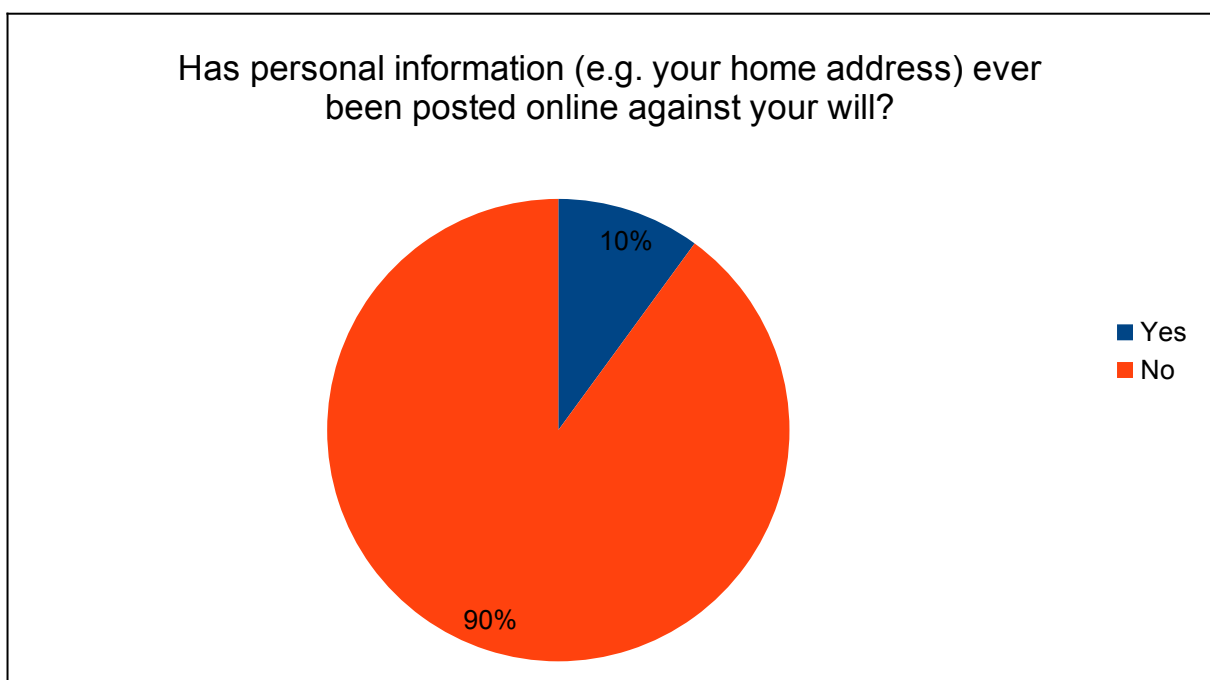


Figure 40. Publication of cartoonists’ personal information.
N= 251.

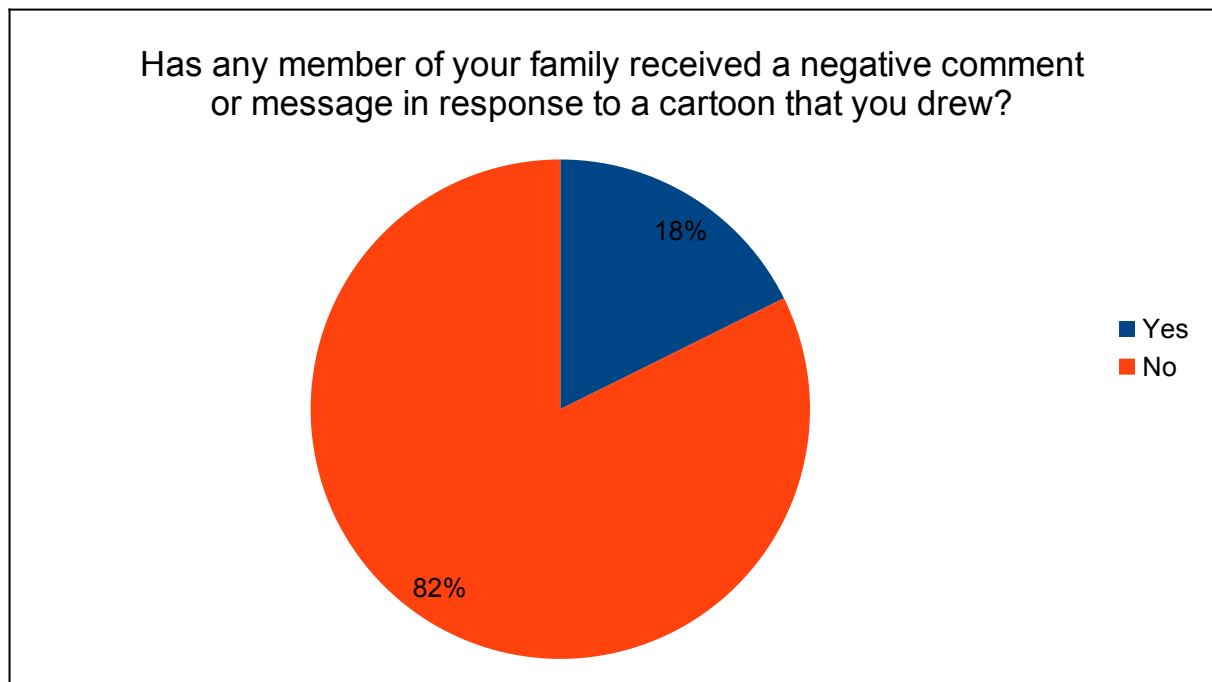


Figure 41. Messages addressed to cartoonists' family members.
N= 251.

One out of four cartoonists report having had their account hacked (Figure 42) and 34% declare that a fake account was set up in their name or their cartoons were altered (Figure 43). Thirteen percent affirm that they have been subjected to a DDOS (Distributed Denial of Service) attack or had their digital communication disrupted (Figure 44). Most of the sample express having felt anxious and/or fearful for events occurring to them online (Figure 45).

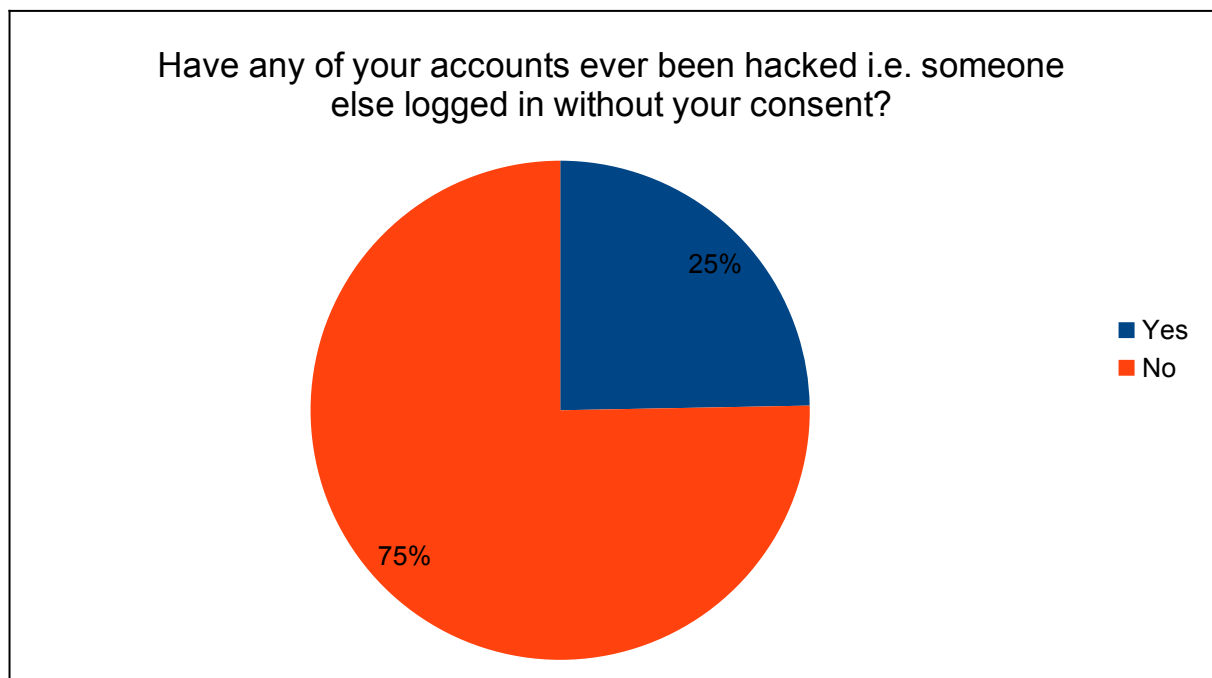


Figure 42. Cartoonists' accounts being hacked.
N= 251.

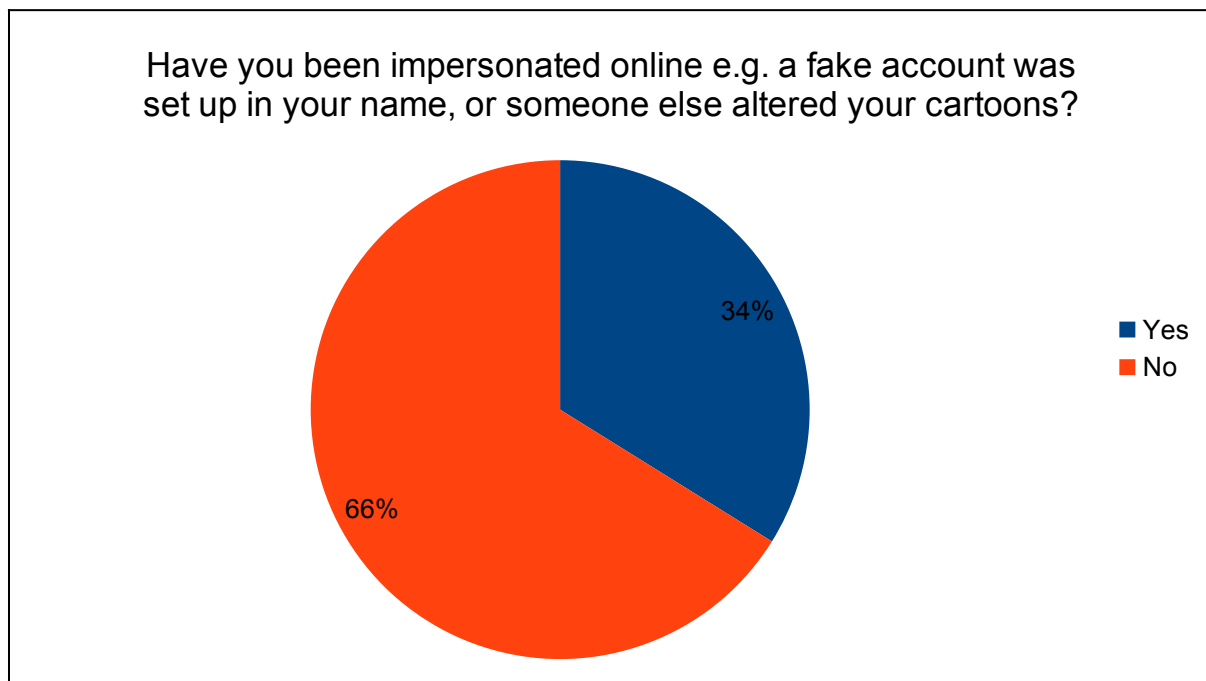


Figure 43. Fake accounts, alteration of cartoons.
N= 251.

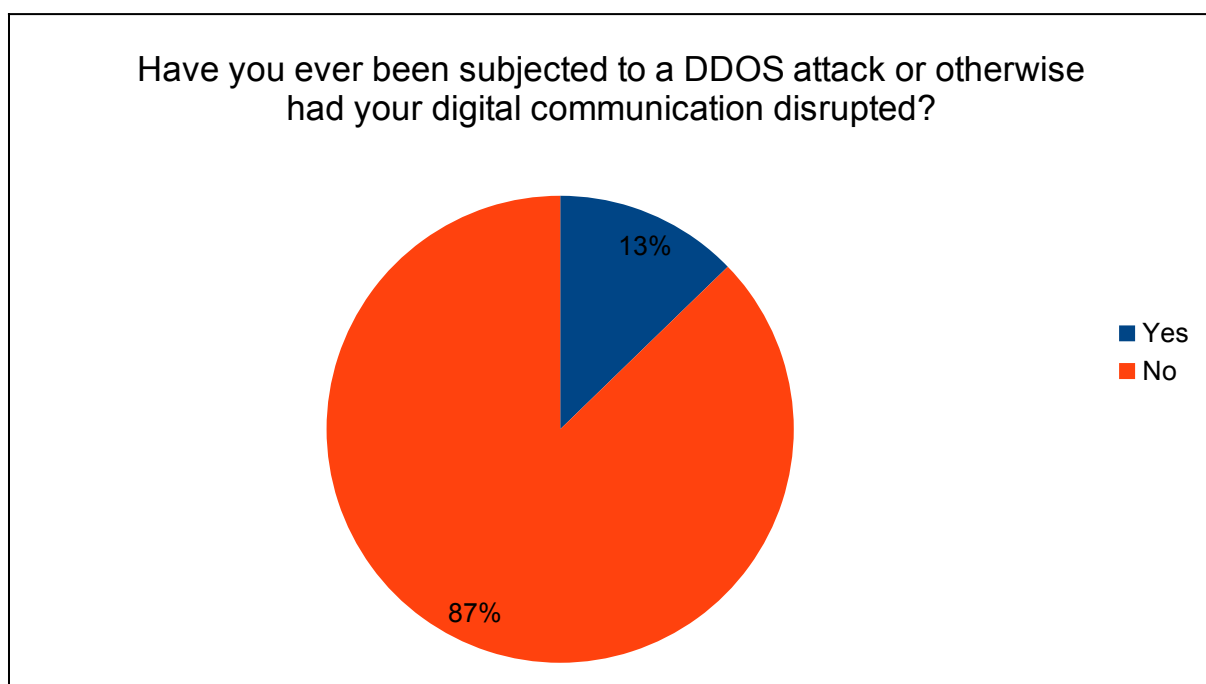


Figure 44. DDOS attack.
N= 251.

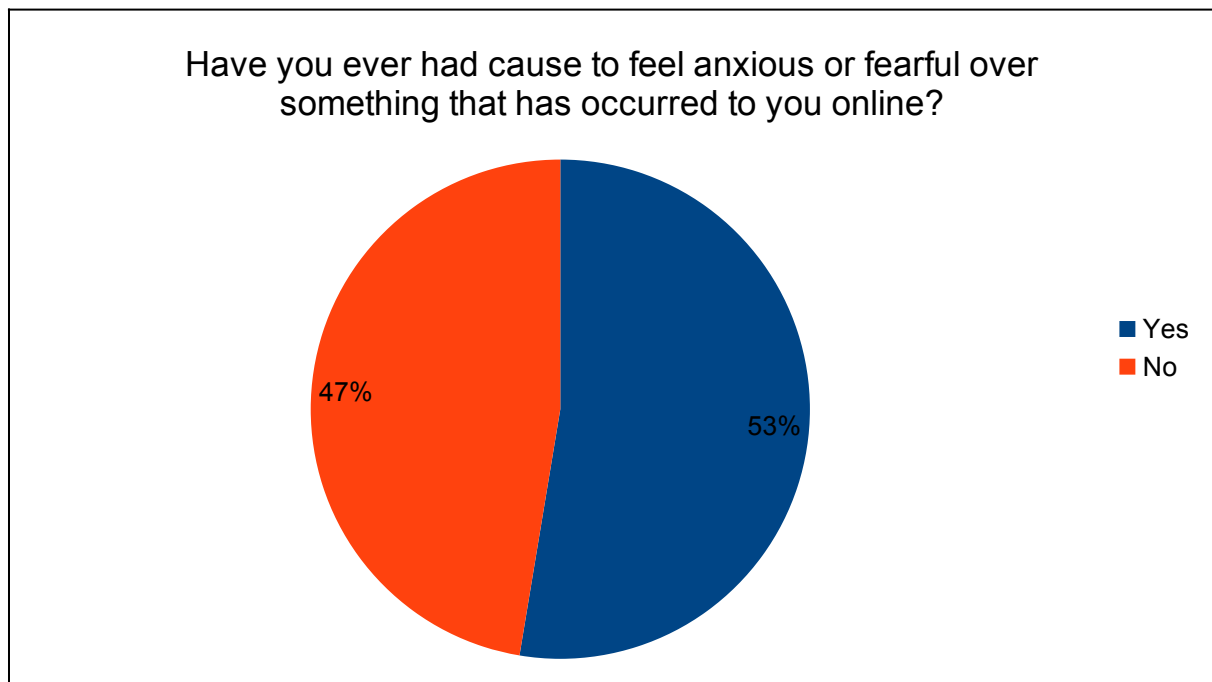


Figure 45. Cartoonists' feeling of anxiety or fear because of online insecurity.
N= 251.

When asked if they suspected that their nation's government was involved in any of the online events addressed in the section, 29% of the sample responded affirmatively (Figure 46).

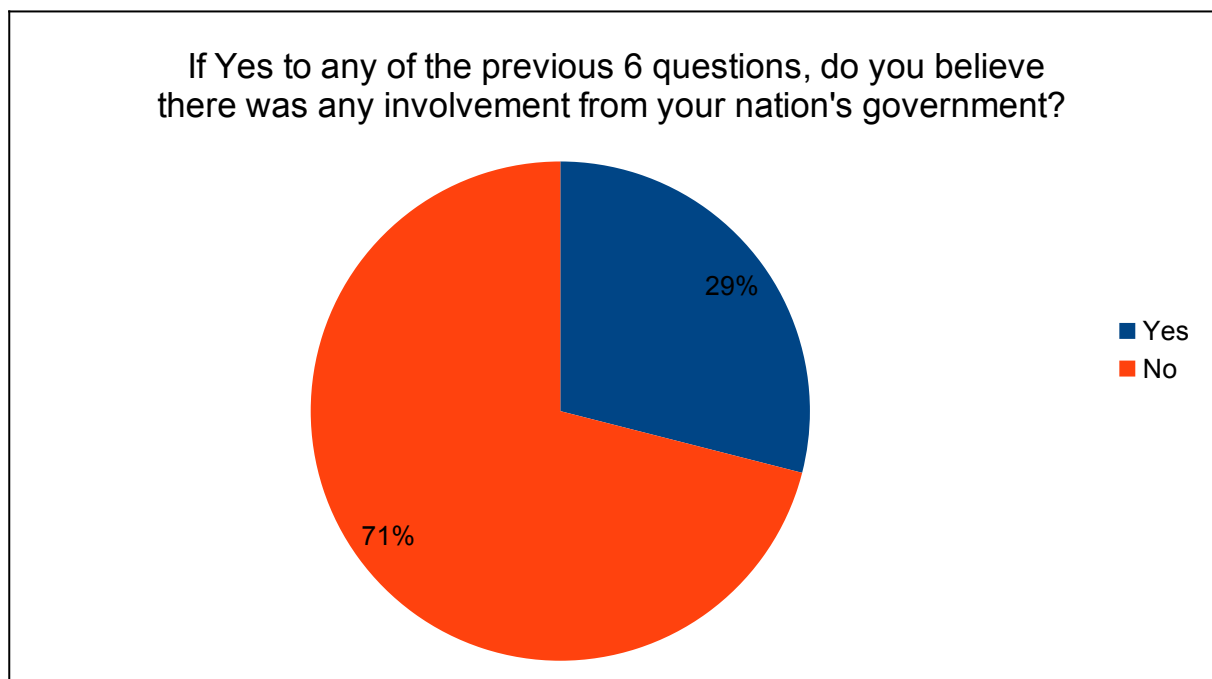


Figure 46. Cartoonists' perceptions about their own government being involved in their online insecurity.
N= 178.

Phase II. Exploring variations according to regions, gender and age

Several descriptive statistical procedures were applied to assess whether responses to each question varied according to the region where cartoonists are located as well as to their gender and age. Depending on the structure of the data, the following tests were used: the Chi-square test of independence, Monte Carlo simulation of Fisher's exact test (for sparse tables), and Haberman Adjusted Residuals. Statistical significance for the Chi-square and Monte Carlo Fisher's tests was evaluated using the conventional threshold of $p < 0.05$. When overall differences were significant, Haberman Adjusted Residuals were applied to identify specific cases of under-representation (below -1.96) or over-representation (above $+1.96$).

For selected questions where multiple regional patterns emerged, multivariate analyses (mostly correspondence analysis) were also conducted, and graphical plots were generated to visualize associations between regions and response categories.

1. Cartoonists' Responses: Regional Variations

Focusing firstly on the variations in cartoonists' responses according to the regions where they are located, statistical significance was found in the following questions of the questionnaire:

Q6: Which of the following do you use to post cartoons publicly? (Choose all that apply.)

Q8: If you answered Yes to the previous question, which platforms did you use less often? (Note:

Q7: Has a change of policy or ownership ever caused you to post cartoons on a platform less often, or stop entirely?)

Q11: Which name do you use when posting cartoons online?

Q26: Do you suspect you have been "shadow banned" i.e. the platform prevents your posts from being seen by your followers?

Q28: Has anyone ever written a comment or sent you a message about a cartoon that contained a threat?

Q31: If yes to Q.27 or 28, did you report the message(s) and/or the sender(s) to the moderators?

Q37: Have you ever communicated with a cartoonists' organization about messages received online?

Q41: Has any member of your family received a negative comment or message in response to a cartoon that you drew?

Q44: Have you ever been subjected to a DDOS attack or otherwise had your digital communication disrupted?

Q45: Have you ever had cause to feel anxious or fearful over something that has occurred to you online?

Q46: If yes to any Questions 40 through 45, do you believe there was any involvement from your nation's government?

Table 2 informs the statistical tests applied, the p values obtained, and the cases of under or over-representation using Haberman adjusted residuals ($\geq \pm 1.96$).

| Question | Test applied | P value | Africa | Asia | Europe | NC Am. | Oceania | South America |
|--|------------------|---------|--------|-------|--------|--------|---------|---------------|
| Q6 | Monte Carlo | 0.0004 | | | | | | |
| Bluesky | | | -2.33 | -2.96 | | 2.53 | 2.42 | |
| Cara | | | | | | | | |
| Facebook | | | 2.46 * | | | | | |
| Instagram | | | | | | | | |
| Mastodon | | | | -1.98 | | | 3.93 | |
| Threads | | | | 2.93 | -2.1 | | | |
| Twitter/X | | | | | -2.12 | | | |
| Website – cartoonist membership organisation | | | | | | | | |
| Website – personal business or portfolio | | | | -2.24 | | | | |
| Other | | | | | | | | |
| Q8 | Chi ² | 0.02344 | | | | | | |
| Bluesky | | | | | | | | |
| Cara | | | | | | | | |
| Facebook | | | | | | | | |
| Instagram | | | | | | | | |
| Mastodon | | | | | | | | |
| Threads | | | 2.15 | | -2.1 | | | |
| Twitter/X | | | | -2.58 | 3.72 | | 2.06 | |
| Website – cartoonist membership organisation | | | | 2.39 | -2.39 | | | |
| Website – personal business or portfolio | | | | | | | | |
| Other | | | | | | | | |

| Question | Test applied | P value | Africa | Asia | Europe | NC Am. | Oceania | South America |
|---------------------|------------------|---------|--------|-------|--------|--------|---------|---------------|
| Q11 | Chi ² | 0.00066 | | | | | | |
| My real name | | | | | -2.12 | 3.05 | | |
| A pen-name or alias | | | | | 2.33 | -3.21 | | |
| I am anonymous | | | | | | | 3.64 | |
| Q26 | Chi ² | 0.011 | | | | | | |
| Yes | | | | 2.9 | | | -2.27 | |
| No | | | | -2.9 | | | 2.27 | |
| Q28 | Chi ² | 0.0115 | | | | | | |
| Yes | | | 2.47 | | | | | |
| No | | | -2.47 | | | | | |
| Q31 | Monte Carlo | 0.018 | | | | | | |
| Yes | | | | 1.97 | -2.91 | | 1.99 | |
| No | | | | -1.97 | 2.91 | | -1.99 | |
| Q37 | Chi ² | 0.0155 | | | | | | |
| Yes | | | | 2.79 | | | | |
| No | | | | -2.79 | | | | |
| Q41 | Chi ² | 0.0010 | | | | | | |
| Yes | | | | 3.84 | -3.04 | | | |
| No | | | | -3.84 | 3.04 | | | |
| Q44 | Chi ² | 0.00155 | | | | | | |
| Yes | | | 4.05 | | | | | |
| No | | | -4.05 | | | | | |
| Q45 | Chi ² | 0.00024 | | | | | | |
| Yes | | | | 3.7 | -2.72 | | | |
| No | | | | -3.7 | 2.72 | | | |
| Q46 | Chi ² | 0.001 | | | | | | |
| Yes | | | 3.73 | 2.81 | -3.76 | -2.42 | 2.54 | |
| No | | | -3.73 | -2.81 | 3.76 | 2.42 | -2.54 | |

Table 2. Results obtained from Chi² test of independence, Monte Carlo Fisher's test, and Haberman Adjusted Residuals.

Q6 revolves around the channels used to post cartoons publicly. Figure 47 shows that Africa and South America share some usage patterns: a higher relative use of Facebook, Instagram, Twitter/X compared to Oceania and Europe; and low use of Bluesky and Threads. Asia joins this group in some patterns but presents a more moderate use of Facebook and Instagram, and a relatively higher use of Threads compared to Africa and South America. Europe shares some patterns with North and Central America: high use of Bluesky and personal websites; lower use of Instagram than Africa and South America and, in general terms, a more balanced spread across platforms. Oceania presents low use of Facebook and Instagram relative to other regions and a higher use of Mastodon and Bluesky.

The dendrogram presented in Figure 48 shows the clusters of regions based on the channels used to post cartoons. Europe and North and Central America are the most similar regions. Africa and Asia are close to each other. South America sits between those two blocks and is closer to Africa and Asia than to Europe and North and Central America. Oceania's distances are the largest with respect to the others, so it remains the most distinct region.

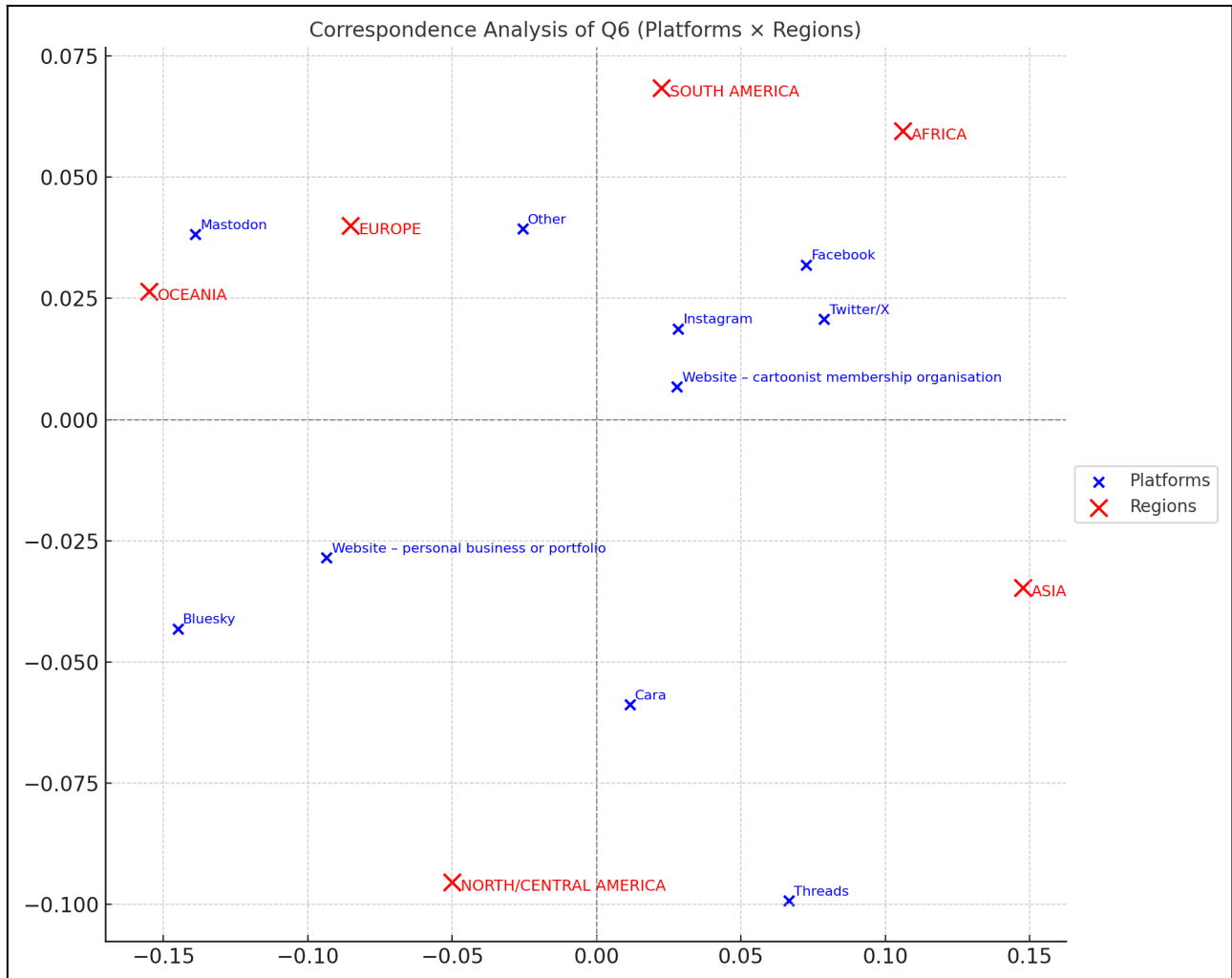


Figure 47. Correspondence Analysis biplot for Q6 and regions.

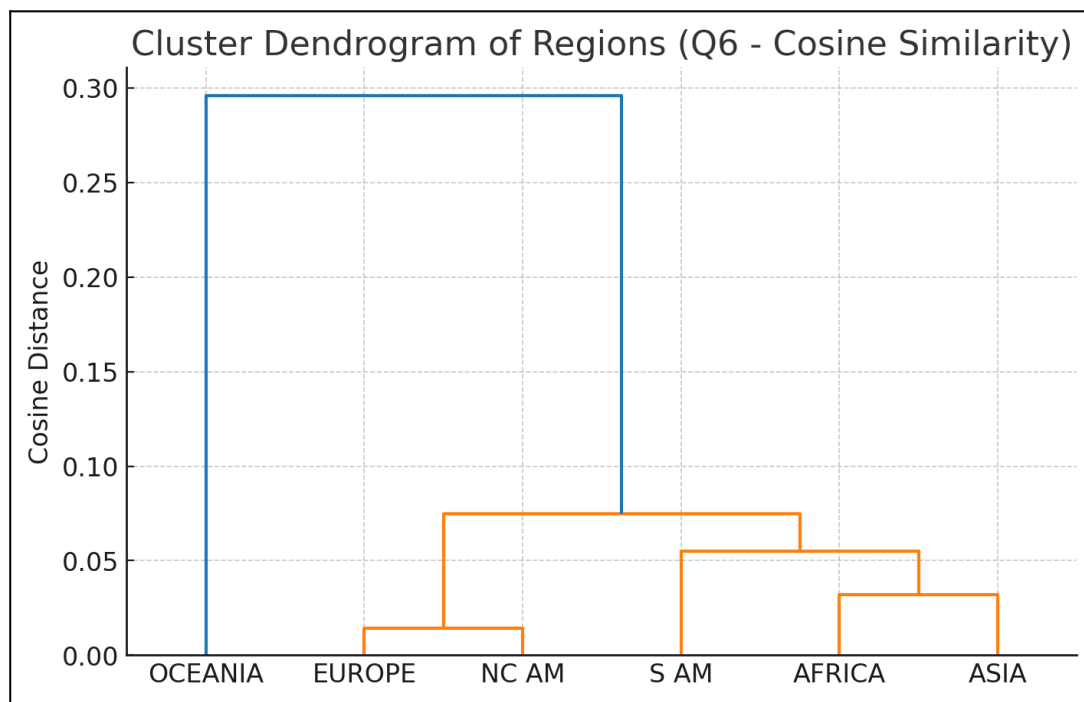


Figure 48. Dendrogram of regions regarding the channels used to post cartoons.

The next question, Q7, asked cartoonists if a change of policy or ownership ever caused them to post cartoons on a platform less often, or stop entirely. While the variations per region were not significant for this question, they were significant for Q8: “If you answered Yes to the previous question, which platforms did you use less often?”. Table 2 shows that African cartoonists chose Threads more than the others, cartoonists located in Europe and Oceania selected X/ex Twitter more than the rest, while cartoonists from Asia chose cartoonist membership organisations’ websites in a higher proportion than the rest.

Regarding Q11, “Which name do you use when posting cartoons online?”, Figure 49 shows that cartoonists located in North and Central America differentiate themselves from the rest due to a comparative higher use of their real name. Cartoonists from Europe and South America are closer to the use of pen-name or alias, while professionals from Asia and Africa present a mixed pattern. The case of Oceania is to be considered with caution due to its low frequency of responses.

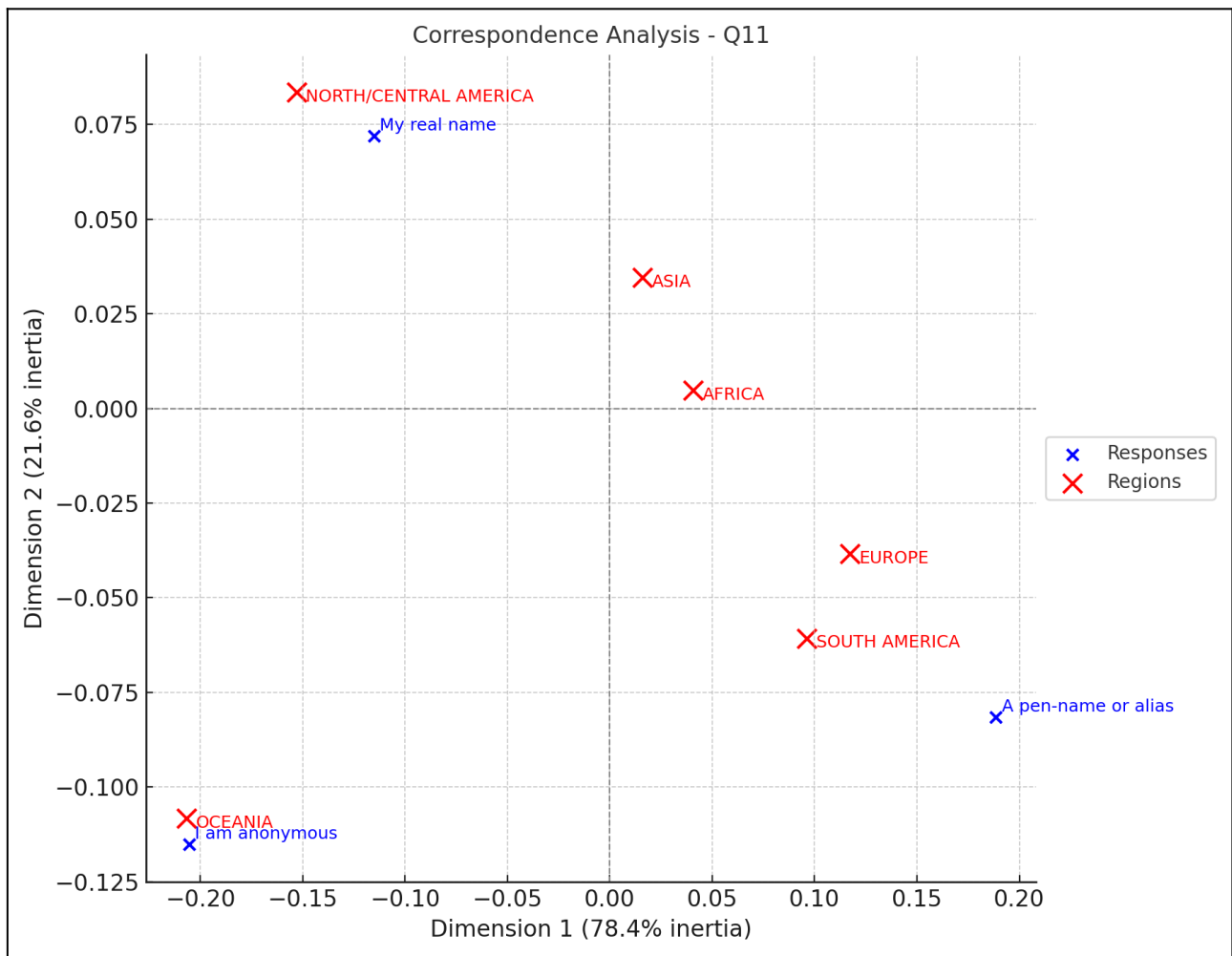


Figure 49. Correspondence Analysis biplot for Q11 and regions.

Regarding Q26, “Do you suspect you have been “shadow banned”, i.e. the platform prevents your posts from being seen by your followers?”, the regions that detach themselves from the rest are Asia and Oceania. While Asia presents an over-representation of “Yes” and an under-representation of “No”, Oceania presents the inverse pattern.

In the case of Q28, “Has anyone ever written a comment or sent you a message about a cartoon that contained a threat?”, Africa presents an over-representation of “Yes” and an under-representation of “No”. Asia follows the same pattern although its values are slightly under the statistical value of ($\geq \pm 1.96$): ± 1.93

Q31 was addressed to those cartoonists that had received an insult or a threat. Q31 asked them if they had reported the message(s) and/or the sender(s) to the moderators. Figure 50 shows that cartoonists located in Europe detach themselves from the rest for having responded “No”, while cartoonists located in Asia, Oceania, South America are closer to the “Yes” category. African cartoonists present a more balanced position.

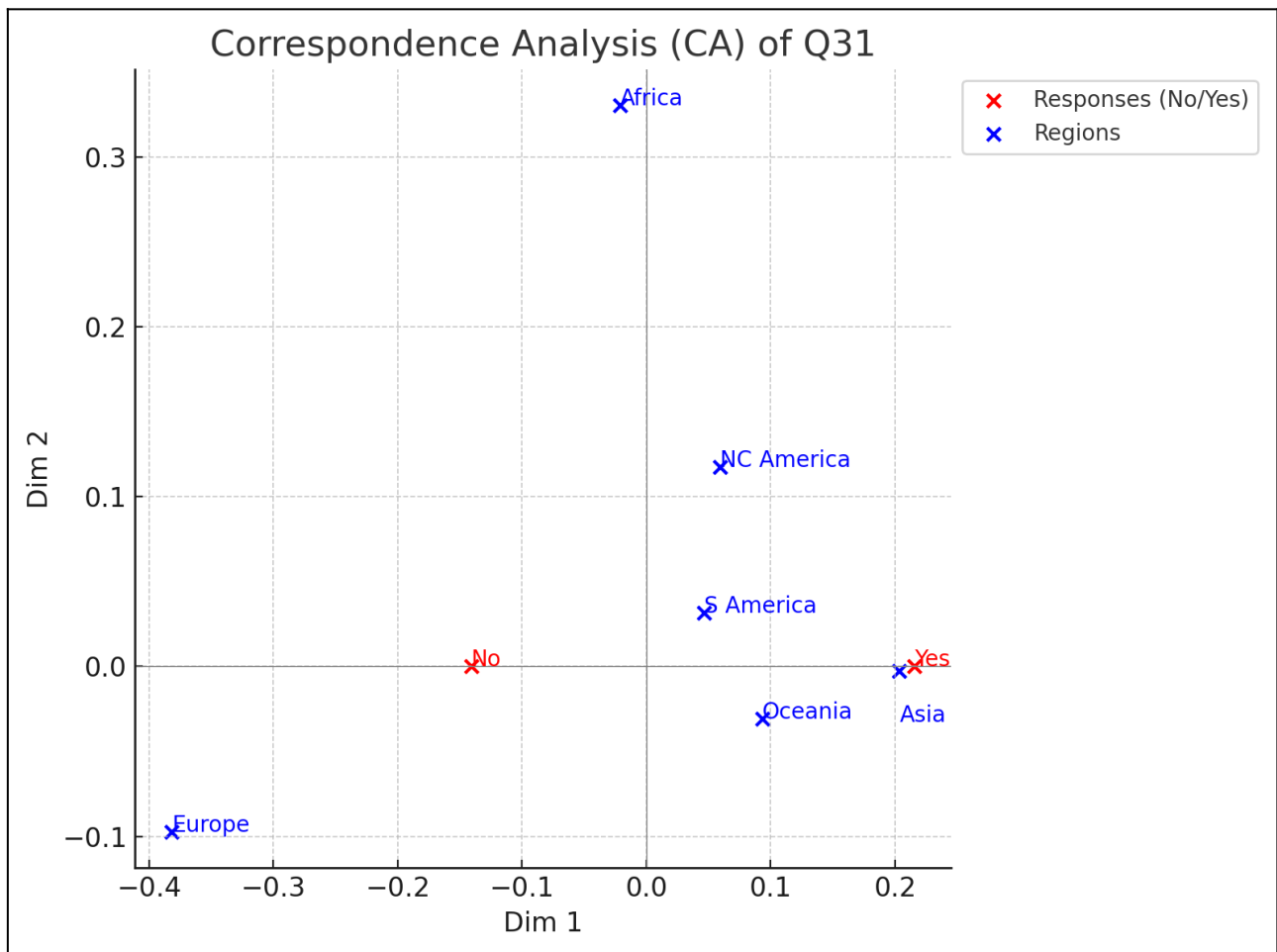


Figure 50. Correspondence Analysis biplot for Q31 and regions.

Q37 asked cartoonists if they had ever communicated with a cartoonists' organization about messages received online. The only region that presents statistical differences is Asia, which presents an over-representation of “Yes” answers.

In Q41, cartoonists answered whether any member of their family had received a negative comment or message in response to a cartoon they had drawn. Two regions present opposite patterns of response: while Asia is characterized by an over-representation of “Yes”, Europe is characterized by an over-representation of “No”.

Q44 asked cartoonists if they had ever been subjected to a DDOS attack or otherwise had their digital communication disrupted. The only region that presents statistical differences is Africa, which shows an over-representation of “Yes” answers.

Statistical differences in Q45 (“Have you ever had cause to feel anxious or fearful over something that has occurred to you online?”) can be appreciated in Figure 51. Dimension 1 presents the opposition between respondents to Yes (left) and No (right). The most meaningful oppositions are between cartoonists from Asia, who are close to “Yes”, and those from Europe, close to “No”. Oceania and South America are also close to “No”, while Africa is closer to “Yes”. Cartoonists located in North and Central America are in the middle of Dimension 1, which means that they present a more balanced pattern of responses towards a feeling of anxiety or fear due to online events.

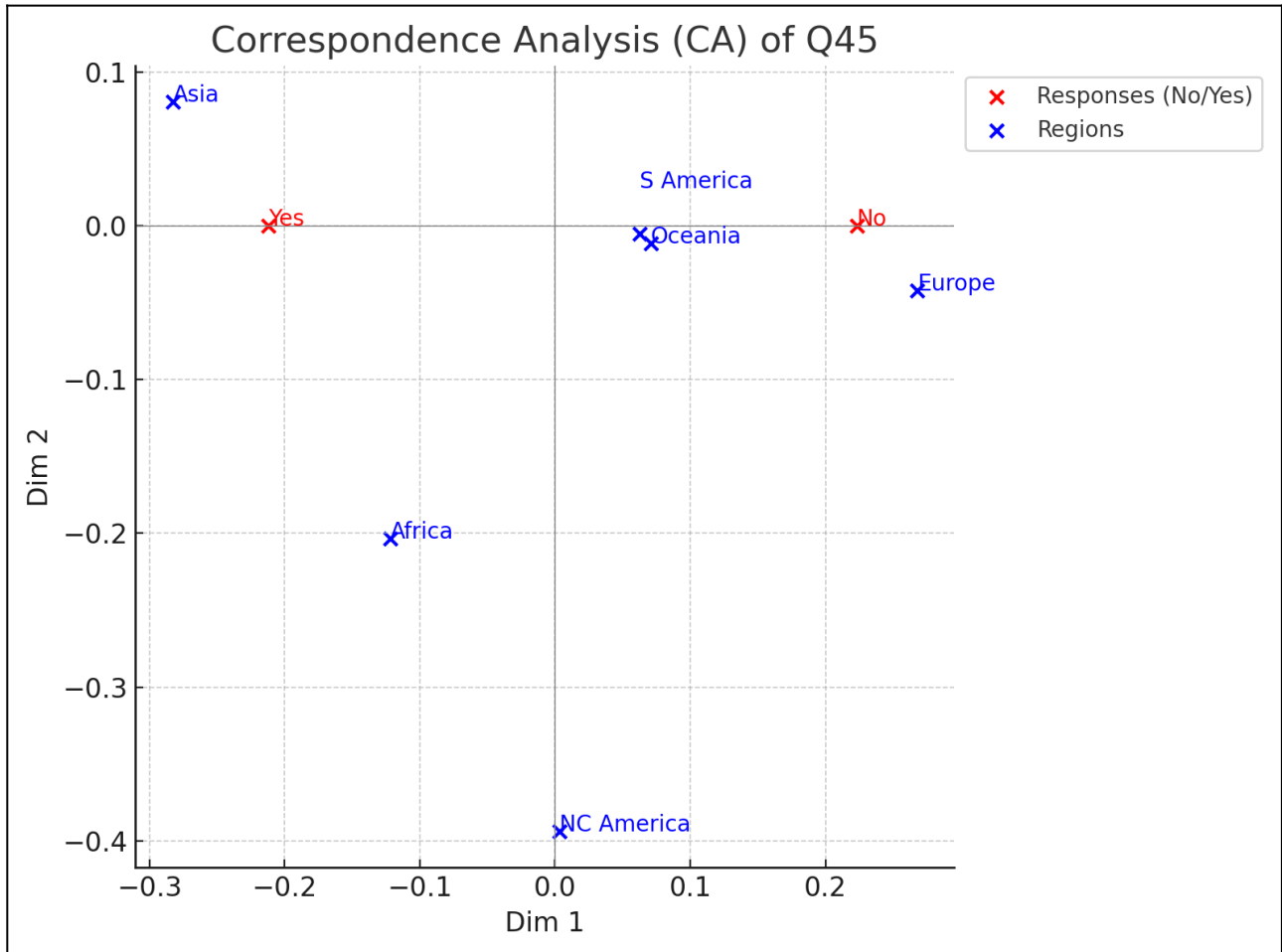


Figure 51. Correspondence Analysis biplot for Q45 and regions.

In Q46, cartoonists were asked if they believed there was any involvement from their nation's government in the different events linked to their online insecurity (Q 40-45: publication of personal information, negative comments to their family, accounts being hacked, DDOS attack, etc.). Figure 52 shows that Dimension 1 presents the opposition between respondents to "No" (left) and "Yes" (right). While cartoonists located in Europe, North and Central America, and Oceania are closer to "No", cartoonists located in Asia, Africa, and South America are relatively close to "Yes".

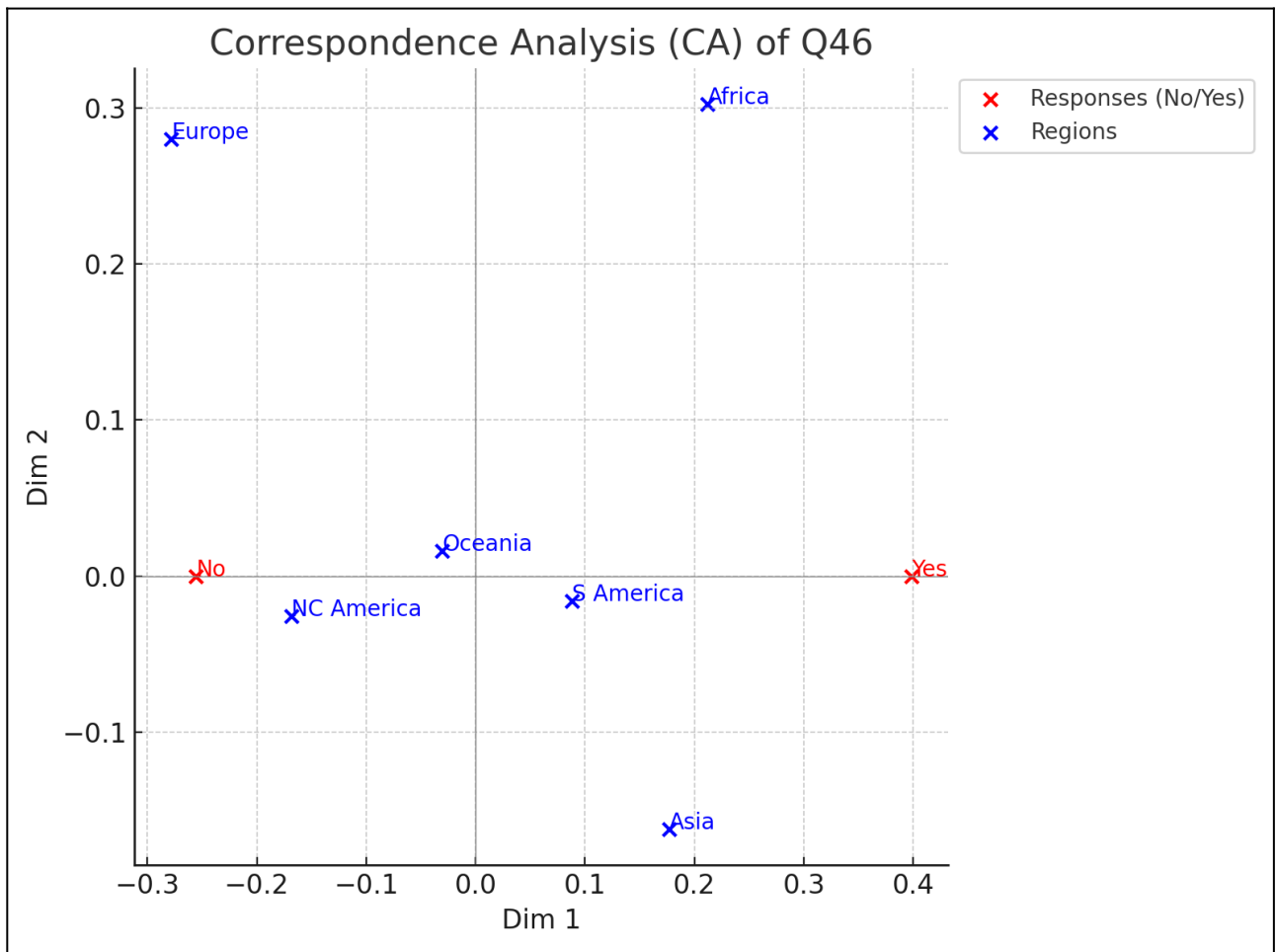


Figure 52. Correspondence Analysis biplot for Q46 and regions.

2. Cartoonists' Responses: Gender Variations

Taking into account the distribution of responses per gender, specific analyses were carried out for selected questions. Only variations between men and women cartoonists were calculated since the category "Other" and "I prefer not to answer" present a too low frequency (N= 3). Questions for which statistical procedures were applied are the following: 5, 11, 13, 14, 15, 18, 19, 22, 23, 27, 28, 29, 41, 42, 43, 44, 45, 46. Statistical gender differences were found for questions 29, 45 and 46.

| Question | Test applied | P value | Men | Women |
|--|--------------|------------|-------|-------|
| Q29 | Monte Carlo | p<0.001 | | |
| I was accused of bad taste | | | | |
| I was accused of being unpatriotic | | | | |
| I was accused of blasphemy | | | | |
| I was accused of insulting others' religious beliefs | | | | |
| I was accused of insulting a political or public figure | | | | |
| I was accused of obscenity | | | | |
| I was accused of racism | | | | |
| I was accused of sexism | | | | |
| I was targeted because of my religious beliefs | | | | |
| I was targeted because of my gender | | | -7.31 | +7.31 |
| I was targeted because of my ethnicity/race | | | | |
| I was targeted because of my views on politics and society | | | | |
| Other | | | | |
| There was no reason | | | | |
| Q45 | Chi-square | p = 0.0281 | | |
| Yes | | | -2.39 | +2.39 |
| No | | | +2.39 | -2.39 |
| Q46 | Chi-square | p = 0.034 | | |
| Yes | | | -2.39 | +2.39 |
| No | | | +2.39 | -2.39 |

Table 3. Results obtained from Chi² test of independence, Monte Carlo Fisher's test, and Haberman Adjusted Residuals.

Q29 revolved around the reasons cartoonists believed that motivated the insults and threats received. The only reason that shows significant differences is "I was targeted because of my gender", which is strongly associated to "Women".

In the case of Q45, (“Have you ever had cause to feel anxious or fearful over something that has occurred to you online?”), women cartoonists present an over-representation of “Yes”, whereas men cartoonists present an over-representation of “No”.

Regarding Q46, (“If Yes to any Questions 40 through 45, do you believe there was any involvement from your nation's government?”), like for Q45, women cartoonists present a tendency toward “Yes”, whereas men cartoonists present a tendency toward “No”.

3. Cartoonists’ Responses: Age Variations

Taking into account the distribution of responses per age, specific analyses were carried out for selected questions. Questions for which statistical procedures were applied are the following: 5, 6, 7, 9, 11, 12, 13, 18, 22, 26, 27, 28, 35, 36, 37, 40-46. Statistical age differences were found for questions 5, 12, 22, 26, 45 and 46.

| Question | Test applied | P value | 18–39 | 40–65 | 65+ |
|------------------------|--------------|--------------|---------|-------|----------|
| Q5 | Chi-square | p = 0.0203 | | | |
| Daily | | | -2.39 | | |
| Weekly | | | | | |
| Monthly | | | 2.83 | | |
| Occasionally in a year | | | | | |
| Never | | | | | |
| Q12 | Chi-square | p = 0,00072 | | | |
| Yes | | | 2,7985 | | -3,119 |
| No | | | -2,7985 | | 3,119 |
| Q22 | Chi-square | p = 0,0537 | | | |
| Yes | | | 1,956 | | -1,809 |
| No | | | -1,956 | | 1,809 |
| Q26 | Chi-square | p = 0,0063 | | | |
| Yes | | | 2,468 | | -2,468 |
| No | | | -2,496 | | 2,496 |
| Q45 | Chi-square | p = 0.0105 | | | |
| Yes | | | 2,827 | | |
| No | | | -2,827 | | |
| Q46 | Chi-square | p = 0,000018 | | | |
| Yes | | | 4,0666 | | -3,17196 |
| No | | | -4,0666 | | 3,17196 |

Table 4. Results obtained from Chi² test of independence, Monte Carlo Fisher’s test, and Haberman Adjusted Residuals.

In the case of Q5, “How often do you post cartoons online?”, the only category which shows significance is “Monthly”, linked to the youngest group. Cartoonists aged 18-39 present an over-representation of a monthly frequency of publication of cartoons online.

Except for Q45, all the dichotomous questions present the same pattern of significance: younger cartoonists respond “Yes” in a higher proportion than the rest, while older cartoonists tend to respond “No”. This pattern applies to: Q12, “Do you maintain multiple accounts, keeping cartoons and personal material separate?”, Q22, “Have you ever had a social media account permanently closed because of cartoons?”, Q26, “Do you suspect you have been “shadow banned” i.e. the platform prevents your posts from being seen by your followers?”, Q46, “If Yes to any Questions 40 through 45, do you believe there was any involvement from your nation's government?”.

In the case of Q45, “Have you ever had cause to feel anxious or fearful over something that has occurred to you online?”, only the youngest group shows statistical differences, with an over-representation of “Yes”.

These results are consistent between each other and reveal that younger cartoonists tend to feel more unsafe than their older colleagues.