Sexuality & TV: Enlightening the Practitioner and the Viewer
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WHAT IS SEXUALITY?

SEXUALITY AND REPRODUCTIVE HEALTH DEFINED

Mention the word sexuality and people tend to think of sex and sexual intercourse. They’re surprised when you explain sexuality includes so many other aspects that deal with our very beings: self-esteem, body image, the need for intimacy, and bonding. Even the decisions to be celibate or abstain from sex are part of sexuality as well.

Human sexuality is a general term referring to various sexually related aspects of human life, including psychological development; behaviors, attitudes, and social customs associated with the individual’s sense of gender; relationships; sexual activity; mate selection; and reproduction. Sexuality permeates many areas of human life and culture, thereby setting humans apart from other members of the animal kingdom, in which the objective of sexuality is more often confined to reproduction.
Sexuality is so important that even the United Nations and other international agencies, as well as governments, are now talking about “reproductive and sexual health.” Again, there’s a tendency here to think of reproductive and sexual health in narrow terms, for example family planning and the prevention of sexually-transmitted diseases, but as people begin to understand sexuality’s many dimensions, they realize that reproductive and sexual health include general physical, mental, and social well-being.

In the focus group discussions (FGD) conducted for this book, the varying perceptions of sexuality and differing attitudes toward reproductive health were revealed. While in-school youth understood sexuality to mean the sexual act, out-of-school youth understood sexuality to mean “anything about sex.” Upper class Filipinas preferred using English when discussing sexuality and reproductive health because to them, Filipino words sound “bastos” (malicious). Filipinas from classes C, D, and E felt that sexuality is malicious and shouldn’t be discussed with children. According to upper class Filipinos, reproductive health covered the sexual act, reproductive cycle, safe sex, the absence of disease, health services, physical fitness, and medical concerns. On the other hand, Filipinos from the lower classes considered reproductive health to mean family health, procreation, and contraception.

Reproductive health is a state of complete physical, mental, and social well-being, and is not merely the absence of disease or infirmity, in all matters relating to the reproductive system and to its functions and processes. Reproductive health, therefore, implies that people are able to have a satisfying sex life and that they have the capability to reproduce and the freedom to decide when and how often to do so. Implicit in this last condition are the rights of men and women to be informed and have access to
safe, effective, affordable, and acceptable methods of family planning of their choice, as well as other methods of their choice for fertility regulation. It also means that men and women have the right of access to appropriate health care services that will enable women to go safely through pregnancy and childbirth and provide couples with the best chance of having a healthy infant.

MEANINGS & REALITIES
SEXUALITY AND REPRODUCTIVE HEALTH REALITIES

These varying perceptions make it apparent that sexuality and reproductive health take on different meanings for different groups of people, and understandably so. After all, beyond these definitions and perceptions, there exist realities and experiences that influence how sexuality is interpreted by individuals, communities, or societies.

In 1905, the American Anthropologist Albert Ernest Jenks who was visiting the Igorots of Bontoc wrote of the olag—a house where all the girls slept until they were married and the village’s designated place for young people to mate and discover their sexuality. Young men and women were free to choose whom they want to be sexually intimate with. To be able to get married, a girl has to show that she is past puberty and has realized the full power of her womanhood by becoming pregnant with her chosen mate’s child. Jenks observed, “Life in the olag did not seem to weaken the boys or girls or cause them to degenerate, neither does it make them vicious.”

Jenks, like many anthropologists, was probably feeling uneasy about what seemed fairly liberal attitudes toward sex and sexuality in many tribal societies. But this only emphasizes the need to understand sexuality as it relates to culture, in different historical settings.

In small, relatively isolated societies—and there are almost none of them left—life’s passages are uncomplicated. Parenting starts early and families survive off the land, with the help of an extended kinship system. Remember that until 1988, our laws actually allowed girls to marry at the age of 14, and the boys at 16.

Today, life is very different. We are all part of a global cash economy and raising a family involves many more responsibilities, making early pregnancies and early marriages unacceptable. Both males and females are postponing marriage so they can build their careers before starting a family.

Advances in the medical sciences have also made us more conscious of the risks involved with teenage pregnancies and parenting—young girls literally have one foot in the grave when they become pregnant. If the mother and child survive the difficult child-bearing, there are many other obstacles to overcome. Children of very young parents face many more risks for health problems, and even early death.

There are other very rapid changes going on to make us more concerned about sexuality issues. The expansion of mass media is one such important change. It is mass media that has transformed us into a “hyper-sexualized” world, bombarding us constantly with images drawn from sex and sexuality. Young or old, male or female, trying to make sense of these images, in movies, television, advertisements, can be bewildering.

It is apparent that the context of sexuality and reproductive health perception is influenced by an intricate web of factors, affected by and affecting both the individual and the society. What is important is that part of every person’s expression of sexuality is the responsible exercise of human rights, one that requires individuals to respect the rights of others, including sexual and reproductive rights.
Sexual rights
Sexual rights embrace human rights that are already recognized in national laws, international human rights documents, and other consensus documents. These include the right of all persons, free of coercion, discrimination, and violence, to:

- the highest attainable standard of health in relation to sexuality, including access to sexual and reproductive health care services;
- seek, receive, and impart information in relation to sexuality;
- sexuality education;
- respect for bodily integrity;
- choice of partner;
- decide to be sexually active or not;
- consensual sexual relations;
- consensual marriage;
- decide whether or not, and when to have children; and,

Reproductive rights
Reproductive rights rest on the recognition of the basic right of all couples and individuals to decide freely and responsibly the number, spacing, and timing of their children and to have the information and means to do so, and the right to attain the highest standard of sexual and reproductive health. They also include the right of all to make decisions concerning reproduction free of discrimination, coercion, and violence.

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2 Presented at an international WHO Technical Consultation on Sexual Health (28-31 January 2002).
3 International Commission on Population and Development, Programme of Action, 1994, par. 7.3.
These definitions recognize that sexual and reproductive health are not only individual, private concerns. They are issues that require interventions from institutions like the church, the government, and media. The policies and programs of these different channels which create the values, norms, and customs within a society can give a healthier meaning and perception to sexuality and reproductive health.

**SEXUALITY AND TV**

**SEXUALITY ISSUES ON TV**

Much criticism has been made about the proclivity of mass media to sell their programs by using sex and violence. Philippine TV, with networks driven by ratings and profits, has been a prime recipient of this criticism.

For example, mass media often reinforces very negative social norms and values related to gender inequality. We find many ads that use women’s bodies to sell products; in other cases, women themselves are commodified, turned into products themselves. The recent controversy around the “Kinse Años” campaign which equated the desirability of 15-year old rhum with that of 15-year old girls, shows the extent to which sex and sexuality are used by mass media.

Less apparent are the ways daily programs—whether noontime variety shows or soap box telenovelas—reinforce gender norms, for example, of the suffering “martir” female or the macho male going around conquering gullible females. Gay activist groups have also protested the way mass media uses the stereotyped bakla as a comic figure.

News and public affairs programs have not been exempt from public disapproval, particularly when the viewers feel that there is exploitation happening in the guise of the quest for truth. Even respectable print and broadcast media outlets have often succumbed to the temptation of tabloidizing the news, especially when sex is involved. This is particularly the case in the coverage of rape incidents, whether in the way cameras linger over the victim’s body (even if her face is pixelized), or in the commentary, for example, describing her as “magandang dalaga” [pretty teenager].
In a set of interviews, TV practitioners shared the following major observations, all affecting the presentation of sexuality and reproductive health issues:

**News reports are produced and presented within a limited time.** Within a maximum of 24 hours, stories have to be researched, shot, written, and edited, leaving little time for gathering complete information or getting interviews to cover all sides. In a news story, which runs for about a maximum of 1 minute and 30 seconds, reporters often find themselves unable to provide the viewer in-depth discussion of the topic.

**Competition and ratings play a great role in the selection and production of a story.** A producer admits that reproductive health issues are usually limited to controversial topics like abortion because of the perception that reproductive health issues should be clinical and therefore boring. Ratings can easily go up when a story is hyped up or sensationalized by using controversial footage (i.e., naked bar girls dancing) or highly emotional treatments (i.e., a mother wailing after her child has been raped).

**There are no concretely set network policies about treating subjects.** Media organizations like the Kapisanan ng mga Brodkaster ng Pilipinas (KBP) and government agencies like the Movie and Television Review and Classification Board (MTRCB) have general guidelines about what may be objectionable to the viewing public. For KBP, these guidelines, however, are applicable only to its member networks. Both the KBP and MTRCB guidelines do not go into specific behavioral concerns and are left open to the interpretation of the organizations’ executive officers.

Within networks, policies are mainly in the form of a memo from a network executive, and are usually issued after a complaint has been aired or filed. The TV practitioners cited in particular the lack of guidelines in the use of the hidden cameras as well as camera and editing treatment of sexual abuse survivors and suspects, including minors.
Not all production staff and talents (including reporters and anchors) share the same views or understanding of sexuality. Standards are thus subjectively interpreted, resulting in the self-regulation of each staff member, including the use of gender-sensitive language or respecting the individual human rights of a subject. Problems usually arise when a staff or talent is ignorant of the sexual and reproductive rights of subjects.

Post-mortems or post-production evaluation are usually focused on ratings. After a program is aired, feedback is usually about how the show’s content affected the ratings since it takes time and money to get feedback from the viewers. However, when negative feedback is received, content producers immediately act on the matter so that their ratings will not be affected.

These observations are echoed by the FGD participants:

<table>
<thead>
<tr>
<th>GROUP</th>
<th>ASSESSMENT OF TV COVERAGE OF SEX AND SEXUALITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>IN SCHOOL YOUTH</td>
<td>☐ Treatment of programs on sexuality and reproductive health should not be too academic.</td>
</tr>
<tr>
<td></td>
<td>☐ Programs usually feature Viagra, prostitution, and same sex marriages.</td>
</tr>
<tr>
<td></td>
<td>☐ There is no sufficient information on sexuality and reproductive health on TV.</td>
</tr>
</tbody>
</table>
Discussions on sexuality and reproductive health are acceptable as long as hosts are knowledgeable and have done extensive research. They expect hosts to treat sexuality and reproductive health issues more sensitively. They find the use of English words for sex organs better than the use of Filipino terms—which they find offensive.

TV programs tackle most sexuality and reproductive health issues except for puberty. Programs on sexual abuse are not vulgar when sensitive words are muted and no vulgar video was used.

Foreign shows are more open to discussing sexuality and reproductive health issues. There is negative portrayal of women, especially if sexy women or sex abuse cases are used to entice viewers. Programs that tackle sexuality and reproductive health issues should not be tackled.
When failed marriages are discussed in shows, they usually are done so in bad taste.

TV coverage of sexuality and reproductive health issues are done positively.

When children encounter sensitive scenes, they should cover their eyes,

Looking at both the interviews and the FGDs, it seems that despite the numerous sexuality and reproductive health topics, news and public affairs programs often limit themselves to topics that have been tried and tested in the ratings game: the sex act, rape, sexual abuse, prostitution, family planning, birth control, and abortion.

A challenge must be posed to the people behind these programs—network executives, producers, reporters, writers, cameramen, editors, and news readers/anchors/hosts. With their presence in the lives of millions of Filipinos, it has now become their task to cover sexuality and reproductive health issues in a broader and more sensitive manner.
MEDIA’S ROLE AND LANDSCAPE

Mass media is one of the most pervasive influences in the lives of Filipinos today. We get a better picture if we consider the hours Filipinos devoted to monitoring the televised impeachment trial of a deposed president, divide it by the number of times they watched a political ad they ended up memorizing the jingle, and multiply it by the number of children unwittingly named after some glamorous Mexican, Taiwanese, or Korean telenovela star.

Media is influential because of its economic, social, and political role in society. The billion-peso advertising revenues of Philippine television and radio and print industries provide jobs across the nation. It empowers people in nation-building, shapes pop culture, and provides accessible entertainment. Its political role in society is its most revered role. This includes its duty as a provider of information, its responsibility in creating and reflecting public opinion, and its function as vigilant watchdog. Intrinsic in performing all these roles is the agenda-setting role of media. Media promotes the issues and problems that it believes should be at the center of public attention and action, influencing what and how people think.

Of all the forms of mass media, radio has long been regarded as the medium with the widest reach nationwide especially in remote rural areas where there is little access to television, cable, and the internet. This is evidenced in the Radio-TV-PC ownership chart of the 1994 Functional Mass Media Literacy Survey conducted nationwide.
Recent studies show, however, that this is no longer true. A 2001 AC Nielsen Philippines study cited in Business World reported that 80 percent of all Filipino homes own a TV set with Metro Manila having the highest penetration of any city in the country, with 93 percent of all homes having TV sets. A 2004 article from Newsbreak referred to a Pulse Asia survey indicating that as much as 91 percent of urban households own TV sets and 60 percent in the rural areas. In just over a decade, technology and globalization have made TV the leading medium in the country.

However, ownership or access is not the only indicator that TV has overtaken radio and print as the Filipino public’s medium of choice. In 2002, the AC Nielsen Philippines nationwide survey on media penetration showed that more Filipinos rely on and are more affected by TV, getting an audience share of 96.2 percent. Radio trailed behind with 77.9 percent and newspapers at 40 percent. (See figure 2.)
Today, most of what people know about the world, its peoples, and the social and political issues of the times, comes from TV. In the recent national elections, TV emerged as the most credible source of news and information, with a high 67 percent rating compared to radio’s 20 percent and newspapers’ 5 percent in the 2004 Media Credibility survey conducted by Pulse Asia. (See figure 3.)

In 1999, a similar survey also conducted by Pulse Asia showed a 53 percent rating for TV, followed by 35 percent for radio, and 27 percent for newspapers. The 2004 figures then indicated a dramatic 14 percent rise in credibility for television, a 15 percent drop in radio credibility, and a 22 percent drop for newspapers.

In any given week, the commercial stations broadcast a total of...
704 programming hours. Of the total weekly broadcast, 659.50 hours or 19 percent is devoted to news and public affairs shows. *(See figures 4 and 5.)*

Figure 3:

![Media Credibility Survey](image)

*Pulse Asia, 2004
Source: Newsbreak, June 7, 2004

**PROGRAMS**

There are six commercial television stations in the Philippines that transmit on VHF:

- ABC 5
- ABS-CBN 2
- GMA 7
- IBC 13
- NBN 4
- RPN 9

Aside from these free TV channels, there are seven (7) UHF Channels and four (4) major cable service providers. Among all these TV stations, the Filipino viewer is most familiar with the VHF stations.
### Figure 4: News and Public Affairs Programming Hours (based on July 2004 figures)

<table>
<thead>
<tr>
<th>CHANNEL</th>
<th>TOTAL PROGRAMMING HOURS (per week)</th>
<th>TOTAL NO. OF HRS. FOR NEWS &amp; PUBLIC AFFAIRS PROGRAMS (per week)</th>
<th>% of NEWS &amp; PUBLIC AFFAIRS OF ENTIRE PROGRAMMING (per week)</th>
<th>% of OTHER PROGRAMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABS-CBN 2</td>
<td>147.00</td>
<td>32.50</td>
<td>22.10</td>
<td>77.90</td>
</tr>
<tr>
<td>ABC 5</td>
<td>122.00</td>
<td>14.00</td>
<td>11.50</td>
<td>88.50</td>
</tr>
<tr>
<td>GMA 7</td>
<td>149.00</td>
<td>38.00</td>
<td>25.50</td>
<td>74.50</td>
</tr>
<tr>
<td>IBC 13</td>
<td>129.00</td>
<td>19.50</td>
<td>15.70</td>
<td>84.30</td>
</tr>
<tr>
<td>RPN 9</td>
<td>140.00</td>
<td>22.00</td>
<td>20.40</td>
<td>79.60</td>
</tr>
<tr>
<td>NBN 4</td>
<td>119.50</td>
<td>28.00</td>
<td>23.40</td>
<td>76.60</td>
</tr>
<tr>
<td>TOTAL</td>
<td>659.50</td>
<td>121.50</td>
<td>18.90</td>
<td>81.10</td>
</tr>
</tbody>
</table>

*Probe Media Foundation, Inc., 2004
Note: Figures change on a daily basis

### Figure 5: PERCENTAGE OF NEWS AND PUBLIC AFFAIRS PROGRAMMING HOURS PER WEEK

- 19% Programming hours for other shows
- 81% Programming hours devoted to News & Public Affairs
The networks devote almost a quarter of their daily programming to news and public affairs shows; who watches these programs? According to an AC Nielsen Philippines survey in March 2004, majority of the viewers of news and public affairs shows comes from the D and E socio-economic classes. Another 2004 survey by Pulse Asia showed that across classes, TV was also the most credible to Class D with 71 percent, followed by classes A, B, and C with 68 percent, and class E with 58 percent. This is an indication that less-privileged Filipinos, the main news and public affairs audience, are more dependent on TV as a source of news and information.

CONTENT

Philippine media today boasts of being the boldest, most hard-hitting, and “freest in Asia.” Despite these claims, media practitioners, especially those in television, are often criticized for sensationalism, commercialism, breaches of ethical standards, and mediocrity. This is because media does not exist in a vacuum. What you see on TV, hear on the radio, and read on print are all influenced by different, inherent factors. Media practitioners must, therefore, understand not only media’s power and influence but also the influences that shape media content.

Foremost of these influences is commerce. Many publications, TV stations, and radio stations are owned by big business. In a highly competitive and market-driven atmosphere, high ratings and circulation equal more advertising revenues, thus, greater profit. Programs that will grab and keep the audience’s attention are preferred over those that are static and more difficult to sell. Entertainment programs and shows that contain sex and violence are given prime time slots.

Even news and public affairs programs now fall prey to the ratings game, as they are often packaged as ‘infotainment’ and flavored with sensational and controversial elements. In the FGD conducted for this book by the Probe Media Foundation, the TV writers and producers
who participated blamed “network executives who prioritize ratings over in-depth discussion of these [sexuality and reproductive health] issues.”

Media owners and practitioners are also players in other industries and politics. Their interests in these other areas are always protected or promoted and, thus, shape decisions on what will and will not be covered. News and public affairs programs may downplay or bypass a certain story if it will negatively affect the owner’s other business interests or the political career of an allied politician. For example, a government TV station will give little airtime to a president’s illicit affairs, if at all.

On the other hand, a political or business agenda may be hyped to influence the audience. At the same time, stories that may damage the business interests of a rival station may also be blown out of proportion.

REGULATION

If this is the reality in Philippine media today, and the media is the public watchdog, who is watching them?

The National Telecommunications Commission (NTC) issues the licenses of media corporations to use public frequencies. The Movie and Television Review and Classification Board (MTRCB) monitors and regulates all programs and films for broadcast and exhibition. Apparently, these two government agencies and existing media laws are not enough to ensure that the media serves the public’s interest.

Self-regulation is the framework that most media owners and practitioners adhere to. The Philippine Press Institute (PPI) and the Kapisanan ng mga Brodkaster ng Pilipinas (KBP) have formulated guidelines and codes of ethics. Public complaints and media malpractices can be reported to PPI’s Press Council and the KBP’s Standards Authority. These guidelines, however, apply only to networks who have opted to be active members of these organizations.
Even with self-regulating bodies setting the standards for the industry, ultimately, it is the media practitioner’s personal standards, awareness, and commitment to public service that matter. Broadcast journalists should realize that with the power and influence of their medium comes a great responsibility to inform, educate, and empower.
Every time viewers tune in to a TV program, they have certain expectations—that a comedy program would make them laugh or that a drama program would touch their hearts. When they watch the news or a public affairs program they expect to be told what is happening around them and how events affect them and continue to shape their communities, their world. If this expectation is not met, you can easily lose your audience with a click of a remote control.

To establish a connection with your audience, you need credibility and trust. The same is true for the people you cover or interview. Both the audience and the subject have to know that you will go through the process of reporting an event as objectively as possible.

This is an important concern especially for sexuality and reproductive health issues that are very sensitive and intimate in nature. When covering the news or taping for a feature story about sexuality/reproductive health, always keep in mind that you will affect viewers in a very personal way.

Choosing a topic can be just part of a day’s work for you but for those who watch your show, it could be life-changing. A discussion on family planning and contraceptive choices traverses issues like sexual habits and religious beliefs.
Covering certain demographic groups may not only affect the lives of those you interview but also of those around them. When you feature teenagers talking about young adult sex practices, you not only raise the level of awareness of young viewers but give their parents and guardians a greater understanding of how teenagers perceive the topic.

Shooting the footage of a recently sexually abused individual may just be a part of your job description but it may change how other people perceive the survivor. Solarizing their faces during the editing phase may save them from further stigma and trauma.

What you do and how you do it affects your subject, your viewer, and their perception of you.

A. The People Behind the Program

Producer
The producer is basically in charge of the newscast or program, making the key decisions on both the technical and content aspects of the newscast. He or she is usually an executive representing the network or the independent television company bankrolling the show. Some programs have segment producers who are responsible for the production of assigned stories or segments. Some programs have an executive producer who oversees the segment producers. Associate producers are sometimes assigned to assist the executive producer with logistical and administrative concerns.

News Director
The news director is in charge of a network’s News Department. Aside from being on top of sourcing the station’s news and assigning which team will cover which story, he or she also manages the budget and personnel. Sometimes, in smaller organizational set-ups, the associate producer takes on this role.
**TV Director**
The TV director or on-air director should not be confused with the news director. This person is responsible for executing the plans of the producer in terms of the program’s general look for the broadcast’s airing phase.

**Field Director**
The field director is in charge of directing Electronic News Gathering (ENG) segments or those done outside of the studio. Usually, the segment producer or the news reporter takes on this role.

**Reporter**
The reporter is the program’s eyes and ears on the field. He or she gives an account of the events that have happened or are currently happening. The reporter’s accounts usually involve telling the story and interviewing those involved in a particular event. Normally the reporter also doubles as the segment writer, researcher, and field director.

**Anchor**
The news anchor is the studio-based newscaster who coordinates reports on-camera. It is he or she who gives a rundown and, if the program allows it, a recap of the daily news.

**Host**
The public affairs program host is the lead person who tells the story or acts as moderator for on-camera discussions.

**Researcher**
Although employed mainly by public affairs show, and rarely at that, the researcher is responsible for getting facts, figures, and historical data about a certain issue.

**Writer**
The role of the writer is often assigned to the segment producer or the reporter, especially in news programs where time constraints call for a person who is already familiar with the subject. Writing for news, unlike entertainment shows, is usually done after taping the interviews and other necessary footage.
Cameraperson
The cameraperson is responsible for getting the needed video footage for the story.

Editor
The editor is generally in charge of putting together the footage, sound, and graphics needed to tell the story.

Video Journalists
Until recently, newsroom functions were carried out by different people. Today, there are single field reporters or video journalists who do everything: writing, reporting, shooting, and editing their stories.

B. The Production Process

News and public affairs programs follow a basic production process.
For news teams, this process happens within the day and is very dependent on when the news breaks. Producers of public affairs programs, on the other hand, can plan the topics to be discussed ahead of time.

As one of the people who make the significant choices in each production phase, your decisions can make the difference in the presentation of sexuality stories in news or public affairs programs. From planning to presentation, you must be aware of your role in the production process and the responsibility it entails. Remember, too, that your accountability is not just to the network or show’s producer, it is also to the other subjects involved in your story and ultimately, to the viewer.

Multi-tasking is common in news and public affairs programs, especially in the Philippines where low production budgets present many limitations. This, however, should not be used as a poor excuse for inaccurate or inappropriate reporting.

We have prepared a list of questions you may want to ask yourself and help you make decisions when presenting or covering a sexuality or reproductive health-based topic.

1. **Preproduction Checklist**

   As a producer or news director, when planning your story, do you…

   - know why your viewers need to be informed about this particular sexuality and reproductive health issue? How is the issue currently affecting (or will affect) your community/society?

   - consider the different sides of the story? Do you consider the knowledge and experience of your interview subjects and resource speakers?
- discuss the story with your team with sufficient knowledge about the issue? In sensitive cases, for example, do you have clear, set guidelines for your team?

- decide if your approach should be to educate, clarify, or merely present the issue? make sure that the lead-ins and promos accurately reflect the content and nature of the stories?

- review if your approach or slant promotes ignorance and fear instead of understanding and compassion?

- know why you are doing the story? Is it for ratings? For baring skin? Or is it to enlighten the audience on an issue that is of importance to their lives and well being?

To **prepare** for your shoot or coverage, as a reporter, field director, or segment producer, do you…

- get sufficient information that enables you to understand the topic or issue? Are you comfortable with the approach or presentation slant?

- make a checklist of the different sides of the story that are pertinent to your presentation?

- ensure that you have the appropriate sources or interview subjects? Have you conducted pre-interviews?

- know the appropriate terms to be used for the interview or reporting?

- orient your on-field team on respecting the rights of your subjects?
2. Production Checklist

When **shooting an interview** or **covering an event**, as a **reporter**, **field director**, or **segment producer**, do you...

- present only facts that have been double-checked?
- corroborate or substantiate given statements (official or personal)? Are facts and figures reliable and documented before they were presented?
- make a conscious effort to use the appropriate terms?
- avoid a sensational approach? Do you avoid staging events for the sake of visual impact?
- present all sides? If you’ve missed out on a pertinent point of view, do you still present this point of view?
- adjust to the state of your interview subject? Do you make sure to respect their right to privacy and basic human rights? Do you assign aliases to minors and survivors?

When **shooting an interview** or **covering an event**, as a **cameraperson**, do you...

- always get a fair coverage of the event?
- make sure to respect their right to privacy and basic human rights?

When **writing the script**, do you...

- include only facts that have been double-checked? Are statements (official or personal) corroborated or substantiated? Are facts and figures reliable and documented before they were presented?
avoid a sensational approach? Do you make sure that the issue or case study reflects a bigger picture or bigger issue important to the viewer’s knowledge and wellbeing?

present all sides?

make sure to respect the subject’s right to privacy and basic human rights? Do you make sure that only the assigned aliases are used in the script?

3. Post-Production Checklist

When editing a story, do you…

avoid sensationalism by using appropriate footage, sounds, and music?

provide the appropriate pacing so that the viewers can easily comprehend the story?

help in presenting the facts clearly by avoiding visual clutter with too many graphics?

make sure to respect the subject’s right to privacy and basic human rights? Do you conceal the faces involved in the story using tasteful and effective devices?

Do you make sure that the assigned aliases correspond with the character generations?

When presenting a story or during a panel discussion or live coverage, as an anchor, reporter, or host, do you…

clarify points or terms that the viewer may not easily understand or be familiar with?
☐ make sure that facts have been double-checked; statements (official or personal) corroborated or substantiated; and facts and figures reliable and documented before presenting them?

☐ present all sides?

☐ separate the commentary from the reporting? Do you avoid making derogatory, sexist, or condescending comments about the subjects or the issue?

☐ make sure to respect the subject’s right to privacy and basic human rights?

During the **airing** of the program, as a **producer** or **reporter**, do you…

☐ monitor the coverage or presentation for accuracy, fairness, and completeness?

☐ check if the subjects’ right to privacy and basic human rights have not been disregarded?

☐ get periodical feedback not only from the network executives but from viewers as well? Do you share this feedback with your team and provide them with directions for the show’s improvement?
Here are several TV stories that are common illustrations of bad journalistic practices in handling sexuality issues. These cases are true but the names of persons and programs involved have been deliberately omitted. The lessons learned from these stories may help you become more sensitive to your subjects and viewers when sexuality issues become a concern.

CASE #1: DEATH AND DIGNITY
HOW IMPROPER EMPHASIS CAN SENSATIONALIZE YOUR STORY

Early in September 2003, a network news program covered the death of a 17-year old girl who fell from a 24-story building. Footage of the deceased with her pajamas lifted to expose her belly was accompanied by the reporter’s presentation of the possibility that the teenager was pregnant at the time of her passing.
This particular news coverage upset the girl’s grieving family and friends. The improper emphasis on the pregnancy angle, which at the time of airing was still an unsubstantiated theory, sensationalized the story.

The girl’s parents felt that the name and reputation of their daughter was put at stake to make for a more intriguing story. In a subsequent print interview, the girl’s father was quoted as saying, “A person falls from the 24\textsuperscript{th} floor and they question why her belly was bloated? It was not! Is that all they know? And yes, in the photograph [in a major daily], she was fully clothed. In [the major network’s coverage], her pajama was lifted.”

In this story, the sexuality issues—pre-marital sex and teenage pregnancy—were only implied and were used to spice up the story. This is a common TV formula used to increase a show’s ratings. According to one content producer, “When the ratings go down, sex and violence are the topics we turn to in order to boost the ratings.”

And when it comes to sex, topics perceived as exciting are favored. A head writer observes, “In general, when sexuality issues are covered, deviant behavior like incest, group sex, male rape, and sex addiction are on top of the list because they titillate the viewers’ imagination. These topics are not commonly discussed by family members or even between friends. So if they know it is going to be discussed on TV, there is greater interest in the program.”

Ratings should never be an excuse for irresponsible reporting. According to the Journalist’s Code of Ethics formulated by the Philippine Press Institute and the National Press Club, journalists should “scrupulously report and interpret the news, taking care not to suppress essential facts or to distort the truth by omission or improper emphasis.”
In February 2004, a weekly Public Affairs program covered a story on a suspected pedophile, a Quezon City high school principal. The show’s segment producer was approached by a mother who complained that her teenage son had been sexually abused by the male principal. She wanted to catch the principal in the act of wrongdoing and so she volunteered her son as bait for the entrapment operation.

The teenager agreed to go on a Valentine’s “date” with the principal in SM City, North EDSA. Unknown to the principal, the program’s production team was following them and recorded their tryst from the mall to a motel in Kalookan City where they planned to catch the principal in the act. The team, along with the boy’s mother and a group of policemen, tried to get inside the motel. But they were stopped by motel personnel. It was during this time that the teenager sent SMS messages to the segment producer, asking the team to come up immediately before anything happens to him. However, the motel personnel still refused entry. By the time they were given access to the room, the sexual act was already consummated. Eventually, the pedophile principal was arrested and put in jail. But the boy had to survive his ordeal for the second time.

The entrapment approach has almost become a norm in most public affairs programs covering crime stories because the tension enthralls the viewers until the criminal is apprehended. This makes the viewers feel somewhat safer with one less criminal roaming the city streets.

The Journalist’s Code of Ethics advocates that reporters should refrain from doing reports “which will adversely affect a private reputation unless the public interest justifies it.” In this story, the entrapment system
failed to protect the asset, a minor, who had already been abused by the suspect. It is apparent that the mother, the production team, and the policemen had miscalculated the level of risk and vulnerability that they had put the teenage boy in.

In 1999, a weekly public affairs show featured a celebrity caught on video by a hidden camera. The venue was inside a hotel room in Quezon City where the celebrity and her manager were invited by the show’s asset or contact person for what they claimed was a business meeting.

The story slant was about prostitution in show business. This was not communicated to the celebrity and her manager. So when the story was aired, they cried foul because they were put in a bad light.

In January 2002, another weekly public affairs show featured male macho dancers in a hidden camera operation. The venue was inside a gay bar in Kalookan City where footage of the dancers and the patrons was taken.

During the airing of the story, some of the patrons were identifiable because their faces were not pixilated. Those whose identities were revealed complained to the network that they were not aware that they were being videotaped and that their privacy was invaded.

The method of gathering information via hidden camera has become popular because of its voyeuristic appeal. The appropriateness of the deception or misrepresentation of the subjects is questionable. Because networks and regulatory bodies have no clear cut guidelines on the use
of hidden cameras, there is a tendency to abuse this method.

The Journalist’s Code of Ethics advocates that practitioners should “resort only to fair and honest methods in their effort to obtain news, photographs and/or documents, and shall properly identify themselves as representatives of the press.”

In September 2003, the columnist of a major daily quoted the on-air comment of a male news anchor of a prime time news program, “E, bakit pa kasi sa batis… di na lang sa ilalim ng puno ng mangga?” [Why does it have to be by the brook… why not under the mango tree instead?] The comment was a reaction to a news report about a woman who was caught by her husband sharing an intimate moment with another man by a brook. The discovery led to an altercation between the two men, leaving both of them dead, and the woman grieving.

The columnist questioned the male news anchor’s sensibility and decency. The comment trivialized the tragedy and implied that the woman should have been smarter in planning the rendezvous with her lover.

When reporters do crime stories, their objective is to tell the story and to prove the crime. One male reporter got carried away by his emotions. The reporter shared that he once covered a suspected rapist accused of abusing his own son. During the interview, the suspect seemed unrepentant and even mentioned that he used a cigarette to burn his son’s penis. Later, upon seeing the child survivor, other witnesses got furious and mauled the suspect inside the police station. The reporter joined in the mauling and hit the suspect on the head with his microphone.
The reporter, who was deeply affected by the sight of the survivor, lost his objectivity and let his emotions reign. In an interview for this book, the remorseful reporter said, “Hindi talaga tama ‘yung behavior ko. Dapat may distance ka pa rin sa kino-cover mo.” [My behavior was wrong. You should still maintain distance from the subjects you are covering.] But more than a broadcaster’s objective distance from the subjects, the human rights of a person accused of a crime should always be respected.

In both cases, as the Journalists’ Code of Ethics advocates, the broadcasters should have conducted themselves “while performing their duties in such manner as to maintain the dignity of their profession.”
In this chapter, we will advocate a set of guidelines. This is not a compendium of gospel truths but rather, standard practices that you can keep in mind when creating TV presentations concerning sexuality and reproductive health.

I. THE 5 Cs: CHARACTERISTICS OF A GOOD REPORTAGE

A. CLEAR

1. Keep your viewers focused on what you want to say. Synchronize what they hear and what they see by matching the audio with the video. If not, you might divide their attention because words, sound, and pictures are closely related. When this is not possible, let audio and video take turns in focusing the viewers’ attention.

2. Don’t distract your viewers with negative video images. Although TV is a visual medium, words are also important. Your viewers have a tendency to forget what was said moments before and during the airing of a negative video image (e.g., scantily clad women dancing in bars and bloody images of sexual assault victims). But they do remember what follows the strong video content. The trick to make the viewers remember what your story is about is to separate what’s important from the negative.
3. **Be concrete.** When reporting on complex concepts like the nature of a sexually transmitted disease, use concrete words and video that best illustrate the concept. Graphics can also provide a visual representation of the relationship of the different elements of your story. These will help you paint a clearer picture and help the viewers understand your story better.

**B. COMPELLING**

1. **Make your approach strong but not sensational.** You should always strive to grab the viewers’ interest from the very start. Strong images and emotional themes bring immediate attention. Let the images and emotions show, but be careful not to exploit these to sensationalize your story.

2. **Make the viewer care.** When presenting unfamiliar sexuality and reproductive health issues, stereotypical views, or new perspectives, you need to establish an immediate connection with your viewer. Tell your story the way you would tell it in person and relate it to common experiences so the viewers can empathize.

3. **Keep it simple.** Viewers require more time to process complex or emotional stories. Pace your presentation to give the viewers enough time to react and understand the meaning of your story.

**C. CONCISE**

1. **Get straight to the point.** With the limited airtime allotted to your story, choose only the information that will tell it best. Avoid anecdotes, phrases, and meandering comments that will clutter your storytelling. Select specific details and leave the rest out.

2. **Plot the path.** Organize your data in a logical way to determine
what to tell in your story and how you will tell it. Outline points to make, to avoid pitfalls and stereotyped views on men and women.

3. **Avoid adjectives.** The video images in your report make long descriptions unnecessary. Trite adjectives like “senseless,” “horrible,” and “tragic” should be avoided. Use active verbs in the active voice instead. This will not only energize your reportage but will build better understanding.

**D. CORRECT**

1. **Do your research.** Know what you are going to say. Get all the information and views available to present a fair representation. Be precise about spellings, pronunciations, and proper terminology like the use of the term “survivor” instead of “victim.” Relaying accurate and pertinent facts to your viewers builds your story’s credibility.

2. **Validate your facts.** You should always crosscheck and verify your facts. Assume nothing, get first-hand information, and do not rely solely on official accounts. Eyewitness accounts should be corroborated and experts’ statements need to be substantiated.

3. **Quote in context.** Your selected soundbites must be accurate and properly attributed. Make sure that you have fully captured what the person meant.

**E. CONSIDERATE**

1. **Respect all parties involved.** When dealing with survivors and suspects of sexual abuse cases, remember to equally approach them with dignity, respect, and compassion. Like you, the accused and the accuser have human, constitutional, and other rights.

2. **Avoid stereotyping and labelling.** Be sure to review your story and weed out stereotypes that you may unconsciously
reinforce. Always respect differences based on sex, gender, race, age, class, and religion. You must also portray the changing roles of men and women to help educate your viewers.

3. **Retain your professional skepticism.** When talking to an alleged survivor or perpetrator of a sexual crime, being considerate does not mean that you must take everything at face value. For the public’s best interest, always extend the benefit of the doubt without losing your compassion and concern.

II. **HOW TO HANDLE SURVIVOR/SUSPECT INTERVIEWS**

Your interview gives a human voice to your story. It should also help you present balanced views and support data. It is not just an emotional tool that you can use to titillate the viewers and boost your ratings.

Direct interaction with your subjects can become emotional, especially in abuse cases, and may trigger your personal and cultural biases that may undermine the objectivity of your approach. Keep in mind that, as a broadcast journalist, it is your responsibility to respect the dignity and human rights of your subjects whether they are survivors or suspects.

A. **INTERVIEWING SEXUAL ABUSE SURVIVORS**

1. **Empathize with your subjects.** It is important for you to earn your subjects’ trust before asking them for an interview. You can open the conversation with “I’m sorry for what happened to you.” However scripted it may sound, it shows your concern for their plight. Assess if you can already ask them politely if they are ready to be interviewed. Always respect their decision if they decline to be interviewed.

2. **Explain why you want to talk to them.** It is natural for a
survivor to worry that the interview will put them in a bad light. Explain to them why their point of view is crucial to the story. Make them comfortable by being clear about the interview details—how much time you will need, whether the interview is live or taped, and where your suggested location is.

3. **Protect your subjects’ identity.** Give them fictitious names, solarize their faces, and do not give other pertinent information—residence address, school or place of work, names of family members, relatives, friends, etc.—that can be associated with or reveal the identity of the subjects. The Rape Victim Assistance and Protection Act of 1998 (Republic Act 8505) states that “At any stage of the investigation, prosecution, and trial of a complaint for rape, the police officer, the prosecutor, the court and its officers, as well as the parties to the complaint shall recognize the right to privacy of the offended party and the accused.”

4. **Show your sensitive side.** Avoid the “How do you feel?” question as it is obvious and ridiculous. To put them at ease, it is best to advise them on how you will conduct the interview. Tell them that they can choose to stop, take a break, or keep some remarks off the record.

5. **Focus on what the subject wants to say.** Recalling their traumatic experience is always painful for the subjects. To draw them out, you must work to win their trust. Be attentive listen and do not interrupt. This shows sincere interest on your part.

B. **INTERVIEWING SEXUAL ABUSE SUSPECTS OR PERPETRATORS**

1. **Respect their rights.** Keep your biases in check. According to the United Nations Universal Declaration of Human Rights, Article 11, no.1: “Everyone charged with a penal offense has the right to be presumed innocent until proved guilty
according to law in a public trial at which he has had all the guarantees necessary for his defense.”

2. **Use proper terminology.** When identifying the subjects, clearly state if they are suspects or have already been convicted of a crime.

3. **Protect your subjects’ identity.** If you reveal the suspect’s identity, it could lead to the identification of the survivor, too, especially in cases of incest. Give the suspects fictitious names, solarize their faces, and do not give other pertinent information (i.e., residence address, school or place of work, names of family members, relatives, and friends, etc.). The Rape Victim Assistance and Protection Act of 1998 (Republic Act 8505) states that “At any stage of the investigation, prosecution, and trial of a complaint for rape, the police officer, the prosecutor, the court and its officers, as well as the parties to the complaint shall recognize the right to privacy of the offended party and the accused.”

**III. THE ABC’s OF COVERING CHILDREN**

The Philippine law defines the child as an individual below the age of 18. The Special Protection Act protects children and those who are unable to care for themselves or to protect themselves from abuse or exploitation due to physical and mental disability. The act protects people even after they reach the age of 18.

Children are not always featured in news and public affairs programs. If they do appear on TV, they are almost always depicted as “little adults” and not as individuals with distinct needs and abilities at specific stages of growth. It is easy to believe that we know and understand what they need—after all, we were all children once. However, we should realize that every generation of children grow up differently, and have lives, issues, and concerns of their own. We advocate the following guidelines to help you in your stories for and about children, not only when they are part of stories related to sexuality and reproductive health.
A. INTERVIEWING CHILDREN

1. **Always get the parents’ or legal guardian’s permission.** Remember, the best interest of the child is their basic concern. Always leave your contact information so they can get in touch with you later if they have any concern.

2. **Be clear why you want to talk to them.** Children, especially the traumatized or sexually abused, may not fully grasp the effects of your interview, or how your interview may affect their lives. It is important that you explain to them why you need them to share their experiences or their views and what you will do with their interviews.

3. **Respect their right to privacy.** Be they survivors or suspects, you should recognize that children have the right to place the discussion off the record and ask that they be not quoted and identified in any other way in your story. Juveniles suspected of crimes are protected by the Proposed Rule on Juveniles in Conflict with the Law, which states that “the right of the juvenile to privacy shall be protected at all times. All measures necessary to promote this right shall be taken, including the exclusion of the media.”

4. **Be sensitive.** You should ask children to tell only the stories related to their experiences. If they are not comfortable in sharing their experience or views on sensitive topics like sexual abuse, premarital sex, or HIV/AIDS, do not force them to talk. Seek the assistance of a child psychologist or social worker if necessary.

5. **Get their confidence.** Sharing their intimate or traumatic experience can be embarrassing or painful. Visit them and conduct pre-interviews to help them prepare for the
actual on-cam interview. To draw them out, put them in an environment where they are most comfortable.

6. **Use language that is appropriate to children.** Don’t talk above the children’s heads. Talk to them using their own terms and relate your questions to their own personal experiences.

7. **Talk less, listen more.** Do not interrupt, let the children talk and ask fewer questions than you would an adult. You will be surprised at how children can provide honest, refreshing, and interesting opinions on sexuality-related issues.

### B. REPORTING ON CHILDREN

1. **Protect your subjects’ identity.** When covering children in need of special protection, give them fictitious names, solarize their faces, and do not give other pertinent information—residence address, school or place of work, names of family members, relatives, friends, etc.—that can be associated with or reveal their identities.

2. **Keep it confidential.** You must keep the confidentiality of the information they provide by not discussing it with other media practitioners without prior approval from their parents or legal guardians and from the children themselves.

3. **Don’t sensationalize their situation.** Depict their experiences accurately and put them in their natural environment. Don’t force them to tell stories or act out scenes (crying, hugging their parents, etc.) that may be outside of their experiences for the purpose of adding drama to your report.

4. **Give them due credit.** You should get permission from the children when using their drawings, songs, poetry, or any other work that will be used especially for your story. In cases where crediting them might clash with confidentiality, provide appropriate aliases.

5. **Avoid stereotyping.** You should not reinforce stereotypical
images of children that persist in media—cute, helpless, “little adults.” Always respect differences based on sex, gender, race, age, class, and religion.

C. PORTRAYING CHILDREN

1. **Children have rights.** When children are depicted in media, it is usually for negative stories or reports like child abuse, rape, and exploitation. Constant portrayal of children in this light may not only reinforce the adult stereotyped view of the child, but also the way children perceive themselves and other children their age. You can help reinforce a more positive image of children by doing stories that recognize, promote, and protect their rights.

2. **Children should participate.** Help empower children by including their voices and views in your reports. If you do, you will find out that they are effective advocates for their own rights. If you let them participate in your stories, you can help educate adults about how kids look at the world and help develop respect and sensitivity to children.

3. **Children can learn.** There are many topics that adults do not feel comfortable discussing with children, especially sexuality and reproductive health issues. Imparting knowledge to the appropriate age groups—like discussing pre-marital sex with teenagers—and using age-appropriate language can effectively help in their development.

IV. REPORTING ON HIV/AIDS

A. **Do your research.** Give your audience more comprehensive and helpful information about HIV/AIDS. The more knowledge you impart to your viewers, the more equipped they become to deal
with the disease and interact with people with HIV/AIDS.

B. **Avoid sensational and exaggerated reporting.** When reporting on HIV/AIDS, avoid emphasizing details and propagating myths that may cause unnecessary public paranoia and ostracize people suffering from HIV/AIDS. You can help in promoting a healthier attitude toward the disease and people living with it by being factual and straight to the point.

C. **Remember that contracting HIV/AIDS is not exclusive to certain demographic groups.** When discussing the disease, be careful not to give any impression or comments that may lead to a false feeling that only certain demographic groups (i.e., people with high-risk behavior) are susceptible to HIV/AIDS. It is also wrong for you to assume that people who do not belong to these demographic groups are free from contracting HIV/AIDS.

D. **Know the appropriate HIV/AIDS terminology.** Research on the topic. Some key terminologies are in the glossary of this booklet.

E. **Respect the privacy of your subject.** To avoid exposing your subjects to discrimination and social stigma, leave out personal information, use aliases, and solarize the images of your subjects. Remember, too, that the Philippine Aids Prevention and Control Act (Republic Act No. 8504) guarantees the right to privacy of individuals with HIV/AIDS.

V. INTERVIEWING EXPERTS AND THE MAN-ON-THE-STREET (MOS)

A. **Help your viewers become more open-minded.** When presenting unfamiliar sexuality and reproductive health topics, you must invite knowledgeable resource persons to explain the issue clearly in popular terms. Doing so will give you the opportunity to educate your audience, correct misconceptions, and erase stereotyped and narrow-minded views on sexuality.
B. **Find a balance.** When choosing the experts for interviews or panel discussions, especially for gender-related issues, make sure that you invite representatives who can each speak from different points of view. Know their biases in advance through a pre-interview session or by researching their professional background. You must also be conscious to get a balance of views and opinions from men and women for your man-on-the-street interviews.

C. **Validate their claims.** Some experts may provide you with sweeping generalizations and claims. Don’t allow these to be left unexamined. Ask or research for supporting data before you accept the validity of these statements. Crosscheck your data, as much as possible. If your man-on-the-street (MOS) subject makes a factual statement, remember to make a follow-up question that will help the interviewee qualify the claim.

VI. PRODUCTION TECHNIQUES

A. **CAMERA**

1. **Respect the privacy of your subject.** When conducting sensitive interviews, especially those of sexual abuse survivors, sex workers, persons with HIV/AIDS, suspects who are minors, or gay men or lesbians who have not come out, avoid exposing your subjects to discrimination and social stigma by using a camera angle that will help hide their identity. Using ski masks or inverted paper bags with eyeholes are not advisable as they do not present the subject in a respectable manner.

Here are several techniques that you can use and improve on creatively:

a. **Close up.** Shoot only the subject’s eyes or mouth. Remember to avoid any distinguishing marks like moles or birthmarks.

b. **Silhouette.** Place the subject against the light and create a silhouette.
c. **Screen.** Place a thin screen between the camera and the subject. The screen should be thin enough to create a silhouette but also thick enough to hide the subject’s identity.

d. **Back shot.** Shoot the subject with his or her back to the camera.

e. **Get the subject’s body language.** Focusing on the subject for a long time might not make for good video footage. You can reflect the subject’s emotions during the interview by focusing on his or her hand and feet movements. You can vary your shots by using this technique together with the others mentioned above.

2. **Use a hidden camera ONLY if...**

   - the information is necessary to public interest;
   - all possible ways of obtaining the information have been exhausted;
   - you are willing to disclose to the subject why you initially videotaped him or her without his or her knowledge;
   - you and your production team can present a well-crafted story with thorough research;
   - the damage to be caused by not revealing the footage is greater than the harm if you air the video; and
   - you, your team, and the network agree that no legal and ethical issues have been violated.

Generally, it is acceptable to get footage or information with a hidden camera, without using a long telephoto lens or a highly directional microphone, on public property. This is because any member of the general public within the vicinity could have seen or heard the same thing. However, when you are in a private setting, like a hotel room, and the subjects are not aware of your camera set up and what you plan to do with the footage that includes them, you are already intruding on their privacy. Remember, privacy is every individual’s human right.
3. **Use situationers to help you illustrate your story.** You can shoot scenes or situationers that will help give the viewer a better picture of the issue being discussed. It could be something that the subject mentioned during the interview or establishing shots (especially if a story takes place in an unfamiliar location, like an exclusive club for men) that will give the viewers a peek at where the story happens.

4. **Don’t sensationalize images.** When you choose to focus or linger on a particular graphic image, like shots of sex workers in certain states of undress, you tend to dilute the story and make it lose its focus. Instead, you may want to shift the camera from the bodies and faces to the perpetrators—the pimps, club owners, or the police.

5. **Review your footage.** Play back your tape and find out if you overlooked a detail or got an image that revealed the subject’s identity. If you do this early enough, you may still get alternative footage or do a quick reshoot.

**B. GRAPHICS**

1. **Use graphics to support your story.** Every graphic must have a purpose. You can use labels to identify a person, a place or an event. Other graphics like charts, graphs, maps, logos can be used to convey basic facts, highlight an issue, make an abstract idea concrete or a complex issue clearer. It can also help visualize or explain a process like how different birth control methods work.

2. **Don’t clutter the screen.** However, you should remember that each new word, logo, label, chart, map, graph, or headline you add to the screen will potentially distract the viewers. When this happens, they might not fully grasp or remember your story.

3. **Use text crawls correctly.** The KBP code states that “text crawls, either electronic or manual, shall not be used for any
other purpose except for news bulletins and last-minute changes and advisories in the public interest.”

4. **Make your graphics readable and concise.** When text or graphics appear on screen, viewers tend to read them. You must make sure that the graphics are always large enough to be read and that they stay up long enough on the screen to be understood. Don’t put too much information in a graphic. To make sure that your graphic can be easily grasped by the viewer, use visual elements that will help reinforce the meaning of your story.

5. **Process your information.** When presenting figures through graphics, make sure that you can show relationships between the numbers and your topic, not just raw data. For example, your report can clearly show through a chart how great or little the increase in the number of sexually active teenagers in a period of time.

6. **Don’t overfranchise your story with graphics.** Packaging your stories as “exclusive,” “breaking news,” or a “special report” should not be used just for the purpose of exciting the audience. Over time, using it on just about any story might make your viewer skeptical about what you tell them. When you do have a breaking story about a reproductive health issue, your viewer might think it’s just a come on and see you as the “boy who cried wolf.”

7. **Use graphics to prepare your audience.** Sometimes it is important for your story to include compelling images, like bloody cosmetic surgery procedures, that the viewers might find offensive. When showing such images, prepare your audience by issuing an advisory stating that “The following images are sensitive and may offend some viewers. Parental guidance is advised.”

C. **EDITING**

1. **Set the pace.** Every story needs to be paced accordingly. A quick-paced story can be exciting but may not be effective all
the time. You can make the story more comprehensible with a moderate to slow editing pace. A brief pause in the narration, especially after a compelling image has been shown, may help you put emphasis on important information, bring out the emotional highlights of your story, and make the viewer understand the story better.

2. **Let your images tell the story.** If you already have compelling images, like the footage of a woman giving birth, you can do away with the narration. On their own, the images can already tell the whole story. So, don’t distract the viewers with unnecessary narration, sound, or effects.

3. **Use music to enhance the story.** Music, when used wisely, can set the mood and help the viewers relate to the story. When used inappropriately, it can trivialize an issue, exaggerate a detail, or make the story lose its meaning. An upbeat score to an issue like domestic violence can mislead the viewers from the seriousness of the topic.

4. **Make more impact with sound.** Ambient or natural sound can sometimes be more effective than music because it adds realism and authenticity to the story. When introducing a location, like a dance club frequented by teens, transport the viewers by showing them the actual sights and letting them hear sounds of the place.

5. **Match the video and the audio.** Do not confuse the viewer with a narration supported by a video footage that has no bearing on the story being presented. You can help the viewer focus on what the story is about by relating the words with the pictures they see.

6. **Respect the privacy of the subject.** Be consistent in concealing the faces of interview subjects, especially those who are survivors of sexual abuse (both adults and children), by solarizing their images. In the past, a common practice was the use of black bars to cover the eyes, but other identifying marks like a mole or a birthmark could still be seen.
Technology advances have made this ineffective technique to hide the subject’s identity obsolete. However, preparing for the interview (e.g., planning your camera shots or choosing an ideal venue) is still the most effective way to respect and protect your subject’s privacy, helping them avoid discrimination and social stigma.

VII. REENACTMENTS AND STAGING

A. **Be accurate.** Your dramatization must be based on the available facts, not a sensationalized interpretation of the true events. Unrealistic presentations using melodramatic music and approaches may add trauma to the real-life characters you are portraying. Slanting the truth may also have legal implications.

B. **Support your reenactment.** You can intersperse the reenactment with supporting interview video of the actual survivor or the perpetrator. Just make sure you hide his or her identity by using aliases and solarizing his or her images.

C. **Avoid staging your video.** Your viewers deserve to be shown truthful images. When doing stories involving sex den raids, sex workers are sometimes forced or coerced to strip or remove their clothing to give the impression that they were caught in the state of undress. There is no need to embarrass anyone for the sake of getting “hot” footage.

D. **Label your footage.** You must make it clear to the viewer that what they are watching is a “Reenactment” so that they will know that the people shown are not the actual survivor and the perpetrator but paid talents.

E. **Using comparable video.** When using file footage similar to the event you are currently reporting, remember to make it clear to your viewer that what they are seeing are not images from the current, actual event. Label the video as “File Footage,” “File Video,” or “Recorded Earlier.”
A. **Make it clear that you are making a commentary.** As news anchors or reporters, you are expected to report facts, not opinions. It is important to separate the news from editorial statements and announce that the following statement you are about to make is a commentary. If your program regularly invites guests to share their views and opinions, make sure that their segment is clearly separated from the news portion. You may also want to flash an advisory at the beginning or end of the show saying that “The opinions stated by the program’s hosts and guests are not the opinions of the network.”

B. **Practice fairness.** Sexuality issues are mostly gender-based. Give equal prominence to views of men and women by inviting a healthy mix of people representing all sides. When guests air views that condone, incite, or misuse representation of violence against any person, you must challenge this view by presenting its negative effects and giving alternative opinions.

C. **Prepare a framework.** Getting people’s opinions does not mean allowing chaos in your program. Discussions should be directed towards the topic at all times. When guests mention an unrelated issue, follow it up with a question that will bring the discussion back on track.
APPENDIX I

Journalist’s Code of Ethics

Formulated by the Philippine Press Institute and the National Press Club

1. I shall scrupulously report and interpret the news, taking care not to suppress essential facts or to distort the truth by omission or improper emphasis. I recognise the duty to air the other side and the duty to correct substantive errors promptly.

2. I shall not violate confidential information or material given me in the exercise of my calling.

3. I shall resort only to fair and honest methods in my effort to obtain news, photographs and/or documents, and shall properly identify myself as a representative of the press when obtaining any personal interview intended for publication.

4. I shall refrain from writing reports which will adversely affect a private reputation unless the public interest justifies it. At the same time, I shall fight vigorously for public access to information.

5. I shall not let personal motives or interests influence me in the performance of my duties; nor shall I accept or offer any present, gift or other consideration of a nature which may cast doubt on my professional integrity.

6. I shall not commit any act of plagiarism.
7. I shall not in any manner ridicule, cast aspersions on, or degrade any person by reason of sex, creed, religious belief, political conviction, cultural and ethnic origin.

8. I shall presume persons accused of crime of being innocent until proven otherwise. I shall exercise caution in publishing names of minors and women involved in criminal cases so that they may not unjustly lose their standing in society.

9. I shall not take unfair advantage of fellow journalists.

10. I shall accept only such tasks as are compatible with the integrity and dignity of my profession, invoking the ‘conscience clause’ when duties imposed on me conflict with the voice of my conscience.

11. I shall comport myself in public or while performing my duties as journalist in such manner as to maintain the dignity of my profession. When in doubt, decency should be my watch word.

APPENDIX II

Summary of Guidelines for Media Practitioners on the Reporting and Coverage of Cases Involving Children

Prepared by the Committee for the Special Protection of Children (Department of Justice) in cooperation with the Kapisanan ng mga Broadcaster ng Pilipinas and the Philippine Press Institute

Consistent with existing laws, rules and regulations, and international conventions, media practitioners in reporting and coverage of cases involving child abuse victims and children in conflict with the law shall:

1. Recognize that freedom of expression and the public’s right to information should go hand in hand with fundamental human rights, including freedom from exploitation and intimidation;
2. Observe that in all media coverage involving children, their best interest shall be the primary and paramount concern and that they should take into consideration the present, and as well as the long term implications, of any publicity on the child’s recovery and rehabilitation.

   a. Respect the child’s right to privacy at all stages of the proceedings or documentation of cases involving the children.
   b. Seek and consider the child’s opinion in any manner or procedure affecting him or her such as the content of reports and stories, publication of photos, or broadcast video.
   c. Consider the inclusion of details that are sufficient only to help the public understand that child abuse has occurred or an offense involves a child so as not to undermine the safety and integrity of child victims or children in conflict with the law or adversely affect criminal proceedings against the offenders.
   d. Keep all records of sexual abuse cases strictly confidential except in connection with any court or official proceedings.
   e. Keep the child’s identity confidential and respect the child’s dignity by not publishing photos (past or present) especially those that are degrading.
   f. Withhold additional information that may inadvertently lead to disclosure of the child’s identity, e.g., parents’ full names, child’s address, and school.

3. Adhere to the highest ethical and professional standards in reporting cases involving children.

   b. Explore innovative alternatives to protect the children’s identity while reporting on their stories in a compelling and newsworthy manner.
   c. Refrain from exploiting individual children’s cases for fundraising purposes.
acquaintance rape
Sexual assault by someone known to the victim: a husband, boyfriend, relative, friend, friend of a friend, brief acquaintance, date, neighbor, or fellow worker.

age of consent
The age at which a person is deemed legally capable of giving consent to sexual interactions. Under Philippine laws the age of consent is eighteen (18) years.

AIDS (Acquired Immune Deficiency Syndrome)
A combination of symptoms caused by the depression of the body’s immune system, leaving it susceptible to contract a number of diseases which are often fatal. This decline in the body’s immune system is caused by the human immunodeficiency virus. Avoid using the term “full-blown AIDS” because there is no partly-blown AIDS.

AIDS dementia
Infection of the brain by HIV, resulting in the impairment of mental functioning, as well as changes in both mood and behavior.

AIDS Symptoms
The World Health Organization (WHO) divides AIDS symptoms into two categories: minor symptoms are symptoms which may result from infection other than HIV. Major symptoms are specifically linked to HIV. Diseases of the skin, mouth, and lymph nodes are common during the initial stages of AIDS; while diseases of the lungs, digestive system, nervous system, and eyes are common in the final stages.

antibodies
Substances produced by the immune system in response to specific organisms (antigens), such as bacteria or allergen. Some antibodies neutralize bacteria or viruses, thus preventing infection.

antigen
A substance which the body may consider a foreign organism like bacteria and fungi.

assailant
Someone who attacks another person.

battering
An attack—verbal, physical, or psychological—on a person by her/his partner or ex-partner. Ninety percent of these cases involve a man battering a woman. We have generally chosen to use “battering” rather than the commonly used term (or label) “domestic violence,” which obscures the fact that for the most part men are the perpetrators and women the victims of this crime. However, battering also occurs in gay relationships.

child
Under Philippine laws, an individual below the age of eighteen (18).
child abuse
Under the Special Child Protection Law (R.A. 7610), refers to the maltreatment of a child whether habitual or not which are classified into psychological/emotional maltreatment, physical abuse/cruelty, sexual abuses, and neglect.

children in especially difficult circumstances
Street children, and children who were abandoned, abused and exploited, disabled, victims of prostitution and pedophiles, runaways, delinquents, drug dependents, and youth offenders; children in situations of armed conflict, child victims of natural disasters, and those working in hazardous occupations. Also includes children in indigenous communities who live in areas not reached by social services.

corruption of minors
A crime under the Philippine Penal Code, is an act committed by any person who promotes or facilitates the prostitution or corruption of persons underage to satisfy the lust of another.

gay
A homosexual, often used to refer to male homosexuals.

gay-bashing
Violence against gay men or lesbians because of their orientation.

gender
In terms of biological sex, most humans are labeled male or female, depending on the visible genitals. But societies go beyond these two categories to create other labels, with clearly defined roles and statuses. These definitions are very culture-specific and do not always correspond across societies. For example, Filipino expectations of “babae” will be different from those of a “woman” in say, American society. An American woman, for example, will describe herself as “aggressive” to mean being assertive and independent, and may actually be admired for that trait. In contrast, Filipinos still expect some of the “Maria Clara” in our women, and these gender expectations structure the way a Filipina will dress up, speak, walk, even going to the extent of determining the types of careers she will seek.

gender correct language
Use (or non-use) of gender specific pronouns and words in the least misleading and most clear fashion (e.g., using “postie” or “postal deliverer” instead of “postman” when the gender of that person is not known). Often confused with political correctness and misunderstood to be the elimination of the suffix “man” from words.

forcible abduction
A crime against chastity under the Philippine Penal Code, is defined as the abduction of any woman against her will and with lewd designs.
**HIV-positive person**
An individual who has been diagnosed to be HIV-positive. Avoid using degrading terms like “HIV-carrier” or phrases like “you can catch HIV” because no one “carries” it and it cannot be caught.

**HIV (antibody) Test**
A test used to determine the presence of HIV-antibody in the blood. Avoid using the term “AIDS test” because the HIV test does not confirm whether an individual has developed symptoms of AIDS.

**Human Immunodeficiency Virus (HIV)**
A virus that attacks the body’s immune system and then causes AIDS. The virus exists whether or not an individual has developed AIDS. If a person is HIV-positive it does not necessarily mean that he or she has developed AIDS.

**incest**
Sexual activity between close family members. It is taboo in most societies and a criminal offense and an impediment to marriage in most countries, as well as being opposed to by most modern religions. But the exact definition of what is a “close family member” varies widely: some jurisdictions consider only those related by birth, others also those related by adoption or marriage; some prohibit relations only with nuclear family members and ancestors or descendants, while others prohibit relations with aunts and uncles, nephews and nieces, and cousins as well. This is punishable under Philippine laws.

**Infant**
A person in the age bracket of 0-12 months.

**juvenile delinquency**
The repeated destructive behavior of minors, often exhibited by street children and other neglected, abused, abandoned, and exploited children.

**late childhood**
The period between the ages 13 and 17, characterized by the expansion of the child’s social and emotional involvements and the development of sexuality, and referred to as the most trying childhood stage.

**molestation**
Sexual abuse of a child.

**mother-to-child transmission (MTCT)**
The transmission of infection, typically HIV, from the mother to the child during pregnancy, labor, or delivery or through breastfeeding.

**non-government organization**
An organization that is not comprised of states and not part of any state agency. These include professional organizations, independent human rights organizations, special interest groups, and other volunteer and charity organizations.

**obscenity**
That which is legally deemed offensive to “accepted” standards of decency or morality.
orgy
A large, and often lavish, gathering of people for the purpose of having group sex.

pedophilia
A sexual disorder characterized by intense, recurring sexual urges or fantasies involving sexual activities with a prepubescent child. This usually involves a male sexually attracted to either young boys or girls. A pederast is a pedophile attracted to young boys.

perpetrator
Someone who does something, as in a perpetrator of violence or abuse. The terms assailant, attacker, perpetrator, and abuser are used more or less interchangeably.

person with AIDS
An individual who has AIDS. Avoid using the term “AIDS carrier” or phrases like “catch AIDS” because no one carries the disease and it cannot be caught.

political correctness (PC)
A perspective in communications based on the proposition that language is important in shaping the way people think and behave. Gender sensitive language is part of political correctness, as in the suggestion that we use gender-inclusive terms like “business people” and “members of Congress” rather than “businessmen” and “congressmen” because the latter terms are sexist. Political correctness has sometimes been criticized as being excessive and a mere use of political correct language may not necessarily mean a change in behavior or attitudes.

porno-graphy
The representation of the human body or human sexual behavior with the goal of sexual arousal. It can also refer to sexually oriented material that is not considered acceptable to the viewer and the same material when judged subjectively acceptable is often referred to as “erótica.”

prostitution
The sale of sexual services (typically manual stimulation, oral sex, or sexual intercourse, less often anal sex) for money or other kinds of material returns.

qualified seduction
A crime against chastity under the Philippine Penal Code, is the seduction of a virgin over twelve years and under eighteen years of age, committed by any person in public authority, priest, homservant, domestic, guardian, teacher, or any person who, in any capacity, shall be entrusted with the education or custody of the woman seduced.

rape
A crime against chastity under the Philippine Penal Code, is committed by having carnal knowledge of a woman under any of the following circumstances: 1) by using force or intimidation; 2) when the woman is deprived of reason or otherwise unconscious; and 3) when the woman is under twelve years of age.

rape-trauma syndrome
The emotional consequences that a victim experiences after being raped.

reproductive health
A state of complete physical, mental, and social well-being, not merely the absence of disease or infirmity, in all matters relating
to the reproductive system and to its functions and processes.

**reproductive rights**
The recognition of the basic rights of all individuals to decide freely and responsibly on the number, spacing, and timing of their children. It also includes having access to information and means to do so, enabling the individual to attain the highest standard of sexual and reproductive health. Individuals also have the right to make decisions concerning reproduction free of discrimination, coercion, and violence.

**resister**
Refers to a person who has successfully defended himself or herself against assault, whether that defense was through awareness, assertiveness, or physical techniques. If a person is unable to stop an attack, he or she can still practice resistance by focusing on his or her survival during the assault.

Rape that is not completed has traditionally been called an “attempted” rape, but this focuses on the assailant’s actions. The term “resisted” rape, on the other hand, puts the emphasis on the individual’s successful defense against the attack.

**sex**
1) Either a male or female division of a species especially as differentiated with reference to the reproductive functions.  
2) The physiological sex of the person, normally determined by having either XX (female) or XY (male) chromosomes.  
3) Also refers to the act of sexual intercourse, an intimate physical relationship involving the use of the sexual organs.

**sex industry**
Refers to those commercial enterprises which employ sex workers. This includes establishments that engage in striptease, live sex show, and peep shows; pornography; prostitution; erotic massage; sex shops; telephone sex; and autoerotic performances.

**sex worker**
Anyone who earns his or her living by providing sexual services. Some use this term only to mean prostitution, although it is also used by others to refer to those working in the sex industry.

**sexual aggression**
Any kind of sexual activity against a person’s will.

**sexual behaviors**
Actions (touching, kissing, and other stimulation of the body) related to the expression of one’s sexuality.

**sexual coercion**
A broad term referring to any kind of sexual activity that is done on another person through the use of force, pressure, alcohol and drugs, or authority.

**sexual assault**
Includes the attempt or act of rape (sexual intercourse without consent, either by stranger and acquaintance), forced sodomy (oral and anal sex), or forced penetration by a foreign object, including a finger. Non-penetration sexual assault also included are the act of touching an unwilling person’s intimate parts, such as genitalia, breast, buttocks, or the clothing covering the parts, or forcing an unwilling person to touch another’s unwanted parts.

**sexual harassment**
The use of status and/or power for sexual ends.

**sexual health**
The working definition of the World Health Organization (WHO) of sexual health is, “a state of physical, emotional, mental, and social well-being related to sexuality; it is not merely the absence of disease, dysfunction, or infirmity. Sexual health requires a positive and respectful approach
to sexuality and sexual relationships, as well as the possibility of having pleasurable and safe sexual experiences, free of coercion, discrimination, and violence. For sexual health to be attained and maintained, the sexual rights of all persons must be respected, protected, and fulfilled.”

sexual practices
Activities related to sexual expression that are performed habitually or repeatedly.

sexual rights
According to the World Health Organization (WHO), sexual rights embrace human rights that are already recognized in national laws, international human rights documents, and other consensus documents.

sexual risk
Diseases can be transmitted through sexual activity. Although anal receptive and vaginal receptive sex are considered the highest risk, both parties run the risk of contracting the disease with oral sex (mouth to genital contact) but the risk is not as great.

sexual slavery
The term used for forcing people into prostitution.

sexuality/human sexuality
A general term referring to various sexually related aspects of human life, including physical and psychological development, and behaviors, attitudes, and social customs associated with the individual’s sense of gender, relationships, sexual activity, mate selection, and reproduction.

sexually explicit material
Material that graphically depicts sexual activities.

sexually oriented material
Materials such as photographs, videos, films, magazines, CD-ROMs, or books whose primary themes or depictions involve sex.

sexually transmitted infection (STD)
A disease or infection which is transmitted through certain kinds of sexual contact. Some STDs can be treated, like syphilis and chlamydia can be treated. Formerly called sexually transmitted disease (STD) or venereal disease (VD).

simple seduction
A crime against chastity under the Philippine Penal Code, is defined as the seduction of a woman who is single or a widow of good reputation, over twelve but under eighteen years of age, committed by means of deceit.

solarization
Also known as pixelation. It is the technical term for covering the face of an interview subject as they appear on TV.

statutory rape
Sexual act with a consenting person twelve (12) years old and below.

survivor
A term that is considered to be healthier and more empowering than the word “victim.” Anyone who has suffered from abuse and is still alive can be considered a survivor. Learning to think of themselves as survivors instead of victims can encourage a more positive worldview and self-image. “Survivor” suggests strength, experience, wisdom, and hope—all that the word “victim” lacks.

transactional sex
Sex where material returns are involved, but where the circumstances are different from actual prostitution or sex work. For example, in the Philippines and other countries, female and male students might sometimes sell sex to be able to pay for their tuition (thus, the coined term “prosti-tuition”). Others might have sex
in exchange for non-financial returns, new clothes or a cellphone, for example.

Transactional sex might also occur for people working in bars and other entertainment establishments as waiters and waitresses or as “guest relations officer”--they often do not consider themselves sex workers but may sometimes agree to have sex as a “transaction” with material returns.

There is concern that people involved in transactional sex may be at greater risk for sexual health problems such as infection. Because they do not think of themselves as prostitutes or sex workers, they may be less conscious of the need to protect themselves with condoms, for example.

**Urban Population**
Percentage of population living in urban areas according to the national definition used in the most recent population census.

**Venereal Disease**
A disease transmitted primarily by sexual contact.

**Virus**
An organism made up of genes surrounded by a layer of protein. Technically speaking, a virus is classified as a living organism because it cannot be reproduced. A virus is the smallest of all organisms and cannot be treated using antibiotics.

**White Slave Trade**
Under the Philippine Penal Code, a person may be charged of this crime if he or she, in any manner, or under any pretext, engages in the business or profits from prostitution or by enlisting the services of any other for the purpose of prostitution.

**X-Rated**
Visually explicit material as defined by the Movie and Television Review and Classification Board rating system.

**Youthful Offender**
One over nine years old but under 21 at the time before he or she committed an offense.
   A handbook containing the presidential decree creating the MTRCB guidelines for movie and television review and classification and related memorandum circulars that have been issued from 1998-1999

2. Kapisanan ng mga Brodkaster ng Pilipinas (KBP) - Revised Edition of the Television Code
   A handbook containing guidelines for general program and advertising standards and, penalties for KBP members in violation of such standards

3. The Media and Children’s Rights
   A practical guidebook containing ideas and challenges for media professionals and others working in the field of children’s rights and child protection

4. Police Handbook on the Management of Cases of Children in Especially Difficult Circumstances

5. Primer on Child Abuse
   By the Council for the Welfare of Children

6. The Family Code of the Philippines
   Executive Order 209 and its related provisions

7. Reproductive Health Act

8. Philippine AIDS Prevention and Control Act
   Republic Act No. 8504

Republic Act No. 8353


Republic Act No. 8505

11. Creation of the Movie and Television Review and Classification Board (MTRCB)

Presidential Decree 1986 created the MTRCB to regulate, review and censor movies and television programs and to initiate plans and cooperate with the movie and TV industries to improve, upgrade and make these industries viable.

12. Authority of the Ministry of Social Services and Development to take protective custody of child prostitutes and sexually exploited children

Executive Order No. 56

13. Creation of a Committee for the Special Protection of Children from all forms of Neglect, Abuse, Cruelty, Exploitation, Discrimination and other Conditions Prejudicial to their Development

Executive order No. 275

14. Special Protection of Children Against Child Abuse, Exploitation and Discrimination

Republic Act No. 7610

15. Declaration of the “National Awareness Week for the Prevention of Child Sexual Abuse and Exploitation”

Proclamation No. 731

16. Declaration of the “Protection and Gender-Fair Treatment of the Girl Child Week”

Proclamation No. 759

17. United Nations Universal Declaration of Human Rights

An international agreement recognizing that the inherent
dignity and the equal and inalienable rights of all human beings is the foundation of freedom, justice and peace in the world

An international agreement recognizing that children are entitled to special care and assistance in ensuring their dignity and the equal and inalienable rights
Government Agencies

Council for the Welfare of Children
CWC Building, 10 Apo Street,
Sta. Mesa Heights, 1114 Quezon City
P.O. Box No. 2363, Quezon City
Central Post Office
Telephone : (632) 7811039
Facsimile : (632) 7438374 / (632) 7408863
E-mail : cwc@info.com.ph (CWC)
lbl@cwc.gov.ph (Exec. Dir. Laigo)
mes@cwc.gov.ph
(Dep. Exec. Dir. Caraballo)
eig@cwc.gov.ph
(Dep. Exec. Dir. Garon)
Website : www.cwc.gov.ph

Commission on Human Rights
SAAC Bldg., Commonwealth Avenue, Diliman,
1121 Quezon City
Telefax : 9287240
E-mail : jake_rocketmail.com
Website : www.hrnow.org/chr/body.htm

Department of Health
San Lazaro Compound, Rizal Avenue, Manila
Telephone : (632) 7438301 to 23
Facsimile : (632) 7119502 to 03
E-mail : mmdayrit@co.doh.gov.ph
(Sec. Dayrit)
Website : www.doh.gov.ph

Department of Justice
Department of Justice Building,
Padre Faura St., 0970 Manila
Telephone : (632) 5238481 to 98
Facsimile : (632) 5211614
E-mail : sojsrc@info.com.ph
Website : www.doj.gov.ph

Special Committee for the Special Protection of Children
Department of Justice Building,
Padre Faura St., 0970 Manila
Telephone : (632) 5248994
Website : www.doj.gov.ph

Department of Social Welfare and Development
DSWD Bldg., Constitution Hills, Diliman,
1126 Quezon City
Telephone : (632) 9318101 to 07 /
9317916 / 9318149 / 9517119
Facsimile : (632) 9318191
E-mail : miss@dswd.gov.ph
Website : www.dswd.gov.ph

Movie And Television Review and Classification Board (MTRCB)
6/F President’s Tower, Timog Avenue
corner Judge D. Jimenez St., 1103 Quezon City
Telephone : (632) 9255002
Facsimile : (632) 9255004

National Commission on the Role of Filipino Women
114 J.P. Laurel Street, San Miguel, 1005 Manila
Information Resources Division
Telephone : (632) 7354767
Facsimile : (632) 7364449
E-mail : ird@ncrfw.gov.ph
Website : www.ncrfw.gov.ph
<table>
<thead>
<tr>
<th><strong>Non-Government Organizations</strong></th>
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<tr>
<td><strong>Philippine Information Agency (PIA)</strong></td>
</tr>
<tr>
<td>PIA Building, Visayas Avenue, Quezon City</td>
</tr>
<tr>
<td>Telephone : (632) 9217941 / 9201224 / 9247703 / 9204345</td>
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<tr>
<td>Facsimile : (632) 9204347 / 9204332</td>
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<tr>
<td>E-mail : <a href="mailto:vergaje@yahoo.com">vergaje@yahoo.com</a></td>
</tr>
<tr>
<td>Website : <a href="http://www.pia.gov.ph">www.pia.gov.ph</a></td>
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<tr>
<td><strong>Philippine Legislators’ Committee on Population and Development Foundation, Inc. (PLCPD)</strong></td>
</tr>
<tr>
<td>Room 611 Northwing Lobby, House of Representatives, Batasan Hills, 1126 Quezon City</td>
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<tr>
<td>Telephone : (632) 9315001 local 7430</td>
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<tr>
<td>Facsimile : (632) 9315354</td>
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<td>E-mail : <a href="mailto:plcpd@plcpdfound.org">plcpd@plcpdfound.org</a>, <a href="mailto:oed@plcpdfound.org">oed@plcpdfound.org</a></td>
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<tr>
<td>Website : <a href="http://www.plcpdfound.org">www.plcpdfound.org</a></td>
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<tr>
<td><strong>End Child Prostitution in the Philippines</strong></td>
</tr>
<tr>
<td>265-B1 Katipunan Road, Loyola Heights, Quezon City</td>
</tr>
<tr>
<td>Telefax : (632) 99-1676</td>
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<td>E-mail :</td>
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<tr>
<td>Website :</td>
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<tr>
<td><strong>Family Planning Organization of the Philippines, Inc. (FPOP)</strong></td>
</tr>
<tr>
<td>50 Doña M. Hemady St., New Manila, 1112 Quezon City</td>
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<tr>
<td>Telephone : (632) 7217302 / 7217101</td>
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<tr>
<td>Mobile : 0918-4077005 / 0917-8228669 (Ranch)</td>
</tr>
<tr>
<td>Facsimile : (632) 7214067</td>
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<tr>
<td>E-mail : <a href="mailto:fpop@mydestiny.net">fpop@mydestiny.net</a>, <a href="mailto:fpop1969@yahoo.com">fpop1969@yahoo.com</a></td>
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<tr>
<td>Website : <a href="http://www.fpop.org.ph">www.fpop.org.ph</a></td>
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<tr>
<td><strong>Foundation of Filipino Adolescents</strong></td>
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<tr>
<td>c/o Philippine Medical Women’s Association</td>
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<tr>
<td>70 V. Luna Road corner Malakas Street, Diliman, Quezon City</td>
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<tr>
<td>Telephone : (632) 9250191</td>
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<tr>
<td>Facsimile : (632) 9213947</td>
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<tr>
<td>E-mail : <a href="mailto:pmwa@yahoo.com">pmwa@yahoo.com</a></td>
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<tr>
<td>Website : <a href="http://www.pmwa.com">www.pmwa.com</a></td>
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<tr>
<td><strong>GABRIELA National Alliance of Women’s Organizations in the Philippines</strong></td>
</tr>
<tr>
<td>35 Scout Delgado St., Brgy, Laging Handa, Roxas District, 1103 Quezon City</td>
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<tr>
<td>Telephone : (632) 3712302 / 3743451</td>
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<td>Facsimile : (632) 3744423</td>
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<tr>
<td>E-mail : <a href="mailto:gab@info.com.ph">gab@info.com.ph</a></td>
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<tr>
<td>Website : members.tripod.com/~gabriela_p/</td>
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<tr>
<td><strong>Health Action Information Network (HAIN)</strong></td>
</tr>
<tr>
<td>26 Sampaguita Avenue, Mapayapa Village II, Quezon City</td>
</tr>
<tr>
<td>Telefax : (632) 9526312</td>
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<tr>
<td>Website : <a href="http://www.hain.org">www.hain.org</a>, <a href="http://www.kalusugan.org">www.kalusugan.org</a></td>
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<tr>
<td><strong>AIDS Society of the Philippines</strong></td>
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<tr>
<td>Room 401, 4th Floor, Doña Felisa Syjuco Bldg., 1872 Remedios Street corner Taft Avenue, Malate, 1004 Manila</td>
</tr>
<tr>
<td>Telephone : (632) 5365509 / 5365694 / 5241262 to 69 loc. 144</td>
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<tr>
<td>Facsimile : (632) 5365512</td>
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<tr>
<td>E-mail : <a href="mailto:aidsphil@pacific.net.ph">aidsphil@pacific.net.ph</a></td>
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<tr>
<td>Website : <a href="http://www.aidsphil.org">www.aidsphil.org</a></td>
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<tr>
<td><strong>Balikatan at Ugnayan Naglalayong Sumagip sa Sanggol (BUNSO)</strong></td>
</tr>
<tr>
<td>116 Kamias Road, Quezon City</td>
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<tr>
<td>Telephone : (632) 921-9379</td>
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<td><strong>Bantay Bata 163</strong></td>
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<tr>
<td>ABS-CBN Foundation, Inc.</td>
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<tr>
<td>31 Mother Ignacia Avenue, 1103 Quezon City</td>
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<td>Telephone : (632) 9244101-22</td>
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<tr>
<td>E-mail : <a href="mailto:bb163@abs.pinoycentral.com">bb163@abs.pinoycentral.com</a></td>
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<tr>
<td>Website : <a href="http://www.abs-cbnfoundation.com/bantaybata">www.abs-cbnfoundation.com/bantaybata</a></td>
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</tbody>
</table>
Stop Trafficking of Pilipinos Foundation, Inc. (STOP)
Caritas Manila Compound, 2002 Jesus Street, Pandacan, 1011 Manila
Telephone: (632) 5639302
Facsimile: (632) 5639301

Women’s Crisis Center
7/F East Avenue Medical Center, East Avenue, Diliman, 1104 Quezon City
Telephone: (632) 9225235 / 9267744
Facsimile: (632) 9249315
E-mail: wccmanila@pacific.net.ph
Website: www.geocities.com/Wellesley/3665/

Kababaihan Laban sa Karahasan (KALAKASAN) Foundation, Inc.
1 Matiwasay St. corner Maginhawa St., UP Village, 1102 Quezon City
Telephone: (632) 9212222 / 4332803
Facsimile: (632) 9210955
E-mail: kalakasan_KLK@yahoo.com

Kapisanan ng mga Brodkaster ng Pilipinas (KBP)
Secretariat
6/F LTA Building, 118 Perrea St., Legaspi Village, 1605 Pasig City
Telephone: (632) 8151990-92
Facsimile: (632) 8151989 / 8151993
E-mail: kbp@pacific.net.ph
Website: www.kbp.org.ph

Reachout Foundation International
2030 M. Adriatico St., Malate, 1004 Manila
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Telefax: (632) 5238861
E-mail: info@reachout-foundation.org
Website: www.reachout-foundation.org

Foreign Correspondents Association of the Philippines (FOCAP)
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- **Facsimile**: (632) 9361558
- **E-mail**: corpaf@abc5tv.com
- **Website**: www.abc5tv.com

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- **Telephone**: (632) 9244101 to 22
- **Facsimile**: (632) 9241533
- **E-mail**: feedback@abs-cbn.com
- **Website**: www.abs-cbn.com

#### AMCARA Broadcasting (Studio 23)
- **Address**: 3/F ABS-CBN Broadcast Center, Sgt. Esguerra Avenue, Quezon City
- **Telephone**: (632) 9244101 to 22
- **Facsimile**: (632) 4146631
- **E-mail**: studio23@abs-cbn.com

#### GMA Network, Inc. (Channel 7)
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- **Telephone**: (632) 928-7021 to 88
- **Facsimile**: (632) 928-4839
- **E-mail**: feedback@gmanetwork.com
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#### Intercontinental Broadcasting Corporation (IBC-13)
- **Address**: Broadcast City, Capitol Hills, Diliman, Quezon City
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#### National Broadcasting Network (NBN 4)
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#### Radio Philippines Network (Channel 9)
- **Address**: Broadcast City, Capitol Hills, Diliman, Quezon City
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