

**Women In Media In The Philippines :
From Sterotype To Liberation**

By

Doreen G Fernandez

The overall picture of women in media in the Philippines -- status in the profession, image in the media, and access to media through education -- is simultaneously changed, changing, and unchanged, and thus bears close examination and analysis. This paper will focus on the status of women in the press as indicative of the current state of change, and will touch on women in television and as portrayed in the media, to illustrate both the changing and the unchanged.

WOMEN IN THE PHILIPPINE PRESS

Since the start of Philippine journalism on the American model in this century, the Filipina has been part of it. In the second and third decades university graduates -- mostly from the the University of the Philippines -- filtered into the newspapers and magazines from their work on campus publications. They served as writers, correspondents, proofreaders, and eventually literary editors and editors-in-chief, and among them were women prominent on the literary and social fronts, like poet Angela Manalang Gloria; writer, beauty queen and later Senator Maria Kalaw Katigbak; writer and Philippine Art Gallery founder Lydia Villanueva Arguilla; sonneteer and translator Trinidad Tarrosa Subido; socialite Pacita Pestaño Jacinto; scriptwriter Lina Flor; guerrilla personality Yay Panlilio Marking; short story writers Jim Austria and Ligaya Victorio Fruto; socialites Consuelo Grau and Corazon Grau Villanueva, and fiction writer Estrella Alfon. Journalism was considered a proper profession for the Filipina

university graduate, who could rise to literary editor, but not to editor-in-chief.¹

Except in a few cases, like those of Jim Austria and Yay Panlilio Marking, most of the women were confined to the "lipstick beat" -- the coverage of home and society, fashion and food, education and human (read: feminine) interest. This trend continued through the next three decades, and by the 60s it was standard to find the "newshens" in the home, society and entertainment pages, and very rarely if at all, in the front and editorial pages, or in the staffbox. The only exception was Isabel Roces, treasurer of The Manila Times, the largest newspaper of the period, which her family owned. All the other major English language newspapers then were similarly owned by families prominent in business and/or politics -- the Madrigals and the Philippines Herald, Hans Menzi and the Manila Daily Bulletin, the Lopezes and the Manila Chronicle, the Elizaldes and The Evening News.

After 1972, when then President Ferdinand Marcos declared Martial Law, the picture changed, although the pattern did not. Several papers were closed; and other families owned the major newspapers (mostly written in English, but often with subsidiary Pilipino publications). This time they were, without exception, Marcos cronies: Roberto S. Benedicto and the Daily Express, Francisco Romualdez (brother of Mrs. Imelda Marcos) and the Times Journal; and, it has only lately been revealed, the Marcoses themselves owned 74% of the Bulletin Today behind the ostensible owner, Hans Menzi, who mainly served as their "conduit to the desk." Later, the Evening Post was established, owned by Johnny Tuvera, Malacañang executive

secretary, and his wife, novelist-journalist Kerima Polotan Tuvera. Still the family, male-dominated pattern persisted.

The 20 years of the Marcos regime installed a "culture of crisis" in journalism. Various Presidential Decrees and Letters of Instruction rigidly controlled the press world. What began as outright censorship by official bodies in 1972 evolved into a structure of unofficial censorship through fear of arrest, detention, closure, harassment by libel suits and the like, and even death². If the journalist wanted to remain on the job, and the paper wanted to stay in operation, it was clear that there were subjects that could not be written about in any way that the authorities might construe as negative or unfavorable: Ferdinand and Imelda Marcos and their family; the regime and its high officialdom; the military; and the presidential cronies.

One result of these strictures on freedom of the press was that many members of the press succumbed to the system by passively accepting a) "press release journalism" -- Malacañang and other government releases printed as news (uniform headlines, uniform texts in all papers); and/or b) "envelope journalism" -- cash and other rewards for cooperation and obedience.

The other result was that those unwilling to accept being muzzled by the regime developed techniques of brinksmanship -- pushing to the limit the parameters of what was permissible, daring in little measures to push the boundaries even further, using all the literary techniques of allusion, metaphor, allegory and indirection to say what had to be said without confronting the barrel of the gun. Many of these journalists were women.

At one time, several of them wrote editorial columns for the Bulletin Today, the crony paper with the largest circulation. They sniped at the regime, using fable (Ninez Cacho-Olivares), metaphor (Sylvia Mayuga), barbs (Arlene Babst), analysis (Melinda Quintos de Jesus) -- but never the big guns of direct confrontation that would have taken them out of circulation. (Eventually, however, they all were barred from writing, even when, like Arlene Babst, they were retained on the staff.) In the weekly magazines, writers like Jo-Ann Maglipon and Ceres Doyo documented cases of torture, killing, oppression, poverty, hamletting and the like, in moving and data-packed stories that drew fire from multi-nationals, regional officials, government agencies, the military.

Letty J. Magsanoc, editor of the Bulletin's Panorama (circulation then: 300,000) had had various articles and columns of hers pulled out of the magazine by her publisher because of the potential or actual displeasure of the establishment. In July 1981 she wrote about the inauguration of Marcos as president of the "New Republic":

The problem is a Marcos who with all his powers is powerless before corruption and the corruptors. It is a Marcos astride the same tired tiger (the discarded and discredited New Society) carrying on under a different name, the New Republic. If that continues, the Filipino, docile as he has been as the carabao these 16 years, cannot but give way and tear at the Republic, whatever the kind.³

Because of this she was forced to resign.

This rallied the women into stronger unity and protests. When, on December 7, 1982, Jose Burgos, editor of the WE Forum, was arrested with

his columnists and staff members, and the paper's office, equipment and assets locked and placed under 24-hour guard because of a story on the Marcos medals, the women were again at the forefront of marches on the military camps, protests in writing and on the streets, and appeals to the authorities and the people.

In 1983, eight women journalists noted for exposes of cases of injustice and oppression were "invited" by the military to Fort Bonifacio for interrogation by Special Committee No. 2 of the National Intelligence Board. They were asked about their personal life, religious beliefs, income from writing ("You go to all that trouble for P250?"), and understanding of "national security," and whether they were members of the Communist Party. When they and other concerned journalists filed a petition to the Supreme Court for prohibition with preliminary injunction, the government dismantled the Special Committee and declared the petition "technically moot and academic."⁴

It was also in those times of living dangerously that the women in media formed two small organizations. WOMEN IN MEDIA was composed of nine members from the press and television, who met regularly with government ministers and other officials, including the military, in order to discuss -- always off the record -- what was going on. "These were backgrounders," narrates Letty J. Magsanoc, "and because we never printed what was discussed, they were willing to talk." They also met, however, to discuss such matters as the quality of their work, and security -- where to run, if the heat was put on them. It was a necessary kind of grouping in times when the truth was hard to get at, and the danger of arrest was immediate.

The free-lance women journalists formed WOMEN (Women in Media Now, with a core membership of 12-15) in October 1981 as a "support group for those who found it hard to write regularly" because of the lack of press freedom, the economic situation, or personal circumstances. They met at Saturday fora to discuss their works and improve their craft, to hear lecturers (e.g. writer Nick Joaquin, critic Pete Daroy) or panels of editors; they dialogued with government ministers and human rights lawyers; they planned group actions, like the 1983 boycott of the crony papers ("Ban the Bulletin! Suppress the Express! Junk the Journal!"). This, fatefully, was planned the day before the August 21 assassination of Benigno Aquino, Jr., and so when the national anger boiled up into action, the boycott was in place, timely, and immediately successful.

The "alternative press" that evolved in those years drew on the talents of many of these women journalists, not only as free-lance writers, but as editors and regular staff. VERITAS, established by the church, had Melinda Q. de Jesus as managing editor; the MR. & MS. SPECIAL EDITION (of a women's magazine), born post-assassination and dedicated to politics and news, pulled in Letty J. Magsanoc as editor and a lot of other militant writers as contributors; MALAYA had columns by Sylvia Mayuga. The publishers of MR. & MS. started the INQUIRER, solely for the purpose of covering the Sandiganbayan trial of those accused of the Aquino murder. When this fizzled out as expected, doused by Marcos instructions, the paper evolved into the first alternative daily, THE PHILIPPINE DAILY INQUIRER, the country's first cooperatively-owned newspaper, captained by women (Eugenia D. Apostol and Betty Go Belmonte, co-chairmen of the Management Board; and

Florangel R. Braid, organizer of the cooperative, now President).

By the time the snap elections were announced, the campaign began, and the February Revolution burst out, the women journalists were not only in place covering and analyzing the events, but in the detention camps visiting detainees, in government offices inquiring and protesting, on the streets joining mass actions, and in the vanguard of the protests. They were not only journalists whose names had become nationally known because of the interrogations, protests, libel suits, and firings. One must include as well many less famous and nameless others on daily or provincial beats, in desk or reportorial jobs, at cub or line assignments, who but-tressed and impelled the press in its return to freedom.

Today, it is notable that although the major newspapers in the country still have a majority of male employees, women are not only on the front, editorial and news pages, but also in high editorial and management positions. They are certainly no longer confined to the lipstick beat. THE PHILIPPINE DAILY INQUIRER, highest in circulation, has women as chairman and president of the Board of Management; as hard-news reporters, and as section (Lifestyle, Travel, Movies, Television and Culture) editors and writers. Three out of its six editorial columnists are women. Many of the major stories on the front page of the MANILA CHRONICLE are by hard-hitting women like Sheila Coronel, Malou Mangahas, and Paulynn Sicam; Arlene Babst Vokey writes a column on its editorial page. Betty Go Belmonte left the INQUIRER to start THE PHILIPPINE STAR, of which she is chairman of the board. The members of WOMEN now have little need or time for regular meetings, since most of them are writing regularly or affiliated with

publications. VERITAS is largely staffed by women, starting from its editor-in-chief. Domini Torrevillas Suarez, who had the distinction of having the most libel suits filed against her, quit PANORAMA and now writes a column for the TRIBUNE.⁵

The papers that remain almost exclusively male domain are those from the old regime: the BULLETIN, the JOURNAL, and the EXPRESS -- and the tabloids, most of which are written in the vernacular.

Filipino women, therefore, who had always had fairly easy access to journalism's lipstick beat, have broken through traditional barriers in the past decade, to become as prominent and as influential as their male colleagues in the management, editorial, and hard news areas of the newspaper world. Still, "We are not impressed," says Neni Sta. Romana Cruz of WOMEN, "because we feel that the most responsible positions are still not being given to women, such as that of editor."⁶

This prominence they earned, not only by their skills and talent, but by their militance and courage in defense of the profession during its most hazardous years. "Why were we so brave?" Letty Magsanoc was asked at a U.S. conference on women in media. "I had no noble answers," she says. Part of it, she believes, was because they were on the job, they had to write what they saw, they were prevented from doing so, and this "pushed" them into bravery.

Still another part was due to their not being fully aware of the risks they were taken -- "We have been quite protected, placed on pedestals," unlike the men, who usually think of their jobs, their futures, their families. "We are not the breadwinners," echoes Neni S. Cruz. "Our

salaries are not considered part of the family income, unlike in the U.S.," adds Letty J. Magsanoc -- so they can be risked. "Our situation in the Philippines," editor-publisher Eugenia D. Apostol once said, "is like that in the Garden of Eden. One woman caused the fall of Adam; so a group of women must save the country in return." She also points out that because of economic pressures, men have been moving out of the traditional careers, including education and media, which are generally low-paying, and so women have been filling the gap in the workforce.

Certainly the cultural factor must be considered as well. Women in the Philippines are traditionally educated quite differently from men. From childhood they are taught tasks, given chores, assigned responsibilities as future wives and mothers. Boys, on the other hand, are expected to play rough and make mischief, not to help in the household. As a result, women are educated to multi-track functioning -- as keepers of the household and as professionals or businesswomen or journalists. In contrast to male strength, which is largely confined to the battlefields of business or the profession, women have evolved a flexible courage that must face problems on different fronts and levels simultaneously. The women journalists who were so militant about freedom of expression were fighting as journalists barred from writing the truth, as wives of men threatened by the regime, as mothers of children who would inherit it, as citizens of a nation oppressed by dictatorship, as individuals with private battles and problems -- all at the same time, without separating levels of commitment or risk.

Writer Gilda Cordero Fernando tells of the time leaders of the militant women's organization, GABRIELA, were belittlingly charged by the

Marcos government with "littering," after a rally in front of the U.S. Embassy. The women decided to go to court, with a battery of prominent lawyers defending each one. Invited to air their case on a TV show, they were unable to do so because their husbands or fathers wouldn't let them. "Look at that!" she exclaims. "Women will go to military camps, Malacanang, to any lengths when their husbands are in trouble, but in this case of principle, their husbands and fathers are only afraid for their businesses!"

The liberation of women in the Philippine press was undoubtedly accelerated by the times and the political changes, and surely enhanced by the election of a woman president, but it was definitely a liberation earned and effected by the women themselves. It is not a liberation -- merely partial, the feminists will emphasize -- only of women, but of Philippine society. It is symbolic, fitting, and logical that it should be so visible in the women in the Philippine press.

WOMEN IN PHILIPPINE TELEVISION

An interesting companion picture is presented by women in Philippine television. In the previous regime, there were certainly women on television as talents, newscasters, producers, and middle management. During the fateful days in February, however, the screens showed how actively they participated in the liberation of Channel 4, the government television station. June Keithley, who anchored the historic "bandit" radio station that broadcast the revolution as Malacanang was falling, went on to enter

and appear on Channel 4, which had been liberated by people power, with Ma-an Hontiveros, independent TV producer, at the forefront. The corps of volunteers who moved in featured many women, not only in the food brigade (e.g. singer Celeste Legaspi), but as newscasters, announcers, producers, and support staff.

Now the new TV 4 has the highest female executive in the industry -- Patsy Monzon, Deputy Network General Manager. She points out that women are not only holding their own, but becoming prominent on TV as:

1. Directors -- among them Maria Montelibano, the director in charge of Radio TV Malacanang, and all of the President's TV appearances.

2. Independent producers, who go into coproduction with the network, or buy block time; e.g. Kuh Ledesma, Nini Licaros, Inday Badiday, the latter the most successful of all independents.

3. Newscasters -- not only are Tina Monzon Palma (VP for News) and Helen Vela the top in their fields, and anchors of top-rating shows, but there is a majority of women on the news staffs of the different channels.

4. Show hosts -- e.g. Julie Yap Daza, Loren Legarda, Merce Henares, Ninez Cacho Olivares, June Keithley.

5. News and public affairs -- where they used to be confined to the more "housewifely" areas, since the revolution they have been into the "heavy" interviews; Beth Marcelo, for example, on the Malacanang beat and foreign coverages, is "top of the line."

6. Sales managers, floor directors, set designers.

7. Producers on different levels -- "TV production is a tedious and time-consuming job," says Ms. Monzon, "you have to have a lot of patience,

and the temperament and knack for detailwork, which women have. Also, many of them are married, and make up for not being home by taking their kids to the office on weekends, to cope with the problem of the long hours." As in other fields, women in TV successfully combine home and professional roles.

Ms. Monzon points out that it is in the areas of editing ("there is no training available; they train by apprenticeship, and often work with independent production houses"), engineering and cinematography ("our cameras are very heavy, being 10-20 years behind") that there are few women working in television.

The picture on television is complementary to that in the press. However, because it is a smaller and more limited field, and the network owners were either government or cronies, there was more control and less obvious repression -- also less militancy. There was no way there could be "alternative TV." However, everyone knew through "grapevine journalism" that Ninez Cacho Olivares was taken off the air because she "smirked" while reading government announcements; and that Tina Monzon Palma, the most popular newscaster then, "went on leave" rather than read a script she found objectionable. The control of news was even more obvious on TV than in print, because any or all programs were often preempted by presidential appearances, coverages or announcements, and the opposition was not allowed to buy airtime during the snap election campaign.

On television too, therefore, as in the press, the new freedom was partly won by women, and today they share in its victory and success.

One can also look forward to more women in the workforce of both print and broadcast media, since it is obvious that they are taking to the

field in large numbers. The registration figures of the communication programs of ~~the three major Manila universities — University of the Philippines, De La Salle University, and the Ateneo de Manila University~~ ^{schools} show that women are in the majority.⁷ There are as well communication programs in women's colleges like Maryknoll College and the Assumption College, and thus no barrier to women's access to communication education.

THE IMAGE OF WOMEN IN PHILIPPINE MEDIA

A contrary picture seems to emerge from studies of images of women as reflected in popular publications and electronic media, and as portrayed in radio and television programs, print and TV ads, komiks magazines and the movies. An extensive content analysis done in 1985 by the Philippine Women's Research Collective on women's issues that saw print in selected newspapers, women's magazines, and komiks, offers further insights into the background behind the status of women in Philippine press and TV today. It is summarized by Dr. Patricia B. Licuanan as follows:⁸

1. "Philippine newspapers, magazines, comicbooks, radio, television and movie production outfits are dominated by men. With the exception of two women publishers, all the local dailies, tabloids, and magazines are owned by men.
2. "Daily newspapers. A content analysis of the front page of BULLETIN TODAY from 1975-1984 indicates that news on women remained essentially personality-oriented, with focus on women's looks, figure, wealth, or family connections. The high-ranking stories involving women personalities

pertain to (a) Imelda Marcos; (b) beauties, models, and actresses; (c) international newsmakers; and (d) foreign women leaders. In the same newspaper, it was also found that for the decade supposedly for women, women's rights and aspirations were not deemed important enough for front page treatment. The stories on women which saw print in the front page were all about consumer affairs, beauties, education, medicine, and child care, which point to the traditional perceptions of a women's role: consumer, sex object, and mother.

3. "Women's magazines. Most of the women's magazines (except for MR. & MS.) in the past decade gave little attention to women's issues. Covers of these magazines still accentuate the pretty face, which gives women readers the impression that beauty resides [only] in physical attributes and youth. Advertisers, too, stressed youth and beauty in their models. Advertisements treat women merely as consumers and ride on the impulse-buying image as the ideal identity of a woman. These advertisements also project Western consumer patterns and the lifestyle of the rich and the famous, which all further reinforce materialistic orientation.

4. "Komiks. The komiks, with a readership of 18 million weekly, is the most widely read published material in the country. It has an advantage over other media in that the magazines are easier to read because of the pictures, the simpler words used, and the predominant use of the vernacular. However, even the komiks have not been very effective in the propagation of correct values. A content analysis of ALIWAN Komiks in 1984 reveals that the majority of the novels are based on deceptive and illusory premises. Women are made to believe that beauty is [only] a physical

attribute. Heroines are portrayed in traditional roles, and what are stressed are beauty and youth. Poverty is romanticized, and if used as a plot, is projected as something to be escaped from, usually through the intervention of fate.

5. "Radio. Housewives form 70-80% of radio listeners. Other female household members form the next 10-20%. In 1975-1977 and 1983-1984, soap operas formed the bulk of radio shows, followed by the news and public affairs, music, personality shows, and religious programs. The content of soap operas revolves around complicated family relationships. While these storylines are not at all wrong, they do not in any way educate women along relevant issues that confront their lives. An example is the story line of "Dahlia," the top soap opera Metro Manila and other parts of Luzon. It plays around with tear-jerking and emotional plots that only induce in the listeners a sense of helplessness and powerlessness over seemingly complex problems.

6. "Television. The popular shows which have high viewership reflect the present Filipino woman's preoccupation with gossip and fantasies regarding the artificial world of showbusiness. These top local shows according to a comprehensive television survey in 1983 are "See-True," "Chicks to Chicks," "Flordeluna," and "Yagit." These are hardly quality shows that project a favorable image of the Filipina.

This picture is detailed further in "Mediawatch" (1986), subsequent research done by Pennie A. de la Cruz, one of the authors of the above study, after monitoring radio and TV shows and print material from July to November 1985.

Her conclusions follow:

1. "The most dominant image of the Filipino woman projected is that of the sex siren, the vamp, the shameless sinner, or the teasing temptress." She supports this contention by citing TV shows like Chicks to Chicks and See-True, the former with voluptuous women as leads, the latter with soft--porn stars as panelists; the tabloids that drum up street sales by cheese-cake on the front pages and "true confessions" on the inside pages; the dailies that run suggestive ads for lunchtime shows, massage parlors, health clinics; the women's magazines that use women in skimpy attire to sell underwear, jeans, cosmetics, perfumes, sanitary napkins, liquor, cigarettes, resorts, and health drinks; the radio shows with domestic crises as staple, spiced up by rape, molestation, and sexual harassment of their female characters; the "girlie" magazines "rife with stories of seduction, rape, adultery, and other perversions; and finally the "bold" movies with "titles as transparent and revealing as the female leads' wet camisoles," and plots as thin as their string bikinis.

2. "A corollary to that is the image of the Filipino woman as victim, either of sex crimes or other malefactors." Most obvious proof, the author feels, is the tabloid, which splashes on the front page pictures, headlines and stories with women as victims of rape, robbery, fire, fraud, violence, theft, etc. The movies use rape, seduction and prostitution as excuses for voyeuristic camera work, which the "girlie" magazines replace with lurid prose. In the radio shows, the women are also victims -- of scheming sisters, outlaws, husbands -- as well as dependent on males, and helpless on their own. "The overall picture painted is that of woman as weak and

vulnerable, naive and easily deceived, certainly impressionable and gullible, and altogether not ... worthy of the same respect as males -- often pictured as dominant and smart, level-headed and in control."

3. "Women as criminals get particular attention in tabloids, again in front-page stories detailing arrests of women sex den maintainers, pickpockets, kidnappers, murderers, unlicensed a-go-go dancers figuring in police raids, street hookers ... lesbians, swindlers or illegal recruiters, and arsonists." Even in the popular TV show John and Marsha, the meddling mother-in-law is villain and bane of the husband, and the gossippy, hysterical maid is the source of household troubles.

4. "Certainly the most visible and yet most ignored deleterious image of the Filipino woman is the traditional mold of ideal wife and mother imposed on her by the male-dominated Philippine media." In the newspapers, women are shown as enterprising housewives using home arts for profit; as artistic persons playing hostess with graceful form; as fashion mannequins showing off clothes their affluent husbands can afford; as social creatures at cocktail parties; as celebrities and wives of prominent men; as well-bred ladies -- rather than as women in leadership roles. Women leaders hit the front pages because of involvement in political events, but also as keynote speakers, ribbon-cutters, wife-escorts of public figures, or as First Lady, candidates, or widows of prominent men. The magazines emphasize youth, beauty, foreign blood, and rich parentage; cover girls voice their fondest dream of meeting the right man, marrying, and raising a family. Advertisements for household products, food and beverage, bolster this traditional role, as do shows like John and Marsha and radio serials where

martyred wives and mothers prove repeatedly how husbands and sons "mean everything in a woman's life." Komiks stories are "replete with stories ... where women are condemned to abandonment or ostracism ...[for] failing to measure up to accepted standards of wifhood or motherhood."⁹

The author thus contends that the portrayal of women in the media is negative and deleterious -- both the traditional wife-mother and gracious lady image that limits the woman in growth and leadership, and the siren--victim-criminal one that exploits her womanhood.

A positive note is sounded, however, by the research of Juris Aledia Luna on the portrayal of women in television advertisements:

The findings in this study contradicted what was recently published in a major daily ... [which] states that "Women are always shown as second to men. Men is the master, the doer, the brain and woman his supporter, admirer, caretaker, and entertainer...."

Though women admired, supported, took care of, and entertained men, they also performed decision-making activities, showed authority, vigor, and strength.

The author felt that this was due to the effectiveness of the Code of Ethics regulating mass media advertisements. In sum, she feels:

...Filipino women as portrayed in the local commercials, in their various roles ... were positively projected in general. Commercials analyzed pictured women capable of effective decision making. The minimal exploitation only apparent in the discussion on attire [4.8%] was attributed to the Board's implementation of rules and observance by advertisers of certain cultural values. ... while the Board protects

women from exploitation, the promotion of their status remained highly desirable. The need for more commercials promoting the development of women's self-confidence, more opportunities to participate as equal partners in national development in the areas of public life, employment, education, training and community organization is highly desirable at present.¹⁰

Poet and feminist Marra Pl. Lanot sees the "bomba" films, which have been read as unmitigated sexual exploitation of the woman image, as having a positive note. They were a catching up with the sexual revolution, she feels; they tackled themes which had been taboo, and "could have been the start of an improvement on the woman theme." She pointed out that after them, in 1977-1978, "more faces of the Filipina surfaced on local celluloid" -- the Filipina as "the exploited and oppressed worker fighting for her place in the sun," as plausible and vivid, as victim not only of men but of society. It is the portrayal of women as brainless and resigned that was immoral in the roles assigned to women in the movies, Lanot asserts, -- "not the 'bomba' or 'bold' thing."¹¹

Both de la Cruz and Lanot feel that the solution to the unfavorable and inaccurate -- even immoral -- portrayal of women in media is the involvement of more enlightened women in the writing of scripts for radio, television, and film and, by implication, in the planning and designing of advertisements, and in the writing of komiks stories and novels. This requires a new consciousness in both men and women, since the latter are generally just as tied to traditional images as men are. PILIPINA proposes to "draft a feminist guideline on print and broadcast advertisements that

would give women more progressive role models and project their increasing economic participation in the country today." Its goals are to promote "economic justice and equity for women, women's right to be free from sexual harassment, abuse and rape, and shared parenting toward non-sexist and alternative child rearing."¹²

Obviously, the image of women in media lags behind the actuality already achieved in reality by the partial liberation -- at least in the press and in television. This portrayal is backward and inaccurate, because it is unchanged, and still pegged to and determined by traditional images and the demands of profit-making. It is dangerous and deleterious, because not only does it reflect a retrogressive mind-set, but it is influential in perpetrating backward attitudes and in imprinting them on the unformed minds of the uneducated and the young.

One can see hope and progress, however, in the current status of Philippine women in the press and television. Because of this, one can point out experientially that change can be, has been, and is being achieved, and that it has been rightfully fought for and effectively forged by the women who are both the liberators and the liberated.

Doreen G. Fernandez, Ph.D.
Chairperson, Department of Communication
Ateneo de Manila University
P. O. Box 154, Manila

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NOTES

1. cf. Edilberto N. Alegre and Doreen G. Fernandez, The Writer and His Milieu (Manila: De La Salle University Press, 1984), and "The Writer and His Milieu II," MS, 1986.
2. cf. Doreen G. Fernandez, "Artists, Writers, Intellectuals and the Culture of Crisis," paper read at the Association for Asian Studies Annual Meeting, Philadelphia, March 22, 1985.
3. Cited in Marcelo B. Soriano, The Quiet Revolt of the Philippine Press (Manila: A WE Forum Publication, 1981), pp. 7-8. Cf. also The Philippine Press Under Siege, Vols. I and II, published by The National Press Club Committee to Protect Writers, 1984 and 1985.
4. Rosalinda Pineda-Ofreneo, The Manipulated Press: A History of Philippine Journalism since 1945 (Manila: Cacho Hermanos, 1984), p. 151.
5. Cf. Appendix A, Staff Boxes of Manila Newspapers; Appendix A.1, Women in Editorial, Management, and Staff Positions; Appendix B, Women Editorial Columnists; Appendix C, Women's Bylines; Appendix D, Circulation Ranking.

6. There are women chief editors in the dailies and weeklies -- Melinda Q. de Jesus of VERITAS, Lourdes Molina Fernandez of MALAYA, Eugenia D. Apostol and Doris Gaskell Nuyda of MR. & MS. SPECIAL EDITION -- and in the Sunday magazines, but the men remain in the majority.

7. Cf. Appendix E, enrollment figures in ~~the University of the Philippines, De La Salle University, and Ateneo de Manila University~~ communication programs.

8. Patricia B. Licuanan, "Some Are More Unequal than Others: A Situation Analysis of Low-Income Women in the Philippines," TS, Ateneo de Manila University, 1986.

9. Pennie A. de la Cruz, "Mediawatch: The Image of Filipino Women in the Print Ads, Radio/TV Ads, Three Toprated Radio Serials, Komiks Magazines, Tagalog Movies, and TV Shows," MS, PILIPINA, 1986.

10. Juris Aledia Luna, "TV ad policies and practices and their implications on women," Manila Bulletin, Sunday, November 16, 1986.

11. Marra Pl. Lanot, "The Absentee Woman in Local Cinema," The Diliman Review, Vol. 30, No. 6, November-December, 1982.

12. Brochure for PILIPINA, 12 Pasaje de la Paz Street, Project 4, Quezon City, Philippines.

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Garcia, Hermenegildo IV. "The Brave New World of WO*ME*N." Observer, May 23, 1982, pp. 18-19.

Lanot, Marra Pl. "The Absentee Woman in Local Cinema." The Diliman Review, Vol. 30, No. 6, November-December 1982.

Licuanan, Patricia B. "Some are More Unequal than Others: A Situation Analysis of Low-Income Women in the Philippines." Ateneo de Manila University, 1986.

Luna, Juris Aledia. "TV Ad Policies and Practices and Their Implications on Women." Manila Bulletin, November 16, 1986.

B. Interviews

Apostol, Eugenia D., chairman, Board of Management, Philippine Daily Inquirer.

Braid, Florangel Rosario, dean, Asian Institute of Journalism; president, Board of Management, Philippine Daily Inquirer.

Cruz, Neni Sta. Romana, free-lance writer; member, WOMEN (Women in Media Now).

Encanto, Georgina R., dean, Institute of Mass Communication, University of the Philippines.

Gonzalez, Fr. Ibarra, S.J., Department of Communication, Ateneo de Manila University.

Magsanoc, Leticia Jimenez, editor, Sunday Inquirer; columnist, Philippine Daily Inquirer.

Monzon, Patricia L., deputy network general manager, Channel 4

Rikken, Remy, member, National Commission on the Role of Filipino Women.

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Staffboxes of Manila Daily Newspapers and Weekly Newsmagazines

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Volume One Number 42 DECEMBER 28, 1986

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Staff

Chuchie Quevedo-See

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MANILA BULLETIN

Philippine Panorama

none

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Jo Diaz Garcia

Staff Writer

Fe Figueroa-Arre

Advertising Manager

Norie Magno-Nocon

Representative

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Comptroller

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President

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Staffmember

TINIG NG MASA (Malaya)

Sol F. Juvida

Managing Editor

EVENING POST (no staff box)

Kerima P. Tuvera

Editor and Publisher

APPENDIX B

Editorial Columnists in English Language Manila Dailies

BUSINESS DAY	Ninez Cacho-Olivares "My Cup of Tea"
DAILY EXPRESS	Alice Hernandez Reyes "Through a Looking Glass"
MIDDAY	Pura Santillan Castrence "Woman Sense"
MANILA BULLETIN	Beth Day Romulo
THE MANILA CHRONICLE	Arlene Babst-Vokey "A Manner of Speaking"
THE PHILIPPINE DAILY INQUIRER	Belinda Olivares Cunanan "Political Tidbits" Letty J. Magsanoc "Leavings" Sylvia L. Mayuga "Software"
THE PHILIPPINE TRIBUNE	A. G. Uranza "Chiaroscuro" Domini Torrevillas-Suarez "Talk" Julie Yap Daza "Medium Rare" Flerida Ruth Romero "Legally Speaking"

MIDDAY [Malaya]

Pura Santillan Castrence
"Woman Sense"

TINIG NG MASA [Malaya]

Marra Pl. Lanot
"Bigay-hilig"
Sol F. Juvida
"Manilenya"
Aurora E. Batnag
"Mabisang Pilipino"

EVENING POST

[Kerima Polotan Tavera]
"East of Eden"

APPENDIX C
Women's Bylines in Front, News and Editorial Pages
Manila Dailies, December 16-31, 1986

MALAYA	Sonia Dipasupil Ellen Tordesillas Rosa Ocampo
THE BULLETIN	none
THE DAILY EXPRESS	Rose de la Cruz Sandra de Jesus
THE MANILA CHRONICLE	Dana Batnag Sheila Coronel Raissa Espinosa Malou Mangahas Tress Martelino Mina de los Reyes Corrie Salientes Paulynn P. Sicam Marites Sison
THE MANILA JOURNAL	Marianne V. Go
THE MANILA TIMES	Cynthia Sycip
THE PHILIPPINE DAILY INQUIRER	Cynthia Balana Eva S. Diaz Ceres Doyo Chay Florentino Glenda Gloria Beth A. Pango Lindablue Romero Marlen Ronquillo
THE STAR	Faith Llaguno
THE TRIBUNE	Rowena Bundang Maricar Jara Divina Paredes

APPENDIX D
Manila Dailies Ranked According to Circulation

A. Ranking according to Print Orders

	Oct. 14-20 1986	Oct. 21-27 1986
1. PHILIPPINE DAILY INQUIRER (mostly Metro Manila)	252,755	253,270
2. BULLETIN (mostly provinces)	252,540	252,390
3. MALAYA / MIDDAY	93,800	93,520
4. MANILA TIMES	59,000	57,000
5. DAILY EXPRESS	52,850	52,450
6. TRIBUNE	36,800	36,500
7. PHILIPPINE STAR	33,000	34,000
8. BUSINESS DAY	30,900	30,500
9. MANILA CHRONICLE	22,500	21,300
10. NEWS HERALD	17,450	16,850
11. EVENING POST	5,700	5,900

Tabloids

1. BALITA (Bulletin)	186,200	187,000
2. TEMPO (Bulletin)	151,875	154,500
3. PEOPLE'S JOURNAL (News Herald)	149,500	152,960
4. PEOPLE'S TONIGHT (News Herald)	96,500	103,300
5. FILIPINO NGAYON (Star)	73,500	82,000

Appendix D.1: Manila Dailies Ranked According to Circulation

B. Ranking according to Print Count by the Association of Accredited Advertising Agencies (AAAA)

1. INQUIRER	Weekday	260,687
	Sunday	261,660
	Average	261,174
2. BULLETIN	Weekday	227,616
	Sunday	255,368
	Average	241,492
3. MALAYA	Weekday	175,896
	Sunday	148,204
	Average	162,050
4. MANILA TIMES	Weekday	153,574
	Sunday	154,082
	Average	153,828
5. DAILY EXPRESS	Weekday	117,210
6. BUSINESS DAY	Weekday	53,000
7. NEWS HERALD	deferred count	
<u>Tabloids</u>		
1. PEOPLE'S JOURNAL		221,164
2. BALITA		193,441

Source: Hilarion M. Henares, Jr., "Make My Day!" Philippine Daily Inquirer, November 10, 1986, p. 5.

APPENDIX E
1985 Male/Female Enrollment Figures
Communication Programs in 22* Philippine Schools

School/University	Males	Females	% of Females
1. Angeles City University Foundation	No figures provided		
2. Asian Institute of Journalism	20	23	53%
3. Assumption College		200	100%
4. Ateneo de Davao University	No figures provided		
5. Ateneo de Manila University	46	100	68%
6. Ateneo de Naga University	No figures provided		
7. Ateneo de Zamboanga University	21	53	72%
8. Cebu State College	No figures provided		
9. Central Luzon State University	2	4	67%
10. Centro Escolar University	No figures provided		
11. De La Salle University	29	95	77%
12. Divine Word Univ. of Tacloban	No figures provided		
13. Far Eastern University	260	1200	82%
14. La Salle College (Bacolod)	14	74	84%

APPENDIX E
1985 Male/Female Enrollment Figures
Communication Programs in 22* Philippine Schools (cont.)

School/University	Males	Females	% of Females
15. Lyceum of the Philippines	34	193	85%
16. Maryknoll College		230	100%
17. New Era College	No figures provided		
18. Pamantasan ng Lungsod ng Maynila	34	178	84%
19. Philippine Women's University	No figures provided		
20. Polytechnic Univ. of the Philippines	260 (total enrollment)		
21. Silliman University	21	99	83%
22. St. Joseph's College	No figures provided		
23. St. Louis University	52	334	87%
24. St. Paul's College (Iloilo)	No figures provided		
25. St. Paul's College (Manila)	No figures provided		
26. St. Paul's College (Quezon City)		130	100%
27. St. Scholastica's College (Manila)	No figures provided		
28. St. Theresa's College (Cebu)	No figures provided		
29. Trinity College	6	37	86%

APPENDIX E
1985 Male/Female Enrollment Figures
Communication Programs in 22* Philippine Schools (cont.)

School/University	Males	Females	% of Females
30. University of Negros Occ. Recoletos	35	98	74%
31. University of the Philippines (Diliman)	155	577	79%
32. U.P. Los Banos	52	237	78%
33. U.P. College Baguio	10	60	86%
34. U.P. College Cebu	No figures provided		
35. U.P. College Tacloban	No figures provided		
36. U.P. Visayas	10	59	86%
37. University of Sto. Tomas	No figures provided		
38. University of Southern Mindanao	15 (3 graduate students not included)	52	78%
39. Visayas State College of Agriculture	3	17	85%
40. West Visayas State College	No figures provided		
41. Xavier University	50 (total enrollment)		
Total enrollment	819	4050	83%

*Out of 41 schools, 3 of them girls' colleges. (Source: Philippine Association of Communication Educators [PACE] Directory of Communication Schools in the Philippines 1986)