ASIA-PACIFIC NAZARENE THEOLOGICAL SEMINARY

A PHOTOVOICE DOCUMENTATION ON THE OBSERVATION AND PERSPECTIVE
OF THE YOUTH ABOUT ONLINE SEXUAL EXPLOITATION OF
CHILDREN IN DASMARINAS COMMUNITY

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Master of Arts in Christian Communication

BY

SARAH MAY ANOOS PALOSA

TAYTAY, RIZAL
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"The place God calls you to is the place where your deep gladness and the world's deep hunger meet."

-Frederick Buechner
ASIA-PACIFIC NAZARENE THEOLOGICAL SEMINARY

WE HEREBY APPROVE THE THESIS

SUBMITTED BY
SARAH MAY ANOOS PALOSA

ENTITLED

A PHOTOVOICE DOCUMENTATION ON THE OBSERVATION AND PERSPECTIVE OF THE YOUTH ABOUT ONLINE SEXUAL EXPLOITATION OF CHILDREN IN DASMARINAS COMMUNITY

AS PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE MASTER OF ARTS IN CHRISTIAN COMMUNICATION

Mr. Jay C. Mijares July 27, 2020
Thesis Adviser Date

Dr. Daniel E. Behr July 27, 2020
Program Director Date

Dr. Nativity A. Petallar Dr. Dick O. Eugenio
Faculty Reader Date Academic Dean Date

Mr. Daniel A. Pape July 27, 2020
External Reader Date

Dr. Larry T. Bollinger
President Date
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[Signature]
Sarah May Anoos Palosa
(author)

July 27, 2020
Date
ABSTRACT OF THE STUDY

Online Sexual Exploitation of Children refers to a new form of sexual exploitation of children that threatens many young Filipinos today. Abusers and operators of this crime are hidden in the anonymity of technology. Identifying and investigating offenders were difficult. According to Interpol an organization that tracks down criminals across borders, interventions against this crime are still little, there is a great need for awareness to reduce its cases in this country and the world. This study aims to partake in the intervention against OSEC through raising awareness by the means of youth’s observation and perspective in their community which is a rising hotspot for this crime.

The method used in the study was photovoice which also aims to empower the youth even more. The photos and narratives collected were compiled in a photobook that reached more than thirty-one people. The feedback from the respondents shows that photobook achieved the need of awareness especially to those respondents who do not have any prior idea about OSEC.
ACKNOWLEDGEMENT

This work is for the one who gave me the burden towards social injustices involving children, for the one who carried me all throughout this season of growing, and for the one who inspired me to write this paper along with his heart. This work is also for those children in Shechem and children, who were victims of OSEC and other social injustices in my country and around the world. I pray, that a time will come where children can play and laugh freely without any threats of abuse. This work is for those people who are still currently working against the issue of OSEC in the country. For those youth advocates who voluntarily joined the action on spreading awareness and information about OSEC. For those people who are involved in the aftercare of the OSEC victims whom I personally know, and for those who simply have the heart to stand up for children.

This work is also for my family who never get tired of encouraging me to take one step at a time until I finish this paper. For those friends both in Manila and Cebu who prayed for me and listened to my rants about how hard thesis writing can be. For those friends who offered helped and helped me while writing and during the production, Mr. Cae Feliciano, Ms. Joanna Gunda, and many more. For those people who randomly tapped my back every time they saw me in my carrel.
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CHAPTER ONE
THE PROBLEM AND BACKGROUND OF THE STUDY

Introduction

The following content was part of Senator Loren Lagarda’s speech about Online Sexual Exploitation of Children in the Philippines. Legarda, in her speech, talks about a 2-year-old toddler offered by her very own mother to be sexually abused in live stream videos for paying “customers” overseas in 2017 somewhere in the Visayas region. And another 12-year-old girl, whom we shall call “Cassie,” that was also abused along with other children. This scenario was not just a figment of imagination for them. This was an everyday reality. Cassie’s story was narrated by Senator Loren Legarda during her speech in 2018. Her story, just like any other story of exploitation started out as a girl who dreamed of becoming somebody in the future. She dreamed of having a good future not only for herself but also for her family. Cassie grew up in a homespun community in the south where people just barely survived out of difficulty. She does not have any access to education. But that dying hope suddenly found its way again when a what so-called “family friend” offered her an opportunity to study for free plus a nice job.

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It was an offer for a family that was living out of a hand-to-mouth existence, not knowing the peril waiting ahead. Cassie was molested for five years in front of the camera and in front of the pedophiles that pay a certain amount of money just to witness the so called “Live shows” of inhumane sexual acts involving children.

Cassie’s childhood was completely ruined, and the only memory she had of her innocence was the voice that constantly said, “I want to die.” The amount of the damage that Cassie and the rest of the children who were rescued from their perpetrator was simply unimaginable. They could not scream or cry out for help because it is their lives that are at risk, and everything was snatched out from them: their rights, voices, dreams, hopes, dignity and innocence were all destroyed by the people who took advantage of them.

**Background of the Study**

OSEC according to the International Justice Mission is the compulsory use of children to make sexually and explicit photos and videos, or live shows as what they termed it on the internet in exchange for money. Stories like Cassie’s are an everyday reality to those children who are exploited. Some stories ended triumphantly, due to the combined efforts of the Philippine National Police (PNP), the Department of Social Welfare and Development (DSWD) and the International Justice Mission (IJM).³

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Cassie’s abuser was convicted of life imprisonment in 2017, but not all victims have the same ending as Cassie’s, some ended up tragically and still seeking for justice. Online Sexual Exploitation of Children (OSEC) remains prevalent in the Philippines, most of the victims of this crime are minors and most of them are fourteen years old and younger. According to United Nations Children’s Educational Fund (UNICEF) Philippines, there are about 8 out of 10 Filipino children considered at risk of being victims of sexual abuse or bullying online. Despite these numbers of cases, Philippines retains its place as the tier 1 for global combat against human trafficking, but according to the Department of States involved in the monitoring of human trafficking in the United States, the Philippines is still among the top ten for global source of child pornography. The circumstances around this issue are that the parents or the relatives of the children are the operators of the exploitation.

The issue of OSEC is not just a local-based concern, but an international problem that needs to be addressed and eradicated, not only by the local government but also by the Non-Government Organizations (NGO’s) that are fighting against it and most specially the church itself.

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4 Legarda, “Ending Online Sexual Exploitation of Children.”


According to Miles and Velazco in their article, the deterrence about the issue is not common compared to sexual abuse and sexual assault prevention. There is less prevention and awareness in trafficking.

The objective of the project revolves on the production of a photovoice documentation which highlights the youth’s observation and perspective on their community that was a rising hotspot den for Online Sexual Exploitation of Children. The end goal of the project is to share information and spread awareness using the photos and narratives shared by the youth participants, and at the same time empowers the youth to value their voices and speak on behalf of the abuse.
The Framework of this project was based on Youth Participation Action Research Model.

Figure 1. Youth Participation Action Research Model

Youth Participation Action Research or YPAR emerged as a research paradigm employed to give youth voice, youth development and youth engagement in the community. YPAR allows youth to lead and create research, involve members from their own communities in dynamic ways in the research, and develop research that is intended to bring meaningful change to issues that are directly affecting them.8 Youth should and need to be given the opportunity to build and confirm in their abilities, to comment on

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their experiences and insights and to develop a social morality for becoming a positive agent within their communities and society.9

YPAR is similar to PAR or Participatory Action Research, the pedagogical philosophy YPAR is based derives from Freire’s (1993) notion of praxis-critical reflection and action.10 The youth studies their social contexts through research and apply their knowledge to discover the contingent qualities of life. The lesson that youth obtained from engaging in this training praxis is that life, or more of their experiences are not predetermined. Rather, it reveals the reality of life and the fact that everything is subject to change.11 The youth have the ability to spur out change, and the only thing they need to do is to enrich and empower themselves. Through this method, youth learns how to study the problems and find solutions for it, since it requires them to study the problems and citrus out solutions from the obstructions preventing their own development. Having a critical understanding and knowledge leads to the discovery of ones’ worth to produce inward and outward change, we are referring here to individual societal change.12

Empowering the youth and letting them understand that they could be an agent for change, could be challenging but once the young person understands her or his


11 Dimitriadis, Revolutionizing Education, 12.

12 Dimitriadis, Revolutionizing Education, 13.
capacity to create change, no subjugating injustice can ever hold them anymore. YPAR provides the opportunity for young people to recognize how social constructions mediate reality, the praxis of YPAR allows young people to perceive the human machinations behind these constructions and this encourages recreative actions to produce realities better suited to meet their needs and interests.\textsuperscript{13}

\textbf{Conceptual Framework}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{conceptual_framework.png}
\caption{Diagram Representation of the Framework}
\end{figure}

\textbf{Conceptual Framework}

The researcher, who acted out as the facilitator for all of the sessions, did a brief overview about the topic considering that the youth participants already had a prior knowledge about OSEC. Ethical rules and regulations involving photovoice and

\textsuperscript{13} Dimitriadis, \textit{Revolutionizing Education}, 13.
photography was established at the beginning of the session, and participants were given the freedom to shoot whatever subjects they wanted to emphasize. But with certain limitations and criteria which would be further discussed on the scopes and limitations. Sample consents and forms signed and used during the project would be attached on the appendices.

After the briefing of rules and regulations and some basic photography, the participants were sent out to do the photo session. The youth participants were asked to take a photo of the things they see in their community that could address the issue of OSEC. After the photo walk session within the community, the group proceeded to discuss the photos they took. Each of them was given a chance to share their thoughts about the photos they shared and were guided using SHOWeD questions.

1. What do you **See** here?
2. What is really **Happening** here?
3. How does this relate to **Our** lives?
4. **Why** does this condition **Exist**?
5. What can we **Do** about it?

The photos that the participants shared within the group along with the narratives were compiled by the facilitator. Participants were aware that data would be collected every after session as stated on the consent form that they signed at the beginning of the session. The production of the photobook would be at the last phase.

**Thesis Statement**

The objective of the project was to share the things that youth participants observed in their community that could address the issue of OSEC. The end output of the
project was to produce a photovoice documentation compiled on a photobook. The photobook implored to raise awareness among young people and members of the community that works with the children and at the same time empowers the youth by allowing them to voice out their thoughts and ideas using photovoice.

**Significance of the Study**

Human Trafficking according to the Office of the United Nations High Commissioner for Human Rights (OHCHR) simply referred to the use of human labor in an exploitative manner for the profit of others, it is the use of power towards those who are vulnerable in the society.\(^{14}\) The nature of human trafficking is so complex and broad. Online Sexual Exploitation of Children or OSEC is just one part of the whole body in human trafficking. OSEC in its nature is so complicated and at the same time difficult to address. The transaction involving this issue is hidden. According to International Criminal Police Organization or Interpol, an agency that tracks down criminals that operates abroad, even themselves recognize that their caseload involving OSEC is just a drop in the ocean due to the widespread internet anonymity and that there is a need for more awareness leading to increased local reporting.\(^{15}\) One of the worst affected countries by OSEC is the Philippines. There is a high rate of cases in different parts of the Philippines and local reporting of this crime is scarce due to the lack of awareness and prevention efforts. Authorities believe that the actual number of


cases in the country should be higher, but because of underreporting these numbers appeared to be less.\textsuperscript{16} There is a need for more awareness and prevention. Providing knowledge to the children, parents and community can reduce this threat.\textsuperscript{17}

\textbf{Definition of Terms}

\textbf{Camera/ Disposable camera or Phone Camera}, the device that the researcher and the participants used for the documentation.

\textbf{Den or Hot spots area}, these were the identified areas released by the local official that has a high rate of cases of OSEC.

\textbf{Online Sexual Exploitation of Children} or \textbf{OSEC} was defined as the particular use of children to make sexually explicit photos, videos, or live shows on the internet. It is a serious threat and most disturbing form of exploitation of children in the Philippines today.\textsuperscript{18}

\textbf{Participants} refers to the selected youth advocates who were closely working with schools and churches in educating children about their rights and things they should know about OSEC, they were ages 20-35 years old coming from different church denominations.

\textbf{Photobook}, a printed graphic tool that would compile all the photos and narratives of the youth participants.

\begin{flushleft}\textsuperscript{16} “Development Intervention,” \textit{Civil Society Fund}.\end{flushleft}

\begin{flushleft}\textsuperscript{17} “Development Intervention,” \textit{Civil Society Fund}.\end{flushleft}

Photographs/ picture, defined as any visual representation produced by a camera or creative presentation of an object out of a camera. 19

Photovoice, defined as a process by which people could identify, represent, and enhance their community through a specific photographic technique. It entrusts cameras to the hands of people to enable them to act as recorders and potential catalysts for change, in their own communities.20 Photovoice has three main goals: (1) to enable to record and reflect their community’s strength and concerns; (2) to promote critical dialogue and knowledge about important community issues through large and small group discussion of photographs; and (3) to reach policymakers.21

Researcher/ Facilitator, person in charge in facilitating the photovoice project and research.

Scope and Delimitations

There were several limitations for this project, first, only five participants’ ages 20 years old and up were asked to participate in the project. Second, participants were expected to have prior knowledge about OSEC. Third, participation and cooperation with the researcher were also requested from the participants. Consent and agreement forms were distributed at the beginning of the first session, participants were given the right to


withdraw from the project at any time, and they were also given the right to ask questions every time they needed any clarification about the project. Fourth, participant’s names were anonymous for the sake of their protection along with the specific name of the Barangay where the photos were taken, instead Dasmarinas would be the generalized location of the project. Participants were given code names (PP no. or Photovoice Participant no.) to hide their identities.

The researcher set certain ethical rules and questions that acted as a guiding line on taking photos, questions such as what subjects could be taken? Who were the subjects that could be taken? These questions helped the participants as to who and what subjects were included in the criteria. When it comes to places and environmental photos, names of establishments and names of specific schools were not allowed. Photos of public figures were allowed alongside with objects such as computers, laptops and other technology. On the other hand, personal properties that belong to other people were not allowed to be taken as subjects. Non-objective photos or abstract photos were accepted if it has an insightful narrative linked with the photos. Human subjects were allowed considering that the subject could not be easily identified. Abstract photography of the body was allowed excluding the chest area until the knee part. Part of the face was accepted but should be on a macro shot. Criteria for photos included on the photo book were the following:

1. Photos that contain human subjects that cannot be specifically identified.

2. Pictures of the environment and public places (Except photos with specific name of the establishments and name of schools).
3. Non-subjective photos (that has insightful narratives and well explained thoughts).

4. Images that tells a story connected to the theme and

5. Photos that are clear and not pixelated.

The focus of the project was the youth’s perspective and observation about the things they see in their community which could address the issue of OSEC. The participants were given the freedom to take photos outside the scheduled session. These participants were not direct victims of OSEC, yet they were working directly with the children who were real victims of the abuse and at the same time working with different schools in educating the students about OSEC and how they could protect themselves from this abuse. The participants were currently working with Philippine Children’s Ministries Network (PCMN) as facilitators of the program Eliminate-OSEC or E-OSEC.

E-OSEC is a project based in Dasmarinas City under PCMN in partnership with Viva Denmark (VD) and International Justice Mission (IJM). The E-OSEC project aims to lessen the cases of OSEC in considered “high risk” cities in the Philippines, through prevention, justice, and restoration.22

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CHAPTER TWO
SURVEY OF RELATED LITERATURE, STUDIES, AND WORKS

Online Sexual Exploitation of Children in the Philippines

The advancement in the use of Information and Communication Technologies (ICT’s) has increased in recent years with the widespread accessibility of internet access on computers and mobile devices worldwide. This development both gives the advantage and disadvantage to both provider and user. A media platform such as the social media is a well-known medium that is identified to be user centric, meaning the user has the autonomy over the platform, there is less restriction and more user liberation. The freedom that the medium gives out, lures innocent children and abusers as well. According to a journal written by Andrea Varrella online predators has a wide range of easier options to do their abuse to children via online. The easy access and freedom that the internet and media platforms are giving made it easier for the abusers to do their abuse online, in the form of any graphics and video materials.

As reported by the United Nations Children’s Educational Fund (UNICEF), the Philippines has become known as a top global source of materials on child sexual abuse.

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More than 20,000 child pornographic images were being uploaded to the internet every week. A random search made by a research team in 2005, found out nude photos of children between 11 to 17 years old in sexual poses and acts. This issue continued to occur and increased in number. The use of Information and Communication technologies to exploit children was just part of the big picture of sexual exploitation and sexual abuse, Online Sexual Exploitation of Children is defined in two ways: Sexual abuse of children that is facilitated by ICT’s (online-facilitated child sexual abuse) and sexual abuse of children that is committed elsewhere and then repeated by sharing it online through, for instance images and videos. According to the article written by Concepcion, the live streaming of children or what they called “show” was a new form of child abuse and exploitation run by the ICT’s. More often the crime was done in private places such as computer shops, and even homes. The operators were the ones who were securing the place for the children to do the sexual acts, either alone or with other victims in front of a webcam, the performance that the children acts were based on the request of the abuser or the pedophiles.

In 2015, the Philippines Office of Cybercrime received 12,374 cyber tips from the US-based National Center for Missing and Exploited Children (NCMEC). A range of interrelated factors contribute to the particularly high concentration of OSEC in the Philippines.


Rapid economic development, rising social and economic inequality, industrialization, urbanization, high English proficiency, technological advancement and etcetera. These were only some of the possible factors why the country has a high rate of OSEC cases. Zooming in on the issue, one of the places that was declared as a high-risk city in the Philippines was the city of Dasmarinas in Cavite. According to an article that was written by the Civil Society in Development, the city’s demographics includes foreign residents such as Koreans, Chinese, Japanese, American and Hindus. Because of this, Dasmarinas is often considered the “the melting pot” of Cavite. Dasmarinas Cavite has more than 75 barangays, 170 subdivisions, including the biggest resettlement area in the Philippines. The city has the highest number of OSEC victims recorded. In most recent reports there were 13 minors rescued by the National Bureau of Investigation (NBI) in Dasmarinas City, among those who were rescued were a two-month old baby and an 18 year old girl, not including the two sisters engaged in child pornography and sexual trafficking. The unique thing with this modern day abuse was online predators hide behind their computer screen and protected by the anonymity of technology. The number of reported cases of sexual abuse in the country is 46 and 23 cases of

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OSEC, it may sound not quite a high number, yet according to the City Social Welfare and Development Office (CSWDO) there should be a much higher number of cases if it is not underreported\(^32\). According to IJM most cases were being identified through an online denouncement mechanism such as International Police agency or Interpol and International Association of Internet Hotlines, that processed and referred cases to relevant national entities. However, despite the joined task force and high-end tracking mechanism they admitted that their caseload was just a “drop in the ocean” due to widespread internet anonymity and that there is a big need for more awareness leading to increased local reporting.\(^33\)

Non-profit Organizations such as Viva Denmark (VD) in partnership with IJM and PCMN worked in partnership to spread awareness to high risk cities such as Dasmarinas Cavite, Angeles Pampanga, Taguig and Iligan.\(^34\)

**Philippine Children’s Ministries Network**

PCMN is a connecting branch under International Viva Network as a network for non-government organizations and churches promoting children’s participation and facilitating transformation in their lives and in society. The agency acted as the unifying

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voice for its 43 member organizations and churches in advocating for the protection and participation of children and youth in the Philippines.\(^{35}\) PCMN also partnered with UNICEF, Tearfund Netherlands and UK on anti-child trafficking interventions, capacity building initiatives for the local networks and churches and relief & recovery. PCMN’s areas of expertise include network development and coalition-building, community organizing, child protection, local policy advocacy, church mobilization, youth empowerment and volunteer management areas which were all activated in the intervention, they also promote institutional improvement for children and youth at risk of sexual exploitation.\(^{36}\)

**Youth Participation and Perspective**

Filipino youth’s voices to the current issues in society and in governance, such as corruption, child sexual abuse, armed conflict, or poverty, seemed to remain subdued. What can be observed among Filipino youth was likewise exhibited by many of the youth around the globe. According to Sherer Royce, adults rarely give values to the youth as a contributing member of society; therefore, opportunities to partake to such adult constructive behavior or serve in productive citizenship roles are often scarce. Without these societal opportunities, youth would not gain developmental experience. Youth should be equipped with fundamental principles and skills for them to become responsible, empowered, and productive members of society.\(^{37}\)


But how do we really define our youth? The ideal definition of youth was complex, according to the article written by Racidon Bernarte, youth could be defined in different ways it may be in demographics, transitional phase, and as a potential agent for change.  

Youth could also be identified whether they were In-school Youth, Out-of-school Youth, Working Youth and Youth with special needs. When it comes to the transitional phase, youth could be defined as the stage of transition to childhood and adulthood or the time when independence is expected from him or her. The best definition of youth described in the Philippine context was stated by Dr. Jose Rizal “The youth is the fair hope of the fatherland.” The youth was identified as an agent of transformation and could bring out positive change, for Rizal youth should nurture and acknowledge their strengths and rights to stand out against whatever is blocking them from speaking up. The future rested upon the hands of the youth today, the way they manage and make decisions would manifest in the future. It was widely acknowledged that youth’s perspective was one of the critical inputs into government’s decision or policy making, but as mentioned earlier it seemed that youth participation was not well recognized in the Philippines.


39 Bernarte, Perspectives of Filipino Youth on Poverty, 41.

40 Bernarte, Perspectives of Filipino Youth on Poverty, 42.

Youth should and need to be given the opportunity to build and confirm their abilities to comment on their experiences and insights and to develop a social morality for becoming a positive agent within their communities and society.\textsuperscript{42} In one of the projects conducted by Robert W. Strack, he gave youth the opportunity to assess their community through photovoice methodology, according to him a method such as photovoice provides the youth to develop their personal and social identities that could build their social competency.\textsuperscript{43} Their participation in the project through photovoice empowers them. It allows them to discuss their own opinions, and it gave them the sense of collective voice and gave them a sense of pride and ownership. This strength encourages the youth with a degree of authority and zeal when describing their photographs.\textsuperscript{44} This kind of youth participation opportunities echoed in one of the programs of Danish Mission Council Development Department or DMCDD through an advocacy campaign and teaching. One of the objectives of this organization was to form a network of regional youth advocates and consolidation of these into one national network. With the support of PCMN and VD these elected youth lead the formation of democratic national organizational structure achieving registration at the National Youth Commission (NYC) the Philippine government's sole policy-making body on youth affairs. The Youth for Safety Youth Organization was now able to participate in activities that influence in the formulation of programs for the Filipino youth and their vision is to become a national voice for children and youth against child sexual abuse.\textsuperscript{45}


\textsuperscript{43} Robert W. Strack, Cathleen Magill, Kara McDonagh, \textit{Engaging Youth through Photovoice}.

\textsuperscript{44} Robert W. Strack, Cathleen Magill, Kara McDonagh, \textit{Engaging Youth through Photovoice}.
These advocates were coming from marginalized backgrounds and some OSEC survivors themselves. They are now engaged as change agents in their communities, actively involved in efforts to prevent sexual abuse of children and youth.\textsuperscript{46}

**Photovoice**

Photovoice is a method by which people can identify, represent, and enhance their community through specific photographic techniques. These words were written in one of the articles written by Wang and Burris. Caroline Wang, an assistant professor in the Department of Health Behavior and Health Education from the University of Michigan and Mary Ann Burris a program officer in the Office for Eastern and Southern Africa first conducted photovoice as a research method for a community-based research around the 1990’s, this methodology was used to empower the community to address their concerns and spur out change using powerful pictures\textsuperscript{47}. Photovoice, as Velea and Alexandru explained, was a concerted process for creating and sending a collective message through photos\textsuperscript{48}. It gave the participants the opportunity to document the things that were going on around them in a case to case basis. It enabled them to act as recorders, and a potential catalyst for change, in their own communities.


\textsuperscript{46}“The Civil Society Fund Development Interventions,” in *Development Intervention*, 2017 https://webbase.cisu.dk/PubliceredeDokumenter/%7B4FD6C8AD-1FDF-EA56-1988-A83BB7E1EC59%7D_3284.pdf


It uses the immediacy of the visual image to furnish evidence and to promote an effective, participatory means of sharing expertise and knowledge.\textsuperscript{49} According to Wang and Burris Photovoice has three main goals:

1. To enable people from the community to record and reflect their community’s strength and concerns.
2. To promote critical dialogue and knowledge about the important community issues through large and small group discussions of photographs.
3. To reach policymakers. In line with these goals, people can use photovoice as a tool for participatory research. \textsuperscript{50}

Photovoice methodology was rooted in both photojournalism and international development, it specifically aims to focus on issues and aims to bring lasting change to the participants, empowering them to inform others and to be actively involved in decisions that affect their own lives and their community’s development. \textsuperscript{51} In one of Kathryn Cardarelli’s studies she uses the photovoice method to investigate possible contributing factors to respiratory illness in Appalachian Kentucky through youth’s perspective. \textsuperscript{52} This study demonstrates the value of incorporating youth perspectives in environmental health research and that photovoice was a valuable approach to


\textsuperscript{51} The PhotoVoice Manual; A Guide to Designing and Running Participatory Photography Projects, 9.

\textsuperscript{52} Kathryn M. Cardarelli, \textit{Youth are More Aware and Intelligent Than Imagined: The Mountain Air Youth Photovoice Project}, (University of Kentucky, 2019). https://www.mdpi.com/1660-4601/16/20/3829.
elicit such perspectives. The objective of the project was to engage and encourage the youth to share their perspective on the issue of environmental health care and to spur out change through their view.

The nature of photovoice was so flexible that it could be a tool for monitoring evaluation, an assessment or context analysis tool, a research tool, an advocacy tool and an empowerment tool like how Cardarelli use it. Photovoice method is incorporated with SHOWeD method, this method consist of the following questions:

1. What do you see here?
2. What is really happening here?
3. How does this relate to our lives?
4. Why does this condition exist?
5. What can we do about it?

This would help the researcher to facilitate discussion among participants, by identifying the problem or the asset, critically discuss the roots of the situation, and develop strategies for improving the situation.

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53 Kathryn M. Cardarelli, *Youth are More Aware and Intelligent Than Imagined: The Mountain Air Youth Photovoice Project*.

54 Cardarelli, *Youth are More Aware and Intelligent Than Imagined: The Mountain Air Youth Photovoice Project*.


Photovoice Ethical Practice

Photovoice is a method that worked with different kinds of marginalized people, people who do not have any voice, people who are vulnerable, people who are left-out by the society and people who are at risk. 58 This method provides a channel for these people to express themselves and rights without the eloquence of words and educational attainment; they could freely speak their minds out simply by capturing images around them and narrating what their thoughts are. But despite of the freedom that this method is giving there are certain ethical values that needs to be consider, one of the key areas regarding its ethical concern is the protection, since most of the content of photovoice projects are the daring issues of the society it is necessary to follow precautionary instruction to keep everyone’s safety, not just in the beginning of the workshop but all throughout the process. 59 It is important to also consider the risk. The participation in a project includes a level of risk, it could be emotional, psychological, political, social, or physical. These risks are present especially it involves a participation that aims to end a social issue. The well-being of the participants is also one of the ethical concerns of photovoice projects, it is important to also promote their comfortability and their satisfaction, considering the issues that photovoice tackles are too heavy and serious. The confidentiality of the information as well as the informants are also discussed.

57 Kathryn M. Cardarelli, Youth are More Aware and Intelligent Than Imagined: The Mountain Air Youth Photovoice Project, (University of Kentucky, 2019), https://www.mdpi.com/1660-4601/16/20/3829.


59 Photovoice: Statement of Ethical Practice, 3.
It is important to always consider the privacy of the shared narratives and photos taken. Anonymity of the informants are considered especially not all participants wanted to be known. Photovoice projects involve the wholeness of an individual, it both caters the physical, mental, sociological and spiritual being of a person, change and learning is always the end goal of the project.

Photography and Stories

Photography refers to the process of making pictures by means of capturing light on a light sensitive medium, such as the camera. Photography was both a science and art. When it comes to its objective technicalities, physics is involved. But when it comes to its subjectivity the beauty of art transpires. There is a big difference between objective and subjective photography, objective photography is an impersonal image not influenced by feelings, interpretations, or prejudice. It centers more on the technical side of photography which involves exposure, rule of thirds, composition, lights, framing, shutter speed, aperture and so on. It requires a person to have foreknowledge about the camera and how to use the camera and its part. The technicality of photography also involves physics that makes it more complex. It focuses more on how the image is done, and by what means the image is done, on the other hand subjective photography was more personal and intimate.

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60 Photovoice: Statement of Ethical Practice, 3.


Dr. Otto Steinhart defined subjective photography as “humanized and individualized photography” which was meant “to capture from the individual object a picture compounding to its nature.” 64 The message of the image is more important than its technicalities, it concentrated more on why the photo is done. 65 According to Jim Crew, an image that has technical quality as its only attribute would have a hard time communicating a message, a perfect image with perfect technicalities has no reason to exist; technical excellence alone does not make a meaningful photograph. 66 Either it is subjective or objective, both need to co-exist, objective technicalities are the means by which an image communicates the message; an image could give a view of telling a story or providing a view seen through the eyes of the photographer. 67 Photos have no power, they only become powerful when a message is fuse in it. It is a medium that informs about physical realities, as well as representing the social and political logic of our communities. 68


65 James Hugunin, Subjective Photography and the Existentialist Ethic.


67 James Hugunin, Subjective Photography and the Existentialist Ethic.

Photography was more than aesthetic, photographs could also be used as an illustrated data, and a catalyst for partnership in research. It was extremely effective in encouraging storytelling and interpretation of photographs and involved what Terrence Wright called both “looking at” and “looking behind” the picture. Photography with its nature of rendering details has an aura of authenticity that gives it a unique power and fascination. According to Gillian Rose photographs allow for creative and universal expression and could tap into a wide range of intangible concepts such as inequality, the construction of reality, power, and conflict. Photographs were cultural documents offering evidence of historically, culturally, and socially specific ways of seeing the world. In one of the studies conducted by Jo Spence, Wendy Ewald and Jim Hubbard, they used one form of photography to raise awareness about individuals and societies, photovoice methodology was the approach used in their study, they assumed that those within the group or culture being documented has more expertise and insight than outsiders, in their collaboration with children, the work of Wendy and the rest served as an example of expansion of documentary photography to include images created by the subjects of documentaries. Another example of photographs used as a documentary to tell stories was “Born into Brothels” it was a participatory documentary photography that hit the big screen in 2005.

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It was a documentary about the children of the red-light district in Calcutta, India. Their interaction with photographer Zana Briski regarding their day-to-day stories caught the attention of millions of people. The documentation spread awareness to the world about the children born and raised in brothels and changed the lives of the children who participated in the project.72

**Black and White Photography**

One of the classic themes in photography is the black and white photography it was redolent to its own history. The art of taking pictures started from 1862 where the first photograph was taken by Joseph Nicephore Niepce. During those times photos were taken in a monochromatic tone, simply black and white. Colored photography was introduced in the mid-twentieth century and people had a hard time accepting color work as part of the accepted canon of photographic art.73 On the contrary, people nowadays preferred their photos to be taken with color. This change of preference somehow brought these two into comparison, which was better monochromic or colored photos? The answer was neither of the two was better. Both were unique from each other, according to Jerod Foster colored photography could pull on emotional strings of a person and could add another component of story to content-filled frames.74 While on the other hand a black and white photograph shows the full spectrum world of color monotonically.

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By stripping the color from the scene, the photograph adds mystery, part of the objective of black and white photos was to stir up ambiguity. This causes the viewer to take another look at the photo, it engages the viewer and makes them spend more time on deciphering the image. The more they were preoccupied by the photo the viewer may progress to a deeper relationship with the work. It also gives greater emphasis to the way light plays across the scene, to the lines and angles and shadowing that make up the form of most photos. Black and white photos conveyed certain emotions. It could give an air of elegance or realism. Black and white photos have been used in place of color to give special emotion to topics and stories. It was also thought provoking that demanded the viewer to think deeper.

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CHAPTER THREE
METHODS AND PROCEDURES

Objectives

The aim of the project revolved around the production of a photo book that highlighted the perspective of the youth living in the area, where reported cases of OSEC were high. The project aspires to raise awareness using youth’s perspective through the photos and narratives they shared during the sessions.

Techniques

The project started from the preparation of a letter of consent and proposal letter that was sent to the participants and PCMN, sample letters were filed in the appendix. The photovoice manual was the underlying guide for this project, rules and regulations are embedded in the manual as well. Mediums such as camera phones and DSLR were used during the photo sessions. For the collection of photos and narratives a group messenger was utilized. During the production of the project, the researcher used Photoshop software for the editing of the photos and Canva.com site for the layout of the photobook. Detailed layout of the photobook will be in chapter 4.

Procedures

The photovoice documentation followed the standard procedures stated on the photovoice manual. The pre-production consisted of preparations of the consent forms,
proposal letters for PCMN, and materials used for the sessions. The production consisted of photo sessions, the phase where the participants roamed around the community and discussions that took place after the photo sessions. This process continued until more than 20 photos were collected. Post-production was the phase where photos and narratives were collected and synthesized. The researcher was not able to conduct a pilot study due to lack of time and scarcity of photos in the middle of the production. Layout of the photobook was also done in the post-production stage.

Pre-production

The facilitator/researcher/photographer prepared all the consent forms for the participants alongside with the letter of proposal to PCMN, sample letters were attached in the appendix. After discussing the proposed project to the organization, the researcher scheduled the first meet up of the participants, dated September 15, 2019. The researcher did an introductory briefing with the participants and discussed the topic they would address for the whole project. The group shared a common goal they wished to achieve towards the end of the project, as well as the purpose of the project and the method they would use to execute it.

The researcher did a briefing about basic rules and ethics in photography and ethical practices done in a photovoice project. The researcher provided a secure place where the sessions took place. Due to the inability to supply disposable cameras; participants were asked to use their own cell phone cameras in documenting their community. Before the field work, the group decided to establish common rules which
highlights respect towards the opinion of others and confidentiality of the information shared within the group.

**Production**

The production phase was the field work of the project. After getting acquainted and getting basic rules and regulations in photovoice and photography, the participants were sent off together with the facilitator and roamed around the community. Before the field work, participants were instructed to consider several things. First, if they were to shoot a human subject would the person’s face easily be identified? Second, would the name of the establishments or school be exposed in the photo? Third, was the place or object they wanted to shoot a private owned property? These considerations were the invisible guidelines to avoid violating one’s privacy.

After the photo walk session around the community, the group proceeded to the meeting place for the discussion session. Each participant was given a chance to express and share their thoughts about the photo they took during the photo session. They were encouraged to only choose the photo that deeply speaks to them. The researcher facilitated the discussion using the SHOWeD method. These five questions were used to help the participants express organized thoughts and ideas. 77

1. What do you see here?
2. What is really happening here?
3. How does this relate to our lives?
4. Why does this condition exist?

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5. What can we do about it?

Each participant was given the chance to also share their opinions and comments to each photo presented. The photos and narratives from the participants were collected towards the end of the session. This process continued for the last eight months until enough data were collected. The researcher was not able to conduct a pilot test as first planned due to lack of time.

Post-production

The post-production phase was the most complicated and tiring phase for the researcher. This phase allowed the researcher to carefully synthesize and evaluate all the data that keeps on coming through the group messenger, using the criteria below:

1. Photos that contain human subjects that cannot be specifically identified.
2. Pictures of the environment and public places, except photos with specific name of the establishments and name of schools.
3. Non-subjective photos that have insightful narratives and well explained thoughts.
4. Images that tell a story connected to the theme.
5. Photos that are clear (not pixelated) and look good in a black and white format.

These criteria were the basis of which photo could be included in the photobook, the researcher in this phase edited the photos collected, proofread the narratives, and finalized the layout of the photobook. It was mentioned at the beginning that not all photos would be included in the photobook based on the criteria above.
Photos not Included on the Photobook

Photos taken by: PP # 5

1. Human subjects and places could be easily identified and owned by individuals.

2. Objects were too allegorical and not clearly explained in the narratives and some photos showed the names of establishments.
Schedule

<table>
<thead>
<tr>
<th>First Session</th>
<th>September 14, 2019</th>
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<tbody>
<tr>
<td>Second Session</td>
<td>September 15, 2019</td>
</tr>
<tr>
<td>Photos and Narratives collected through messenger</td>
<td>October 2019 – April 2020</td>
</tr>
<tr>
<td>Photobook Launch Date</td>
<td>April 13, 2020</td>
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Table 1. Schedules of Production

Budget

Asia Pacific Nazarene Theological Seminary
Liquidation Form

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<th>Date</th>
<th>Item Purchased/Rented</th>
<th>Amount</th>
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<td>Snack</td>
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Table 2. Liquidation of Expenses

**TOTAL AMOUNT: 10,000 Php**

Prepared by: Sarah Palosa
Location

The location of the project was in Dasmarinas, Cavite. Specific name of the location was anonymous for security purposes.

Equipment

1. Camera Phone and DSLR camera
2. Pens and paper (for the reflection and discussion session)
3. Laptop
4. A4 bond paper

Personnel

The researcher collaborated with Ms. Fe Foronda, the national director of Philippine Children’s Ministries Network (PCMN) regarding the consent of the participation of the youth advocates in this research project. The researcher selected five youth participants who were 20 years old above, knowledgeable about OSEC and working as volunteers at PCMN.

Strategy

The project was purposefully made for awareness raising using reflective photos and narratives of the youth living in the community. The vision for the project is to be maximized in the field of prevention and awareness raising.
CHAPTER FOUR
CONCEPT

Idea of the Project

The photovoice manual based on Rutgers was the basis of the project, the pre-production, production, and post-production revolved in this manual. Photovoice projects focused on a specific issue and aim to bring lasting change to participants, empowering them to inform others and to be actively involved in decisions that affect their own lives and their community’s development.78

I. Pre-Training (Preparation)

• Identify a topic that is relevant to the participants, a topic in which they can relate.
• Prepare a research question that can be answered through Photovoice method

II. During the Session (briefing before fieldwork)

• Set ground rules, particularly rules about photography
• Discuss basic photography rules and ethics
• Discussion of the topic and research questions regarding the topic chosen

III. Fieldwork (Photo session and Discussion session)

• After every fieldwork will be sharing of photos and reflections and the process continues

IV. Selection process

• Photos will be selected based on the criteria of inclusion

V. Exhibition of the Photos taken by the participants

VI. Closing

• Thanking the participants for their work and getting their overall evaluation about the outcome.

Style and Treatment

The photobook reproduced at the end of the production contains a collected photo and narratives of the youth. These photos and narratives were collected through a photovoice methodology. Through this method, participants were given the chance to share their perspective on the issue of OSEC in their community, and at the same time empowered them to voice out their stand on the issue.

Print Layout

Theme: Black and White (Monochromic theme)

Style of photographs: Documentary Photograph

Number of Pages: 45 pages

Final Dimension: 11x 8.15 inch

Image warp cover: Soft cover photobook
Layout: Front matter

Figure 3. Front book cover

Contents: One sample of a page content

Figure 4. Page Layout
Figure 5. Back Matter
CHAPTER FIVE
EVALUATION OF THE PROJECT

About the Photobook

The photobook is a collection of photos and narratives gathered through a photovoice method. Giving the youth participants the chance to look deeper into their community and see things that could help address the issue of OSEC in the place they live. These youth participants were part of a local youth organization that helps disseminate information about OSEC through education and ministry involvement. This photobook project wanted to take part in the action against OSEC by raising awareness using photos and youth’s narratives. “Not a bystander” was inspired by the youth’s active participation in advocacy, prevention and awareness raising regarding the issue of online sexual exploitation and abuse of children. The title itself describes what the youth were doing, they were not just witnesses. They were not just listeners, they were active participants addressing OSEC in their community.

One of the main themes of the photobook involved documentary photography, which highlighted the rawness and reality of life in a community that faces social problems such as OSEC. The researcher decided to use black and white theme to air simplicity and realism, and reduced distraction by eliminating the natural colors of the photos. The researcher wanted the subject to manifest the message more than the photo’s composition, and its technicality.
Methods of Evaluation

The summarized evaluation consisted of feedback from social media online (Facebook and Instagram) and the evaluation of the participants. There were ten questions presented to the public audience through Google form and six questions for the participants through a word document. The researcher customized the questions and were checked by Prof. Joy Pring for corrections.

The online launching of the PDF version of the photobook happened April 13, 2020 on Facebook and Instagram. The PDF copy of the book was made available to the public, but at the same time individually distributed to young people, young leaders of different churches, teachers, and students from Luzon Visayas and Mindanao. Thirty-one feedback forms were collected at the end of the launch date via Google form link.

Summarized Evaluation

Respondent’s impressions after seeing the photobook were interesting, relevant, informative, and an eye opener; these were just some of the key themes that occurred from the answers of the respondents. The photobook appears to be informative to those people, who did not have any idea about OSEC. For some respondents the photobook seemingly looked interesting mainly because of it was a visual representation of sexual exploitation and social problem in the country; however there were those who associated the photos to poverty which was unavoidable since it is also profoundly connected to the issue of OSEC and at the same time the subjects itself showed the idea of poverty. But overall data proved that the photobook was able to create information that respondents could contemplate after knowing about OSEC.
When respondents were asked about their feelings after seeing the photobook, based on the verbatim record most of the respondents expressed negative emotions such as sadness and anxiousness. Some felt sentimental and sympathetic knowing that OSEC was an everyday reality to some Filipino children; however, on the positive note these negative emotions compelled others to be more vigilant and observant of their surroundings.

The visual presentation of the photographs gave the respondents a sense of realism and stirred up emotions that helped respondents realize the realness of OSEC in the country. Most of the respondents became reflective after seeing the photos, others realized the power of technology that could both build and ruin a child’s life. Some responses stated that the photos were deep and alarming. The data collected only shows that negative emotions the respondents expressed after seeing the photobook stirred up a realization and awareness of certain issues like OSEC.

There were various photos that were repeatedly mentioned by the respondents, one was the photos of the keyboards which represent the use of technology among Filipino children, and the influence of social media among Filipino youth. Both technology and social media were used as a medium for OSEC transactions, yet a lot of Filipino parents neglected the peril that these mediums were bringing. Another photo that mounted from the respondents was the photo of the girl who sells vegetables, some of the respondents believe that children who were exposed to poverty were more at risk. Another photo that stood out for the respondents was the photo of a child flying a kite that signifies freedom; they too believed that every child deserves freedom to play, to choose and the freedom from OSEC.
“OSEC is real and happening”, “OSEC can happen to any children and in the most unexpected place”, “OSEC comes in many forms.” These were just some of the ideas that gave highlights on the nature of OSEC that most of the people neglected. OSEC according to IJM is a new form of slavery that hides on the sheets of technological anonymity and could be in a form that people could never imagine. The respondents, who were mostly unaware of the existence of the issue in the country and lacked information about it, recognized the power of self-awareness, and understanding about the issue of OSEC in the Philippines.

Recognizing the realness of OSEC in the Philippines and at the same time being aware of the issue’s existence was already a positive response coming from the respondents. Most of them were willing to make simple acts by sharing the information they acquired through the photobook to the people around them, some wanted to use the photobook as a guiding tool to spread awareness to their young people. According to the data gathered; respondents were more curious about OSEC and now more vigilant about their surroundings than ever.

The following were close ended questions, to further understand the graphs summarized explanations were included.

6. Does the photobook accomplish the purpose of raising awareness about OSEC?
Almost (96.8%) agreed that the photobook made them aware of the realities of OSEC in the country, making them realize that it is prevalent and really happening; while the remaining (3.2%) thinks that the photobook did not accomplish its purpose of raising awareness.

7. Do the photographs used in the photobook communicate the message of awareness about OSEC or idea?

The graph showed that many of the participants (96.8%) thought that the photobook communicated a clear message of awareness regarding OSEC. However, there was one respondent (3.2%) who believed that the photobook failed to communicate its message of awareness. The overall data showed a positive feedback coming from the public viewers online (respondents).

8. Does the photograph forced the viewer to notice and engage with it?
Majority of the respondents (67.7%) believed that the photos used on the photobook forced them to engage with the photo, while (32.3%) thought that the photos did not force them to engage with it. The explanation for this data lied on how the photos were presented; the monochromic theme of the photos had drawn the respondent’s attention to spend more time on examining the photos.

9. Does the photobook communicate the complete message?

(93.5%) of the respondents believed that the photobook communicated a complete message of awareness, while (6.5%) of the respondents thought that the photobook failed to deliver a complete message.

**Verbatim Data of Qualitative Answers of the Participants**

The participants were given six questions to evaluate the work that they finished. The forms were distributed in a word document form sent through messenger.

**Photovoice Participants no. 1**

1. What is your impression after seeing the photobook?

   - It was amazing though it was done well.
2. How does the photobook make you feel?
   - It makes me feel sad that this is happening around us. At the same time, I hope that a lot of people are now becoming aware of the online sexual exploitation of Children.

3. Were you empowered after seeing the photos and narratives you shared? Why and why not?
   - Yes. Our advocacy is to eliminate online sexual exploitation of children by educating and spreading awareness to the children, parents, and everyone in the community.

4. What are your realizations or thoughts during and after the photovoice project?
   - We can have different platforms to spread awareness and protect these children from exploitation.

5. What are the new learnings you acquire after the photovoice project?
   - That all can help to end OSEC May it be in a small way or in a big way.

6. What other suggestions or comments can you give to improve the project?
   - I just wish there were pictures of hope at the end of the photo because we are hopeful that one day this kind of thing will end.

**Photovoice Participants no. 2**

1. What is your impression after seeing the photobook?
   - The photobook is interesting and makes me curious

2. How does the photobook make you feel?
   - I am satisfied with how the photos and stories are presented; I am happy that the simple pictures we send became a tool of information to others
who do not know what OSEC is, I am also happy because it is a new method and creative way of sharing information to young people and students. Since I am already advocating about OSEC, we only use texts, but this is very new, using photos.

3. Were you empowered after seeing the photos and narratives you shared? Why and why not?
   - Yes, a lot of times I am more focused on the victims of OSEC but now I am also focused on the things that I can see in my community that can help other people inform about OSEC. As part of the community I should do something to help fight against OSEC because the victim might be my neighbor, children from my ministry or even close friends.

4. What are your realizations or thoughts during and after the photovoice project?
   - OSEC can be everywhere, our community is like a middle-class community yet there are a lot of cases of OSEC so let us always be careful especially for the children. I also learned that everyone could raise their voices whether you are an advocate or not if we help each other OSEC can be eliminated. And children can have freedom from this abuse.

5. What are the new learnings you acquire after the photovoice project?
   - Like I said early, if we help together and work together OSEC can be eliminated, so do not think that your voice is not important; if we speak together OSEC can be defeated.

6. What other suggestions or comments can you give to improve the project?
   - More photos that is all.
Photovoice Participants no. 3

1. What is your impression after seeing the photobook?
   - The first impression I have is, it is very cool and simple

2. How does the photobook make you feel?
   - Sad because the photo of the house is near my place.

3. Were you empowered after seeing the photos and narratives you shared? Why and why not?
   - Yes, I feel empowered to share more information to my friends and classmates about OSEC. I want to encourage other youth in my church to also do something, like becoming more aware of what is happening to the children around them.

4. What are your realizations or thoughts during and after the photovoice project?
   - It makes me realize that you do not need to be like lawyer or police to help the victims of OSEC, as part of the community everyone should help and should care for the children because they are our future generation. Everyone must protect the children and youth in many and simple ways.

5. What are the new learnings you acquire after the photovoice project?
   - Photos are a good way to be used as an awareness. I already know things about OSEC, and it is hard to share information about it. But through photos people have an idea already though it is not that deep, but it is helpful for them.

6. What other suggestions or comments can you give to improve the project?
   - Nothing, everything is good.
Photovoice Participants no. 4

1. What is your impression after seeing the photobook?
   - Good and okay

2. How does the photobook make you feel?
   - I feel happy and sad. Happy because my photos are being shared to people and sad because OSEC is still happening. I hope someday it will be gone and the Philippines will be free from OSEC.

3. Were you empowered after seeing the photos and narratives you shared? Why and why not?
   - Yes, I think because it helps me to become more observant in my community. I was able to be curious about weird things I see in my community.

4. What are your realizations or thoughts during and after the photovoice project?
   - Young people can make a change and help others in their own ways. I may not make very big changes but if all young people act this can make a huge change in awareness.

5. What are the new learnings you acquire after the photovoice project?
   - I appreciate more of my story telling skills.

6. What other suggestions or comments can you give to improve the project?
   - it is good to have color photos also. But Black and white is also good.
Photovoice Participants no. 5

1. What is your impression after seeing the photobook?
   - It looks simple and good

2. How does the photobook make you feel?
   - I am so happy I was able to be part of this project and share my photos and stories to the people who do not know and are aware about OSEC. But also, I feel sad that this is happening here in Cavite.

3. Were you empowered after seeing the photos and narratives you shared? Why and why not?
   - Yes. Seeing my photos and stories makes me feel I am really fighting for those who are victims of this crime. I want to do more and stand up for them.

4. What are your realizations or thoughts during and after the photovoice project?
   - Photos can share information too. It is very catchy and remarkable.

5. What are the new learnings you acquire after the photovoice project?
   - No matter how young or who you are we can help by advocating and educating the people around us to know about OSEC. And I learn the photos are good in telling stories like this.

6. What other suggestions or comments can you give to improve the project?
   - Next time colored photos can be used, it can bring happiness. And I hope many people will use this photobook.
Overall Result

Respondent’s response

The data collected from Thirty one respondents consisted of young people, parent, teachers, students, pastors and one lawyer only showed that the photos and narratives that the youth participants shared; accomplished its goal on informing the respondents about OSEC and raising their awareness that this issue existed in the Philippines though there were few respondents who disagreed that the photobook delivered a clear and complete message of awareness, still majority of it showed a positive response towards the photobook.

There were several key themes that were constantly mentioned by the respondents; first, the people who participated on the evaluation now recognized the existence of the OSEC in the country and became more vigilant to their surroundings, especially those who just heard about the issue from the photobook. They were also able to identify the negligence of most Filipino parents and adults in supervising their children upon the usage of gadgets and social media platforms, which was commonly used medium for OSEC, though the view denotes a negative idea, it somehow shoves the respondents to be more responsible and cautious on supervising the children around them when it comes to gadgets and social media platforms usage. Another thing that respondents came to realize was that OSEC could happen to any children and could happen to the most unexpected place. People might think that OSEC or any sexual exploitation of children only happened in impoverished communities; but when it comes to this abuse no one was exempted; every child is at risk if no one would care enough to protect them. Third, respondents recognized the power of information and awareness in
fighting against OSEC; they realized that everyone could partake in their own simple ways. A drop of information and awareness from one person to another could create a ripple that could threaten the existence of OSEC in the Philippines. And lastly respondents were able to grasp the importance of compassion and mindfulness towards the children whether their role as a parent, a neighbor, a teacher, or simply a stranger, as long as he/she is a member of a community he/she should care. The role of the community in the lives and protection of the children is very vital and everyone should understand that.

Youth Participant’s Response

The data were collected from five youth participants who participated in this photovoice project with the intention of raising awareness and information to youth, students, teachers and pastors and other members of the community that cares for the children. Participants were asked six questions, giving them the chance to evaluate the work they have done and the learning’s they have discovered while doing the project. When the participants were asked about their impression after seeing the book, most of them expressed a positive response, PP#5 stated that the photobook, “Looks simple and good.” PP#1 said, “that it is amazing and done pretty well” others also mentioned that the photobook looks interesting. The second question led the participants to a more reflective and sentimental answer; it was a combination of happiness and sadness for some. PP# 2 states, “I am satisfied with how the photos and stories are presented, I am happy that the simple pictures we send became a tool of information to others who do not know what is OSEC, I am also happy because it is a new method and creative way of sharing information to young people and students. Since I am already advocating about OSEC,
we only use texts, but this is very new, using photos.” However, one statement expressed sadness, knowing that one photo was near the place where the participant lived, though it was not really a den but the possibility of becoming a den was high. The participants felt empowered after seeing the finished project; they felt more confident after seeing their photos and narratives being viewed and appreciated by others. They became even more aware of their surroundings and more observant to what was happening around their community. They also discovered a lot of things while doing the photovoice project, first the participants appreciates their own way of telling stories, and it could be shared in a creative way using photos as a medium, another thing they have learned was their ability of voicing out their thoughts and feelings was as important as the opinions of the adults, and lastly their realization that youth could make an effort in raising awareness and information against social issues such as OSEC and other sexual abuse. For the last question, participants were asked for their suggestion to improve the project; some suggested making the photos colored but the rest found the project satisfying. The general evaluation of the participants showed positive feedback towards the photobook and was able to achieve its goal of empowering them more, and giving them the idea that their voices were being valued by the people who viewed the photobook.
CHAPTER SIX
CONCLUSION AND RECOMMENDATION

Limitation of the Study

The production process of the project was not easy. It included an immense amount of patience and perseverance to finish the project and achieve its goal. The photovoice project encountered a lot of difficulties. The pre-production phase was long and complicated. The researcher spends her time on researching and studying the method of photovoice and how things should be executed. Connecting with the key people also required patience, the course of the project depends on their availability and depends on how convincing the proposal letter was submitted to them. The selection of the participants was one of the most complicated steps on doing the project. The researcher prepared criteria of inclusion for the participants and that includes, their age, their prior knowledge about OSEC and most importantly their commitment to the project and their consistency in doing the project. However, because of the intervals in between the scheduled meetings, participants find it hard to keep the momentum going and in securing their availability. The project started out smooth and well during the first session but towards the end of the production, the project appeared to be dragging, especially when the production was done through group messenger due to participant’s unavailability. Adjusting the schedule dates affected one’s timetable and so the group came up with an idea of utilizing group messenger as a means of communication, since it was convenient and most of them were students and working.
Another problem that occurred during the actual production was the quality of some photos were not good enough. It was mentioned at the beginning that the use of cellphone cameras was permitted, but the researcher neglected the possibility of producing low image quality. Though photovoice centralized on the message of the photos and narratives of the participants, there was no harm in investing in good quality cameras that could produce clear photos. Another problem that developed during that last phase of the project was the delayed submissions of the photos and narratives from the participants, the researcher did not give them any deadlines causing the participants to become lax. The effect of that led the researcher to cram while doing a final layout of the photobook. Despite the complications encountered before and during the production, the group produced a good and simple photo book that was evaluated by the public online.

**Recommendations for Change**

In consideration of the limitations mentioned above, the researcher identified several things to improve. These are the following:

- If the budget permits, provide a disposable camera which the participants could use during the project to improve image quality.
- Time commitment and consistency of the participants should be stated on the consent form.
- Participants should be required to keep a journal for documentation and reflection.
- Researchers should consider the location of the project, to avoid tardiness of going there every meeting.
Researchers should schedule one week or less to do the field work. Avoid in between intervals on scheduled sessions this might affect the momentum of the group. Better schedule it on three consecutive days or weeks.

Researchers should schedule a target date to submit all the data collected to avoid cramming on the final phase of the project.

Conclusion of the Study

The planning of the photovoice project lasted for a year and its field work continued for more than 8 months. Conducting a photovoice project required a lot of effort and time both from the facilitator and from the participants. The project’s ongoing goal is to raise awareness and inform young people, students, teachers, and ministers about the existence of OSEC in the country using the photos and narratives shared by the youth living in the area where OSEC was prevalent.

The photobook project reached more than thirty people through social media platforms such as Facebook and Instagram. Feedbacks were collected from thirty-one random respondents from different parts of the Philippines coming from the group of young people, teachers, students, pastors and one lawyer. More than half of the respondents (93.5%) agreed that the photobook accomplished its goal on delivering a message of awareness to the people who viewed the project, though there were few respondents (6.5%) who think that the photobook failed to convey a clear message of awareness. According to the verbatim data collected, the photobook was informative and interesting, some respondents mentioned that they appreciate the use of photos and stories shared by the participants, at the same time they recognized the effort of the youth participants in taking part against the issue of OSEC through education and ministry.
The respondents also felt reflective and sentimental as they scanned the photobook. The respondents also expressed negative emotions such as sadness, anger, and anxiousness after seeing the photobook, on the positive note these emotions compelled respondents to become more watchful and curious about their surroundings. Concurrent with the realization of their responsibility as a member of the community in protecting the children against OSEC.

Participants on the other hand, stated that they become more confident in advocating and educating people about OSEC, they also specified several learning’s they gained during and after the project. First, they appreciated their skills on telling stories using photos which was new to the youth participants. Second, they realized that everyone could take part in the advocacy against OSEC in the country, they recognized the importance of the role of every member of the community in taking an action to fight OSEC, and lastly, they learned to appreciate their own voices and roles as catalysts of awareness to other people. The youth participants learned the value of their shared voices through the stories and photos they collected. And that was one of the objectives of the project, for them to realize that their voices were being valued by the people around them. In conclusion, the photovoice project is so far successful in reaching out to more than thirty people and was able to empower the youth participants to use and value their voices as an agent of raising awareness and information to the people.
APPENDIX A
SAMPLE PHOTOVOICE

The following photos and narratives were a sample Photovoice project from a study led by Kathryn M. Cardarelli, Marcy Paul and Beverly May, to see the contributing factors of respiratory disease in the community through youth’s perspective and participation.  

Project Title: “Youth Are More Aware and Intelligent than Imagined”: The Mountain Air Youth Photovoice Project

“These railroads are used to transport coal and in turn, coal dust moves from place to place. The coal dust lies in- between the tracks, as it does in the photo, and it travels through the air. Our area has been a coal country for years, exposing us to things that people in the most parts of the country are not exposed to. This photo represents

79 Paul, Marcy. Youth Are More Aware and Intelligent Than Imagined: The Mountain Air Youth Photovoice Project.
those affected by lung disease that have worked in the coal industry and those in the communities who may be exposed to the environmental effects.”

“We use propane to heat our house in the winter. When the fireplace is on, you can smell the propane and it is not good to breathe. Propane takes the place of oxygen in the lungs. We use these two silver propane tanks in the winter. “
“They use it as an ashtray, and I chose this picture because everybody in my family smokes, and they either have cancer or Chronic Obstructive Pulmonary Disease (COPD).”
“A lot of people around here live in poverty, and they do not have enough money to buy all the things they should be buying, and they have addictions and they can’t help it and sometimes, cigarettes are more important to them than the other things.”
“My family keeps these [citronella candles] around to ward off bugs. However, this is a pesticide that can cause harm to humans. Releasing chemicals in the air is extremely dangerous.”
“This picture is of a person on my back porch. They are smoking, and I wanted this picture to bring some humanity into the smoking issue . . . it reminds us that people struggle with this issue almost everywhere in Eastern Kentucky.”
“Youth captured the influence geography can have on respiratory health in their region. Geographic forces included triggers that participants characterized as the result of the outside environment coming inside through ventilation such as a fireplace, air vent, mildew and mold, and dust.”
“I lifted up the vent cover in my house to reveal great amounts of dust and other garbage settled in the bottom and hanging from the cover. When the air is on, this material and particles of dust are circulating around our home and finding way[s] into our airways.”
“These boots were found in an old closet of my family’s. They are covered in mold and this mold is also found all throughout my house, a clue to the weather. These boots show the controlling nature of mold in my community.”
APPENDIX B

LETTER OF CONSENT TO PCMN

September 01, 2019

Asia Pacific Nazarene Theological Seminary
Kaytikling, Taytay Rizal

Ms. Fe Foronda
National Director of Philippine Children’s Ministries Network

Dear Ms. Fe Foronda:

I am Sarah May Palosa, a student of Asia Pacific Nazarene Theological Seminary, and I am currently writing a Production thesis entitled, “A Photovoice Documentation on the Observation and Perspective of the Youth about Online Sexual Exploitation of Children in Dasmarinas Community.”

The paper focuses on the issue of Online Sexual Exploitation of Children though a method called photovoice, part of my study is to conduct a photovoice session with selected youth advocates who are currently working in Dasmarinas, Cavite.

The purpose of this letter is to ask for your consent regarding the participation of 5 selected youth advocates from PCMN. Their participation will greatly affect the drive of this project; their thoughts and ideas will represent the voice of the victims of OSEC, through photos and narratives collected. The methodology and the process of the production will be explained on the Thesis draft I will send you.

The aim of this project is to reach the policy makers by exhibiting the photos taken by the participants along with their short narratives as well. A photo exhibit will be scheduled within the month of October if ever my request will be granted.

A photo book will be produced towards the end of the production as well. PCMN will have a copy of the photobook and the raw photos in case they want to use it for future infographics production.
The Photovoice session schedule will vary on the availability of the participants. There will only be 3 sessions to complete the production. Once the consent is granted, I will start to schedule the sessions.

Your approval to this consent will be greatly appreciated.

Hope to hear a positive response from you soon. Thank you and May God Bless your ministry.

Sincerely,

Sarah Palosa
Thesis Writer
APPENDIX C

LETTER OF CONSENT FOR THE PARTICIPANTS

INFORMED CONSENT STATEMENT FOR PARTICIPANTS

18 YEARS OLD AND ABOVE

Declaration by the Respondents

I, __________________________ agree to participate in this research study, I also agree to contribute my own ideas using photovoice methodology. I have had the purpose and the nature of the study explained to me and I have had the opportunity to ask questions about the study. I understand that Participation involves photo sessions and Discussion sessions. I also understand that even if I agree to participate now, I can withdraw at any time or refuse to answer any question without any consequences of any kind. I also understand that in any report in the result of this research my identity will remain anonymous. I also agree to let the researcher keep the audio recordings and Photos for documentation. I understand and agree that the photos and narratives that will be collected will be published and displayed Publicly.

By my signature I affirm that I agree to all that is mentioned above and that I am at least 18 years old, and that I have received a copy of this Consent and Authorization Form.

Signature of research Participant

__________________________________________    ____________________________
Signature of Participant                                          Date

Signature of researcher

I believe the Participant is giving informed consent to Participate in this study

__________________________________________    ____________________________
Signature of Researcher                                          Date
Project Name: Not a Bystander

Not a bystander is a photovoice documentation on the perspective of the youth in a community in Cavite, Philippines that is one of the raising hotspots for Online Sexual Exploitation of Children or OSEC in the country. The youth lives within the vicinity were asked to take a photo of the things they observe in their community that can address the issue of OSEC using their phone cameras, they were also given chance to share their reflections about the photos they took. The purpose of this photobook is to raise awareness and at the same time empower the youth to speak up on behalf of those who cannot speak for themselves.

What is your impression about the photobook?

How does the photobook make you feel?

What thoughts come to mind when you see the photos?

What photo catches your attention the most and why?

What new knowledge about OSEC did you gain from the photobook?

What do you plan to do with the new knowledge you have learned from the photobook?

Did the photobook accomplish the purpose of raising awareness about OSEC?

Yes______

No______
Does the photograph used in the photobook communicate the message of awareness about OSEC or idea?

Yes______  No______

Does the photograph forced the viewer to notice and engage with it?

Yes______  No______

Does the photobook communicate the complete message?

Yes______  No______
APPENDIX E

EVALUATION FOR THE YOUTH PARTICIPANTS

Project Name: Not a Bystander

Not a bystander is a photovoice documentation on the perspective of the youth in a community in Cavite, Philippines that is considered to be one of the raising hot spot for Online Sexual Exploitation of Children or OSEC in the country. The youth lives within the vicinity were asked to take a photo of the things they observe in their community that can address the issue of OSEC using their phone cameras, they were also given chance to share their reflections about the photos they took. The purpose of this photobook is to raise awareness and at the same time empower the youth to speak up on behalf of those who cannot speak for themselves.

What is your impression after seeing the photobook?

How does the photobook make you feel?

Were you empowered after seeing the photos and narratives you shared? Why and why not?

What are your realizations or thoughts during and after the photovoice project?

What are the new learnings you acquire after the photovoice project?

What other suggestions or comments can you give to improve the project?
APPENDIX F

PHOTOS NOT INCLUDED ON THE PHOTOBOOK

The photos are not included due to the following reasons, human subject can be identified, some pictures are too allegorical and cannot be explained properly in narratives. Some pictures are not linked with the theme.

Photos taken by: PP # 5

1. Human subjects and places could be easily identified, and owned by individuals
Photos taken by: PP # 1

2. Objects were too allegorical and not clearly explained in the narratives and some photos showed the names of establishments.
APPENDIX G

PROTOTYPE OF THE PHOTOBOOK

NOT a Bystander

CONTENTS

INTRODUCTION

PHOTOGRAPHS
APPENDIX H

VERBATIM OF QUALITATIVE ANSWERS OF THE RESPONDENTS

1. What is your impression about the photobook?
   - “Photos are great considering they were taken through mobile phones and by young people. However, I think that without the reflections, I may not be able to connect some photos to OSEC. But collectively, it speaks about the level of awareness of the artists towards the topic.”
   - The subject itself is very relatable during this modern era where sex slavery goes online. This photobook is an eye opener to every individual about the said topic.
   - Informative
   - It gives a sense of professionalism and concern.
   - It starts off as informative and gives something to stand for informative, photos tell the story itself.
   - My impression about the photobook is that the pictures that was shown really catches my attention and it shows the clear story/meaning behind every photo.
   - it is a great concept and I love the idea.
   - it is superb. Love the content and definitely an eye opener.
   - Good stories!
   - This should be printed!
   - It looks interesting.
● I felt vulnerable myself. If people will just be aware this will surely lessen the number of victims. Awareness may not solve the problem, but a very good first step to take further action/s.
● Timely
● Very creative way of telling stories, especially this kind of issue. Please continue creating.
● For me, it is an eye-opener to those people who keep on using one’s innocence to sexually abuse a child through OSEC.
● It serves as a platform for people to speak out what they have witnessed through pictures.
● Interesting. An eye-opener
● Reading and seeing the contents of the photobook reminds me of the scripture that talks about the importance of the children not only in the society but also in the kingdom of heaven.
● Neatly done and has a good content.
● My impression is that it will be an eye opener for every individual or self-awareness.
● Talks about the real situation in our country today.
● Photobooks are an alarming one. We have to open our minds for this because it is really happening nowadays.
● It is quite explicit
● Hmm. My impression at first on this photo book was I am Curious about what is the content of it.
• As a citizen, I know that I am also required to watch these children to save them from this threat of OSEC.

• It is a very graphic depiction of the various dangers within the country. Looking at the visuals through the lens of the current reality within the Philippines, it makes it easier to understand the potential danger each of the scenarios point out. This for instance comparing it to the same type of pictures taken in a country or area that is not rife for online sexual exploitation.

• The pictures also just clearly point out the interrelationship between the socio-economic status of the Philippines and online sexual exploitation.

• Overwhelm

• Deep and important

• Sexual exploitation of children can start using technology and poverty

2. How does the photobook make you feel?

• Sad for the kids, grateful that these young people are advocating for OSEC.

• It satisfies my knowledge in seeking the true situation of sex slavery.

• Reflective

• More informed about circumstances such as those that were shown.

• Informed and sad

• Sad

• It made me feel sympathy especially to those little kids since they are mostly the target of OSEC.

• It helps me emphasize my emotion and opinion in a very visual way.
• I was sad and enlightened on what is really happening around me.

• Sad, and at the same time became aware that children can be exploited in many ways.

• Intrigue

• Sentimental.

• I felt vulnerable myself.

• Open

• It makes me feel connected with the soul of each story, as if I am also experiencing the same.

• It makes me sad and mad at the same time. Sad to see that more and more younger girls are being deteriorated by this abuse and it makes me mad that the people who should protect them are the first to hurt them.

• I like pictures as I am a visual person. This has two sides though. A picture may relay a negative message - more like a judgmental info. Say, we saw a girl being carried by a man, that picture could imply that there is an abuse going on, when the reality is a girl is a legit daughter taken good care by a father. On a positive note, if the background story and context are true, this can be served as an evidence of a molestation or abuse. This can be served as a voice to relay a matter - something that cannot be spoken out by an innocent or fearful child.

• Made me conscious about the current situation of our society where children are abused to make money.
• It makes me feel scary on behalf of the children especially those who are vulnerable to be a victim of OSEC. On the other side it also made me feel vigilant to fight for the rights against the abuser of their innocence.
• Creates awareness at the same time a sense of caution not to judge actions and establishments.
• It makes me feel anxious and threatened knowing the involvement of the young ones.
• I was enlightened through this it opens my heart and eyes.
• In today's generation, we are surrounded with many distractions in our society and that makes me feel sad because those children or youths that are not being guided well are prone to this issue (OSEC). Not all but, if they lack the knowledge about this, it may harm them.
• Genuine love
• It feels like curious and being aware of what the photobook talks about.
• Sad
• As a Christian, it stirs up a deepened sadness at the condition of the human heart. It is a true reflection that God has very little place in our society.
• GOOD
• Sympathy
• It makes me feel more aware of what is happening in our society today.
3. What thoughts come to mind when you see the photos?

- We neglect the power of handy gadgets. It is not always laptops or computers anymore.
- This photobook is a helpful reminder to everyone that seeks knowledge to be aware if this evil doing.
- Sex trafficking of all ages, Missions in Action
- Without narratives I would say it looks like photos indicating poverty.
- Without textual context, it gives a poverty feel to it and other stuff.
- It is very alarming.
- It made me think that many kids are in danger because of OSEC since they are innocent, they can be easily lured by those people who have a bad intention.
- Makes me realize to appreciate the art of photography and how it can deliver a very powerful message.
- I was thinking of how I can also be part in helping the children.
- Good photos, deep stories.
- Dark
- "Why is it black and white?" The content is good but since the photos are not colored, it felt too old which of course, for me, the context of these photos looked like the 1990s to 2000. And as a result, OSEC became quite irrelevant. But the good thing about black and white is it made me feel sad and empathic.
- I see vulnerable individuals. Saying that, does not exclude myself.
- Innocence
● These issues are real. These children are real. We must do something for them. We should deliberately raise more awareness about such issues.

● The photos are realistic and speak straight to the country's issues nowadays.

● In connection to the latest answer, some thoughts about the picture may be true and maybe not.

● Technology can be a blessing and a curse. It can either be a tool for success or destruction for children.

● Awareness is the thing that comes to my mind. Being aware of the abuse or possible abuse that is just around the corner of my neighborhood.

● Context to the subject.

● The thing that comes to my mind seeing these kinds of photos is a bit of fear because the youth must be our future and not be destroyed by this kind of dirty tricks.

● I see the greatest need of the people especially to the children.

● Our society today is getting worse. The children are forced to work for survival. There is no freedom for them as young ones to live like they should live.

● Happiness

● One thing that comes to mind when I see the photo is being aware and being observant of the community especially in the youth nowadays.

● Alarmed
• Anger, sadness, sense of responsibility that is neglected by the Christian community and humans at large. Sexual exploitation, just like all sin and other social ills are direct resultant outcomes of disregarding God.
• The memories of my childhood.
• When I saw those pictures and its content, I felt the need to reach out children and make them feel like a child.
• As a parent I felt sad because maybe it was happening to other children, that we do not realize it.

4. What photo catches your attention the most and why?
• Child playing kite. Kids should be able to play freely without threat or risk.
• All the pictures, because you can see the reality of every image and the message it contains.
• The cover.
• The keyboard one. Sexual exploitation through the wide web I think is the most used medium.
• The keyboard one. Sexual exploitation via the wide web is the most known medium.
• Keyboard. It is because the internet now is very accessible anywhere and kids are prone to danger from OSEC.
• The photo that caught my attention is the photo where a girl is watching over the things that she's selling, because at such a young age imagine selling those things while the people of your age are playing and it isn't just it is also
because of poverty that's why it made me think that some people especially
the little kids who doesn’t really have a choice to do what they want because
their family need money to buy all the essential things in life.

- The one that I sent. It made me realize that every child deserves freedom.
- The girl is holding money worth 50 pesos.
- 3 kids playing / watching on their phone. Curiosity on the kids and on the
  photographer.
- The Cover Photo – minimalist.
- Page 7 caught my attention because as a child, I also experienced selling
goods on the streets. Well, the good thing is that I had something to play back
then or with my siblings to play with.
- Photo on page 25. It caught my attention because it is very common in our
time today which may lead to an easy neglect. The picture is a computer
keyboard, but even with phones, computers, or any gadgets that are connected
to the internet nude pictures keep popping up. The vulnerability is not just
limited to adults or children only, instead, both. Everyone is a possible victim.
- The girl who sells vegetables.
- The photo where the creator of this thesis expresses her heart for these people.
I do hope many young creatives out there feel the urge to use their skills and
their passions for the most vulnerable people in our society. Thank you for
your heart, Sarah.
• The last photo - the child’s eyes caught my attention and teared up my eyes. I could not imagine how traumatic that abuse could be to her as she grows older.

• The house with a WIFI connection. How in this world could a house, with no one seems to be living there have an active internet connection? Maybe it is used for cybersex or whatever.

• The photo that got my attention is the eyes of that innocent child. Children at their own age do not really know and understand what is good and what is evil. They will never know if they were taken advantage of. The responsibility is on us, adults.

• The photo on page 27 which talks about "friends". It got my attention because the photo really captured the essence of friendship here in the Philippines and I also agree that friends play an important role in a person's life which can give you a good or bad influence.

• Girl at the jeepney, for some reason it is hard to candidly shoot in a vehicle.

• The exploitation of youth because it is really a heart-breaking scene.

• That photo at young of age they work for the needs of their family.

• It is the girl with the 50-peso bill because for me she knows the value of it and that value should be given as well to every individual. We have differences but we all have the same value as a person. We should take care of ourselves and not allow others to look down on us. Value one's self!

• Children enjoy what they are doing. They are free to themselves, the joy of their smile and innocent of their heart.
- The photo that caught my attention is the photo that those kids watching on the cellphone.
- The old house with WIFI antenna, I thought this house may be used as an OSEC den.
- The abandoned house. Just like the writer mentions, I too agree that this may well be a hub that facilitates all types of online crime.
- The children because I miss being a child.
- That one girl who chooses to sell instead of playing with other kids. Children are supposed to act like an ordinary kid, playing around with their friends and doing childish stuff. Because of poverty many parents nowadays tend to produce many children in a family with a thought of the more children that you have, the more chances of raising to a state of abundance by using their children. Just like what gamblers do.
- Group of kids are watching on their mobile phone, because nowadays everyone has gadgets.

5. What new knowledge about OSEC did you gain from the photobook?

- None
- Their focus is to eliminate this kind of crime and violence towards children through mental torture.
- It gave more insights about sexual exploitation and the plight of others.
- The circumstances of others.
- We need to be vigilant and need to be keen in taking care of the children.
- That OSEC is not just about targeting the young people but also teenagers, because nowadays teens mostly wear revealing clothes that causes them to gather the attention of people around them.
- The realities of OSEC and how it can destroy one's life.
- It can happen to any children and in the most unexpected place.
- Pay attention to your children, do not let them explore things on their own
- OSEC can be anywhere!
- I did not know that OSEC is also prevalent in Cavite.
- OSEC comes in many means and forms. They may come in the form of a friend in sheep's clothing, as an opportunity, as something we may not expect, and the like. Children are the most vulnerable. With that, the role of aware adults is truly needed.
- First time heard of it.
- I come to think that those seemingly abandoned houses could be a den for the predators. And true enough, the photo looks so scary and haunted.
- I have learned that OSEC is real and is really happening in the country. That many young girls are being abused and the government is not doing actions to stop it.
- Abuse or molestation are still happening and are increasing especially in poor areas - where less educated people live.
- I learned that schools could make a big contribution in raising awareness.
• The new knowledge that I have learned from the photobook is about OSEC itself. I randomly hear the word from our social worker but did not fully understand its role until now.
• The amount of cases in Cavite, though it was not specifically mentioned
• The knowledge I gain is that many youths engage in this situation due to poverty and lack of knowledge to escape.
• Social media can cause bad for children especially on online sexes that they sell their body through online.
• It is to be aware of what is happening around the society and help each other not to be a victim (OSEC) by educating the children well about such things.
• Awareness and importance of their security.
• To raise awareness and at the same time empower youth to voice out on behalf of those who cannot speak.
• Not a bystander, be watchful, and fight against OSEC.
• I have learned to understand the issue better in the Philippine context.
• MANY
• That we should be more conscious and observant of our surroundings. To share awareness and being informative.
• That technology can possibly lead to see if we are not supervising our children.

6. What do you plan to do with the new knowledge you have learned from the photobook?
● Keep advocating for OSEC victims/survivors.
● Spread it, make everybody aware of it!
● Need more new knowledge.
● Even I cannot promise a movement that can change anything major. But know that I can stand up for others if circumstances beg it.
● I cannot do something as grand as wide scale movements for this case, but I can help someone in need if circumstances come to be.
● Need to share this and create awareness to all the people.
● It made me realize that this kind of problem should be given more attention since many innocent children are in danger of becoming a victim. That is why I think that the awareness about this should be shared with all citizens.
● Spread the knowledge and awareness.
● Be alert on any suspicious people or places around me.
● Will pay attention and guide my future children
● Not being a bystander :) Filipinos have this MYOB (mind your own business) culture to avoid getting involved in problematic issues. In OSEC, this should not be the case.
● I will ask my girlfriend about this who is also from Cavite.
● It may not be an easy task to stop them all at once, but we (the community who are aware and have the knowledge) can do something to let others be aware of this easy neglect that’s going on. We must raise our voices on this.
• Be aware of our children innocence.
• Perhaps use it for my future studies of related topics.
• I will use my voice and influence to speak up for the victims of this abuse.
• As a pastor, I will continue to educate God’s people under my care to take care of their kids and become more engaged in their activities. The need to assure them (kids) that they are being loved must become more visibly intensified.
• I plan to share this awareness through this photo book.
• I will share the info to others as an encouragement to be partakers not just a bystander.
• Share the awareness
• I will use this as a tool to make other people aware in this kind of work.
• We should educate the youth for a better future.
• I will teach and give understanding a proper way using social media especially teaching the word of God the greatest tool for our children
• Teach kids to value one is self and let them know that they are much valued by the one who creates them and that is God.
• I am more likely to share with them what God’s love really is and to point them to the security that was found in Jesus. The more they know Jesus the more they were likely to know their identity
• I want to share it with others.
• I should be watchful and engaged to save children from this treat of OSEC.
• As a lawyer, I may not be actively campaigning for Children's rights in my work, but I do take steps to educate myself regarding the dangers. I will pay more attention to incorporate this in my youth ministry in my church mainly doing awareness.
• Apply.
• Share it.
• As a parent, I must supervise my daughter using technologies and teach her.

The following questions are answerable by yes and no. To better understand the tally, I added a graph to see the percentage of people who answered yes and no to each question.

7. Does the photobook accomplish the purpose of raising awareness about OSEC?

Almost (96.8%) agreed that the photobook made them aware of the realities of OSEC in the country, making them realize that it is prevalent and really happening.
while the remaining (3.2%) thinks that the photobook did not accomplish its purpose of raising awareness.

8. Does the photograph used in the photobook communicate the message of awareness about OSEC or idea?

The graph showed that most of the participants (96.8%) thought that the photobook communicated a clear message of awareness regarding OSEC. However, there was one respondent (3.2%) who believed that the photobook failed to communicate its message of awareness. The overall data showed a positive feedback coming from the public viewers online (respondents).

9. Does the photograph forced the viewer to notice and engage with it?
Majority of the respondents (67.7 %) believed that the photos used on the photobook forced them to engage with the photo, while (32.3%) thought that the photos did not force them to engage with it. The explanation for this data lied on how the photos were presented; the monochromic theme of the photos had drawn the respondent’s attention to spend more time on examining the photos.

10. Does the photobook communicate the complete message?

(93.5%) of the respondents believed that the photobook communicated a complete message of awareness, while (6.5 %) of the respondents thought that the photobook failed to deliver a complete message.
BIBLIOGRAPHY


CURRICULUM VITAE

SARAH MAY A. PALOSA

Blk-17 Lot 35 Oleg St. Molino Homes 1 Subdivision, Molino Homes Bacoor Cavite
Sarah.palosa@apnts.edu.ph
sarahpalosa@gmail.com

BASIC INFORMATION

Date of Birth May 14, 1994
Age 24
Place of Birth Bagumbayan Taguig City
Civil Status Single

EDUCATION

2017- Current  MASTER OF ARTS IN CHRISTIAN COMMUNICATION
                  Asia Pacific Nazarene Theological Seminary
2013-2017  BACHELOR OF ARTS IN THEOLOGY
                  Visayan Nazarene Bible College
2012-2013  BACHELOR OF ARTS IN COMMUNICATION STUDIES
                  Adamson University