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Bachelor of Arts in Broadcast Communication
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E- Nasaan Na?

A Study on the Political Economic and Hegemonic Conditions Behind the Rise
and Decline of ABS-CBN Foundation E-Media's ETV Programs

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Divine Marie Joanne P. Endriga

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CONDITIONS BEHIND THE RISE AND DECLINE
OF ABS-CBN FOUNDATION E-MEDIA'S ETV PROGRAMS

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To anyone who has ever listened, encouraged, inspired, and helped out, you are my strength.

DEDICATION

A La Juventud Filipina
Written by Dr. Jose Rizal
Translated by Charles Derbyshire

*Hold high the brow serene,
O youth, where now you stand;
Let the bright sheen
Of your grace be seen,
Fair hope of my fatherland!*

*Come now, thou genius grand,
And bring down inspiration;
With thy mighty hand,
Swifter than the wind's violation,
Raise the eager mind to higher station.*

*Come down with pleasing light
Of art and science to the fight,
O youth, and there untie
The chains that heavy lie,
Your spirit free to blight*

ABSTRACT

Endriga, D.M.J. (2015). *E-Nasaan Na? A study on the political economic and hegemonic conditions behind the rise and decline of ABS-CBN Foundation E-Media's ETV Programs*. Unpublished Undergraduate Thesis, University of the Philippines, College of Mass Communication.

In 1994, the ABS-CBN Foundation, through its E-Media unit, pioneered the production and exhibition of educational television programs patterned after the school curriculum under its ETV (educational television) project. The latter part of the 2000's saw the decline of these ETV programs and in 2012, the E-Media unit was dissolved and the last of its programs ended.

With the conditions given, this study traced the political-economic and hegemonic conditions behind the rise and decline of ETV programs produced by ABS-CBN Foundation's E-Media and aired in ABS-CBN Channel 2. This study is guided by Vincent Mosco's Political Economy of Communication and Antonio Gramsci's Hegemony, and utilizes the Grounded Theory method in analyzing data.

The researcher found that the creation of the Foundation itself, and subsequently the production of ETV programs, was a product of spatialization because the Foundation was established as a wholly-owned subsidiary of ABS-CBN. ETV programs were fully funded by ABS-CBN in the beginning but this support was pulled out causing the programs to suffer massively from

commodification. E-Media had to search for sponsors/advertisers and prove that they were worth the airtime they were donated. In terms of structuration, E-Media's programs benefited from its connections with ABS-CBN and the Lopez family. This connection would later contribute greatly to problems and eventual demise of ETV programs due to the nature of ABS-CBN as a business enterprise and as the priorities of Gina Lopez, the Foundation's General Manager and Chair of its Board of Trustees, would change over time. E-Media's ETV programs could have been firestarters that could change children's programming in the country because of the potential hegemonic powers of the Lopez family and of ABS-CBN. However, this potential was overpowered by the prevailing commercialised media in the country.

As this is an initial study, it is recommended that future researchers gather more data and try to see how ETV can be used now that the country is using the K-12 system which has a media component.

Keywords: political economy, hegemony, children's television, educational television, E-Media, ABS-CBN, ETV

ABSTRAK

Endriga, D.M.J. (2015). *E-Nasaan Na? Isang pag-aaral sa mga politikal-ekonomik at hegemonikong kondisyon sa likod ng pag-angat at pagkawala ng ETV programs ng ABS-CBN Foundation E-Media*. Unpublished Undergraduate Thesis, University of the Philippines, College of Mass Communication.

Noong 1994, sa ilalim ng E-Media yunit nito, pinangunahan ng ABS-CBN Foundation and produksyon at eksibisyon ng mga educational television programs na sunod sa kurikulum ng mga paaralan sa ilalim ng proyektong ETV. Sa kalaunang bahagi ng dekada 2000 ay unti-unting mawawala ang mga programa at pagdating ng 2012, mawawala ang E-Media bilang isang yunit ng Foundation at matatapos din ang pag-ere ng huli nitong programa.

Layon ng pag-aaral na ito na alamin ang mga kondisyong political-ekonomik sa likod ng pag-angat at pagkawala ng ETV programs na gawa ng E-Media at ipinalabas sa ABS-CBN Channel 2. Gamit bilang lente ang Political Economy of Communication ni Vincent Mosco at Hegemony ni Antonio Gramsci. Grounded Theory naman ang ginamit sa pag-analisa ng datos.

Napag-alaman ng mananaliksik na ang pagtatayo mismo ng Foundation, at ang produksyon ng mga programang ETV, ay produkto ng spatialization. Ang Foundation ay itinayo bilang sangay na ganap na pag-aari ng ABS-CBN. Ang mga ETV program ay pinondohan nang buo ng ABS-CBN noong simula, ngunit ang suportang ito ay huminto kaya't nagdanas ang mga programa ng

komodipikasyon. Kinailangan ng E-Media na maghanap ng isponsor/advertiser at patunayan na sila ay karapat-dapat sa airtime na inilaan sa kanila ng libre. Sa bahagi ng structuration, naging kapaki-pakinabang para sa mga programa ng E-Media ang koneksyon nito sa ABS-CBN at sa Pamilya Lopez. Ngunit ang koneksyong ito ay magiging dahilan ng mga problema at pagkawala ng mga programang ETV dahil sa katangian ng ABS-CBN bilang isang negosyo at sa pagbabago ng mga prayoridad ni Gina Lopez na syang General Manager ng Foundation at Chair ng Board of Trustees nito. Ang mga programa ng E-Media ay possible sanang naging ningas na makakapagpabago ng programming para sa mga bata dahil sa taglay na potensyal na kapangyarihang hegemonic ng ABS CBN at ng pamilya Lopez, ngunit ang potensyal na ito ay nilamon ng umiiral na komersyalidong midya sa bansa.

Bilang ito ay isang panimulang pag-aaral, inirerekomenda para sa mga susunod na mananaliksik na maghanap ng mas maraming datos at tingnan kung paano magagamit ang ETV ngayon na sasailalim na ang bansa sa K-12 system na mayroong media component.

Keywords: political economy, hegemony, children's television, educational television, E-Media, ABS-CBN, ETV

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I. INTRODUCTION

The television, that insidious beast, that Medusa which freezes a billion people to stone every night, staring fixedly, that Siren which called and sang and promised so much and gave, after all, so little.

Ray Bradbury, book author

Background of the Study

Children in the 21st century live in a media-saturated world where they grow up in front of one screen or another. Murray (1993), views television as a potentially powerful force in influencing the intellectual and emotional development of young viewers, a potential that is “simultaneously its greatest promise and greatest disappointment”. Broadcast television reaches a broader and more socioeconomically diverse audience. It reaches children “at an earlier age, and with greater intensity, and for more time than any other socializing institution” (Asamane, and Berry p. 6, as cited in Miguel & Santos, 2009).

Television is the most dominant medium in the country. Rephrasing the words of AnakTV Founder and Chairman Emeritus Edgardo Roces, television is the new altar, the centrepiece of homes. Results of the 2008 Annual Poverty Indicators Survey conducted by the National Statistics Office showed that TV is the most visible household appliance in poor Filipino homes. The 2013 Advertising Expenditure Report of Kantar Media also revealed that 92 percent of urban homes and 70 percent of rural homes own at least one television set.

In the New Generations 2012 survey conducted by Cartoon Network, 99 percent of kids claimed that they watch TV in an average week. Comparably, 76 percent access the Internet, 40 percent listen to the radio, 13 percent read newspapers, and 9 percent read magazines. The study was based on face-to-face, in-home interviews with 1,000 randomly selected children from Metro Manila, Metro Cebu and Metro Davao, and across all socio-economic classes.

Scantlin (2008) says that media are a ubiquitous force in children's daily lives and clearly play integral roles in children's education, communication, entertainment, and leisure. Television programs are not just passive entertainment but are "windows to the world". Everytime a television is on , it teaches children about themselves and their environment.

In the United States, educational shows like *Ding Dong School*, *Kukla Fran and Ollie*, and *Mister Rogers' Neighborhood* were already broadcasting before 1969. But it was *Sesame Street* that forever changed the face of children's television. Experimental studies in the 1980s yielded results that children who watched *Sesame Street* had marked improvement in a variety of cognitive skills and prosocial behaviour. The studies also established a directly proportional relationship between heavy viewing and learning. With this potential, Jamieson and Jordan (1998) implores television to offer more than just entertainment and contribute to broadcasting information necessary for children's development since

“the mode of transmitting information using visual and auditory cues is well suited to young children’s abilities and levels of comprehension”.

There is a lot of research on both the positive and negative effects of television and this study focuses on the earlier by presenting television’s positive contributions in educating children.

In 1994, E-Media (Education through Multimedia), the education arm of ABS-CBN Foundation Inc., (AFI) pioneered the production of educational television (ETV) that was patterned after the mandated elementary school curriculum. These programs aimed to uplift the quality of education of Filipinos. E-Media worked towards quality education through multimedia-assisted instruction or learning through Educational Television (ETV.) ETV under E-Media program refers to the development and production of (a) curriculum-based and/or demand-driven television shows with educational (i.e. delivery of correct and accurate information) and entertainment (ie. high target audience appeal and comprehension) values and worth, and (b) the development intervention of the Foundation for quality education through the distribution and effective utilization of ETV materials in classroom learning.

The Foundation noted that local and international studies have proven the advantages of using audio-visual over written materials in teaching. Along with external parties, the Foundation itself also conducted research that attest to the

effectivity of ETV Programs in terms of increasing interest in learning, enhancing values formation, and stimulating class participation.

Some of the ETV programs E-Media produced were *Sineskwela*, *Hirayamanawari*, *Bayani*, *MathTinig*, *Epol Apple*, and *Pahina*. Each of these programs touched on different subjects. However, the late 2000s saw the decline and eventual fall of these shows.

This study aims to find out why the programs were pulled off air by researching on the political economic and hegemonic factors that were at play. It is with high hopes that lessons gained from this study will be used to produce educational children's programs bearing the tenacity to withstand what brought past programs down.

Article 17 of the United Nations Convention on the Rights of the Child, which the Philippines is a signatory of, state that children have the right to quality broadcast materials that are appropriate for their needs and for their advancement. Children need to have access to material that will further their development in all aspects. Efforts must be made to understand why the life of educational programs are cut to prevent such from happening over again.

Statement of the Research Problem

Noting that television is a powerful tool in educating children and yet, despite positive response from viewers and critics alike, E-Media ETV programs were pulled off air, the researcher seeks to answer the question:

What were the political economic and hegemonic factors that shaped to the birth and demise of E-Media programs?

General Objectives

By conducting in-depth interviews, archival research, and research of secondary data, the objectives of this study are to identify, to describe, and to analyze how the political-economic and hegemonic conditions surrounding the preproduction, production, and postproduction of ETV programs contributed to the programs' rise and decline.

Specific Objectives

1. What were the factors that led to the conceptualization of the programs of E-Media ETV programs
 - a. What is E-Media
 - b. What are its objectives (mission, vision, goals)
 - c. How did the E-media create ETV programs for children?
 - d. Who were the people behind ETV
 - e. How was ETV conceptualized?
 - f. What were ETV's goals?

2. What were the processes followed by E-Media ETV programs?
 - a. preproduction
 - b. production

- c. post production
 - d. Who were the people involved in each of the processes?
3. Is the process followed for E-Media ETV programs different from ordinary programs?
 - a. If yes, what were the differences?
 4. How did these differences in processes affect ABS-CBN's operations?
 5. What were the strengths and weaknesses of the ETV Programs?
 6. What factors led to the demise of ETV programs?
 7. Should the programs be revived, what changes should be incorporated?

Significance of the Study

Born in 1994, the researcher fondly recalls waking early in the morning to catch ABS-CBN's daytime programs. Her favourite childhood songs include the themesongs of *Sineskwela* and *Hiraya Manawari*. She developed a crush on Carlo Aquino because of *Pahina*, a program on Philippine Literature. She experienced actually looking forward to learning from local television programs and enjoying it immensely, something which she thinks those born in the 21st century are unfortunately unable to. The presence of ABS-CBN's children's programming that featured local works created specifically for the Filipino audience declined from mid 2000 onwards, and the researcher aims to find out the causes behind.

This study sees its significance in the academe, specifically in the College of Mass Communication, the Department of Education, the legislative branch of the government, the Philippine television industry, and the Filipino children.

In the academe, communication students who wish to do further research and add to the corpus of knowledge necessary towards creating longer-lasting educational children's television programs may use this study as reference or as starting point. This study was undertaken in line with UP CMC's vision to contribute to crafting a future with participative and progressive citizens educated through mass media programs. This is also motivated by the College's research agenda on the political economy of media industries from production to exhibition, and its mission to generate relevant knowledge that can affect a greater number of people.

To the Department of Education, findings from this study may contribute in helping the government agency acknowledge the importance of television as an educational medium, recognize the problems that plague educational children's television, and see how they can change the equation. A partnership between government and media corporations maybe redeveloped, as was done with ABS-CBN in 1994.

In the legislative branch, existing policies on the broadcast industry may be reviewed to see whose interests they serve. Laws maybe omitted, amended, or

drafted to allow space for children's programming. This study may contribute ideas as they weigh on what policies to create, amend, or discard.

In the Philippine television industry, present and future media practitioners who wish to produce and exhibit educational programs may find this study useful in gearing themselves to fight for the airwaves and to fight for the children. Networks may be reminded that with great power comes great responsibility. The findings may help them re-evaluate their role in shaping the consciousness of Filipino children, and thereby, the country's future.

Most importantly, to the Filipino children – the most vulnerable consumers of mass media and this nation's future.

Scope and Delimitation

For the purpose of identifying, describing, and analyzing the political economic factors at play in all stages of television production, this study focuses on educational children's programs produced by E-Media from 1994 to 2012 and aired on ABS-CBN 2 which is a free channel. Subsequent airings in cable channels are not included. The 1996 radio program *Bago Yan Ah* and ETV DVDs, with the same content as those in television programs, distributed all over the country are also excluded from this study.

II. STUDY FRAMEWORK

This case study employs Mosco's Political Economy of Communication and Gramsci's Hegemony as its lens and the Grounded Theory Method as its operational framework.

A. Theoretical Framework

Political Economy

Vincent Mosco (1996) defined political economy as “the study of the social relations, particularly the power relations that mutually constitute the production, distribution, and consumption of resources, including communication resources.” Political economy examines the totality of correlations among processes, people and products involved in an enterprise which were influenced by economic, political, social, and cultural forces. It is rooted in the belief that there is always a bigger picture which we must understand.

In his Political Economy of Communication, Mosco offers three key concepts — commodification, spatialization, and structuration.

Commodification is the process of transforming goods and services which are valued for their ability to address individual and social needs (use value) into commodities which are valued for what they are worth in the marketplace (exchange value). Communication content, audiences, and labor are turned into marketable commodities.

Dallas Smythe (1977) presented the concept of Audience Commodity, or “selling eyeballs to advertisers”. The economic cost of production is paid for by the insertion of advertising into the media being viewed. The media is not a space paid for by the audience but a space paid for by advertisers purchasing the attention of an audience to attract them towards a product or service. The cost of purchasing advertising time and/or space is directly proportional to the number of eyeballs reached. Advertisers do not pay for the time slot but for the number of people watching during that time slot. More viewers mean higher advertising rate and greater gross revenue.

Labor of communication workers is also commodified. To minimize costs and maximize profit, workers are replaced by machines or play multiple roles in the institution. Reporters do not just report a story; they also transform it into printable and electronic form. Broadcast journalists are also researchers, videographers, and editors rolled into one. Companies now sell software without debugging them beforehand thinking that consumers will report errors, download and install updates and independently figure out how to work around the problem. McKercher and Mosco (2007) said that the “ability to eliminate labor, combine it to perform multiple tasks, limit payment for multiple uses, and shift labor to unpaid consumers further expands the revenue potential”

Spatialization is the process of overcoming the constraints of geographical space and time in social life with, for one, mass media and other communication technologies. It is built upon the ideas of geographers and

sociologists to address structural changes brought about by the shifting uses of space and time. Spatialization is traditionally addressed as the institutional extension of corporate power in the communication industry, typically referred to as the problem of media concentration manifested by the growth of media firms in terms of assets, revenues, profit, employees, and stock value. Media concentrations are “ways companies strengthen their organization to dominate markets”. Media companies expand their resources by developing new technologies and subsidiaries to extend their capacity to respond to the demands of their business. Within the media and information sector, communication is a key element of spatialization because information and communication technologies and processes promote flexibility and control throughout industry. Institutions “make use of communication and information systems to continuously change structure, product line, marketing, and relationships to other companies, suppliers, its own workforce, and customers.” Under spatialization are horizontal and vertical integration.

Horizontal integration is when a firm in one line of media buys another interest in media operation that is not directly related to the original business. It also takes place when a media company buys, in part or fully, a business entirely outside the realm of media industries. A local example is the Lopez Group of Companies, proprietors of ABS-CBN Corporation who are also stakeholders in power generation, power distribution, real estate, infrastructure, and manufacturing.

Vertical integration is the incorporation of firms within a line of business that extend a company's control over the process of production. Media firms have developed into conglomerates that rival any other industry in terms of size and power. This is exemplified by ABS-CBN Corporation who owns the free TV station Channel 2, SkyCable Corporation (SkyCable, Destiny Cable, Unicable), Cable channels ANC, Balls, Cinema One, Hero TV, Jeepney TV, Knowledge Channel, Lifestyle Network, ABS-CBN Sports and Action, ABS-CBN Film Productions Inc, Star Magic Talent Center, Star Records, DZMM Radyo Patrol 630, MOR 101.9, and ABS-CBN Publishing.

Structuration is the process of "creating social relations, mainly those organized around social class, gender, and race" Mosco explains that the study of concrete social institutions and social processes are useful in describing the social relations of communication practices.

The political economy as an approach is practical because it allows the researcher to see how the communication business operates in reality. It puts emphasis on the significance of institutions, especially businesses and governments, involved in the production, distribution, and exchange of communication commodities, and the regulation of the communication marketplace.

Hegemony

Antonio Gramsci developed the idea of hegemony. In simple terms, it is the predominance of a social class or an idea over others. Power is held by one class of people and they dictate, in both violent and nonviolent means, what is normal and acceptable in a society. Typically, the elite members of a society hold this power because they have the financial abilities to influence institutions like the government.

Media is an instrument of hegemony because of its power to influence a great number of people across distances. For instance, media corporations are operated by businessmen who are also stakeholders in several other industries. These few men can influence what news will come out and how they will be framed, especially if their ventures are involved. Through this practice, they ultimately hold power to information, and by extension, to public debate and opinion-formation.

ABS-CBN which airs AFI's ETV programs is owned by the Lopez family, a household name attached to wealth and influence. This research will delve on how the family's social status and their business could have affected the growth and decline of the educational programs under study.

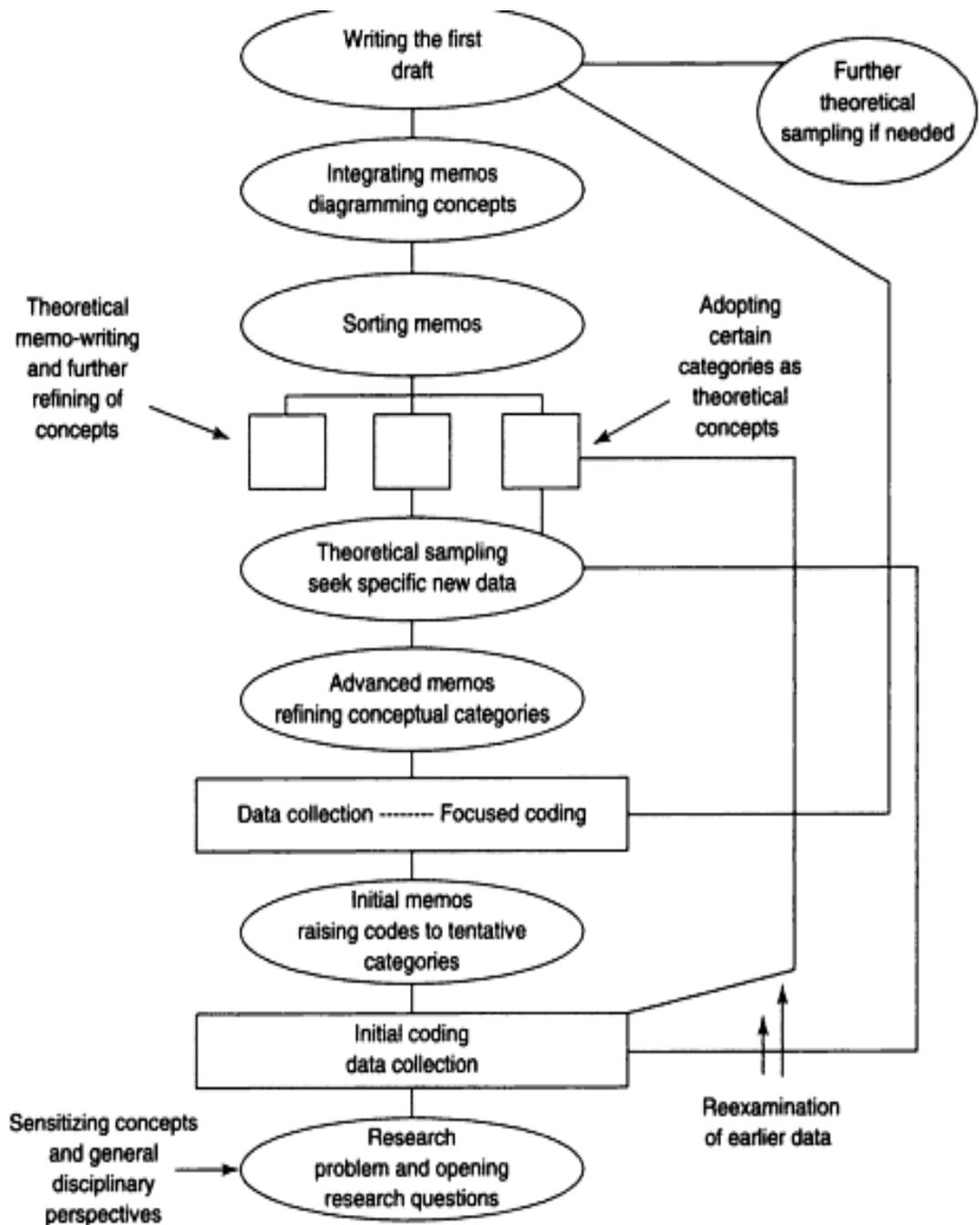
B. Operational Framework

Grounded Theory Method

Grounded Theory Method is about creating order from disorder. It “comprises a systematic, inductive, and comparative approach for conducting inquiry for the purpose of constructing theory (Charnaz, 2006). It is a qualitative research method that is grounded in data rather than deducing testable hypothesis. In doing such, it encourages researchers to constantly interact with their data and still remain involved in their emerging analyses.

In *The Discovery of the Grounded Theory*, Glaser and Strauss (1967), enumerate the defining components of grounded theory practice as including (a) simultaneous involvement in data collection and analysis (b) constructing analytic codes and data, not from preconceived logically deducted hypothesis, (c) using the constant comparative method which involves making comparisons in each stage of analysis and (d) advancing theory development during each step of data collection and analysis.

The term grounded theory is often met with confusion. To differentiate between Grounded Theory and Grounded Theory Method, Grounded Theory is the result arising from the use of Grounded Theory Method. However, in common parlance, Grounded Theory refers to the method itself.



The Grounded Theory Method, lifted from *Constructing Grounded Theory: A Practical Guide Through Qualitative Analysis* edited by Kathy Charmaz

Everytime data is gathered, it undergoes the process of coding. Coding is a euphemism for sorting and labelling data in order to extract key words and ideas. Codes may be names, concepts, theoretical ideas, or concepts. There are two main types of grounded theory coding. First is initial line by line coding which prompts a researcher to study his data very closely, line by line. Second is focused coding which permits a researcher to “separate, sort, and synthesize large amounts of data”. Through focused coding, a researcher is required to make decisions as to which initial codes make the most analytic sense to categorize data completely and incisively in order to build and clarify concepts. The process involves going through all interviews and other data sources and see if common themes and emergent patterns arise.

Grounded theorists use extended notes called memos to break down data and analyze them. Memos may include half-formed ideas, theories, action notes and other steps in an initial attempt to make cohesive sense of data. Through memoing, a researcher starts moving data and linking it to other data, theories, and ideas.

Using focused coding under the Grounded Theory Method, the researcher sorted data and ideas into themes of spatialization, commodification, and structuration as defined by Mosco, and hegemony as defined by Gramsci.

III. METHODS AND PROCEDURES

A. Research Design

This thesis is a case study using descriptive analysis to identify, describe, and analyze the political-economic and hegemonic conditions surrounding the rise and decline of AFI E-Media's ETV programs based on Mosco's Political Economy of Communication and Gramsci's Hegemony, and using the Grounded Theory Method.

This study relied on qualitative evidence to present how political, economic, social, and cultural factors shaped every stage of the production process of ETV programs. It is political economic in that it examines the totality of correlations among processes, people and products involved in an enterprise which were influenced by economic, political, social, and cultural forces. It is hegemonic in that it seeks to answer how one power or one idea overrules others.

The researcher used in-depth interviews, archival research, and research of secondary data from published and unpublished works to generate information. Data gathered underwent focused coding under the Grounded Theory method where they were dissected into the common themes they support.

B. Methods and Instruments

The researcher formulated different interview guides to inform and to clarify to the respondents what would be needed from them. The contents of the

guide varied depending on the nature of the informant's involvement in the production process.

The researcher also relied heavily on previously published works and unpublished theses written by the students of the College of Mass Communication, UP Diliman.

A modified version of the Delphi method was followed in interviewing to allow the researcher to consult and follow-up with informants for additional information and/or clarification after the initial interview.

C. Data Gathering

This study generates data from three methods — in depth interviews, archival research, and research of secondary data.

The researcher interviewed ETV producers, writers, and directors. Officials from E-Media and ABS-CBN Foundation were also interviewed. Information was gathered from several theses from UP CMC, published works both online and print, news articles, and organization websites. Archival research was done in the first semester while interviews were conducted on the second semester of academic year 2014-2015.

D. Data Analysis

Following the grounded theory method, the data gathered were subjected to qualitative analysis and sorted into common themes and patterns.

A modified version of the Delphi Method was used in generating data from interviews. The Delphi method is a technique developed by Dalkey and Helmer in 1963 at the Rand Corporation in the 1950s. It is a widely accepted data gathering method from respondents within their domain of expertise, in this case the writers, producers, and directors of ETV programs. The technique is designed as a group communication process that aims to arrive at a consensus of opinion on a specific real-world issue. A panel of experts anonymously reply to a series of questionnaires. The initial answers undergo filtering by the researcher, and the panel is made known of the results of the first questionnaire. Then, they are asked a new set of questions, this time more specific, taking off from the results of the first round. This continues until a consensus of opinion is reached.

For this research, the Delphi technique is modified. The content of the questionnaire varied depending on the interviewees' role in producing ETV programs, but they are structured to be identical with one another. The initial answers were filtered and through focused coding, were categorized into themes of spatialization, structuration, commodification, and hegemony. If there is a need for clarifications or additional information after the initial interview, the respondents are contacted for a second interview.

Qualitative approach was employed in the analysis. The recorded interviews were transcribed and data from the recordings were afterwards grouped

according to general themes they support or evidence. The same process of categorizing was done for data gathered from archival and secondary research.

The Researcher

Divine Marie Joanne Endriga, otherwise known as Marijo, is nostalgic. While people of this age have officially proclaimed Thursday as the day for reminiscing, Marijo has long been making everyday a Throwback Thursday. One fond memory from her grade school days is waking in the early hours of day to watch television programs with her siblings.

Marijo holds great belief in hope and in working towards making those hopes come to fruition. These hopes include a Philippine media that molds the youth mentally, physically and culturally. She thinks that mass media can nurture a healthy and nationalistic youth that would one day create a better Philippines.

Her sense of nostalgia and quality of hopefulness has led her to conduct research on children's educational television. She believes that the youth, with their energy and vigor, remain as the country's light. Among the subjects she has taken which have been helpful in writing this thesis are BC 180 (Political Economy of Broadcasting), Comm 130 (Communication and Media Theories), Comm 140 (Media and Society) and Edtech 101 (Instructional Media Resources).

IV. INTEGRATED LITERATURE

This chapter is divided into two parts. The first is on the life cycle of television programs and the factors that may cause a program's cancellation. This part outlines the processes all television programs go through to provide the reader an idea of the possible difficulties the educational television programs of ABS-CBN Foundation may have faced during the production, distribution, and exhibition process that contributed to the programs' demise. The second part is on literature about different facets of children's television- definition, history, legislations, and studies on the effects of television on children during different stages of development. This part provides information on the value of children's television in society.

The Life Cycle of Television Programs

Television programs go through a pattern beginning from conceptualization to eventual demise. Most literature would provide three phases of television production- preproduction, production, and post production, which may be done linearly or with phases overlapping one another. Other literature mention duplication and distribution as the last phase.

Everything begins with an idea or a story. **Preproduction** is the intensive planning and preparation period where the story is developed and where the overall vision of the project is set. It can be divided into two stages. The first stage is where the idea is transformed into a workable concept. Writers and

producers conduct research, work on the storyline, and create the storyboard. The second stage covers all the production details like props, costumes, schedule, location, crew, equipment, permits, and the like. All details are ironed out before shooting takes place. Key talents and production members are selected and elements such as design, lighting, and audio are planned. Once these elements are in place, rehearsals may be conducted to test talent positions, camera movements, lighting and audio. In dramatic productions, rehearsals include a table reading where the talents read through the script. Script changes often occur during these rehearsals. The last opportunity to cure remaining problems before the next phase is during the dress rehearsal where the talent dresses in the appropriate wardrobe and all production elements are in place simulating what would happen in the real shoot.

The **production** phase begins once footage is recorded. Productions can either be live or recorded. Apart from news, special events coverage and sports events, majority of productions are recorded. Recording provides an opportunity to fix concerns by editing or reshooting.

The **postproduction** phase is usually associated with editing. This phase involves assembling footage, adding animations, sound, color grading, voice-over, and overlaying titles and graphics to create a meaningful cut. It also includes dismantling sets, handling financial obligations, and evaluating the response to the program.

Once a final cut of the show is made, it is duplicated in a format fit for the chosen media and sent to the station that will then broadcast it. There are instances when “a program will be painstakingly researched, carefully developed, launched with carefully crafted marketing and promotion—and fail”. Perebinossoff, Gross and Gross (2005) enumerate the factors that cause a program to change or to be pulled off-air.

The **social climate** has allowed for creatives to explore gay storylines which were not possible in the years before. In the same way, television programs with content that do not match the social climate may lose ground and following. Next is **aging demographics**. The longer a program is on, the older its audience becomes. Young viewers tend to be restless and are the first ones to seek new and different programs, but are also the first ones to leave them. Older viewers, on the other hand, are loyal and more willing to stay tuned for years. The departure of the young audience makes the program unpalatable to advertisers and the producers may either add youth-oriented elements to the program or cancel it altogether. Then, **wrong time period**. Not all spots in the schedule are fit for a show and it is a programmer's duty to find out which timeslot fits best. The incompatibility between timeslot and program may shorten the program's lifespan.

Excessive relocation is when a program experiments with different timeslots which may end up being counterproductive. There's also a **lack of**

awareness as there are so many programs to choose from and competition is fierce, viewers are not aware of the existence of other programs.

Last is the **desire for something new**. When new officers arrive in a network, they bring along with them a new vision, new attitude, new personnel, and new pet projects. The new ownership may make dramatic changes in programming. Newcomers make their presence felt by getting rid of the developments of their predecessors.

There are three options when a program is facing difficulty. First is to place it a **new time slot**. The two valid reasons for relocation are if a program is underviewed and there's a possibility of it prospering once transferred, or when the show has developed a following and is ready to occupy a more important timeslot. A program must be relocated early on because of the fragile relationship between audience and time. The audience may find it difficult to adjust to the new timeslot after being comfortable with the old one. Only when a show is in its peak is it advisable to risk change. Second is adjusting program elements to remain engaging. Especially for long-running shows, they avoid exhaustion by adapting to changing social customs. If these actions fail to salvage a program, they are taken off air. The rate of program cancellation has accelerated because conglomerates are hesitant to a wait-and-see approach on how a program will fare.

However, the factors identified are as commonly observed in commercial television. While all are applicable, there may be factors distinct to the educational television programs under study as they are not produced mainly for profit.

Defining Children

Republic Act 7610 or the Special Protection of Children Against Abuse, Exploitation and Discrimination Act defines children as "persons below eighteen (18) years of age or those over but are unable to fully take care of themselves or protect themselves from abuse, neglect, cruelty, exploitation or discrimination because of a physical or mental disability or condition." This definition is also used by the National Statistical Coordination Board (NSCB) in gathering Statistics on Children in the Philippines.

Defining Educational Children's Television

Children's Television is a broadcast genre defined by the people who watch it rather than by the characteristics of its text (Creeber, 2001 as cited in Luna, 2010).

The Children's Television Act of 1997 defines children's television as programs and other materials broadcast on television that is specifically designed for viewing by children. The US Federal Communications Commission (1991) defines it as bearing content that further the positive development of a child in any respect, including the child's cognitive/intellectual or emotional/ social needs.

Arreola (2000) further expands this definition as any material or program intended for children that contribute to their overall social, psychological, and cultural development and well-being. In this sense, children's television is by nature, educational.

It must be noted that children's television is different from child-friendly television. Child-friendly programs serve to further a child's "positive development and contain no elements that may result in physical, mental and emotional harm to them." This consists of diverse formats and genres that appeal to children, but are not necessarily crafted specifically for children. A child-friendly program is not automatically an educational program. As long as they do not contain elements of violence, horror, drug use, nudity, and the likes, television programs are considered child-friendly.

Regulations and Legislation on Children's Television

Television's potential to advance children's development is "apparent but rarely realized". Calvert (2011) points out that on one hand, television programs have always had considerable power to deliver educational content to a mass audience. On the other hand, economic and legislative conditions limit that possibility.

In the US, television was perceived as the primary negative influence to the youth from 1950 to 1980 due to its violent content (US Surgeon's General Scientific Advisory Committee, 1972 as cited in Kirsh 2010). The perceived

negative influence of entertainment media resulted in the creation of a national policy that ensured that children and adolescents have access to educational content on television.

The Children's Television Act of 1990 (CTA) in the United States was a groundbreaking legislation that (1) required networks to air educational content for the youth as condition for license renewal and (2) limited the amount of commercial material that can be shown during children's television programs to 10.5 minutes per hour during weekdays and 12 minutes per hour on weekends. However, the CTA failed to establish what constituted educational programming allowing leeway for broadcasters to decide if a program met the unrestrictive definitions.

The Federal Communications Commission (FCC) of the US regulates all television programming on the airwaves since airwaves are public domain which belongs to the people. Broadcasters must "serve the public interest, convenience, and necessity" (Communications Act of 1934). From 1996 to 1997, the FCC established several new guidelines. The **three hour rule** required networks to dedicate three hours of programming each week to educational children's television. This rule addressed the concern that if a station broadcast more educational programs than others, they will be at an economic disadvantage. With the new rule, all stations need to provide the same amount of programming.

The FCC also mandated that only **core educational television programming** would be recognized as educational or informational. Core programs must be (1) designed to meet the educational and informational needs of children aged 16 and below, (2) aired between 7am and 10 pm so children can actually view them, (3) scheduled on a weekly basis, and (4) at least 30 minutes in length.

The FCC further identified two categories of educational children's television — academic and prosocial. Academic focuses on subjects such as Science, History, Mathematics, Language and so on. Prosocial, on the other hand, has no one definition shared among groups. In general, it refers to that which is “socially desirable and which in some way benefits other persons or society at large” (quoted in Lowery and DeFleur, 1995, p.354). Writers suggest that prosocial media content includes materials that are socially helpful (such as those that promote friendliness, acceptance and respect of diversity, cooperation, and volunteerism) or personally helpful (eating healthy, calming fears).

Children's television in the Philippines is guided by The Children's Television Act of 1997, otherwise known as Republic Act 8370. The Act mandates the creation of the National Council for Children's Television (NCCT) whose functions are:

- a) to formulate and recommend plans, policies and priorities for government and private sector action towards the development of high quality locally-produced children's television programming, to meet the developmental and informational needs of children;
- b) to promote and encourage the production and broadcasting of developmentally- appropriate television programs for children through the administration of a national endowment fund for children's television and other necessary mechanisms;
- c) to monitor, review and classify children's television programs and advertisements aired during the hours known to be child-viewing hours in order to take appropriate action such as disseminating information to the public and bringing monitoring results to the attention of concerned agencies for appropriate action;
- d) to formulate, together with the television broadcast industry, a set of standards for television programs shown during child-viewing hours and work closely with the industry for the adoption and implementation of said standards;
- e) to initiate the conduct of research for policy formulation and program development and disseminate its results to broadcasters, advertisers, parents and educators on issues related to television and Filipino children;
- f) to promote media education within the formal school system and other non-formal means in cooperation with private organizations;
- g) to monitor the implementation of the Act and other existing government policies and regulations pertaining to children's broadcast programs, as well as to recommend and require the appropriate government agencies and/or self-regulatory bodies concerned to enforce the appropriate sanctions for violations of these regulations and policies based on their respective mandates;
- h) to recommend to Congress appropriate legislative measures which will grant incentives for independent producers and broadcasters to encourage the production of quality local children's television programs; and

i) to act on complaints committed in violation of this Act with the goal of protecting children from the negative and harmful influences and to cause or initiate the prosecution of violators of the Act.

The actions of the NCCT is guided by the standards presented in Chapter VIII of the original version of the Children's Television Act known as *The Charter of Children's Television* which states that

a. Children should have high quality programs, which are made specifically for them and which do not exploit them. These programs, in addition to being entertaining, should allow children to develop physically, mentally and socially to their fullest potential;

b. Children should hear, see and express themselves and their culture, languages and life experiences through television programs, which affirm their sense of self, community and place;

c. Children's programs should promote an awareness and appreciation of other cultures in parallel with the child's own cultural background;

d. Children's programs should be wide-ranging in genre and content, but should not include gratuitous scenes of violence and sex;

e. Children's programs should be aired during regular time slots when children are available to view and distributed through widely accessible media or technologies;

f. Sufficient funds must be made available to make these programs conform to the highest possible standards; and

g. The government and production, distribution and funding organizations should recognize both the importance and vulnerability of indigenous children's television and the steps to support and protect it.

Each broadcasting network is required to a minimum of fifteen percent (15 %) of the daily total air time for child-friendly programs within the regular programming as part of the network's public service. This condition is a requirement for the grant of a Broadcast Certificate of Public Convenience and Necessity (CPCN)/Provisional Authority (PA) / franchise/license or for the renewal of any thereof with the National Telecommunications Commission.

The Children's Television Act of 1997 also mandates the creation of the National Endowment Fund for Children's Television which shall "develop and produce high quality television programs that are culturally-relevant and developmentally-appropriate for children and help develop media programs that contribute to Filipino children's awareness and appreciation for their cultural identity, national heritage and social issues that will in turn help them grow to be productive and nationalistic citizens." The Fund shall come from grants, contributions, donations, income of lotto operations of the Philippine Charity Sweepstakes Office (PCSO) and from the gross income of the Philippine Amusement and Gaming Corporation (PAGCOR).

Television in the Lives of Children

Television was introduced to the Philippines in 1953 and has since been considered to hold a strong influence on society (Guillermo, 2012; Timoteo and Ubongen, 2010). Findings of the 2008 Nielsen Media research found that Filipino

kids enjoyed watching television more than playing with their toys or eating. Comparably, in the United States, television penetrated homes more swiftly than any other mass media. In 1948, barely one hundred thousand homes had TV sets. By 1949, there were a million, and by the end of 1959, fifty million. In the early years of television in America, homes with children were twice as likely to own a TV compared to childless ones.

People rearranged their lives and their living rooms to make space for the new appliance. It was the greatest source of national entertainment as it took over comic books, movies, and playmates. It brought the entire world to a glass tube. Schramm, Parker and Lyle (1961) said that television is probably the greatest source of common experience in the lives of children. It plays a major part in socializing a child, along with the influence of home and school.

In the first sixteen (16) years of a child's life, a good amount of time is allocated to television as is allocated to his teachers in school. More than anything, television is foremost a source of entertainment, a "magic doorway into a world of fantasy, glamour, and excitement". The use of television for information comes later.

Learning from television is incidental, meaning a viewer watches television for entertainment and stores up knowledge without purposefully seeking them. Going to media to gather information is something learned in

school. Although, the makers of a television program can partially control what lessons maybe learned from it because they control its contents.

Television has enormous power to absorb a child's attention especially at an early age when almost any experience is new to him. Observers note that mass media has greater effect on children because they believe that what they see is "real" and "really happened". Children inevitably learn from television (Sevilla et al., 2000) making it an ideal medium in educating the young.

Television across development

Infants and toddlers spend a good amount of time absorbed in a variety of media. In a typical day, children younger than 2 years of age spend an average of 2 hours and 5 minutes in front of a screen (Rideout, Vandewater & Wartella, 2003). Time spent on television increases steadily from 6 months to 4 years of age and declines from 5 to 6 years of age (Anand & Krosnick, 2005).

Researches show that infants and toddlers pay little attention to television content. An early study by Anderson and Levin (1976, as cited in Kirsch 2010), found that it is not until 30 months of age (2 and a half years) that toddlers sit facing TV. However, a 2005 study by Anderson and Pempek (as cited in Kirsch 2010) found that at around 12 months of age, programs aimed at a very young audience easily grab the attention of infants. In general, infants and toddlers pay attention to content that is within their level of understanding and pay little

attention to adult-oriented programs (Valkenburg and Vroone 20014, cited in Kirsh 2010).

Although, the results of viewing televised media pale in comparison to the amount of information toddlers learn during face -to-face interactions. Krcmar, Greal, and Lin (2007) saw how toddlers learn object labels better from face-to-face interaction with an adult as opposed to a video of the very same person. This is called the **video deficit effect**.

The video deficit effect is also seen in emotion-processing tasks as observed by Mumme and Fernald (2003). In their experiment, infants were given unfamiliar objects to explore then shown a video where an actor responded either positively or negatively to that object. If the 12 month olds saw that the actor responded negatively, they avoided the object while they showed increased exploration if the actor responded positively. In contrast, the reaction of the televised actor did not affect the behaviour of 10 month olds. The authors concluded that babies as young as 12 months old are able to respond to emotional cues on television while those 10 months old are unable to. Notably, 10 month olds are already able to use emotional cues in live demonstrations.

Troseth et. al (2006) suggest that infants and toddlers are attuned to *socially relevant* information, referring to information presented by a social partner and accompanied by social cues (eye gazing, pointing) that focus on a mutually shared environmental stimulus. Research findings reveal that the most

natural way for a child to learn is through role modelling where he imitates what he sees (Asian Institute of Journalism and Communication, 1998). The absence of a two-way exchange such as in videos impairs learning.

There is significant debate whether it is healthy for infants and toddlers to spend time with media. In 1999, the American Academy of Pediatrics (AAP) recommended that children under the age of two should not be exposed to any type of screen media. For children over two, exposure should be limited to 1-2 hours per day. This recommendation was due to two reasons. First, studies showed the negative effects of violence in media on a preschoolers's behaviour. Second, the AAP was concerned that time spent with screen media displaced other activities that are more important for a child's development.

Examining parents' media use habits and perceptions provide insight on why very young children spend time in front of a screen. Parents set an example of media use and habits that influence children's viewing. Parents themselves watch a significant amount of television, leave it on as they eat meals, and use television as a background throughout the day. Rideout and Hamel (2006) found that parents not just encouraged their children to turn to media for educational purposes but also to keep them occupied. When a child watches TV, it provides time for parents to attend to household work. Parents also mentioned the need for personal time and time away from kids, a need satisfied by leaving TV as the

child's babysitter. Truly, media has become a surrogate parent (Asian Institute of Journalism and Communication, 1998)

It is during **early childhood** where educational media is seen as highly effective. Survey data suggests that children under 6 years of age use screen media about 2 hours per day. At this age bracket, heavy viewers of educational media demonstrate advantage over lightviewers and nonviewers. In terms of academic learning and social skill development, youth from disadvantaged backgrounds benefit the most from educational media (Fisch 2002).

Preschool children in the US who viewed *Sesame Street* had better vocabularies, were better at reading, and were less likely to need remedial academic help (Wright et al., 2001; Zill, Davies and Daly, 1994). It appears that educational media is most helpful when a child is exposed between ages 2 to 3. After statistically removing the influence of parental education, birth order, and school location, Anderson et. Al (2001) found that academic success in high school was still positively linked with viewing educational TV when the respondents were 5.

In a study by Schramm, Lyle, and Parker (1961), it was found that the least intelligent children in a television community start school about one grade higher in vocabulary than their colleagues from non-television communities. High vocabulary was also related to heavy viewing.

Jordan, Schmitt, and Woodard (2002 cited in Calvert and Wilson, 2011) presented compelling evidence that high quality programs such as *Mr. Rogers Neighborhood* and *Sesame Street* bore positive effects on a child's academic and social skill development. The Early Window Project (Wright and Huston, 1995 as cited in Calvert and Wilson, 2011) tracked the effects of educational television viewing for three years on two cohorts of children initially aged 2-5 and 4-7 from more than 250 low to moderate income homes. Time use diaries were collected for and annual tests on reading, math, vocabulary and school readiness were administered.

The study found a positive relationship between watching educational television and scholastic achievement. Frequent viewers of general-audience programs performed poorly on the tests compared to occasional viewers. The study also saw that watching educational TV at an early age predicted a child's future viewing habits. Educational television viewers who have developed good skills at age 5 selected more programs of the same kind upon reaching elementary level while children with lower skills shifted to viewing more general-audience programs by ages 4 to 5.

The results of the Early Window Project affirmed that the relationship between television programs viewed and early academic skills developed depend principally on the content of the programs. It also saw that children spend more time watching child-informative and general audience programming on a typical

weekday than on weekends. School attendance constricts weekday television viewing for children aged 6-12. Weekends, however, offer for more discretionary time and children's bedtime is also different allowing more space for media consumption.

A follow up study on the same group of children was conducted in the 1990s (called the Recontact Study) when the children were already teenagers. It was found that both boys and girls who viewed educational television early in their development were more creative. (Anderson et al, 2001; cited in Calvert and Wilson, 2011). The findings suggest that viewing educational television in preschool sets the child on a trajectory of educational success that persists even in later stages of schooling.

Studies on prosocial content in television such as teaching children to share, help, and cooperate, emerged during the 1970s when scholars realized that children learned constructive behaviour from viewing television (Friedrich and Stein, 1973; Mares, Palmer & Sullivan 2011; cited in Calvert and Wilson, 2011). Content analysis of programs through the 1970s and 1980s revealed that children's favourite programs often portrayed empathy, altruism, and exploration of feelings (Palmer, 1988). However, networks soon discovered that there is more profit in cartoons that were mainly vehicles for selling toys and action figures (Kunkel, 1988), leading to a decline of prosocial television until the mid

1990s. The Children's Television Act of 1990 in the US aimed to reverse this trend.

Researchers on children's prosocial learning assume that characters in television provide models children can learn from. The general mechanism is that children observe a character behave in a positive manner and the behaviour is more likely to be imitated if the character is (a) realistic, (b) similar to the child (like in age or gender) (c) receives positive reinforcement and (d) carries out an action that can be imitated by the child (Thomas, 2005). Prosocial content may also be providing children with skills in dealing with their emotions and managing moods. For example, *Sesame Street* aired episodes that dealt with the scariness of hurricanes and the jealousy that comes with the arrival of a new addition to the family. Prosocial content also offers children with "scripts" on how to deal with unfamiliar circumstances.

It appears that viewing educational media uniformly improves knowledge-based learning while researches on skill-based knowledge learning through TV vary. Fisch (2002) found that educational media does not help young viewers understand relational concepts, solve simple riddles, think flexibly, and develop problem-solving skills. Educational media also holds no effect on the grammar of young viewers (Naigles and Mayeux , 2001). Even as preschoolers may have reached advanced cognitive abilities that allow them to learn facts and skills without a two-way shared focus, it seems that grammar is not one of them.

Dehart, Sroufe, and Cooper (2004) recognized that after all, active participation in conversation is a vital element in language development and acquisition from infancy to middle childhood.

Research on the influence of educational media during **middle childhood** is confined to elementary school walls. Areas evaluated in various studies were attitudes toward learning, scientific thinking, mathematical abilities and problem solving, sight reading fluency, reading comprehension and letter naming (Wright et al., 2001). Findings have been consistent that educational programming improves academic performance. Findings suggest that educational programming can supplement the standard educational curriculum.

However, the studies have not taken into account the video deficit hypothesis. It is possible that if teachers taught the content of educational videos alongside their regular curriculum, the students would show even greater improvement. Gomez' (1996) undergraduate thesis on the *Effect of Sineskwela on the Academic Performance of Grade Four Students in Private and Public Schools in Laguna* showed that although Sineskwela was an effective teaching aid, it would not be too effective as a teacher.

Ball and Bogatz (1973) note that for children at risk for academic problems and for children with already well developed skills, the benefits of educational media appear to be limited. Some research suggests that televised educational media impacts knowledge-based learning more than it does skill-

based learning. Skill-based learning often requires hands-on practice that television cannot provide.

Studies conducted before the commercial availability of television assessed the educational impact of film learning. There were uniform findings that **adolescents** exposed to film learned more about a topic compared to those who lack film exposure. Knowledge-based learning was strongest when films were paired with complimentary lessons (Hansenn, 1933). Anderman and Johnston (1998) found that adolescents watching a 10-minute news program during school days knew more about current events than those who did not.

During adolescent years, teens are given more freedom independence in their choices, including media-related activities. Roberts, Foehr, & Rideout (2005) found that youth ages 8-18 spend atleast 6.5 hours with media daily. If multitasking is counted, this 6.5 hours translates into 8.5 hours of media exposure daily. Of this, 4 hours is spent watching television, 1.75 hours listening to music, 49 minutes playing videogames, 43 minutes reading, and 25 minutes watching movies. Comparably, 2.25 hours are spent with parents, 1.5 hours engaged in physical activity, 1 hour participating in hobbies and other activities, and 50 minutes doing homework.

Educational Television in the Philippines

Philippine educational television began in the early 1960s with projects from Fr. James Reuter, the National Science Development Board (NSDB), DZRP Channel 10, the University of the Philippines in cooperation with the Radio Mindanao Network, and the Ateneo closed-circuit television project.

1961 saw the birth of the first educational show on Philippine television. *Education on TV* was a half-hour program produced by Fr. James Reuter which aired on Channel 9 on Mondays, Wednesdays, and Fridays. The program discussed issues in science, development, and current events. It was hosted by Jesuit priest and history teacher Father Horacio dela Costa and art teacher Fernando Zobel.

In the same year, NDSB televised a college course called *Physics in the Atomic Age*. The NDSB sponsored a physics conference to discuss problems of teaching physics, and the feasibility of using PSSC (Physical Sciences Study Committee) textbooks in Philippine schools on October 60, 1960. The conference resulted in the "TV Classroom Project" whose objectives were (1) to prove that a televised course in physics would reach a number of college students and provide them a good introduction of the subject; (2) to serve as a refresher course for teachers; and (3) to develop public interest in ETV and introduce the concept in the Manila area.

The NDSB presented the idea of broadcasting Physics classes over TV to Rev. Fr. Francis N. Glover, S.J, a Fulbright physics professor who then endorsed the idea. The result was a six-week televised course on introductory college Physics called *Physics in the Atomic Age*. The program stayed on air from April 10 to May 19, 1961.

During the latter part of 1962, NDSB received several filmed series for broadcast. The Asia Foundation donated the Continental Classroom Series *Modern Chemistry Course* with 160 tele-lessons. Continental Classroom Series *Physics in the Atomic Age* also had 160 lessons, and the McGraw Hill series *Planet Earth* was composed of 130 programs.

Government-owned TV channel DZRP-TV was inaugurated on January 1962 under the supervision of Francisco “Koko” Trinidad. With a television channel at their disposal, the Bureau of Public Schools began the production of educational television series. *Improving your English* was a speech improvement course which began airing on January 18, 1962. This was followed by a Physics course for fourth year high school students and an English course for third and fourth year students. The Bureau also had fortnightly half-hour programs for adult and community education.

Katigbak-Tan (1967) said that DZRP could have easily been the first educational television station in the country had it not been plagued by technical problems of channel allocations with both Channels 9 and 11 submitting

complaints of interfering signals from Channel 10. This, and poor economic conditions, caused it to close down on February 1963, barely a year after it opened. With the closure of DZRP-TV, the Bureau of Public schools had to shelve its plans for future educational series.

The UP-ETV Project began in 1963 with an agreement signed between UP President Carlos P. Romulo and Inter-Island Broadcasting Corporation (IBC) represented by Mr. P.K. Macker. It was initially called the UP-IBC Continuing Education Series. IBC Channel 13 would provide technical facilities and free airtime while UP would handle all production concerns. President Romulo created the Educational Television Committee tasked to take on the UP-ETV Project on July 23, 1963. The project's first production was a play entitled *Is There A Santa Claus* which aired on December 18, 1963. Programs were produced in cooperation with the university's various units and explored a variety of interests in the arts and sciences. It targeted an adult audience and was more of the enrichment type. On December 1965, the responsibilities of the Educational Television Committee were turned over to the then newly-established Institute of Mass Communication. The new ETV committee defined the objectives of the project as (1) to develop intelligent public opinion through informational cultural programs; (2) to provide continuing education for out of school adults; and (3) to upgrade the standards of television programming.

The Ateneo Closed Circuit Project began in 1961 when Fr. Leo H. Larkin, S.J, was awarded a research grant to conduct a study on the feasibility of educational television in the country. With his findings, Fr. Larkin submitted a proposal for a closed-circuit television (CCTV) to the Ford Foundation in the same year. The initial plan was that the CCTV would only serve the Ateneo campus units from grade school to college, but the set-up later included Maryknoll College (now Miriam College). CCTV operations were inaugurated on May 19, 1964 and the first of a series of programs for studio instructors, classroom teachers and school administrators began on June of the same year. The first broadcast took place on August 10.

The Metropolitan Educational Television Association (META) was a Securities and Exchange Commission-registered non-stock, non-profit corporation organized in February 1964 that aimed to introduce educational television in Philippine schools. On August 17, 1964, through META, 112 kinescoped lessons in high school physics were televised free of charge on Channel 9 and 13. The broadcast was received by 32 high schools in the greater Manila area and instruction was credited by the Bureaus of Public and Private Schools. In 1955-56, META offered two telecourses. The *Physics* telecourse consisted of 112 25-minute lessons for fourth year high school students while the *Adventures in English* series, a canned USIS-ITV program, was aimed at first year high school students. Channel 7 donated airtime for the lessons which aired on

Mondays, Wednesdays, and Fridays. A third telecourse, *Pilipino*, was added in 1966-67.

It is largely recognized that Philippine educational children's television began in 1970 with the arrival of *Sesame Street* in the Philippines. These American muppets were soon followed by educational shows imported from abroad. But upon tracing the history of educational television in the country, the researcher saw that children's television actually began with local efforts in the 1960s. While the programs were not blatantly marketed as for children, it was aimed mostly at high school students whose ages would fall under the definition of children (below 18) and the programs' content would fall under the definition of children's television.

Go (1986, as cited in Luna, 2010) traced the development of children's shows from 1975-1985 and found that there were only five educational children's shows in a span of ten years. These programs were *Newswatch Junior Edition* by RPN, *Children's Hour*, *Kulit Bulilit* by the Ministry of Education, Culture and Sports, *Sesame!* the Filipino extension of *Sesame Street*, and *Batibot* by Philippine Children's Television Production Foundation, Inc. (PCTVF). Go found that the production quality of shows improved over the years due to sponsorships and financial support. She concluded that programming became more relevant for children because they were able to relate with the culture and environment presented in the shows.

Bengua (1995) considered *Newswatch Junior Edition*, which began airing in 1976 in RPN 9, as the first Filipino educational children's program on television. It was patterned after *Newswatch*, with added special features for kids aside from the news segment. Other children's shows aired during that time but they were mostly cartoons and variety programs. The show was taken off air after 5 years due to lack of "direct and indirect sponsors"

Children's Hour was a variety show with mainly children as cast. The show presented art competitions, games, documentaries, and film features among others.

Kulit Bulilit was originally a project of Kabataang Barangay under the leadership of Imee Marcos and was later handled by the Ministry of Education. It aimed to provide a serious alternative mode of learning for students in the primary level and focused more on education than entertainment. Contents varied from mathematics, science, language, general information, nutrition, and religion.

In 1976, the collaboration between Children's Television Workshop (CTW), the New York-based creator of Sesame Street, and Philippine Sesame Street Project (PSSP) gave birth to *Sesame!* However, co-producing *Sesame!* proved too costly for the Filipino producers and they had to let go of the program. PSSP persevered and in February 1985, *Batibot*, a show with similar objective and format as Sesame, premiered. *Kermit the Frog*, *Oscar the Grouch*, *Big Bird* and the rest if the Muppets were replaced by *Pong Pagong*, *Kiko Matsing*

and *Byaps-Byaps*. *Batibot* is a Tagalog word for small and strong. There was a shift in language use from English and Filipino to purely Filipino. The program targeted Filipino children aged three to six and mainly taught preschool and primary school knowledge. It adopted *Sesame Street*'s style of human characters and muppets interacting in several magazine segments. *Batibot* paved the way for educational children's programs to mushroom.

In 1994, ABS-CBN Foundation Incorporated's E-Media began airing *Sineskwela*, the first program of its kind in the country that focuses on Science and Technology and the first program aligned with the mandated school curriculum. *Sineskwela* serves as the starting point of this research.

V. RESULTS AND DISCUSSION

ABS CBN Foundation

Founded in 1989, ABS CBN Foundation Incorporated (AFI) is a socio-civic, non-stock, non-profit organization and the public service arm of ABS-CBN Corporation. The Foundation aims to provide a better place for children through its programs, the first of which were Bantay Bata, Bayan Microfinance, Bantay Kalikasan, and E-Media.

Bantay Bata 163 (1997) is the country's first and only media based child-care program. It offers a 24/7 toll free hotline that receives and responds to child abuse reports, and provides home visits, rescue, legal assistance, medical assistance, educational assistance, and supplemental feeding to children. Bayan Microfinance (1997) aimed to provide livelihood opportunities to poor but enterprising Filipinos. In 2000, it became a separate non-profit organization and was renamed ABS-CBN Bayan Foundation, Inc. Bantay Kalikasan (1998) aims to create a sustainable natural environment for children through initiatives that help ensure an "actively protected, adequately rehabilitated and sustainably managed environment".

E-Media (1994) was the Foundation's educational unit which aimed to shape the future of children through education. E-Media pioneered the production of educational television (ETV) programs such as *Sineskwela*, *Hirayamanawari*, *Math Tinik*, and *Epol/Apple*. DVD copies of these programs were later distributed

to public elementary schools. According to the Foundation's website, there are currently more than 9,000 schools all over the country that have benefited from E-Media's television-assisted packages. A package consists of a 29 or 32-inch television, DVD Player, 500 episodes of ETV shows, teacher training CD, and episode guides.

Later projects include Bayanijuan (2008) which helps rebuild communities stricken by disaster or in dismal condition from the ground up. Kapit Bisig Para sa Ilog Pasig (2008) is a project which endeavours to revive the serene beauty of Ilog Pasig. No To Mining in Palawan (2011) is a campaign to protect the country's "Last Ecological Frontier". Ignited by the death of media man and Bantay Kalikasan Project Manager Gerry Ortega, the campaign aims to gather ten million signatures to push concerned institutions to end mining in Palawan.

In 2013, the ABS-CBN Foundation was renamed as ABS-CBN Lingkod Kapamilya Foundation (ALKFI). ALKFI seeks to uplift the Filipino way of life in order to create a better world for children by pursuing multisectoral partnerships in implementing projects in areas of child care and protection, education, environment, disaster management and community development.

ETV, E-Media, and Programa Genio

AFI traces its roots to Lingkod Bayan, an ABS-CBN television program hosted by Mel Tiangco. Initially, the purpose of the Foundation was to provide relief and donation to those affected by the 1991 Mount Pinatubo eruption. When

Gina Lopez came back from India, the AFI was officially established with Lopez as the General Manager. Under Lopez, AFI established educational television with *Sineskwela*, the Foundation's first post-eruption endeavour, in 1994. The idea of ETV came before the establishment of the Foundation's E-Media unit. Ms. Cielo Reyes says that the creation of E-Media was the result of an evolution. As the Foundation grew with the addition of programs such as Bantay Bata and Bantay Kalikasan, the management might have felt the need to create a unit dedicated solely to education. ETV then became subsumed under E-Media whose work includes non-television aspects of education like research and teacher-training.

In 2012, E-Media was dissolved and replaced by Programa Genio (PG) as the Foundation's official education unit. Compared to E-Media which covered several areas, PG concentrates on schools management alone, with the vision of discovering, nurturing, and realizing the strengths of each Filipino child. PG seeks to provide a holistic school development program with 5 components- Needs Assessment, Teacher Training, Supplementary Instructional Materials (ETV Packages), Monitoring and Consultancy, and Parental Involvement Seminars. The production of educational television programs has since been relegated to the Production Services Group headed by Reyes.

E-Media

In 1994, together with the Department of Education and other strategic partners, E-Media worked towards quality education through multimedia-assisted

instruction or learning through Educational Television (ETV.) As previously mentioned, ETV of E-Media refers to the development and production of (a) curriculum-based and/or demand-driven television shows with educational (i.e. delivery of correct and accurate information) and entertainment (i.e. high target audience appeal and comprehension) values and worth, and to (b) the development intervention of the (ABS-CBN) Foundation for quality education through the distribution and effective utilization of ETV materials in classroom learning. In 2012, the E-Media unit was dissolved and the production of programs was transferred to the Production Services Group which is currently comprised of only two people- Ms. Cielo Reyes and Ms. Jhoana Raganit. From 1994 until 2012, E-Media produced a total of twelve programs- Sineskwela, Hirayamanawari, Bayani, MathTinik, Epol/Apple, Pahina, Art Jam, Detek Kids, Silip, Basta Sports, I Got it!, and Why Not.

The relationship of AFI ETV and ABS-CBN Corporation

AFI and ABS-CBN Corporation are interrelated bodies, with AFI being the public service arm of the media giant. After the restoration of democracy in 1986 and the resumed operations of media outlets, ABS-CBN began broadcasting *Bahay Kalinga*, a daily program that provided counsel to the needy and linked donors to prospective donees. Then, the news program TV Patrol created the *Lingkod Bayan* segment which was basically the same as Bahay Kalinga. To avoid duplication, the slot occupied by Bahay Kalinga was given to the ABS-

CBN Foundation to air an educational program.

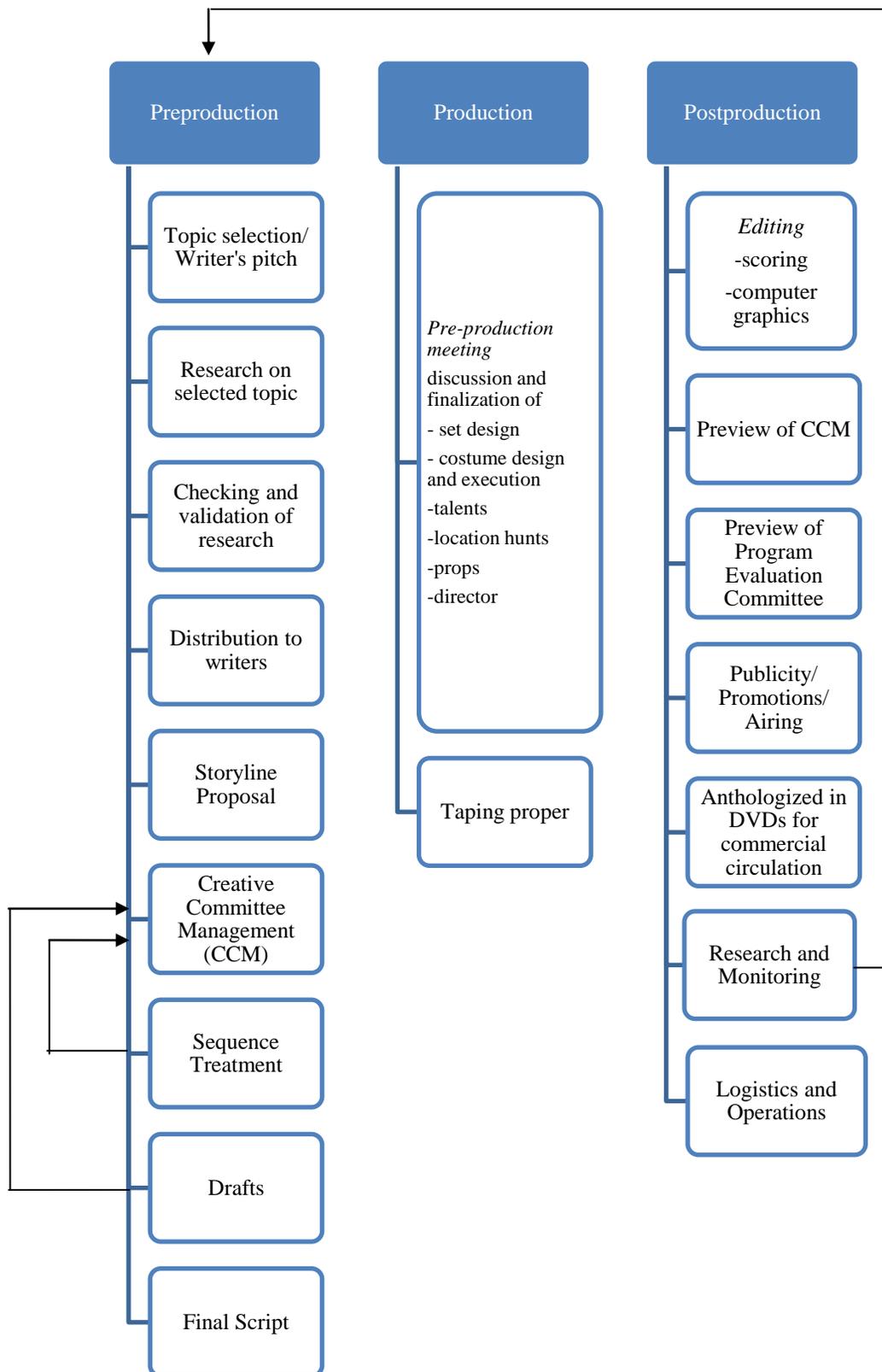
When an ETV program is conceptualized, AFI pitches the concept to the network, armed with necessary documents like budget proposals, characters, and even miniature sets. The network may have some recommendations on how things can be done as the program is pitched but once the program is approved, all creative decisions and production concerns are independently handled by AFI. The network helped the Foundation in marketing the programs and also lent their production equipment.

Sevilla (in Luna, 2010) says

It is SOP to tell them what concept to air because that's their airtime and they have to see if it's in accordance with their guidelines also. I mean, with whatever principles they believe in, with whatever overall concept of the station. They would also have to see a sample of our show before they actually air it. So basically, it is our decision but everything has to go through them. They have to see everything before it is aired because they own the network.

Production Process of ETV Programs

The flowchart on the next page illustrates the general production process E-Media implemented for its ETV programs. Additional details specific/unique to a program are written under *ETV Programs of E-Media*.



Each show employed a producer, director, headwriter/s, and a pool of writers. The preproduction phase process begins with the selection of a topic, like what value to focus on or which hero to feature. After a topic is selected, research is conducted and the findings are presented to the consultants. Once checked and approved, the topic is assigned to a writer who works on developing the storyline and script. Another method is when writers pitch a storyline in consultation with the headwriter who then presents it to the Creative Committee Management (CCM).

The CCM is the consultative and authoritative body composed of the executive producer, headwriter/s, director, subject-matter experts, academic consultants, child psychologists, and the research team. The CCM meets once a week for each program. Since the programs are made to supplement the school curriculum, each topic is scrutinized by this panel of experts before being handed to the producer for a “creative make-over.”

Executive producers overlook the entire operations and have to be present at every stage of the production. Representatives from the Department of Education, Culture, and Sports (DECS) are present to check if the program is aligned with the mandated school curriculum. In the case of *Sineskwela*, there are also consultants from the Department of Science and Technology (DOST). Subject matter experts and academic consultants ensure that the content is accurate. Child psychologists see to it that the methods utilized in the program

will effectively capture a child's attention and make certain that they are psychologically sound. The CCM decides on the revision or approval of the storyline.

After the storyline is approved, it then goes into sequence treatment where the story is broken into different sequences and the description of each sequence. If the CCM approves the sequence treatment, writers will proceed with the draft. Drafts will go anywhere from three to eight revisions. Ms. Gina Fernandez, former headwriter of *Hiraya Manawari*, shares that if the writer gets everything right the first time, storyline to draft would be at least 5 submissions. This translates to around 5 weeks before a script is actually produced. The production of a script takes around one to two months.

After the script is finalized, production takes place. Production is divided into the preparations such as set design, talents, location hunts, props making, and the taping proper. Once the videos are shot, the team moves on to post production. There are instances when the directors and art directors are unable to attend CCM meetings so the producer has to be present during the shooting and editing phase to make sure that the artistic interpretation of the script is as approved. The episodes are then edited and scoring and graphics are added. Once edited, the cut will be previewed by the CCM for necessary revisions followed by a preview by the Program Evaluation Committee comprised of the producer, all executive producers, directors, operations manager, research department, and logistics

department. The final material is handed to the Creative Communications Division of ABS-CBN for the production of promotional plugs and actual airing.

This entire production process is very taxing, with work being done simultaneously to catch up with the need for an episode. According to Reyes.

“Mahirap, that was always the case. Palaging shoot-edit-air kaya sometimes. Kasi yang proses na yan sabay-sabay ginagawa eh. Nagsi-Script comm. kami ng lets say dalawa- tatlong scripts so the next week kapag ready na sya for taping, nagte-taping kami ng in a week at most tatlo. And then yung editing nyan sabay-sabay yan. So parang alam mo yung pabrika, parang pan de sal yan mainit pa.”
[Difficult, that was always the case. It was always shoot-edit-air. The processes are done simultaneously. For example we're writing two-three episodes. The following week, when it's ready for taping, we tape at most three episodes. And then the editing of the episodes is also simultaneous. It was like a factory, like pan de sal that's still hot.”(Reyes, Personal Communication, 2015).

The evaluation phase involves monitoring ratings, turn out of advertisers, and assessing the program. In 1996, a Research and Monitoring Department was created specifically for ETV programs. The idea was grounded on the experiences of successful children's television networks that went straight to the children for information and feedback. The research team conducted formative and evaluative studies to see if the programs were truly contributing to educating children. Their studies concentrated on (a) how the children understood the shows, (b) what they remember, (c) what strikes them and what does not, (d) what they do and do not like, (e) what excites them, and (f) what bores them.

Major studies conducted involved viewing 15 or more episodes of a program with interviews of the children after viewing. The studies focused mainly on two major aspects, **comprehension** of the show content especially of the intended lessons, and **appeal** of the show and of specific portions/techniques used in the show either through recording the children's attention levels, or through interviews and written questionnaire.

The research team utilized three techniques. First is the **Attention Study Technology** where children are situated at a viewing room while observers stay at an adjacent room. Inside the viewing room is a camera which allows the observers to see the children, a TV set, and a VHS player. In the Observer's room are two TV sets- one hooked to the camera and another which screens the episode. Each episode is divided into 10-second segments where the child's attention is rated on a scale of 0-5, 0 when the child did not look at the screen for the entire 10 seconds, and 5 when he looked for the entire 10 seconds. After data gathering, the mean scores for each segment of the show are computed and summarized in graph form.

The second technique used was **Focus Group Discussions**. In the initial stage of the discussion is rapport- building wherein the researchers try to create a non-threatening atmosphere with the students. The sample size of discussion participants is around 30 students. Third was **Comprehension Studies** where a standardized questionnaire is given to participants after every viewing session.

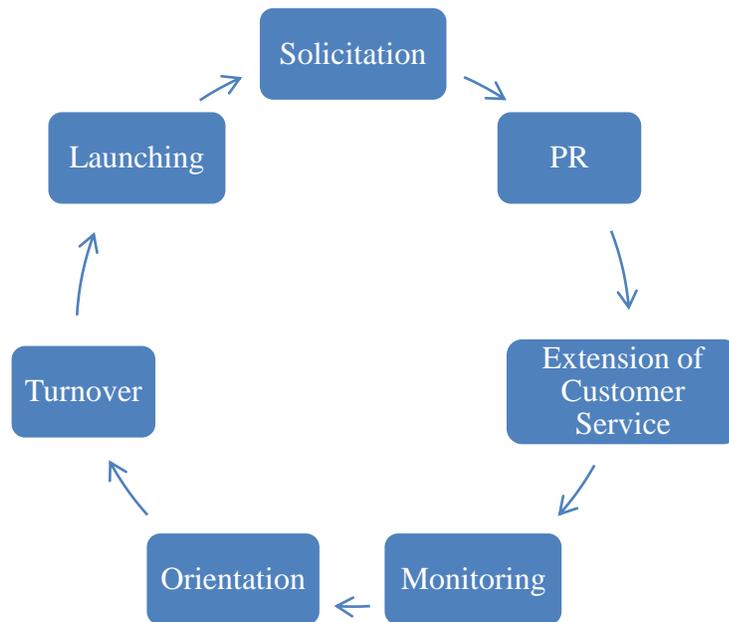
In visiting schools, the research team made sure that the children would have no idea that they worked for ABS-CBN through items like clothing or vehicles. Cameras were also hidden because seeing such might affect the children's answers.

Bayani headwriter Mr. Reuel Aguila recounts a fond memory where a male student who played around and disturbed others eventually focused on the screen as the story climaxed and was moved to tears in the end. The incident gladdened Aguila who said that knowledge can be measured through exams, but when a show creates impact is another matter.

“Yung knowledge kasi maaaring mameasure mo sa pamamagitan ng exam. Sino ang kaibigan nito? Ano ang pangalan ng hero? Pero yung natawa ba sa tamang lugar na matawa? Na-excite ba ng bakbakan? Lumungkot ba siya nung dapat malungkot” [Knowledge is measurable by exams. Who was his friend? What was the name of the hero? But did he laugh where he was supposed to laugh? Was he excited during the fight? Was he sad when he needed to be?] (Aguila, Personal Communication, 2015).

Members of the research team sit during the CCM meeting to provide information on the outcome of their research and share insight on what should be maintained or changed. For example, the first of *Bayani* shows tested garnered a comprehension rating of 72.05% and attention rating of 4.36. After the findings were presented and suggestions from the Research team were applied, a second batch of episodes was tested. The results increased significantly, with comprehension at 91.25% and attention at 4.8.

Another group involved in the postproduction of ETV programs was the Logistics and Operations Department which was formed on October 1996. The department was created in the belief that more than producing high-quality educational programs, all schools must watch the shows, all TV sets donated must be functioning, and all the manuals produced must be used effectively. The department's functions were (a) coordinating with DECS officials and personnel at the national, regional, and division level, (b) launching of the ETV project (DVD packages) in various parts of the country, (c) soliciting pledges from government officials, private corporations and organizations, (d) following up and collecting public funds and private donations for the purchase of new TV sets, (e) turning over of new TV sets to recipient schools and conducting orientations on the proper implementation of ETV programs, (f) monitoring the use and condition of TV sets, (g) producing creative and functional instructional materials designed to maximize the effects of ETV programs on children's learning, (h) distributing a sufficient number of these instructional materials to recipient schools a week before the start of the grading period, and (i) monitoring the use of these instructional materials.



The activities of the Logistics and Operations Department

E-Media's process of producing children's programs is very different from the usual. While most television programs focus on ratings, production of ETV was research-heavy and held the welfare of its audience at the very core in every step. They employed a painstaking back and forth corrective and confidential process.

AFI Finance System

Since AFI is a foundation, majority of its funds come from donations and grants from various corporations, institutions, and individuals whose intentions are in line with that of the Foundation. In case of calamities, AFI becomes the conduit of institutions who want to donate. They also host events like concerts

and fun runs to generate funds. For Bantay Bata, they have coin banks in shopping malls and grocery stores.

Funds are classified into restricted and unrestricted. Donors sometimes specify where and for whom the funds should be used. For example, in Bantay Bata, it could be specific for just one child and cannot be used for the needs of any other child under the care of AFI. When the donors do not specify how they want the funds to be used, the Foundation has freedom to decide which project it could be allotted to. It could also be used to cover administrative and overhead costs.

The Foundation is currently subdivided into seven major programs/units, each with their own projects- Sagip Kapamilya, Bantay Kalikasasan, Bantay Bata, Bayanijuan, Programa Genio, Kapit Bisig para sa Ilog Pasig, and Gabay Kapamilya. In terms of priorities in budget allotment, funds are usually allotted to what is immediately necessary. In times of calamity such as during Typhoon Yolanda, funds and manpower are relegated to Sagip Kapamilya while other projects are temporarily sidelined. The people within each program determine the prioritizing of projects. At the beginning of the year, each program comes up with their plans and calendars and this is approved by the Board of Trustees in a meeting. When there are no extraordinary circumstances, the higher management decides where unrestricted funds will be given to. The highest decision-making body is the Board of Trustees which meets twice a month in a management

committee meeting. Regina Paz Lopez (hereafter Gina Lopez) is the Chairman of the Board and Eugenio “Gabby” Lopez III is Chairman Emeritus.

For the longest time, each program sought budget independent of the other programs. But very recently, beginning 2013 and going full-blown in 2014, marketing became centralized. They now have a marketing department which generates funds for all programs and also coordinates among programs because sometimes, different programs seek out the same donors. The mother network subsidizes the Foundation with an annual amount of 12 million pesos (12,000,000). They also help with rental, equipment, and airtime. At the beginning of the year, the management and operation cost is cut and set aside from this 12 million.

ETV Programs of E-Media

When the timeslot previously occupied by Bahay Kalinga was given to the ABS-CBN Foundation to air an educational program, it was decided that a program on Science education would be the initial project because they realized that science was a subject where Filipinos were weak. As early as 1988, ten-year old Filipinos were scoring the lowest in the International Assessment of Educational Achievement (IAEA), an international aptitude test for Math and Science conducted in 15 countries. In the same test, economic giants Japan and Korea tied for first place. AFI acknowledged the link between science and economic vitality.

Gina Lopez, after two decades of living and serving in several Third World nations, returned to the Philippines. She talked to DECS Secretary Armand Fabella and they agreed that (a) science was the best subject matter for a TV show given the circumstances; (b) the show will be beamed straight to classrooms; (c) DECS and DOST will be active and strategic partners in the effort; (d) the principal target should be elementary public school students all over the country as they are most wanting in resources and quality instruction; (e) it was necessary to provide and install television monitors for use in classrooms; (f) DECS will make the show mandatory for public elementary schools; (g) AFI will shoulder the costs of production; and (h) AFI and DECS will provide TV sets for all public elementary schools nation-wide.

Thus, Sineskwela was born. The two parties signed a memorandum of agreement and Sineskwela was guaranteed a lifespan of two years. Lopez then commissioned the University of the Philippines Institute of Math and Science Education Development (UP NISMED) to conduct independent evaluative studies to ascertain that the effort and finances poured into creating the show was proving to be worth it. After a mid-year and year-end assessment led to promising results, the new Secretary of Education Ricardo Gloria amended the memorandum of agreement adding a further 10 years of guaranteed screenlife, assuring that Sineskwela would be on-air until 2006.

E-Media produced a total of 12 programs from 1994 to 2012. The table below summarizes when the programs aired, arranged according to date of initial airing as based on the archives of the library at the ABS-CBN Foundation. These programs were not intended to replace teachers but as supplementary or enrichment to what children learn in school.

Program	Date of Production	Date of Initial Airing	Final Airing
Sineskwela	1993	13 June 1994	2008
Hirayamanawari	1995	7 October 1995	24 November 2002
Bayani	1995	14 October 1995	*August 1999
MathTinik	1997	6 January 1998	** --
Epol/Apple	1998 CCM, 1999 tapings	8 June 1999	5 June 2003
Pahina	-	8 January 2000	13 October 2001
Art Jam	-	17 April 2004	24 December 2005
Detek Kids	-	19 April 2004	3 June 2004
Silip	-	16 October 2004	19 March 2005
Basta Sports	-	22 April 2006	15 July 2006
I Got It!	-	6 November 2010	21 July 2012
Why Not	-	26 June 2011	31 December 2011

with information from Luna, 2010

*Bayani produced a total of 85 episodes. The first episode was on Andres Bonifacio which aired on October 14, 1995 and the last was on Beth Baybayan The Foundation's library does not include details of the exact date when the 85th episode aired but it was listed that the 82nd episode was aired on July 31, 1999. Since Bayani was a weekly program, the researcher assumes that the last episodes aired on August 1999.

**The researcher is unable to determine when MathTinik ceased airing because the program took a break and came back in 2008. Data from the library archives did not include when the program stopped airing original content and when episodes were rerun.

As seen in the table, there was a four year gap between Basta Sports and I Got It! AFI was actually still producing shows during this period, but these were not listed in the 2012 Accomplishment Report of the Foundation as part of the ETV programs and are therefore not included in this research. These programs were Salam and Busog Lusog. New episodes of MathTinig were also aired during this time with RJ Ledesma as host. Salam was line produced by E-Media as commissioned by Knowledge Channel, in cooperation with the Department of Education, and funded by USAID. The first season of thirteen episodes was produced by the team of Ms. Claudette Sevilla and, based on their agreement with Knowledge Channel, was allowed to air over ETV's airtime on ABS-CBN Channel 2. Salam aired over ABS-CBN as an ETV production and because of its rating and relevance at that time, was replayed with the permission of Knowledge Channel. For consequent seasons, Knowledge Channel produced Salam using their own manpower but using the same concept as what E-Media developed. Busog Lusog was a nutrition program that ran for three seasons from 2008 to 2009. It was produced in cooperation with the National Nutrition Council and hosted by Christine Bersola- Babao and Ruben Gonzaga.

Reyes shares that they never stopped producing until 2012. Sevilla noted that if there were lull months, production was either at post production phase of a show or in the pre-production of a new one.

Programs	Target Audience	Schedule	Time Slot
Sineskwela	Grades 2-6	Monday-Friday	9:30-10:00 am
Hirayamanawari	Ages 8-12	In Luna, 2010: Monday-Wednesday (replays) Saturday	8:30-9:00 am 10-11:30 am
		In Sevilla, 2000 Monday-Thursday (replays) Sunday	8:30-9:00 am 9:00-9:30
Bayani	Grades 2-6	Thursday –Friday (replays) Saturday	8:30-9:00 am 9:30-10 am
Math Tinik	Primary and intermediate students	Tuesday, Thursday	9:00-9:30 am
Epol/Apple	Primary school students	Tuesday, Thursday	8:30-9:00 am
Pahina	High school students	Saturdays	9:30 – 10:30
Art Jam	-	Saturdays	9:00-9:30 am
Detek Kids	-	Sundays	9:00-9:30 am
Silip	-	Saturdays	9:00-9:30 am
Basta Sports	-	Saturdays	8:30-9:00 am
I Got It	-	Saturdays	8:30-9:00 am
Why Not	-	Saturdays	7:50 am~8:30am

The first four programs of ETV were created as supplements to elementary school subjects- Sineskwela for Science, Hirayamanawari for Values Education, Bayani for HEKASI (Heograpiya, Kasaysayan at Sining), and MathTinic for Math.

Sineskwela and MathTinic diligently followed the Basic Education curriculum's updated version everytime they produced new episodes or reshot episodes. This was because in its first years, the primary target audience were public elementary school children. Later on, the target audience scope widened to incidental viewers and any and all viewers of the same age who are interested and in need of these educational shows. Hirayamanawari and Bayani based their episodes on the prescribed curriculum, but the experts and consultants who were

part of the CCM had great amounts of input as to the sequence and content of the episodes. The curriculum was not followed to the letter, but the program was produced alongside DepEd and crafted in a way that would make it useful to public schools.

Sineskwela

Program Description

Sineskwela was the first program of its kind that followed the DECS curriculum. It is a 30-minute science program which aired on weekdays. Its target audience were public elementary students and teachers from grades 2-6 and was delivered in Filipino. Monday episodes were for Grade 2, Tuesdays for Grade 3, and so on.

Vision/Mission/Objectives

The program was produced in response to a UNESCO report citing the Philippines as a country with very few scientists and that few Filipino students were taking science courses in college. In cooperation with the DECS, DOST, and the Foundation to Upgrade Science Education's Continuing Studies through Television (FUSE-CONSTEL), AFI launched a program that would optimize the broadcast medium to cultivate interest in scientific pursuits and to demystify science and technology.

The general objectives of the program, as lifted from Bengua's undergraduate thesis (1995) were:

To create a responsible and responsive Filipino citizenry at the helm of the country's genuine development efforts that is characterized by (1) a vibrant Philippine economy fuelled by Science and Technology; (2) a Filipino people imbued with an analytical and scientific mind; and (3) a self-propelled science and technology sector that services the needs of national development and progress.

Under these, the specific objectives were to (1) upgrade the state of science in public school sector through TV-assisted instruction; (2) simplify and facilitate learning and application of science concepts and processes in everyday life; (3) stimulate and encourage scientific and creative thinking among the youth; and (4) promote science and technology as a field of interest and emphasize its importance in achieving self-reliance and economic development.

Concept/ Format

The program had several segments. *Mga Kwento ni Ate Winnie* is where Winnie Cordero, one of the program hosts, narrates a moral-laden story that relates to the topic for that episode. *Alam N'yo Ba (Dagdag Kaalaman sa Sineskwela)* features insights and trivia on the topic being discussed and is usually inserted between discussions. There are also *Experiments and Demonstrations* where the topic is explained by showing actual application of the concepts.

Features were the lecture part of Sineskwela where video clips are shown with a voice over narration that interacts with the audience in conversation rather than delivering straight lecture. Videos were sourced from actual footage, materials from the French and American embassies, US Information Services, the library of ABS-CBN, and libraries of other institutions such as the University of the Philippines Institute of Science and Mathematics Education (UP NISMED). Lastly, there were MTVs where the topics discussed were summarized into a song sung by the hosts of the program.

Production Process

The program employed in-house researchers who are all science majors. The research findings from the in-house staff are submitted to research coordinators for checking, then to the educational consultants for further scrutiny. After the material is checked, in-house researchers, research coordinators, and educational consultants (CCM) meet again before passing the material to the writers. When the writers finish the script, they meet with the consultants from DECS and DOST for a final brainstorming.

To ensure that the program achieves its objectives and to track its performance, Sineskwela has a Research, Monitoring and Evaluation team who conduct examinations with program viewers and monitor the program's standing in the Pulsitron survey.

Plans

Plans for expansion of Sineskwela included distribution of tapes in cassettes and VHS forms, awarding of a Sineskwela Young Scientist Award, setting up a Sineskwela scholarship fund, organization of a Sineskwela Children's club, creation of a new Sineskwela program centered on Math and Social Science and production of Sineskwela: The Movie.

Hirayamanawari

Program Description

Hirayamawari is a fantasy fairy tale program that teaches morals and life lessons to the Filipino youth aged 7 to 12. Each episode dealt with matters such as honesty, respect, discipline, and courage among other virtues and aligned with the Values Education curriculum. It occupied the 9:00 to 9:30 slot on weekdays from October 7, 1995. Hirayamawari, from “*haraya*” meaning imagination and *manawari* (*ma* + *nawari*) meaning hopefully, means “let the imagination soar” or “may dreams come true.

Vision/Mission/ Objectives

The idea of Hirayamawari originally arised from the concern of AFI General Manager Gina Lopez that the television industry seemed to have been neglecting their responsibility of teaching children how to become responsible individuals (Villanoz in Luna, 2010). Apart from values education, Hiraya also aimed to awaken imagination and creative thinking.

Concept/ Format

Each episode highlighted positive values and uses fantasy to convey examples of proper behaviour and attitude. Hiraya utilized a fantastic set and costumes coupled with special effects and animation techniques. The fantasy format was adapted because the producers wanted to teach morals without it seeming didactic. There is a storyteller who stresses the value focus several times throughout the episode. The presence of the storyteller clears the distortion of messages that may be tied with using the fantasy genre.

Production Process

The production team started with a “menu” of values they wanted to teach. A writer will then be in charge of creating a storyline based on that value which will be presented in the CCM. The CCM critiques all storylines, sequence treatments and drafts and evaluate (a) basic story elements, (b) clear and concrete illustration of the value, and (c) production capability. The CCM also checked for materials that may inadvertently feature sources of cultural faux pas and taboos such as toilet humor, sex, violence and discrimination. All scripts were original and inspired by both local and foreign folklore and fairytales.

Plans

Ms. Gina Fernandez shared that there were plans to turn the storybooks of Adarna Publishing into Hiraya episodes. These episodes were never produced though the scripts have been finalized.

Bayani

Program Description

A weekly children's series that dramatizes the adventures of elementary school students Noli and Aya who travel back to different points in the country's history to meet and learn about the lives of the country's heroes and forefathers.

Vision/Mission

Bayani aimed to foster a deep sense of pride in culture and national identity among children. The program was produced in time for the centennial celebration of Philippine Independence. It was intended to promote heroism to the youth by showing the lives of revolutionary heroes (from the Philippine Revolution in 1896 to the Filipino-American War in the 1920s) and after the centennial celebration, included modern heroes and Filipinos in the fields of music, art and literature. The show set out to make its viewers (a) aware of the qualities that make a hero, (b) discover the heroic qualities of one's self, (c) see that heroism ignites changes in one's self in the community and in the nation as a whole, and (d) proud of their ancestry. It also aimed to help children understand what constitutes the Filipino people and be aware of the people, ideas, and events that have molded and are molding the Filipino personality. The production team endeavoured to produce a program that is (a) historically accurate, (b) thoroughly engaging and (3) child-friendly.

Format/Changes

The basic plot of *Bayani* involves the adventures of two kids- a boy and a girl- who travel back in time to experience firsthand highlights of Philippine History and meet Philippine heroes. Celine Lirio played the role of Aya and Angelo Cometa played Noli. The program underwent amendments following the change of people who composed the program's creative committee. In its first year, the plot centered on Noli and Aya meeting an old man they called Lolo (grandfather). Played by Rolando Tinio, Lolo heeded the children's help to recover missing memories and items significant to Philippine history. The children go back in time to interact with heroes and bring with them to the present an artifact from the past. The artifacts are stored in the *Kuweba ng Kasaysayang Pilipino*. Later on, the role Lolo as a guardian would be replaced by Lola (grandmother), played by Letizia Tizon. Lola guarded the *Aklat ng Kabayanihan* (Book of Heroism) whose pages are no longer clear because the people have forgotten the great acts of our heroes. Through a magic light, Noli and Aya are transported back in time and as they begin to realize the heroic action, the pages of the book become clearer. After full realization of the heroism, the magic light transports them back to the present time.

There were also changes from bringing physical artifacts to the present realm to not having to bring anything. With Reuel Aguila as headwriter, the final format was set and the role of the guardian was played by Caridad Sanchez. Lolo and Lola served to guide the children and help young audiences understand ideologies presented in the program. The role of the elderly represented the Filipino respect

for the wisdom of the old. Elders are seen as living repositories of knowledge, thus usually the *babaylans* were old women, and hold an esteemed place in our culture. The cave is symbolic of the mystical power associated with mountains. In Philippine folklore, gods and goddesses dwelt in the high regions. The mountains represented the free, independent tribes and communities that spurned colonialism. Rebels moved to the hills after declaring a revolt and the mountains kept them safe. It was deemed fitting to recall heroism by utilizing the mountains as shelter.

Production Process

From the onset, the CCM has decided on the definition of what a hero is. Heroism can be committed as an (a) heroic act, (b) heroic person, and (c) heroic group/collective heroism. These acts/persons/groups manifest (a) determinasyon/determination, (b) tiyaga/perseverance (c) tapang/bravery (d) sinop/discipline (e) sigla/vigor (f) pagpapakumbaba/humility, and (g) inspirasyon para sa iba/inspiration for others.

Mr. Aguila shares that as Bayani's popularity rose, they would receive requests to feature certain people, often politicians and their forefathers. These people also promised to extend help should the episode be produced. But the CCM was firm on the set definition and would go back to it everytime there were arguments.

The major consideration in producing Bayani was to ensure historical accuracy in depicting the lives of heroes, or to at least present what was most likely to have happened. The situations are sometimes a composite of historical events in the hero's society, in order to emphasize the heroism. Aguila cites the case of the Luna brothers who were challenged to a gunfight by a Spanish officer. During the days of the Spanish regime, challenges were declared by slapping. There are no accounts of the Spanish officer slapping the Lunas, but it was most likely what happened as advised by the consultant. The slap was not done for a mere dramatic effect.

MathTinik

Program Description/ Format

MathTinik aimed to make Mathematics interesting and interactive through the use of enriching activities, songs, dances, magical characters, and animation. Mainly using the Filipino language, the program attempted to make math appealing to students by using everyday situations to make the students feel less intimidated and develop their confidence in handling equations.

Vision/Mission/Objectives

According to Ms. Claudette Sevilla, former Program Director of E-Media, MathTinik was triggered by the idea that Filipinos were afraid of Math. For two consecutive years, Filipino children ranked among the lowest in the IAEA. DECS also suffered from massive book shortage. Sineskwela and MathTinik helped address these concerns by providing assistance to teachers in explaining the

lessons. The Tuesday episodes were for grades 2-4 while the Thursday episodes were for grades 5-6.

Epol/Apple

Program Description

Epol Apple was a language program that aimed to develop the confidence of viewers in using English in everyday situations by teaching basic grammar and functional English. The cast was led by Bodjie Pascua who taught English in an informative and engaging manner through stories and activities.

Pahina

Program Description

Intended for high school students, the program featured various literary works of revered local authors. It followed the life of Balt (short for Baltazar) who, due to the influence of his journalist grandfather Lope, became an avid reader. Works featured on the program include Geneveva Edroza's *Kwento ni Mabuti* Jose Lacaba's *Ang Mga Kagilagilalas na Pakikipagsapalaran ni Juan dela Cruz*, Ildefonso Santos' *Sa Tabi ng Dagat*, and Rogelio Sikat's *Impeng Negro*. The literary works are revealed in the life experiences of the main character Balt played by Carlo Aquino.

Vision/Mission

Pahina used a TV drama approach to discuss literary pieces to promote Filipino literature and encourage students to read. The budding romance between

Balt and Mithi played by Dianne dela Fuente added flavour to the program and made it more appealing to the teen viewers it targeted.

Art Jam

Program Description

Art Jam was an arts and crafts program that aimed to develop creativity by producing visual art activities in a fun, easy-to-follow approach.

Concept/ Format

Art Jam was divided into four segments- *Playtime*, *Foodtrip*, *Sketch Pad*, and *Junk Art*. In Playtime, kids are taught to create an output with the typical art materials such as markers, crayons, paper, and etc. In Food Trip, kids are taught to create edible art. Sketch Pad involves drawing and painting, and Junk Art where recyclable materials are turned into functional artwork.

It ran for three seasons, each with thirteen episodes. The first season began airing on April 17, 2004. It was hosted by Epi Quizon and Nina Torres, then Torres was replaced by Rosabelle Pangilinan. The second season ran from May 12 until June 25, 2005 and the final season from October 1 to December 24, 2005. Both seasons two and three were hosted by Epi Quizon and Arvin “Tado” Jimenez.

Detek Kids*Program Description*

A program that teaches kids critical thinking

Silip

Silip was short for Sining sa Lipunan. The show features historical landmarks in the country and delves on the role these played in the country's past. It was produced with the National Commission for Culture and the Arts.

Basta Sports*Program Description*

Basta Sports features the Filipinos' most loved sports. Hosted by Atom Araullo and Ketchup Eusebio, the program explains a sport's historical background, rules and mechanics, and necessary equipment. It also shares information on the health benefits and values developed when engaging in such sports.

The program had a total of 14 episodes, 13 of which highlighted a different sport and one episode dedicated as a recap of all the sports tackled in the program. It ran for two seasons. The first ran from November 6, 2010 to January 8, 2011. The second season was from April 28 to July 21, 2012.

I Got It

Program Description

I Got It was an edutainment magazine for children produced by and for nine Southeast Asian countries (Brunei, Cambodia, Laos, Malaysia, Myanmar, Philippines, Thailand, and Vietnam). The concept and format was a consensual agreement among member ASEAN countries led by Goethe Institut and United Nations Educational, Scientific and Cultural Organization (UNESCO). It ran for three seasons for a total of 78 episodes, 26 of which were produced by the Philippine team

Why Not

Program Description

A co-production with the National Nutrition Council (NNC), the program encouraged positive eating behaviour and familiarizes viewers with various food products.

Key Themes

This chapter discusses the key themes in the production of ETV programs within a political-economic and hegemonic framework. It is further subdivided in three- beginnings and rise, problems, changes, and issues, and decline.

Beginnings and Rise

Spatialization

The existence of AFI is an embodiment of spatialization. ABS-CBN was active in helping calamity victims and the less fortunate through Bahay Kalinga and Lingkod Kapamilya. Because of the amount of donations both in cash and in kind, ABS-CBN decided to build the Foundation in 1989 as a wholly-owned subsidiary tasked with handling donations for public service causes.

A key element of spatialization is media concentration where media companies expand their resources by developing new subsidiaries to extend their capacity to respond to the demands of their business. Institutions make use of communication and information systems to change structure, marketing, relationships to other companies, and with the customers.

AFI hit several birds with one stone. It was a response to the demands of the business as a media institution with the capacity and responsibility to help. At the same time, to the customers and other companies, it built the image a socially responsible institution. AFI's projects were marketable tools that helped ABS-

CBN create an image of proactivity.

ABS-CBN On-air Operations Manager Clyde Amarille shares with Luna (2010) that the Foundation's motto "Serving the Filipino Children for a Better Future" is aligned with that of the mother network's "In the Service of the Filipino People." Although related to the broadcasting body, the Foundation is independent in terms of the production of shows and it also employs its own production team. However, it does have the media advantage in its projects.

Structuration and Hegemony

Structuration is the creation of social relations based on, among others, social class, gender, and race. The Lopez family's wealth and influence is undeniable. Then as now, they own several media outfits, making them a hegemonic power with the ability to shape the industry. This wealth and influence is reflected in AFI and Gina Lopez' relationship with DECS, local government units, and ABS-CBN.

Gina Lopez (GL) of the elite Lopez family is the foremost figure in AFI's ETV efforts. Of all the projects AFI could have engaged in, they began with ETV because as Villanoz (in Luna, 2010) shared, GL was really passionate about children and she saw that there was a huge gap in producing for children that needed to be filled. She convinced DECS Secretaries Armand Fabella and

Ricardo Gloria not just to support ETV but to partake in it, and make it mandatory viewing. She was the ETV's first marketing officer who managed to convince local government units to donate television sets to public schools.

Aguila shares that GL was a missionary in India. Villanoz (in Luna 2010) said that GL's father, Eugenio "Geny" Lopez Jr., encouraged her to come home and conduct her good works in the country. Through ABS-CBN's Chief Executive Officer Eugenio "Gabby" Lopez III (GL's brother), the network donated free airtime to the Foundation as part of their goodwill, allowing space for AFI to broadcast their productions. According to the website of the Global Philanthropists Circle, ABS-CBN was already donating airtime for the Foundation but GL was "convinced that much more could be done with these resources" as AFI was shifting gears towards ETV.

Claudette Sevilla says that because AFI is under ABS-CBN Corporation, it was only logical for the Foundation to maximize its connections in media to meet its goals by producing educational programs for children and airing them in the network. Subsequently, children's educational programming became the manifestation of both the network and the Foundation's goals.

The production of ETV programs was fully subsidized by the network in its early years, although this would change later on. ETV initially enjoyed an advertising free time slot because it did not need funding from sponsors. The programs were not made for ratings but that had to change due to the lack of

financial support which would be explained in the later parts of this chapter. ETV programs became commodities to prove itself as worthy of the airtime. Ms. Gina Fernandez shared that she felt that they were not really minding their competition

“Because we were with ABS CBN. This is a big network. You love it you hate it, whatever it does. Its baduy, it’s fabulous. You’ve got it to back you up. That was two sides for us. It backed us up and it didn’t back us up” (Fernandez, Personal Communication, 2015)

Commodification: Public Private Partnership and a Captive Audience

AFI signed memoranda of agreement with ABS-CBN Channel 2 and DECS. ABS-CBN was to keep ETV programs on air while DECS, on their end, issued memorandum circulars to promote the use of mass media in the curriculum. Separate localized memoranda was also signed between AFI and different regional DECS offices to ensure implementation at the local level. AFI donated or provided television sets all over the country while DECS ensured compliance through principals who were required to submit monitoring reports. They also designed study guides and Teachers’ Notes to compliment the shows and allow teachers to integrate the show into their lessons.

GL stood as ETV’s first marketing officer and encouraged local government units to donate television sets to public schools. Being that it was mandatory for these schools to watch ETV programs translated to good ratings because the programs basically held a captive audience. In 1996, AFI distributed 3, 704 television sets in the field, translating to a viewership of about 2.5 million

children. It was a win-win situation for all stakeholders.

Events and Social Conditions

MathTinig and Sineskwela were triggered by studies showing that grade school Filipinos were doing poorly in Math and Science. Sevilla shared that *Sineskwela* was also conceptualized after a meeting of principals who expressed concern regarding the performance of students in science, and Sineskwela was to address their concern. There were also public schools who approached the Foundation and told them what content the schools needed.

Art Jam was created because, according to Sevilla, they felt that they should do something on art. Mr. Paul Daza, director of *Epol Apple*'s first season, said that there was a DECS study that showed that the Filipino's skill, comfort, and brilliance in English was declining. He said it was also then that call centers were gaining ground in the country. There was a perceived need to regain our ease in using English and thus *Epol Apple* was created. *Bayani* was consciously built around the Philippine Centennial Independence celebration.

Sevilla (in Luna 2010) said that "*There are no hard and fast rules when we are supposed to conceptualize. We conceptualize especially when we see a need. We conceptualize when we see an opportunity to make a new show. We see an opportunity to create something new. So yung isa need, yung isa opportunity*

[One is need and the other is opportunity]. In an interview with this researcher, Sevilla shared there is a need to be watchful of what the audience needed and take it from there.

Problems, Changes, and Issues

Commodification Sustaining Interest and Competition

Production of ETV programs was costly. The production team wanted to make the episodes experiential and visual so they spent much on costumes, set design, location and animation. Sevilla says that the audience should see through the eyes of the character, so for instance in *Sineskwela*, they filmed in the Bataan Nuclear Power Plant and also had an underwater shoot.

ETV was fully funded by the mother network in its early years and programs were advertising-free. According to Fernandez, they wanted to respect the rights of the child and did not want to bombard them with consumerist ideas. But then the subsidy ended and the programs had to have advertisements to be sustainable. Fernandez remembers that after a while they had commercials in the end, and later even in the middle of the program. Aguila shared that ABS-CBN marketed the programs as a package with other shows. For example, for 10 pesos, an advertiser would get 30 seconds in the afternoon, but for 12 pesos, he would get 30 seconds in the afternoon and 15 seconds in the children's block. Andrade (2010) notes that a network's support for a program depends on the advertisers' interest in promoting such programs, and most would opt for entertainment

programs because they gain the most number of audiences. On top of that, the production team was very clear about the types of commercials they would accept and this could have been a challenge to marketing the programs due of the limited range of advertisements they considered child-appropriate. Sevilla (in Andrade, 2010) shares that they avoided associating the lessons with the agenda of sponsors. They regulated hard sell content within the programs so as not to compromise the program's objective and distract viewers from learning. They also tried to convince advertisers to not over emphasize their products through puppets or mascots.

While ETV fought to sustain the programs, they also fought to sustain the audience's interest. As previously mentioned, their target audience would change from public elementary school children to any and all viewers of the same age who are interested and in need of the educational shows. The latter programs were no longer based on the curriculum and were not mandated by the Department of Education, causing them to lose their captive audience.

There was competition from other networks and within ABS-CBN itself. Ms. Grace Torres shares that the other channels were not being helpful. Instead of following the lead and creating more children's shows, they were airing competing animated programs, often Japanese animé. If the children have a choice between an educational show and an animated program, they were most likely to opt for the latter. Educational shows had to adjust to cope with other

shows. They had to find the perfect mix of information and entertainment and increasingly used animation. However, since animation entails higher production costs, they could not use it liberally. Fernandez said that one of the things she learned throughout writing for children is to write what's doable. *“As a writer you just have to imagine stuff and then it goes to production and production has to execute it. If they can't execute it, what are you going to do? Also remember to do what's visual. What's doable and what's visual.”* When money was tight, they had to lower their expectations and make simpler concepts without necessarily compromising quality.

Within the station, they were competing against cheaper canned children's programs. As the airtime for ETV programs was being lessened and lessened, they were replaced with canned children's shows from overseas in the likes of *Madeleine* and *Bear in the Big Blue House*. The acquisition cost of these programs was cheap compared to ETV's production cost. Even at present, buying big shot animes (Naruto, Bleach) costs only \$1000 per episode.

Hegemony

ABS-CBN and the Lopez Family hold hegemonic powers given the scale of their media businesses. They could have changed the landscape of media but they succumbed to the bigger hegemonic idea of commercialized media. Within, they cut down on supporting AFI's programs. They opted to buy foreign media whose content is not conscious of the needs of the Filipino child and of the

Filipino identity. Other networks saw ETV programs as competitors and not as inspiration, which is typical of the commercialised media system in the country.

Structuration: Relationships

Government and Advertisers

It was challenging to work with children because they had limited working hours in accordance with the Child Labor Law. They could only work 4 hours a day. Also under the law, all the children (permanent casts, guests, extras) needed permits to shoot and these permits were not free. If the production is not finished within the day, then they have to shoot for more days resulting to a bloated budget since they have to rent equipment again, pay the extras, and pay for the permits. Ms. Sevilla said that the person in-charge of the permits might have worked out something with the DOLE and they might have received discounts because the in-charge had so often visited DOLE. It was also problematic because sometimes children were difficult to direct or had tantrums. Reyes admits that sometimes, though the talents were from Star Magic (an affiliate of the ABS-CBN Corporation), not all of them can act and this would cause delays in production.

There was one incident where Bayani ran into trouble because of fishball. Aguila shares that Purefoods was advertising in *Bayani* when they had an episode where the characters bought fishball on the sidewalk. They were not supposed to show products from possibly opposing brands and were prohibited from doing so from then on. Aguila also shared that there were scuffles in working with people

from DECS because they were stuck in their old ways and in thinking inside the box. In Luna (2010), Aguila mentioned that DECS would say that the content of the story is different from what is written in textbooks, to which History consultant Jaime Veneracion would reply “*Kung hindi ganun, palitan nyo* [If that’s the case, then change it]”

Commodification of Labor

Aguila shared that ETV writers had a higher salary rate than writers of the network. However, a script takes more than a month to write meaning that though the salary seems high, if divided by the time it took the writer to produce a script, the salary still is low. In Luna (2010), Aguila recounted that after he left, *Bayani* writers would go on to write for other programs. One faction wrestled to take control and several writers left. It is possible that this could have been due to the fact that less writers meant more opportunities to write. There was also an issue of royalty payment for writers since the ETV DVD copies sold, according to Aguila, millions. The writers did not receive compensation from these sales.

Reyes and Fernandez acknowledge that working in ETV productions is a grind. The exhaustion and stress took its toll on the production team with several members leaving or taking breaks. The team was being worked like machines, but they eventually got used to it.

Events, Social Conditions, and the CCM

The country suffered from two major economic crunches from 1994 to

2012, the 1997 Asian Financial Crisis and the 2007-2008 Global Financial Crisis. These may have affected the programs indirectly because the corporations who donate to them were largely affected and might have had to cut down on donations.

For *Hiraya* and *Sineskwela*, changes happened because of the arrival of new key people. In *Hiraya*, it was the arrival of premier child psychologist Honey Carandang. Fernandez said that with Carandang, she observed a change from explicit magic like other worlds and magic powers to simply bearing a magical quality. There is a sense of magical-ness as a quality of the heart. *Sineskwela* originally featured a futuristic set-up with a space ship and two atoms-Anatom and Agatom- to a man with two children. Fernandez remembers there was a change in headwriter while Sevilla said that the change was brought by a change in generations. She remarks that *“The individuals who make up the script committee or the composition of the script committee, it matters. Like who you are and what you bring, it really matters.”*

Epol Apple's first season was purely English and was grammar-based. The following seasons used both English and Filipino and taught conversational English. This was done after the findings of the research team concluded that the program was ineffective and the children did not understand what was being taught, and they had to consider what was best for the audience. Audie Gemora, the host of the first season, was replaced by Bodjie Pascua who was seen better

suited for the position following the change.

In *Bayani*, changes happened because the centennial celebration was over. They were about to end a year earlier but the production team resisted with the knowledge that they were performing well content-wise and ratings-wise. Things were ironed out and they were extended for one more year. By that time, upper management wanted a shift in focus from old heroes to contemporary ones. There were plans to dramatize the life of Gawad Geny Lopez Bayaning Pilipino Awards recipients. The show began drifting away from its original concept. The definition of being a hero also changed from the Asian mode where acts are done collectively and in the context of a society, to American which is individualistic. When the ratings dwindled, the production team no longer resisted being pulled off air.

Decline

The different ETV programs faced problems and changes throughout their run which ultimately lead to their decline.

Commodification: Funding

It was never the foundation's goal to compete with other networks but it had to have a sizable following to attract funds and continue airing. They became marketable commodities priced for their exchange value rather than their use value. Reyes said that the programs died of natural death. They already stopped

producing because they had no money. It came to a point when they were only airing reruns. On their end, they had nothing new to offer to the audience so the station was only being fair when they took back the airtime. Reyes shares

“They feel na meron silang programa na ipapalabas dun, na may profit. Eh kami naman this is just for free. They consider it a donation to us na sige anytime naman na kailangan namin, kukunin namin parang ganun. But thankfully yung sabado naman di naman nila ginagalaw. Parang they gave word naman Saturday is really for us [They feel that they have a program they could air in the timeslot which could gain profit. Our time is for free. They consider it as a donation to us and when they feel like they need it, they’ll get it. But they gave us their word that Saturday is really for us.]” (Reyes, Personal Communication, 2015)

The network’s airtime donation is not written in formally in paper. It is all verbal communication between Gina Lopez and members of the family though Reyes notes that it seems that the management is currently working on it.

ABS-CBN is a commercial establishment that prioritizes profit. It used to be that there were ETV programs daily, but the number of educational shows being produced was continuously reduced and the remaining shows were transferred to earlier timeslots. Fernandez recalls that the programs used to be ongoing and the teams had to continually produce. Then it changed to producing for a season/s. Later on, as one would observe, the timeslot ETV once held will be occupied by foreign canned programs. Right now, the Production Services Group

only has the Saturday 8:00-8:30 timeslot where they air Sineskwela reruns. There are current plans to create a new program but they are still looking for sponsors.

Spatialization: DECS, Corporate Decisions, and Gina Lopez

Only the first ETV programs were made mandatory viewing and were aired during schooldays, assuring them of an audience. However, as the daily and biweekly programs ended, only the Saturday slot was left. There are no classes on Saturday and the time of airing may not have been too friendly for the weekend activities of children.

ETV is no longer the priority of the Foundation. The financial support they gather is now allotted to other programs. With *Bayani*, Aguila recalls that it was already a corporate decision that they stop airing and he did not resist. The Network could choose to support ETV programs as it originally did but they chose not to. The mother network had certain plans that did not include ETV. Fernandez said

“Remember when it turned 50 and they had this like big show and Dolphy was in it? Some golden celebration. That was ABS CBN Network. I have to tell you at that time, I remember that was the time when naghihikaos yung children’s TV. I don’t remember if funding was being pulled or something like that or there were more restrictions on us. Basta it had to do with funding. And I felt, it was so ironic for me to see all the celebration of the network going on, us nothing, it was slipping away.[Remember when it turned 50 and they had this like big show and Dolphy was in it? Some golden celebration. That was ABS CBN Network. I have to tell you at that time, I remember that was the time when children’s TV was at the brink. I don’t remember if funding was being pulled or something like that or there were more restrictions on us. But it had to do with

funding. And I felt, it was so ironic for me to see all the celebration of the network going on, us nothing, it was slipping away” (Fernandez, Personal Communication, 2015).

The Foundation and ETV were pioneering projects of Gina Lopez. But her interests would shift overtime to environmental causes. GL’s sway over the functions of the foundation is undeniable. She is the managing director of the Foundation and the Chair of the Board of Trustees. It seems that the Foundation is an extension of her priorities and what she wants to see happen.

For instance, Fernandez shares that at one point, GL became interested in the Steiner-Waldorf school, a radical school of thought on how children should be taught.

“...if they want children to learn about computers, they don’t give them a lecture about computers or even just let them use computers. They have to build a computer parang ganun kasi that’s the kind of philosophy they have. Tas meron pa silang what colors children can accept or not so we had to go through a session. It was just one session just to introduce it. So it was like okay for a while like okay use these colors or ganyan [...if they want children to learn about computers, they don’t give them a lecture about computers or even just let them use computers. They have to build a computer. The kind of philosophy that they have is something like that. They also have what colors can children can accept or not so we had to go through a session. It was just one session just to introduce it. So for a while, we used certain colors]” (Fernandez, Personal Communication, 2015)

Reyes said that ETV was GL’s first project and she was really passionate about it, but as the Foundation grew, priorities also changed. She further shares that there came a point when ETV was no longer the priority of the Foundation.

Even if they get donation or funding from big corporations, the finances are now allotted into other projects and causes. If the Production Services Group wants to create a program, they have to find funding for their own or do tie-ups.

VI. SUMMARY AND CONCLUSION

The ABS-CBN Foundation, through its E-Media unit, worked towards quality education through multimedia-assisted instruction through educational television (ETV). E-Media produced several educational television programs for children, the first four of which were patterned after the school curriculum and mandated for viewing in public schools nationwide. The Foundation was clear on its goals that the programs were for the welfare of Filipino children, and were not made for profit.

The production process of ETV programs is different from the usual in that it is conscious of the needs of society and Filipino children. They trained writers to write specifically for the Filipino child. They forged partnerships with government and private institutions. They employed consultants and child psychologists. They even established a Research and Monitoring Department, and a Logistics and Operations Department, solely dedicated for ETV projects. They utilized a system where every detail of the production is scrutinized and where feedback from the audience is possible. Sevilla says that “*E-Media produced educational shows (subconsciously or consciously) maximizing the effect of TV as a medium as, borrowing from Marshall McLuhan, the medium is the message.*”

E-Media was aware of the potential of television to contribute to advancement in several facets and invested finances, time, and effort to harness the medium to its fullest. They were conscious of the power they held as media

producers and grew along with the shows they produced. Sevilla adds that

“...while there are traditional norms of teaching basic education to Filipino children, we tried as much as possible, with the guidance and contribution of experts and the rest of the production people and talents, to creatively come up with each episode that will make children learn while having fun. This did not only mean injecting interesting facts in the content, unique directorial handling, casting the right talents but involving everyone in the production staff into understanding the child within and having a perception of their job as a way of contributing to someone else’s education. Production was a process of growth that aimed to contribute to growth.” [Sevilla, Personal Communication, 2015].

E-Media’s programs benefited from its connections with ABS-CBN and the Lopez family, but this connection would later contribute greatly to problems and eventual demise.

Political economic and hegemonic conditions were present throughout the production of ETV programs. The creation of the Foundation itself was a product of spatialization. It was practical for AFI to take on educational television as its first post-Pinatubo eruption endeavour as they were a wholly-owned subsidiary of ABS-CBN. The creation of ETV programs was a manifestation of the goals of both the network and the Foundation.

In the middle of its run, the programs began suffering from commodification. It received full subsidy from the network in its first few years. However, this subsidy was cut and the Foundation had to find a way to sustain themselves. They were not trying to compete with other networks, but they

needed to have a following so they could remain on-air. They had to prove their worth as the network owns their airtime and could take it back at any time.

In terms of structuration, the Lopez family as a whole and Gina Lopez as a member of the elite clan, held power and influence over the functions of the Foundation and partner institutions. However, the potential hegemonic powers that ABS-CBN, the Lopez family and Gina Lopez held succumbed to the bigger hegemonic idea of a commercialized media. Ultimately, the programs ended because of problems in funding, corporate decisions, and the shift of the Foundation's focus.

At the end of the day, television is an enterprise which would logically prioritize business over social responsibility. Had the mother network and its owners acted as real benevolent benefactors of Filipino children wanting quality education on TV, they would have sincerely pushed for locally-produced children's programs to be a constant fixture of ABS-CBN's programming. They could resubsidize the Foundation fully because they are aware that it takes great effort to search for sponsors and advertisers. Or at least, they could assure the Foundation of daily airtime and not just weekly, and not have the timeslot placed when children would usually have different activities or are still asleep. A program would be less valuable if no one is watching it. Perhaps they can partner with the government again to create ETV programs which can be made mandatory or recommended viewing. They have the resources and the influence

to do so. Though they are a business, the airwaves they use to broadcast are public property and they are only privileged to use it. This privilege has responsibilities unequivocally attached to it. We have to acknowledge that all of the Foundation's projects are relevant and necessary for development. Whether their priority is the environment, or victims of child abuse, or community upliftment, their projects are not of any lesser value than children's television. If the Foundation and network would press on ETV, it has to be part of their institution's corporate values. Otherwise, it is subject to liquefaction. Paying attention and giving importance to educational television should not rest upon the wants of one person. but of entire institutions and nations.

VII. IMPLICATIONS AND RECOMMENDATIONS

Then as now, the Philippine education system continues to be swamped with problems. Drop-out rates and the number of out-of school youth are still considerably high. Students from far-flung communities still walk kilometres to get to school. There is a lack of facilities at par with world standards and a lack of teachers. Glaring errors and are still written in textbooks. The budget for education is cut year after year while foreign countries like Germany, Chile, and Norway have made it a priority and made college education free. The Philippines is still among the lowest ranking nations in Math and Science among Asian countries while our neighbours like Singapore, Japan, and Korea lead not only in Asia but in the entire world. Considering the similarities between the histories of these nations, we've come far behind in terms of education. The World Economic Forum Global Competitiveness Report for 2012-2013 showed that among eight ASEAN nations, we are 4th in Quality of Education System, 7th in Quality of Primary Education, and last in Quality of Science and Math Education and Capacity for Innovation. A survey conducted in the 90's found that Filipino children wanted to be American citizens, some Arabs. Not one of the survey respondents wanted to be Filipino. When asked who their favourite national heroes were, the children unanimously chose Gen. Douglas MacArthur, followed by Jose Rizal and Andres Bonifacio. Torres shares that in a recent talk she attended, a

study found that the children's definition of a hero is Manny Pacquiao, then Robin Padilla.

Using the media as a tool for educating has massive potential but very few institutions have committed themselves to the challenge, and these institutions (E-Media, PPCTVF) have struggled to be relevant. This researcher firmly believes that Educational Television is not a lost cause. Now more than ever, it is wise to use media as a tool in education as the country is shifting gears towards the K-12 system to be implemented in the next immediate school year. The K-12 education system has a media component but the researcher has not looked into it thoroughly. Perhaps a feasibility or evaluative study on how this media component can be maximized fully can be conducted by future researchers.

This thesis is an initial study. While the researcher tried to go deep into the subject, this study is just an introduction that could serve as a jump-off point. She advises wise judgement in lifting data from this paper as some details written are confidential.

There are several people who can be interviewed for data on E-Media's ETV and more often than not, these people worked for several of the programs. As several of the productions have been years back, the interviewees' recollection of the events that occurred is sometimes blurred. It was also difficult to trace all the changes in casting, time, directors and etc. There might be reasons behind these changes that other researchers can look into. It was hard to trace all the

changes as not all details can be found in the library or can be recalled by interviewees. The researcher also cannot provide the date of reruns because the person in charge of maintaining the files that schedule reruns has left the Foundation and files have not been turned over. Files were also lost when the office was flooded during Typhoon Ondoy. Included in the appendix are files from the Foundation's library which might be useful for future endeavours.

There are several areas future researchers can improve on or dig deeper into. The researcher recognizes that there is much more to learn. The Foundation is changing and is currently undergoing an organizational review. The researcher has not had access to memoranda signed with government offices and private institutions as files are yet to be turned over from the Legal Office to the library.

E-Media's ETV efforts are commendable because they fought for the children and for the upliftment of society. It is worth noting that more than academic content, E-Media was conscious of gender equality. Sevilla and Torres share that the characters were always a male and female. They also tried to inject the presence of gays and to feature handicapped individuals as much as they could. It was a conscious decision that the cast of the programs were not fair-skinned and did not sport branded clothing during the shows. They established departments solely dedicated to ETV and even hosted a Convention of Principals and Convention on ETV. They were unquestionably devoted to the cause when it was a priority.

Ultimately, this researcher hopes for revolutionizing educational television in the entire country, not just in one institution like AFI or one network like ABS-CBN Channel 2. There needs to be studies on what the children of this age need and want. We have entered the age of social media, with the country consistently ranked as among the most avid users of sites like Facebook and Twitter. The taste of young viewers may have changed, language has evolved, and the time is perhaps calling for a different kind of educational TV.

It is cheaper to franchise educational programs from abroad. But these programs may contain values and situations not consistent with Filipino culture. It is still best to come up with concepts grounded from the Filipino reality. However, should networks choose to import children's programs, those in charge of buying from the global marketplace should be aware of the needs of Philippine society, knowledgeable on the needs and wants of Filipino children, and able to choose a program that is both profitable, aligned with the branding of the network, and whose content is applicable in a Philippine-setting.

Government institutions need revamping. The NCCT needs to pick up its pace in terms of making television better for children. The Council was established in 1997 and was under the Office of The President until it was transferred to the Department of Education as an attached agency in 2003. While under the Office of the President, the Council was stagnant for around six years. The main challenge in fulfilling the Council's mandate is the lack of

implementing rules and regulations (IRR), without which penalties could not be imposed. NCCT was moved to DepEd in 2003 under Executive Order No. 203, but it was only in 2012 that the Children's Television Act of 1997 was amended and IRR were added. By then, the Act was already 15 years old and for the longest time, networks have been scot-free with their children's programming. One of the interviewees of this researcher shared that an acquaintance from NCCT said that the agency cannot do much at the moment as they are occupied with fixing their own backyard.

On the Congress' end, the researcher has not gathered data on whether television networks have struggled to maintain their franchise due to lack of material for children as mandated by law. Though on the surface, it seems that there are none. The laws do not even have a definition of what constitutes children's television and networks have freedom to define it as they deem fit.

We could take lessons from the United States and do as they did by (1) defining what constitutes children's educational television and applying this definition through and through, (2) strictly requiring networks to air educational content for the youth as condition for license renewal, in this case 15% of daily programming (3) limiting the amount of commercial material that can be shown during children's television programs, and (4) considering the activities of children and mandating which timeslot the programs have to be broadcasted to be actually seen by children.

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IX. APPENDICES

Profile of Interviewees

1. Aguila, Reuel

- Headwriter, Bayani
- Professor, Department of Filipino and Philippine Literature, UP Diliman
- Contact: 09185700351/ eue927@yahoo.com

2. Daza, Paul Gregory

- Director, Epol Apple
- Asst. to the Principal for Communications, Ateneo High School
- Contact: 09178101259. Office landline 426-6001 extension 6012

3. Endriga, Heliodoro

- Accountant, ABS-CBN Foundation, 2009-2013
- Contact: 09428095961/ 09155802506

4. Fernandez, Gina

- Headwriter, Hiraya Manawari
- Accenture Philippines
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5. Pagua, Rebecca

- Finance Controller, ABS-CBN Foundation

6. Reyes, Cielo

- Producer/ executive producer of several ETV programs
- Head, Production Services Group, ABS-CBN Foundation
- Contact: cielo_reyes@abs-cbn.com

7. Sevilla, Marcella Claudette

- former Program Director, E-Media
- Program Manager, Leadership Development Program, Gerry Roxas Foundation
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8. Torres, Grace

- Executive producer of ETV programs
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2. Raganit, Jhoana

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3. Tubongbanua, Cristina

-Executive Producer, Sineskwela

Contact: 09088662159/0917374/3462

4. Villanoz, Carina

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A. INTERVIEW GUIDE**For ABS-CBN Foundation Officials**

1. Why and how was the ABS-CBN Foundation Founded?
2. What is E-Media?
 - a. How was it conceptualized?
 - b. What were its objectives (mission, vision, goals)
3. What were the programs produced by E-Media from its 1994 to 2005?
4. What were the pre-production, production, and post production processes followed by E-Media ETV programs?
5. Is the process followed for E-Media ETV programs different from ordinary programs?

- a. If yes, what problems did this difference pose on the Foundation and on the Network?
6. What were the problems the programs faced in preproduction, production, and post production?
7. What were the greatest and least concerns in creating the program?
8. What was the response of the viewers to these shows?
9. What were the strengths and weaknesses of the ETV Programs?
10. What were the external factors that led to the birth of ETV programs (i.e laws and regulation, social climate, national economic conditions)?
11. What factors, internal and external, led to the decline and eventual death of these programs?
12. Was there any effort to revive these programs or programs of the same kind?
 - a. If yes, how did the audience respond?
13. What is the present state of ABS-CBN's ETV efforts?
14. Should the programs be revived, what changes should be incorporated?
15. In your opinion, given the current state of Philippine media, what is the future of educational children's television in the country?

**For ABS-CBN Foundation ETV Program
Producers/Directors/Writers**

1. Why and how was the program produced?
 - a. What were its objectives (mission, vision, goals)?
 - b. How long did the program run?
2. What were the pre-production, production, and post production processes followed by the program?
3. Is the process followed for the program different from ordinary programs?
 - a. If yes, how did the differences affect the program production, the Foundation, and the Network
4. What were the problems the programs faced in preproduction, production, and post production?
5. What was the response of the viewers to these shows?
6. What were the strengths and weaknesses of the ETV Programs?
7. What were the external factors that led to the birth of ETV programs (i.e laws and regulation, social climate, national economic conditions)?
8. What were the greatest and least concerns in creating the program?
9. What factors led to the decline and eventual death of these programs ?
10. Was there any effort to revive these programs or programs of the same kind?
 - a. If yes, how did the audience respond?

11. What is the present state of ABS-CBN's ETV efforts?
12. Should the programs be revived, what changes should be incorporated?
13. In your opinion, given the current state of Philippine media, what is the future of educational children's television in the country?

13 February 2015

Ms. Gina Fernandez

Dear Ma'am,

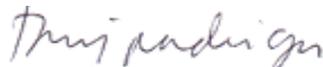
Warmest Greetings!

I am Divine Marie Joanne P. Endriga, a fourth year BA Broadcast Communication student from the College of Mass Communication, UP Diliman. As a requisite for graduation, we are required to write a thesis. My thesis is tentatively titled, "*Where are They Now: The Birth and Demise of ABS-CBN's Educational Children's Television.*" My research will revolve around the political economic factors that surrounded the rise and decline of ABS-CBN Foundation's E-Media programs from 1994 to 2005.

Given this, I humbly request for an interview with your good office. Your involvement as the Headwriter of Epol Apple will undoubtedly provide substantial data that will further the research. Attached herewith is an interview guide of the questions I will be asking. If possible, I would like to conduct the interview prior to February 27, 2015.

I am looking forward to your favorable response. Thank you.

Sincerely,
.....



Divine Marie Joanne P. Endriga1
dpendriga1@up.edu.ph
0977.214.5173



Prof. Josefina MC Santos
Thesis Adviser

Guide Questions

1. How did you get involved as Headwriter of Epol Apple?
2. How was the program conceptualized?
 - a. What did it seek to address
3. What were the program's objectives (mission, vision, goals)
4. What were the pre-production, production, and post production processes followed by Epol Apple
5. Is the process followed for ETV programs (eg Epol Apple) different from ordinary programs?
 - a. If yes, what problems did this difference pose on the Foundation and on the Network?
6. What were the problems the programs faced in preproduction, production, and post production?
7. What were the greatest and least concerns in creating the program?
8. What was the response of the viewers to the show?
9. What were the strengths and weaknesses of the program
10. What were the external factors that led to the birth of ETV programs (i.e laws and regulation, social climate, national economic conditions)?
11. What factors, internal and external, led to the decline and eventual death of these programs ? (i.e laws and regulation, social climate, national economic conditions, budget considerations)?
12. Was there any effort to revive the program?
 - a. If yes, how did the audience respond?
13. Should the program be revived, what changes should be incorporated?
15. In your opinion, given the current state of Philippine media, what is the future of educational children's television in the country?