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***Seeing Children's TV (SEECTV):
The Values Presentation of the Children's Shows of ABS-CBN2, GMA7 and TV5***

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GMA7, AND TV5

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DEDICATION

To my parents

Celsa A. Uboñgen and Rodrigo V. Uboñgen

And my brothers

Mark Roel A. Uboñgen and Rodrigo Uboñgen II

For being my inspiration

To be excellent and passionate

In everything I do

And

To be humble all the time

To my eternal sources of bliss,

inspiration, encouragement,

and everything else in between—

Mama and Papa,

Darwin, Apple, and Kay Kay

And

To the children of the future, of today, and of yesterday

ABSTRACT

Timoteo, N. S. & Uboñgen, P. R. A. (2012). *Seeing Children's TV (SeeCTV): The Values Presentation of the Children's Shows of ABS-CBN2, GMA7 and TV5*. Unpublished Thesis, University of the Philippines, College of Mass Communication.

The study delved into the portrayal of the 10 values specified by the Department of Education in the children's shows of ABS-CBN2, GMA7, and TV5. The values portrayals of the said shows were considered as the networks' public service in the context of the children's values formation. Anchored on Maletzke's model of communication, the Agenda-Setting Theory, the Cultivation Theory, and the Self-Determination Theory, this study looked into each element of the communication process, from the agenda-setting of the networks, to the audiences' reception of the values presentation of the children's shows.

A grasp on the media agenda was gleaned from the content and textual analyses of selected children's programs from the three networks, and focus interviews with writers, producers, and director of these shows. Focus group discussions with children, parents, and teachers, on the other hand, reflected the children's reception of the programs' values presentation.

Generally, the locally produced and the foreign children's programs of the three networks portrayed values. Concern for others and politeness were the values most shown; while love of country and obedience were presented the least. Among the children's shows analyzed, *Batibot* promoted the most number of values while *Why Not* presented the least. Among the networks, values presentation was most evident in TV5 and least observed in ABS-CBN2.

Drawing from the perspectives of the networks and the audiences, it was found that entertainment and profit motives are married in the TV networks' communication with their child-audiences, as influenced by the industry's business nature and social responsibility. This was mirrored by the children's preference of TV programs, in terms of values-content and entertainment-value. Moreover, it was also established in this study that TV networks contribute to the children's values formation by producing children's programs that are both value-laden and entertaining.

Keywords: Children's Reception, Children's Shows, Social Responsibility, TV Networks, Values, Values Formation, Values Presentation

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I. INTRODUCTION

A. Background of the Study

Since the inception of television in the Philippines in the 1950s, it has become the most accessible and most influential medium to the society. The TV continues to affect the lives of many people. Its influence crosses geographical locations, genders, and ages. It can also affect one's perception, attitude, and behavior in areas like politics, education, health, economics, and the like. As such, no matter how young or old one is, TV holds so much power in affecting one's life in both positive and negative aspects.

Children and Television

Children are no exception from this. In a 2008 Philippine-wide study (Cartoon Network), 95% of the children respondents actually ranked TV watching as their top daily activity. The significant number implies a myriad of possible effects on children—both positive and negative.

A United States study cited by the Royal Australasian College of Physicians stated that the likelihood of a child to develop attention deficit hyperactive disorder rises in direct proportion to the amount of television watched as a toddler (Allison, 2004). The American Academy of Pediatrics, in 1984, also warned parents of the potential of television to promote obesity and aggressive behaviors (Shelov and Bar-on, 1995).

On the other hand, the use of TV can also be linked to empowerment and increased interest in education. A 1980's research on the television's bright side also revealed that children do learn lessons from educational shows like Sesame Street and Mr. Rogers' Neighborhood (Viadero & Portner, 1997). In a more recent study, *TV*

Privileges (2007) reported that access to TV in an Indian rural village resulted in an improved enrolment rate. The village's acquisition of a satellite TV service was also linked to the decline in domestic violence and discrimination (TV Privileges, 2007).

Huston and Wright (1998) suggested that the television's "visual advantage" glue children to its screen (as cited in Jamieson and Jordan, 1998). With this potential to influence the young, the TV industry should recognize its role in their development. TV should offer more than just entertainment; information on things necessary for children's development should also be catered to its young viewers (Jamieson and Jordan, 1998). According to Huston and Wright (1998), "the mode of representing information, using visual and auditory, suited well the young children's abilities and levels of comprehension" (Jamieson and Jordan, 1998).

Recognizing this potential of TV to help the children, the broadcast industry offered educational shows a decade after television made a hit in the households. In the mid-1960s, Sesame Street captured a multitude of children audience, as well as praises from different sectors of the society in the United States (Anderson in Jamieson and Jordan, 1998).

The Philippine broadcast industry also took part in the bold move to help in the cause of children's development, providing new avenues through the production of educational shows. During the 1990s, ABS-CBN 2 produced *Sineskwela*, *Hirayamanawari*, *Bayani*, *MathTinig*, *Epol Apple*, and *Pahina* which offered different lessons that are beneficial to the children, including science, math, history, and values (ABS-CBN E-media, 2008). Watching these shows became the daily morning habit of

the children in that decade. These shows utilized different formats to keep the children interested and informed. According to Luna (2010), makers of the programs also focused on making sure that their shows are entertaining for the children, satisfying a need of their target audience, other than educating them.

Education versus Entertainment in Children's TV

Alongside the rise to fame of educational shows came the emergence of other types of children's shows like animes and cartoons (Luna, 2010). According to the 1999 study of the Philippine Children's Television Foundation (Arreola, 2000), animated programs had a large share of shows produced at the time when educational television shows were also at their peak, making the former a strong competitor in the battle for viewership among children. The richness of the illustrations in animes and cartoons makes them more enchanting to the viewer; thus, gaining a large following by the children (Abellar, 2002). Educational shows tried to keep up with the trend by using animations in their programs too; however, this practice proved to be expensive (Luna, 2010). Aside from their visual richness, foreign animated programs turned out to be cheaper to produce than the local shows.

This eventually resulted in the decrease in the production of educational shows among bigger networks. Even if there are still few programs breathing in the suffocating competition of the networks' children's programming, these few survivors are aired only during weekends and early morning (Luna, 2010).

Television as a Business

The networks' preference for cartoons and animes may be interpreted as coming from the profit-oriented nature of the broadcast industry. Smith (2000, p. 81) suggested two purposes of TV networks: "as instruments of society, and [as] profit-seeking businesses" (as cited in Palac, 2011). This battle for viewership or the so-called ratings game, ultimately affects the shows' content. Ratings are important because advertisers, who are the breathing line of the networks, seek high-rating shows where they can best sell their product or service (Sales, 1996). As the TV networks' profits largely rely on advertisements, advertisers are given the power to influence the content of TV shows. Since entertainment shows attract a larger portion of the audiences, advertisers preferred it, to which the networks consented (Palac, 2011). This is an example of how networks "have opted to scorn the need for balanced and responsible programming," according to Nestor Torre (1999, p. 170).

Children's Programming

The existent conflict of interest that produced cheap yet profitable shows among the networks eventually affected children's programming. There was an increasing interest in children's programming in the '90s; however, this did not carry on since profitability was gradually equated with abandonment of children's interests (Goonasekera, 1998, p. 211). In a United Nations study on the Asian children's experiences with TV, it was found that Asian programs are predominantly animations and drama shows—almost half of which is imported (Goonasekera, 1998, p. 209). More than a decade after the study, this situation where there's a lack of locally produced

shows and prevalence of imported animations and drama shows is still evident, particularly in the Philippines. Platero (2009), in assessing the landscape of TV networks at the time, found that only GMA 7 has a locally produced children's show while majority of the shows intended for children in ABS- CBN 2 were imported (Platero, 2009). The developing nature of the Asian countries under study—including the Philippines—was seen as an “entry point of rampant commercialism in children's media programming” (Goonasekera, 2000, p.1).

Apart from the rampant importation is the more pressing issue of limited allotment for children's programming in the Philippines. Very few shows are especially made for children (Goonasekera, 1998, p. 204). “[O]nly a small portion of TV programmes...are for children” (Goonasekera, 2000, p.1). Further, “[m]ost mass media programmes are not produced with children's interest in mind. Like other commercial commodities, these are produced for profit in the market place” (Goonasekera, 1998, p. 203). The issue zooms in on the production of TV programs according to the prescripts of commercial powers, instead of allocating the resources to develop quality programs (Goonasekera, 2000, p.1).

In the emergence of the so-called tabloid TV, sensationalism, sex, violence and other ideas plagued the medium—infesting even the minds of the children. The transmission of these concepts to the viewers is evidently a transgression on the part of the broadcast industry. Studies revealed that most of the shows contain excessive violence, sex and other ideas harmful to the children (Gigli, 2004). This spurred concern among involved groups in the society, particularly the parents. As Torre (1999, p. 171) said, “if young people are trained by the tabloid TV to prefer the violent, the sexy and the

sordid... how can young people develop the positive values they need to become intelligent, perceptive and responsible adults?”

Values Formation among Children

Andres (1989, p.15) defines values as “ideas of right and wrong, good and bad, to which we are committed and which influence our everyday behaviour and decisions.” Values formation starts early on childhood (Andres, 1989, p.16), when the young adopt the values of their parents, teachers, and other authority figures in society. These are seen as crucial in development as “values shape our relationships, our behaviors, our choices, and our sense of who we are” (Ideas for Parents, n.d.). Children concurrently learn from their experiences in the environment, including TV exposure. Watching TV and identifying the values presented therein is even listed as an effective way of teaching values (Ideas for Parents, n.d.). However, as children are undiscerning consumers of the television (Arreola, 2000), often without the guidance of parents or other adults, they tend to uncritically grasp and absorb ideas, constructing these as their realities.

With the current proliferation of the sensational programs in TV, there is an observable deterioration in the values of the Filipino youth. Jocano (1993) noted the same, adding that most Filipino youngsters are not proud of being a Filipino. Carino (1995) also cited deteriorating Filipino values in the society. Hence, the promotion or portrayal of values in a medium that is strikingly influential, like the children’s shows, is important to look into.

Another institution that should also be responsible for ensuring that children acquire values that would be helpful to them and to the nation is the Department of Education. Hutchins (1968) said:

If the object of education is the improvement of men, then any system of education that is without values is a contradiction in terms. A system that seeds bad values is bad. A system that denies the existence of values denies the possibility of education. (p.66)

Recognizing the importance of values and teaching them in school, the former Ministry of Education, Culture and Sports (MECS) produced 10 values that are important in character building of Grade 1 to 6 pupils (Trinidad, 1989) namely, honesty, politeness, helpfulness and cooperation, obedience, concern for others, sportsmanship, love of country, self-reliance, industry, and neatness and cleanliness. These are all part of the values that were released in the MECS Inclosure no. 2 Order no. 46 s. 1983. Some years past and the list remained intact, with little revisions. This study used the first version of the list (See Appendix I).

The immense influence of the television intersecting with its potential to promote socially-held values highlights the importance of bringing about programs that are loaded with lessons and examples from which the audiences can learn. Along with this cognizance is the realization of the problems that hinder the fulfillment of this very need.

Given the market-driven nature of Philippine media, children are caught in the crossfire of network wars. Competition pushes networks to get the largest audience segments at the expense of the children. While there is a general acknowledgement that TV must contribute to the children's development, the drive for profit dampens the regard for value-laden content in the children's shows.

B. Rationale

TV is the medium that “reaches them (children) at an earlier age with greater intensity” (Asamane, and Berry p. 6, as cited in Miguel & Santos, 2009). This is supported by numerous studies that have established both the positive and negative impacts of TV content on the children.

However, in spite of television’s power being recognized, and the responsibility vested upon the broadcast networks, there is a continuing negligence on the part of the broadcast industry to help in and contribute to children’s development. Today’s children’s shows suffer from both lack of quantity and quality, as reflected by the decline in the promotion of values for children. The universal values of honesty, cleanliness, and the like that are deemed essential to be rooted on the Filipino youth early on are not highlighted in the shows currently aired in the major TV networks of the country.

TV networks today brag about their viewers’ ratings, their profit, and technological advancements, or what they call “progress,” when a keen check on the broadcast industry would tell they have actually “retrogressed” (Torre, 1999, p.170).

Nilsson (1998) also said:

The tragedy is that even children’s television is more and more looked upon as a market, paid for and dominated by advertisers, instead of being the golden opportunities to reach out to children, stimulate them, inform them, meet their enormous capacity for creativity, and empathy. (p. 16)

In addition, values are also very important in the development of children, especially in their “search for meaning in human life” (Andres, 1989, p.15). Orata (1963, p.19) said, “They (values) permeate all aspects of human thoughts and emotions and influence behaviour, giving directions to all decision-making”. The children’s exposure

to television makes them vulnerable to acquiring positive and negative values from the shows. Thus, the importance of values, the exposure of children to television, and the influential nature of the TV put more responsibility on the television programs to include values in their content.

Hence, this study is rooted on providing a clear picture of the current performance of TV as these big networks need to remember that other than aiming for a wide audience reach around the world, they should also expand their consciousness “in relation to its impact, for good and for bad, on the entire nation, particularly on the young people who now comprise the majority of our population” (Torre, 1999, p.171). The responsibility for children needs to be emphasized now, as the society is presently confronted with challenges that the youth will take in the future. Above all, an overview of the present broadcasting landscape in the country may reaffirm the need for a current and updated scholarly focus on the breadth of influence TV has, especially to its impressionable consumers, the children.

C. Statement of the Problem and Objectives

Seeing the vast influence the television has on its young and susceptible viewers, the researchers asked:

General Problem:

How do ABS-CBN 2, GMA 7 and TV 5, through their children's programs, help in the formation of values of the Filipino children?

General objective:

To describe, analyze, and compare the content of the children's shows of the three networks in relation to the values formation of the children.

Specific problems:

1. How are values in the children's shows of ABS-CBN 2, GMA 7 and TV 5 portrayed?
2. How are these portrayals perceived by their children audiences?

Specific objectives:

1. To describe the children's shows of ABS-CBN 2, GMA 7, and TV 5 and their relation to the networks' goals that are related to children's development;
2. To reveal the children's shows' strategies in communicating values;
3. To analyze the shows' portrayal of Filipino values based on the story, the actors and the dialogues;

4. To identify which of the 10-character building values prescribed by the Department of Education are present in the shows and the saliency of these values (i.e., airtime and rate of appearance) in terms of:
 - a. the most and the least portrayed value in the children's programs and,
 - b. the TV network and the children's program that promote the most and the least values;
5. To describe the values reception of the children from the children's shows of the three networks in relation to the satisfaction of their intrinsic motivations:
 - a. Competence
 - b. Relatedness
 - c. Autonomy;
6. To describe the reception of the parents and teachers on the portrayal of values in the children's shows.

D. Significance of the Study

This study sees its significance in the communication field, the education department, the legislative branch of the government, and the Philippine TV industry. Ultimately and most importantly, this study is deemed relevant in the cultivation of values in children through a pervasively influential medium, the TV.

In the communication field, foci and methods in research may be improved in the future. It has been common practice to study only one part of the communication process that which can be the source, the message or the content, and the receiver. This study took into account all the three parts in determining the success of the process, looking at

it in the perspectives of the source, the message, and the receiver. Meanwhile, the triangulation method is also rarely applied in studies involving children. Thus, this research used triangulation which may pave way for the improvement of the method. Moreover, studying children as the receiver has always been a challenging task because children have different ways of processing questions and answers. The questionnaires and conduct of discussions can lead to the improvement of research that handles children.

In the education department, an effective partnership geared towards children's development may be established between the government agency and the private broadcast industry. The Department of Education Secretary has called for networks to lessen their drama shows and give at least an hour of their daily programming for educational shows (Trinidad, 2011). Findings from this study may help the agency identify the key elements that need to be incorporated in the myriad of learning tools made available to the Filipino children.

In the legislative branch, existing policies on the broadcast industry may be improved or laws that that are necessary may be drafted, with focus on children's programming. Findings from this study may shed light on which provisions of the current law are vague, and which factors need policing, among others.

In the Philippine TV industry, networks may be reminded of their responsibility towards the children. This study can also give them an idea on how they are currently faring, consequently enabling them to improve—should they feel the need—their performance by improving the content of their children's shows.

In the concerned circle of parents and teachers, they may get hold of a general idea of the TV viewing experience of their children. Findings from the study may help them determine which shows are most beneficial and contributing to children's development. This study may also be of help in designing learning schemes that would be most effectual among children.

Lastly and most importantly, this study holds significance for children, that at the very least, they may be served with a generous serving of values they can utilize as they grow old. As Orata (1963) said:

The best and lasting inheritance that a family can hand to its offspring is not money or property or even brains but values. Property and money can be squandered, brains and education can be misused, but values can endure and become the basis of success of children later. (p. 19)

E. Scope and Limitations

There were only six children's programs analyzed in this study. Each of the three networks was represented by one foreign weekday show, and one local weekend show. Due to the apparent lack in quantity of the locally produced programs (i.e., one network has just one locally produced show), only one local children's show represented each of the networks. For equal representation, only one foreign program was likewise sampled for the three networks.

Only the episodes available in the Internet, those recorded during the data gathering, and those provided by one of the shows were included in the study since copies of the selected programs were not available commercially. From the collection of episodes, five were analyzed for each show. Out of the five, only the episode with the most values based on the textual analysis done by the researchers was shown to the

children for the focus group discussions conducted in this study. This was for efficient data gathering and construction as there were six programs analyzed, and each of the six programs was 15 to 25 minutes long.

The children's values reception was based on the stories and experiences the participants shared during the discussions. The children's actions after watching the show were not observed as behavioral change was not part of the study.

II. REVIEW OF RELATED LITERATURE

“[T]elevision is unquestionably the medium...in the present era” (Bryant & Anderson, 1983, p. xiii). Albeit new forms and technologies arose for the other media, the television has maintained its dominant standing among the channels used by the society. Its audio-visual lead is mainly used not only to cater the need to communicate, but also other social necessities. The pervasive nature of the medium has since been coupled with the power to influence audiences of varying profiles, with the broadest range.

This immense potential of the television is confronted with expectations from different concerned groups. As part of its social responsibility, beneficial and positive enculturation is expected from the contents of this dominant medium (Gigli, 2004).

The TV has been an aid to families and educational institutions in instilling among children concepts of cognitive and affective value. The Philippine television industry, specifically, has been tapped in the promotion of such values essential for the development of the young.

However, negligence is observed in this task of the Philippine broadcast networks. Overshadowing quality content that may benefit the audiences is the profit-driven nature of the business. Focus shall be given on this media role particularly in the context of the susceptible among Filipino viewers, the children.

In this chapter, the importance of values, especially in the lives of the Filipino children, is discussed. The power of television vis-à-vis the values formation among Filipino youngsters is also tackled, with sections delving on the children’s programming in the Philippines, and the constant call for a responsible TV.

Values Set

As an indispensable part of an individual's totality, values have been subject of several studies, especially in relation to a person's development. The term evolved from the Latin word *valere*, that is, "to be strong and vigorous" (Andres, 1989, p. 15). To date, the definition of *values* is still anchored on the Latin origin. Carino and Penalosa (1995) describe values as something desirable and good, and necessary "for the sake of survival, sanity and peace of mind" (p. 3). Andres (1989) gives as much importance to values, defining it as anything important in life that gives meaning to an individual's existence. It is "intimately related to the search for meaning in human life" (Andres, 1989, p. 15), defining man's strivings. Albery (1956), in his dissertation, adds that values are expressions of the self, "representing [one's] unique standards...attitudes toward behavior and are the expression of what [one] prizes in life." Values are manifested in how they are used, and how they guide actions (Albery, 1956). These are expressed in one's personal living, immediate personal- social relationships, social- civic relationships, economic relationships, moral, ethical and religious relationships, and aesthetic relationships (Albery, 1956). The sources of values, on the other hand, are: the individual and his culture; religious authority; secular authority; superstitions, customs and beliefs; personal experiences; and the democratic culture (Albery, 1956).

With the sources being encountered in varying stages in life, values formation is an incessant process of acquiring-internalizing for humans. As Andres (1989) puts it, "many of the values are internalized through time, from childhood to adulthood" (p. 15). The continual formation is initiated and processed not only in the households; "values

acquired by the child within the family are radiated beyond the family, to the school and to the community” (Carino & Penalosa, 1995, p. 12).

Ten values to be used in character building among Grades 1 to 6 pupils were listed in an order released by the formerly called Ministry of Education, Culture and Sports (MECS) (Trinidad, 1989). The MECS Inclosure no. 2 Order no. 46 s. 1983 named the values: honesty, politeness, helpfulness and cooperation, obedience, concern for others, sportsmanship, love of country, self-reliance, industry, and neatness and cleanliness. On August 2002, the now Department of Education (DepEd) released Order no. 43, s. 2002. It is a similar order, with almost the same set of values. “Politeness” was changed to “courtesy”; “concern for others” eventually became “consideration for others”; while “resourcefulness and creativity” was drafted in place of love for country (Uploads, Issuances, 2011).

This study adopted the 10 values specified in the MECS order. Focus is directed on the formation of the specified values among Filipino children, with special attention to the contribution of the environment and the child’s experiences.

Values Formation in Filipino Children

The onset of values formation is during childhood. This is the pre-conditional and the first stage, where children learn and comply with the values of their parents and family, later adopting the values of the teachers and other people in school, and eventually acting in accordance with the values of other authority figures in the community (Carino & Penalosa, 1995; Andres, 1989). The second or otherwise known as conditional stage is the youth, when adolescents start to identify themselves with their

values because of interpersonal concordances (Andres, 1989). Finally, Andres (1989) designates adulthood as the post-conventional or principled stage where adults internalize and start to live by their values.

Hence, childhood is a crucial stage in an individual's development; "...[V]alue-formation in children is, therefore, very relevant for it guides the children's behavior, and enables them to live meaningfully in their own country..." (Andres, 1989, p. 16).

Timbreza (2003, p. 6) asserted that "values are personally 'caught' and imitated by the growing child." Essentially, values are caught, not taught (Carino & Penalosa, 1995), "[f]or it is easier for a child to imitate whatever he hears and sees that people around him are saying and doing than for him to do what is being taught to him but he sees no one else doing it" (Timbreza, 2003, p. 5).

On this note, the possible effects of television on the values formation of children is considered. Zapata (1986 as cited in Platero, 2009), in his study, posited that the exposure to Filipino-produced programs increases the probability of children becoming nationalistic.

As an audio-visual tool that is widely available and accessible to the young, the television emerges as contributory to the process of values acquisition by presenting children with concepts and values they can actually hear and see. This study looked into the nature and goals of the powerful television vis-à-vis its presentation of values.

The Powerful Television

When the television was first introduced in the Philippines, it almost instantaneously became a total hit. Many, if not everybody, wanted to have one. Arreola (2000), in his undergraduate thesis, asserted that by the 1950s, majority of the Philippine population already owns a TV set. The numbers have undoubtedly increased past the decades. In a global-scale study by the United Nations Educational, Scientific, and Cultural Organization (UNESCO), 93% of the children involved in the study had access to television, making it a universal medium (Flores, Jr., 2000). The May 2002 data of Tenlab (as cited in NationMaster.com) revealed that there are approximately 3.7 million TV sets owned by Filipinos during the time. TV has become part of the everyday life of the Filipinos, providing needs like entertainment and information. People in the South East Asian region, where the Philippines belongs, are said to spend 3.3 hours a day to watch television shows (Keshishoglou, 2004).

Such dependence on television reflects the influence it can have on its viewers. Vande Berg, Wenner, and Grobeck (1998) identified four powers of television. These are the power to entertain, to inform, to create a community and consensus, and to socialize and educate.

The television's power to entertain is best manifested in its functions towards children. Children start to watch TV even before they start to talk or read (Vande Berg, Wenner, and Grobeck, 1998). Viewers as young as four years old also turn to the TV to change their bad mood to good (Masters, Ford, and Arend 1983 as cited in Vande Berg, Wenner, and Grobeck, 1998). On the other hand, television also serves and has the power to inform. The simple weather forecast is a surveillance of the physical environment

relayed to the public (Vande Berg, Wenner, and Grobeck, 1998). This power and function is exhibited in news and public affairs.

By serving para-social functions and providing avenues for social interactions among its viewers, TV also has the capacity to create communities and consensus (Vande Berg, Wenner, and Grobeck, 1998). This consensus is also reached by the unveiling of knowledge in TV. Cognition is offered by everything in TV—different programs that present topics of different genre like history, economics, politics, and culture (Vande Berg, Wenner, and Grobeck, 1998).

The power of television is also reflected in its audio-visual nature. The combination of visuals and sound elements prove to be advantageous in learning as there is easier recall for children through TV (Platero, 2009). Collins, as cited in Bryant & Anderson (1983, p. 144) puts it as “[t]elevision should be viewed as a source of general social information...”

This leverage has been used by different institutions, like the government. In the Philippines, the then Department of Education, Culture and Sports (DECS) even released a memorandum requiring children to watch educational shows (Arreola, 2000).

Recognizing the potential of the television, as a powerful medium, to relay to its audiences information tributary to learning, this study looked into the depiction of values. Audiences identified herein are the susceptible viewers of the medium, the children.

The Impressionable Young and the TV

Past studies have shown that the television—as the medium that offers audio-visual advantage—can influence its viewers either directly or indirectly (Platero, 2009). This advantage is further strengthened in the cognitive processes of children. Bautista and Fenny (1999) asserted that as the learning abilities just start to develop, children just absorb images from television (as cited in Arreola, 2000).

However, children as viewers are not passive users of the medium. They consciously watch TV to satisfy certain needs (Brown, 1976). Various authors have named functions of television for children. Parker (1960), Bettelheim (1999) and Brown (1976) cited fantasy-facilitation as the main role served by television. Other functions that come with the satisfaction of the needs of children are: (1) entertainment (Bryant & Anderson, 1983; McQuail, 1976; Schramm, Lyle, & Parker, 1961; and Brown, 1976), (2) information (Bryant & Anderson, 1983; Parker, 1960; Schramm, Lyle, & Parker, 1961; and Brown, 1976), and (3) social functions (Brown, 1976; and Schramm, Lyle, & Parker, 1961). McQuail (1976) maintains that TV is able to do all these as “[t]elevision brings young people into contact with the ‘adult’ world, the real ‘objective’ world, as well as providing entertainment and diversion” (p. 358).

Realizing that the television can provide what they need and want, children developed an increasing independence on the medium. “[They] have a high affection for television. It is the medium which the great majority feel they would miss most, if they had to do without the mass media” (Schramm, Lyle, & Parker, 1961, p. 170).

Hence, the television is also identified as “the most authoritative and the most ‘external’ media source that children and young people are likely to come into much contact with” (McQuail, 1976, p. 358). Likewise, Sevilla and his colleagues (2000) also put forward that “young children absorb and integrate knowledge and experiences from everything in their environment.” Because children inevitably learn from television (Sevilla, et al., 2000), the medium has been recognized to aid in educating Filipino children.

The studies by Platero (2009) and Sevilla and his colleagues (2000) both ascertain the potential of the television to influence the young. Noting this, the researchers worked on the television programs that are specifically produced for the children. Little research has also been conducted on assessing the values portrayal of the children’s television in the Philippines.

Children’s Television in the Philippines

The production of educational shows was premised on the notion that representing information using audio-visual cues suited well the young children’s abilities and levels of comprehension (Jamieson and Jordan, 2003 as cited in Huston and Wright, 1998).

In the early 1990s, instructional shows plagued the Philippine television industry and received overwhelming response from the Filipinos (Arreola, 2000). Getting such great following then was the *Batibot*, patterned after the successful *Sesame Street* of the Children’s Television Workshop in America (Luna, 2010).

The consequent success of *Batibot* paved the way for the production of more educational programs in the country. ABS-CBN produced *Sineskwela*, *Hirayamanawari* and *Bayani*, some of the successful instructional shows in 1994. These shows occupied the mornings of many children, adding to their knowledge in Science, Math, History, and Values, among others (Luna, 2010). These types of programs were even the subject of memorandum circulars issued by the DECS in 1995, requiring children to watch such educational shows (Arreola, 2000).

However, along with the influx of this type of shows was the proliferation of cartoons and anime in the local channels too. The educational shows were flourishing the same rate as imported shows are becoming the favorite of many Filipino children (Arreola, 2000). In the study of the Philippine Children's Television Foundation (PCTVF) in 1999, it was found that more than half (52%) of programs for children were composed of action and adventure (as cited in Arreola, 2000).

The young children, as a market, were exposed to more foreign shows. Some were even centered on sex and violence (Arreola, 2000). Thus,

...parents, educators and child-rights advocates have raised concern over what Filipino children may be learning from television. These include: amount of violence in local television and its effects, the proliferation and popularity of imported TV programs..., lack of respect towards other as often shown, particularly in noontime shows... (Sevilla, et al., 2000)

A quick look on today's TV guide also supports and reveals the comparably larger priority given to the imported children's programs. ABS- CBN 2 currently has just

one locally produced show, *Why Not*; GMA 7 airs two, *Sabadabadog* and *Tropang Potchi*; while TV 5 produces *Batibot* (TV Guide, 2011).

Concern has been particularly expressed on the apparent decline in the quality of shows intended for children, specifically the deterioration of the promotion of Filipino values (Jocano, 1993).

A study by Chipongian (1981), on the other hand, pointed out a positive portrayal of Filipino values by the characters of TV programs. Even if the units of analysis of the said study were soap operas, a particular sample program, *Flordeluna*, was identified as a program for children. The show also yielded a positive mark in terms of the main characters' portrayal of Filipino values, particularly the respect for elders and parents (Chipongian, 1981). Other values that were analyzed in the study are: sex identity, self-esteem, social acceptance, respect for elders and parents, sanctity of marriage and home, and importance of faith in Christ (Chipongian, 1981).

For this study, more than the characters, the children's programs' respective themes and plots were also analyzed. Of the values in the cited 1981 study, only the respect for elders and parents re-appeared, under the umbrella of politeness, as listed by the MECS order. The most and least value portrayed in the selected programs were also identified in this study, similar to the research of Chipongian (1981). This study involved the present shows broadcasted by the three major networks (i.e., ABS CBN 2, TV 5 and GMA 7), mirroring the current landscape of the children's TV in the Philippines today.

Current Landscape of Philippine Children's TV

Television viewing holds the top spot among the daily activities of children (Cartoon Network Study, 2008). At present, there are about 38 shows in a week from ABS-CBN 2, GMA 7 and TV 5 (TV Guide, 2011) which can be considered children-oriented, based on the definition of the Children's Television Act of 1997 (LawNet). In a 2009 study of Philippine TV programming, Platero said that GMA 7 and ABS-CBN 2, the major TV networks, air foreign content shows for children every morning. Between the two, it was only GMA 7 which had a locally produced show.

Most of these shows are cartoons and animes. TV 5 offers Cartoon Network, Disney Channel, and Nickledeon block airtime each. This may be translated as cartoons being very rampant in this channel from morning to afternoon, everyday.

The current statistics show that anime and cartoons from Japan and the United States are prevalent (Platero, 2009). The qualities of these imported shows have long been doubted by the stakeholders of the society. Gigli (2004) said that they are not culturally important, contain violent images, and are commercialized.

Furthermore, in the study of Alvero (2010), cartoons were found to provide entertainment along with violence. Alvero (2010) recommended parental viewing with children while watching cartoons.

Meanwhile, Monzon (2010) said that animes encompassed the success of cartoons during the early millennium because of its graphics, sound, scenes, death and more importantly sexual innuendos including the famous Japan form of pornography, *hentai*.

In addition, Rushkoff (1996) stated (as cited in Platero, 2009), “a popular animated children’s show is the perfect virus (p. 115).” Platero (2009) explained that cartoons contain dangerous messages that seem invisible at first. A recent study by Flores (2010) revealed that young viewers actually give more focus on the style of the material presented on TV rather than on content. Aside from the mentioned studies, little research has been given on the reception of children, particularly on the portrayal of values on TV. This study aimed to bridge that gap by analyzing the children’s reception, and identifying the factors that influence the aforementioned.

As put forward by the studies that focused on the children’s programs, there is an apparent deterioration in the television content of Philippine media (Gigli, 2004; Platero, 2009; Alvero, 2010; Monzon, 2010). The majority of the society, however, seems blithe about it. Through the years of constant decline in quality content, little action has been taken upon on the deterrence of the promotion of Filipino values among children in Philippine TV.

Call for Responsible TV Programming for Children

The quality of these few children’s shows is more alarming than the scarcity or lack of quantity of the programs for children. Shows that target children and youth are mostly low in quality because of the poor entertainment, violence, and sexual content, among others (Gigli, 2004). Values-oriented shows like the *Hirayamanawari* were displaced in the networks’ programming (Luna, 2010) for the sake of more profitable shows.

Some of the general disparagements on television are: its passive nature; the lack of interactivity; the visual emphasis it has; its rapid pace and consequent reduced attention span of the audience; the suppression of creativity and imagination of its viewers; and the displacement of more valuable learning experiences (Huston & Wright, 1998).

Criticisms on the quality of children's television spurred actions and one of the products is the regulation of TV. It was initiated by different organizations after recognizing the harm that unguarded and unregulated TV can do, especially to the children.

Arreola (2000) mentioned in her study the different interventions initiated by both government and non-government organizations to regulate TV content for children: the Kapisanan ng mga Brodkaster sa Pilipinas (KBP) employed standards that impose monetary penalties for non-compliance and violation of its guidelines related to children's development; non-government organizations like the Concerned Women of the Philippines, the Philippine Human Resources Development Center, and the Philippine Federation of Rural Broadcasters circulated petitions, conducted forums, and used broadcast advertisements to promote positive media culture for children; the Movie and Television Review and Classification Board (MTRCB) required programs from 6am to 8pm to be of General Patronage; from 8pm to 6am to be of Parental Guidance; and the Department of Social Welfare and Development (DSWD) also created an attached agency, the Council for the Welfare of Children, to formulate and review government policies on child-related concerns and ensure that all programs for children are implemented within the framework of Child and Youth Welfare Code.

Ultimately, the movements and outcry from the public to control this media through the authority vested on our government (Gigli, 2004) resulted in the legislation of the Republic Act 8370, otherwise known as the Children's Television Act (Arreola, 2000). A law that says, "... [T]he State recognizes the importance and impact of broadcast media, particularly television programs on the value formation and intellectual development of children..." (LawNet) has been passed since 1997, but has the outcry for responsible TV programming been heeded? The present programming schemes of the major networks in the country show only aggravation, not alleviation.

Synthesis

Since the dawn of television, society has been introduced to a myriad of discoveries and leisure. The powerful medium (Vande Berg, Wenner, and Grobeck, 1998) has been called by the society to serve the functions of mobilizing, correlating, entertaining, and most importantly, informing.

Education and the consequent instilling of values among children has been one of the primary tasks of television through the years. As Arreola (2000) and Luna (2010) pointed out in their studies, instructional TV dominated the decade of the 1990s. However, the role of television in moulding the children of today has evolved into some destructive schemes. The demands of the advertisers were given more priority (PinoyTV, 2010). The ratings game brought forth competition, at the expense of the viewing public (Sales, 1996). The succeeding years of Philippine TV programming were marked by a decline in the number of programs genuinely for children (Luna, 2010).

Alvero (2010), Platero (2009), and Gigli (2004) substantiated this decline in their studies' findings on animes and other non-educational features of other shows now shown to children, notwithstanding the content. The transitions in media brought about by some technological advancement have also spurred negative contents (Keshishoglou, 2004), particularly violence. Wilson (March, 2002) pointed out there are actually more violent scenes in children's programs than in shows not intended for children.

Even causing more alarm are the growing numbers related to television viewing. The UNESCO data cited in the article by Flores, Jr. (2000) indicated that an overwhelming 93% of children are now exposed to television, with which they spend three hours of viewing. Aside from the criticisms thrown at the television in the article by Huston & Wright (1998), the emerging viewing habits of children have also been linked to serious negative effects such as health problems, early drug and alcohol abuse, and poor academic performance (Sevilla, et.al., 2000).

Still, the Filipinos are not a complacent crowd. The decline in quality was answered with the rise in the advocacies and actions against and towards positive programming for children (Arreola, 2000). The Philippines, just like other countries around the world (Huston & Wright, 1998), adopted a law that is designed to keep a keen watch on what is offered to the children through TV. It is envisioned to assure parents and other stakeholders that what children watch are shows that will promote their physical, social and mental development.

Years have passed since the Children's Television Act and other policies have been enacted; yet, the same problems and observations in the Philippine programming

exist. Since 1997, no research has actually delved on the TV networks' performance of their responsibility towards children, particularly in the context of promoting Filipino values. The role of the highly potent medium on its undiscerning consumers has already been explored in a number of studies (Arreola, 2000; Platero, 2009; Sevilla, et. al., 2000) but only some have given particular focus on the information function of television in terms of portrayal of values. The 1981 study by Chipongian delved into the portrayal of Filipino values and attitudes, but analyzed only soap operas. Further, what were analyzed were only the characters of the sampled TV programs (Chipongian, 1981).

This study fills the abovementioned gaps by centering on the medium's portrayal of values. This research also focused not just on characters, but on the actors, the story and the dialogues of the selected programs. The shows analyzed in this study are also specifically intended for the viewing of children. Ultimately, this research contributes to academic investigation by looking into the whole process of communicating basic Filipino values, from the goals of the source which are the TV networks, to the reception of the audience who are the children.

In addition, studies tend to focus more on the content of the shows; rarely have there been studies concerning the side of the children. This study spells a difference by putting emphasis on the children, listening to their voices, hearing out their thoughts on the shows, and confirming these insights with the parents and teachers with whom they interact and learn from.

The end product is a depiction of how truly responsible the TV industry been in recent years, because "only by committing ourselves to quality across the spectrum can

we truly fulfill the vast potential of television as an enricher of children's lives" (Palmer, 1988, as cited in Alexander, Hoerrner, and Duke, 1998, p. 71)

III. STUDY FRAMEWORK

Recognizing the complexity of the communication process, the researchers believe that every element is brought about by a confluence of different factors. To explain and understand each element and their respective contributions to the process, the study utilized four theories. The perspective of the Agenda- Setting Theory was used to take into account the sides of the source, the message, and the medium. For the side of the receiver, George Gerbner's Cultivation Theory and the Self-Determination Theory were used. These were all superimposed on the process of communication purported by Maletzke.

A. Theoretical Framework

Maletzke's Communication Model

Maletzke posits that as an information-relaying vehicle, communication involves exchanges of message between a source and a receiver through a selected medium. This is presented in Maletzke's model of communication, shown in Figure 1. Herein, communication is shown as a circular process where the receiver may affect the communicator.

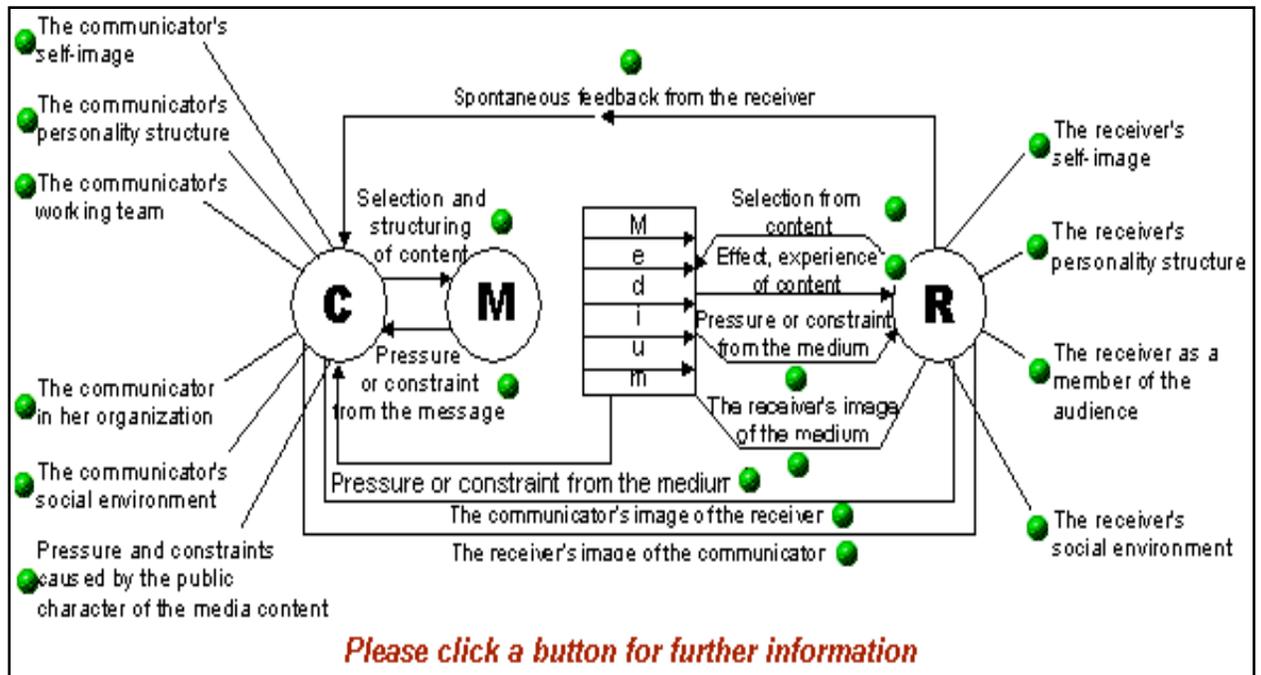


Figure 1. Maletzke's Model of Communication

According to Maletzke (Models of Communication), four elements are enough to describe the communication process. These are: the communicator, the message, the medium, and the receiver. Each one affects and is affected by the other elements in the process.

As shown in Figure 1, the communicator takes into consideration the message content, the medium, and the receiver. Pressures and constraints from the message, the limits and the pressures from the medium, and the communicator's and receiver's image of the other all contribute to the communicator's initiation and reinforcement of the communication process. There are also internal and external factors which may affect the choice of message and medium. These factors include the communicator's self-image, working team, personality structure, place in his/her organization, social environment,

and the pressures and constraints caused by the public character of the media content (Models of Communication).

With all the said factors considered, the message content is then selected and created. The message is dependent on the communicator and is also affected by the limitations of the medium that will be used (Models of Communication).

On the other hand, the medium is affected by the message and the receiver's image of the medium, and selection from content (Models of Communication).

At the end of the communication process is the receiver who, like the communicator, also takes into consideration multiple factors. The receiver's decoding of message is influenced by his/her image of the communicator and the medium, and his/her experience from the latter (Models of Communication). Both internal and external factors like self- image, personality structure, membership in the audience, and social environment also contribute to the interpretation of the message and the consequent feedback to the communicator (Models of Communication).

Agenda- Setting Theory

The power and influence linked to the television as a medium is fortified in the tenets of the Agenda-Setting Theory, proposed by Maxwell McCombs and Donald Shaw in the early 1970s (Mass Communication Context: Agenda- Setting Theory, 2001). While the theory affirms that the media is often unsuccessful at telling the audiences what to think, it asserts that the media is nonetheless often successful at telling its audiences what to think about (Mass Communication Context: Agenda- Setting Theory, 2001). By

stating which issues are important and not, and by implying which side of these issues should be taken, the media sets the agenda for the people.

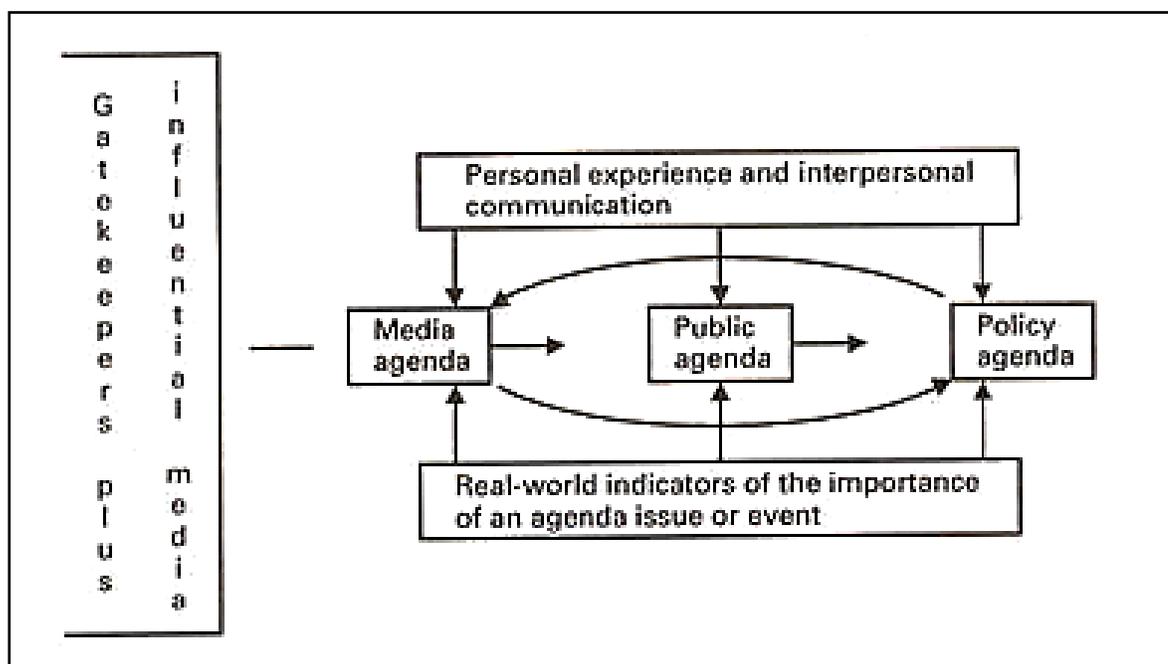


Figure 2. Agenda- Setting Theory Model

Agenda-setting is rooted in selective reporting. As shown in Figure 2, media serve as gatekeepers of information by filtering and framing the issues, especially the news, that reach the public. The simplification of the intricate world allows the media to essentially put the picture onto the audiences' heads, and hence create a pseudo-world for them. Walter Lipmann confirmed this when he said:

For the real environment is altogether too big, too complex, and too fleeting for direct acquaintance. We are not equipped to deal with so much subtlety, so much variety, so many permutations and combinations. And altogether we have to act in that environment; we have to reconstruct it on a simpler model before we can manage with it. (as cited in Littlejohn, 2008 p.293)

In the process of creating a pseudo-environment for the public, media's agenda-setting involves at least two parts. Salience transfer occurs on the first part where the media decides on what issue to present and how it should be looked at. This transfer is reflected on the public agenda, influenced by the saliency set by the media agenda. As the process becomes a public concern, the policymakers might also intervene and give attention to the issue, making it a policy agenda (Littlejohn, 2008).

As purported by the Agenda- Setting Theory, the media's power to affect the public depends on four things. For its part, the media should be credible and should not present contradictory evidence. The public, on the other hand, should be able to share the same values with the media and should be guided in using it.

This theory was used in the study to describe how the media create a pseudo-world where the children can learn values. In this pseudo-environment, the TV shows that children watch can be interpreted as the simplified and framed models the media created for its audiences. From this model, the children acquire information on which they base their actions and decisions.

The Agenda- Setting Theory offers a framework on which the communication process can be looked at, from the communicator to the medium. As the information source, the networks offer and frame their own agenda and relay these as their messages. These are transmitted through the shows that children, as frequenters of the medium, often watch. These have consequent effects on the children's own agenda, more expounded by the Cultivation Theory.

Cultivation Theory

The Mean World Syndrome is the most prominent product of George Gerbner when he created this theory (Littlejohn, 2008). Studies have shown that television has the power to cultivate beliefs and values through these constructs' occurrence in television shows.

Gerbner identified two types of viewers; these are the heavy and the light (Littlejohn, 2008). The heavy viewer's repetitive and hefty exposure to the same kind of information increases the probability of being affected by the show's content (Littlejohn, 2008). With this, a belief system about a certain topic is cultivated on the audience. This can be amplified through the process of "resonance" where the audience's view, based from television consumption, is amplified by her/his personal experiences that are aligned with the view (University of Twente).

The Mean World Syndrome, for example, is a product of too much exposure to and prevalence of violence in television. The world is generally perceived as a mean environment, due to the cultivation of violence among the heavy-viewing audiences. This hence creates a scary view of world. With resonance, a coincidence of an audience's personal experience with the prevailing view of the world would make the world even scarier.

As presented in Figure 3, the theory also shows that TV viewing leads to learning of incidental information based on the focus, involvement, capacity of the audience, or the nature of viewing (i.e., whether heavy or light) (University of Twente). This would

lead to construction of their social reality as amplified by their personal interaction and experiences in the real world (University of Twente,).

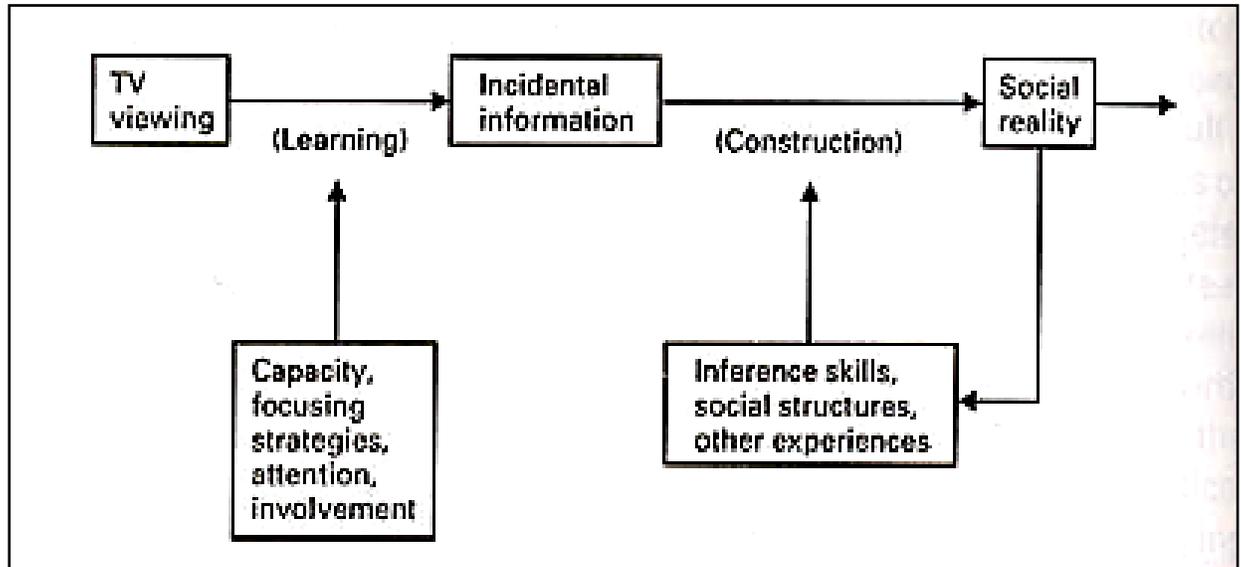


Figure 3. Cultivation Theory Model

The nature of the television as a medium that can cultivate and construct social reality is the prominent aspect of the theory used in this study. Social reality is identified in terms of the values reception of the children which is a combination of their TV viewing, and their personal experiences. The Cultivation Theory covered the creation of this social reality in relation to the children's exposure to the medium, and their outside experiences.

The theory is often associated with the negative effects of television. Cognizant of the myriad of effects the television can offer, the researchers believe that the implications of the theory on the positive context should also be considered. If television can cultivate violence and sex, it can also promote positive values which can also be amplified by the

real experiences of a person. This end of the communication process, in the context of the values reception of children, is further expounded in the Self-Determination Theory.

Self-Determination Theory

A lens specifically focused on the children, the Self-Determination Theory states that there are two major factors that affect the children's drive to do an action: external and internal (Self Determination, n.d.). These factors contribute to the child's cognitive and social development, and individual differences. External factors include social and cultural elements while internal factors include internal motivations. Between the two, the internal factors are more powerful in persuading the children to engage into an activity. These internal motivations can be satisfied if the children feel the following (Self Determination, n.d.): a. Competence (What's the likelihood that they can do something?); b. Relatedness (How important are these to their relationship with other people?) and; c. Autonomy (How free are they to take control of their life?). An acquisition of the three qualities likely results in a positive behavior, improvement of a person's performance, perseverance, and creativity (See Figure 4).

The Self- Determination Theory was used in this study as it explained how the children perceived the shows and the contribution of the latter to their development. It also answered the objectives this research sought by establishing a connection between the shows' efficiency in portraying the values and the audience's drive to apply the learned traits.

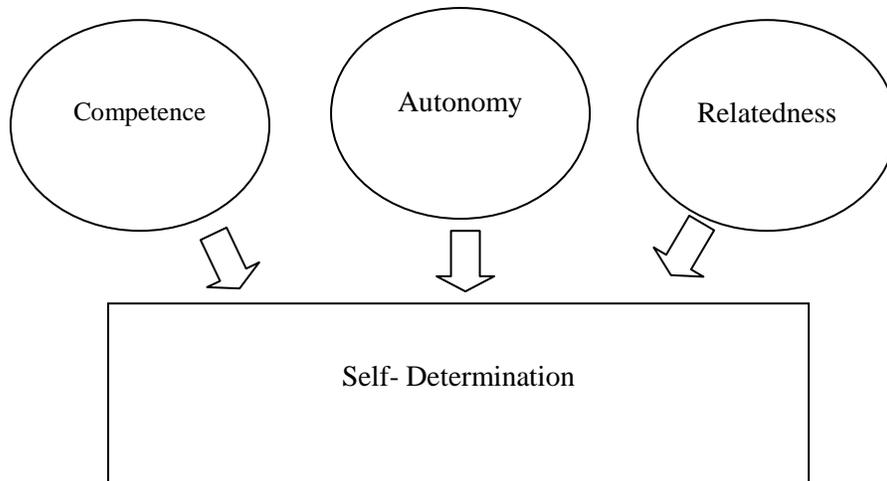


Figure 4. Self- Determination Theory Model

Integrated Theoretical Framework

Following Maletzke's model, the communicator, the message, the medium, and the receiver were taken into account in this study. Each element was explicated using the other theories used in this study. The source, the message, and the medium were analyzed through the lens of the Agenda- Setting Theory; while for the side of the receiver, the Cultivation Theory and Self- Determination Theory were used.

As proposed in the communication model, the communicator is influenced by internal and external factors. These two determine the message or the agenda that the communicator would like to send, and the medium in which he/she would like to send it. The medium and message selection is an interplay between the natures of the medium and the message, and that of the communicator, as influenced by the internal and external factors identified in the Maletzke model.

The determination of the message is the first stage of the Agenda- Setting Theory where the communicator's message is identified as the agenda. The second stage

transpires in the selection of the medium where the agenda is framed. In this process of the selection of the medium and the message, the media agenda of the Agenda- Setting Theory is incorporated.

After its creation, the media agenda is relayed to the public, but does not readily result to a public agenda. As postulated in the Cultivation Theory, the receiver's exposure to the medium leads to learning, and the reception of the audience. This process eventually translates to the construction of social reality, fulfilling the cultivation or the formation of public agenda. The receiver's social reality is conceptualized from the pseudo-environment formulated early on in the process, and akin to the agenda presented to him/her.

The intrinsic motivations from the Self- Determination Theory are also effectual in the construction of social reality. These are derived from the experiences of the receiver. The reality created by the selected medium's portrayal of the agenda is juxtaposed with the receiver's internal factors and the environment and experiences in which the agenda transmitted is to be performed. This concurrently concludes the agenda-setting and the cultivation, thereby completing the communication process (See Figure 5).

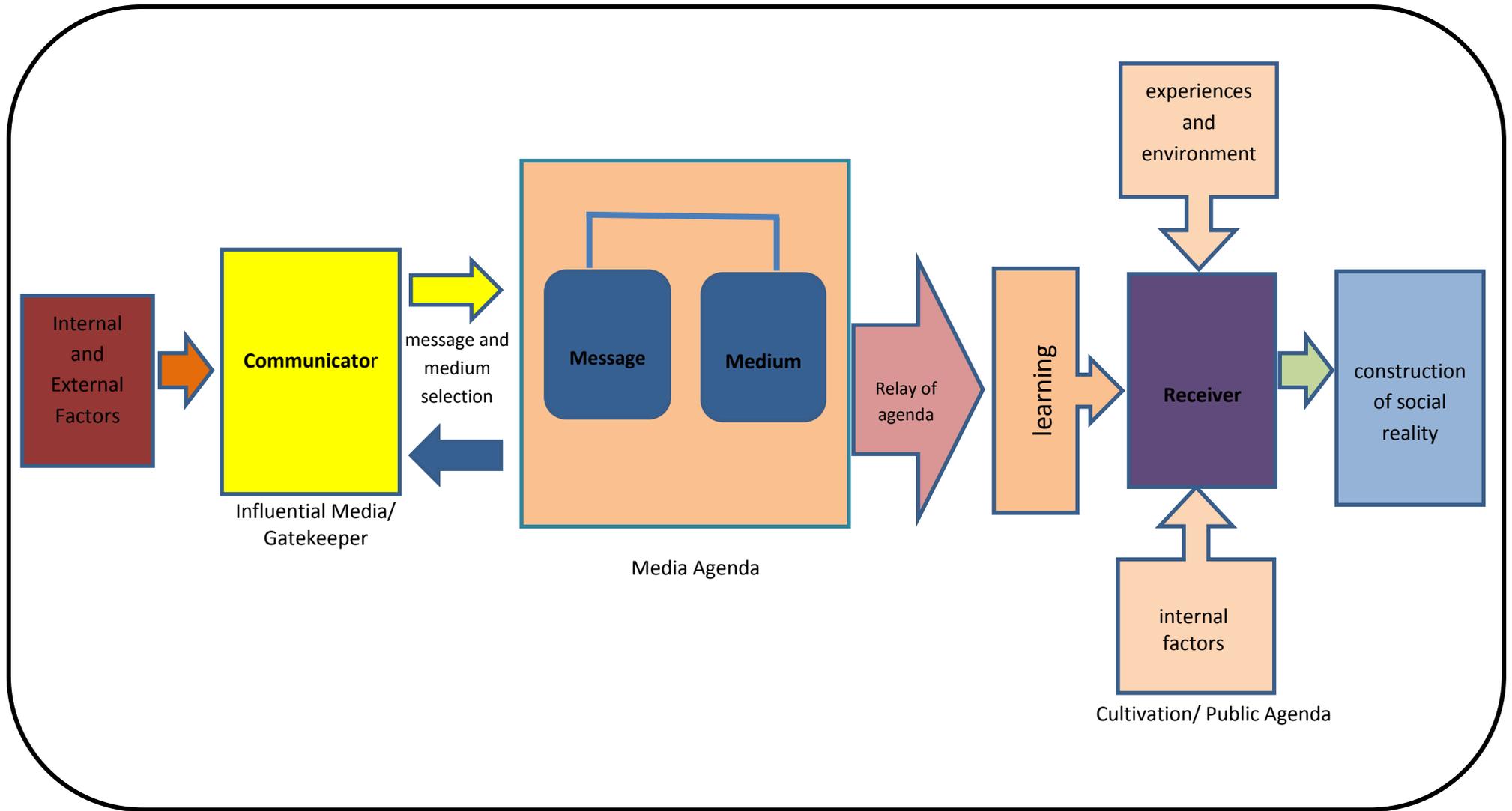


Figure 5. Integrated Theoretical Framework Model

B. Conceptual Framework

For the purposes of this study, the communicator is identified as the TV networks; the message is the agenda; the TV shows, the medium; and the TV audience is the receiver (See Figure 6).

The TV networks, as the communicator in the process, are influenced by two factors: their goals and affiliations. As identified in the Agenda- Setting Theory, they also serve as the influential media, while the medium and the message both make up the media agenda. In this segment, the goals of the TV networks come in parallel with the conceptualization of the TV shows. The networks determine their agenda based on their goals, and the limitations of their medium, the TV shows. These are then influenced by the agenda the networks want to relay to their receiver, the TV audience.

On the other side of the model, the conveyance of the agenda is seen in terms of the audience's TV viewing. This may also refer to the TV audience's level of exposure that leads to the acquisition of incidental information. The incidental learning concurs with the receiver's internal factors (i.e., capacity, involvement, and attention) and intrinsic motivation (competence, relevance, autonomy) and environment, resulting in the reception of the agenda.

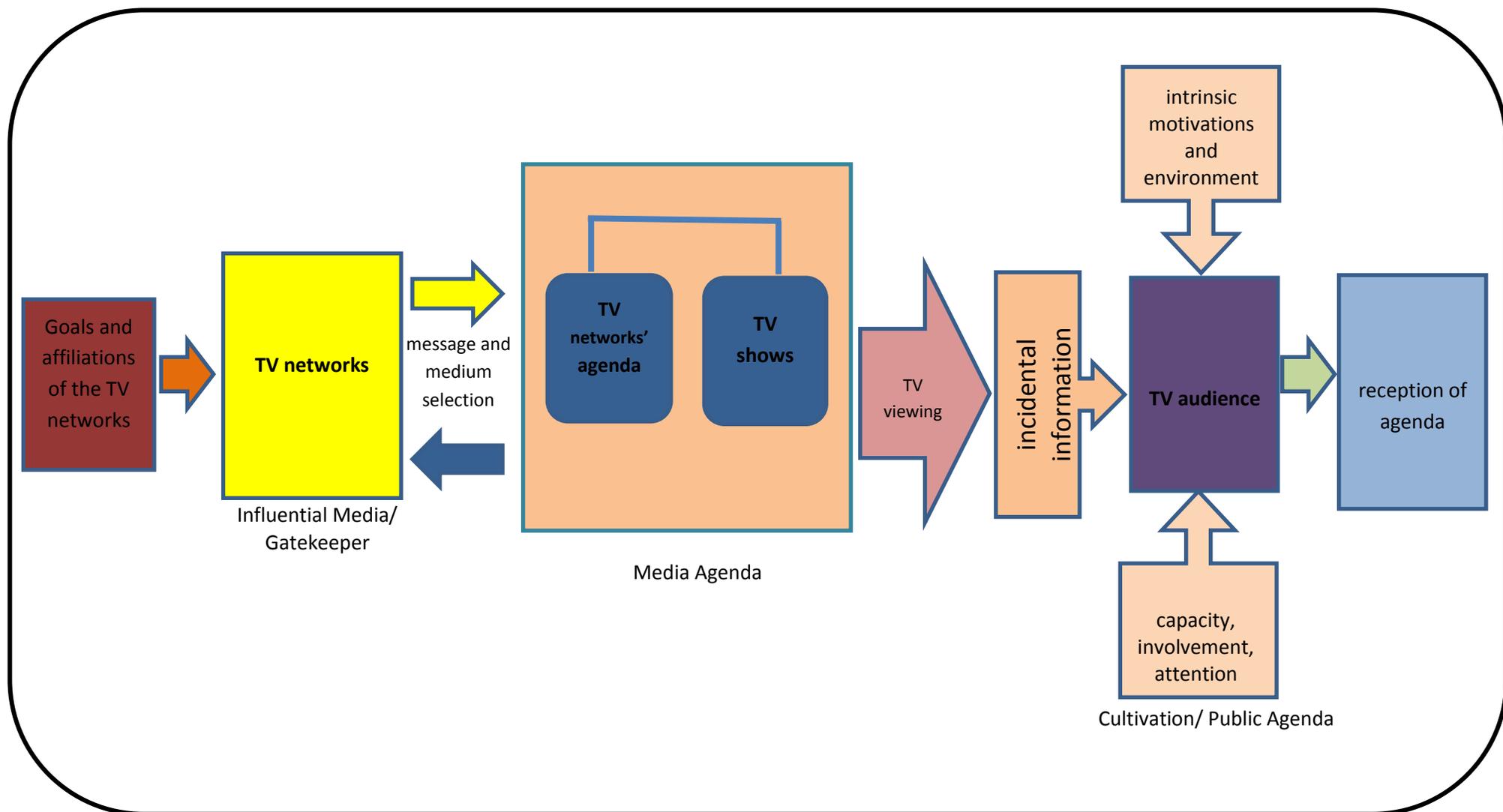


Figure 6. Conceptual Framework Model

C. Operational Framework

Broadcasting networks undoubtedly have the power to dictate an agenda the public is to talk about. As purported by Powell and Gair,

Broadcasting can either lead and form public taste and opinion, or follow public taste, depending on your outlook. Chances are, it does both-sometimes simultaneously – because while it forms taste for some where none or little exists, for others it is reflecting the same. (1998, p.11)

In the Philippines, there are three leading broadcasting networks stationed in the Metro Manila. ABS CBN 2, TV 5, and GMA 7 are largely private powerhouses, and are therefore players in the ratings game discussed in the earlier chapters. As giants in the broadcasting industry, owning wide popularity and audience reach, the three networks were identified as the influential media or the gatekeepers in this study, as suggested by the Agenda-Setting Theory. As such, the researchers wanted to know the background or the factors that affect the agenda of these three networks, particularly those that are geared towards the children. This research looked into the nature of these three broadcasting giants, in relation to their identified goals towards children.

The factors that were studied in this research, as has been identified in the conceptual model, are the company goals and affiliations. The TV networks' goals were classified as either public-oriented (e.g., for children) or company oriented.

The process of selecting the medium and the message that would reconcile the communicators' goals and the nature of the media agenda were looked into in terms of the conceptualization of the episodes for the children's programs.

As the communication process is in the context of children's programming, the message sent out by the TV networks, as the communicator, is their goals in relation to

children's development. These agenda are relayed through the networks' chosen medium, the TV shows.

The TV networks' medium was further specified as the children's programs, both the foreign and the locally produced. More specifically, the shows that were analyzed in this study were: *X-Men* (ABS CBN 2), *Why Not* (ABS CBN 2), *Handy Manny* (TV 5), *Batibot* (TV 5), *Detective Conan* (GMA 7), and *Tropang Potchi* (GMA 7). The goals of these children's shows were placed vis-a-vis the agenda of the networks and the audience. The product of such confluence is made evident on the conceptualization of the programs, including the communication of values.

The TV audiences were named as the children, who are further identified as heavy viewers of the television, spending more than six hours of TV viewing a day. Their capacity, attention, and involvement were measured through the activities, facial expressions, and interactions they made while watching the particular children's shows. The observations of the parents and teachers on the children's behaviors in relation to watching the television were taken to account for the environment. The intrinsic motivations, on the other hand, were further defined as the children's previous experiences (relatedness), their perception of the message as either preachy or advisory (autonomy), and their abilities (competence). Combining all these elements leads to the children's creation of reality, or their values reception, determined in terms of their identification of the values and their willingness to put these values into practice, supported by the satisfaction of their intrinsic motivations (See Figure 7).

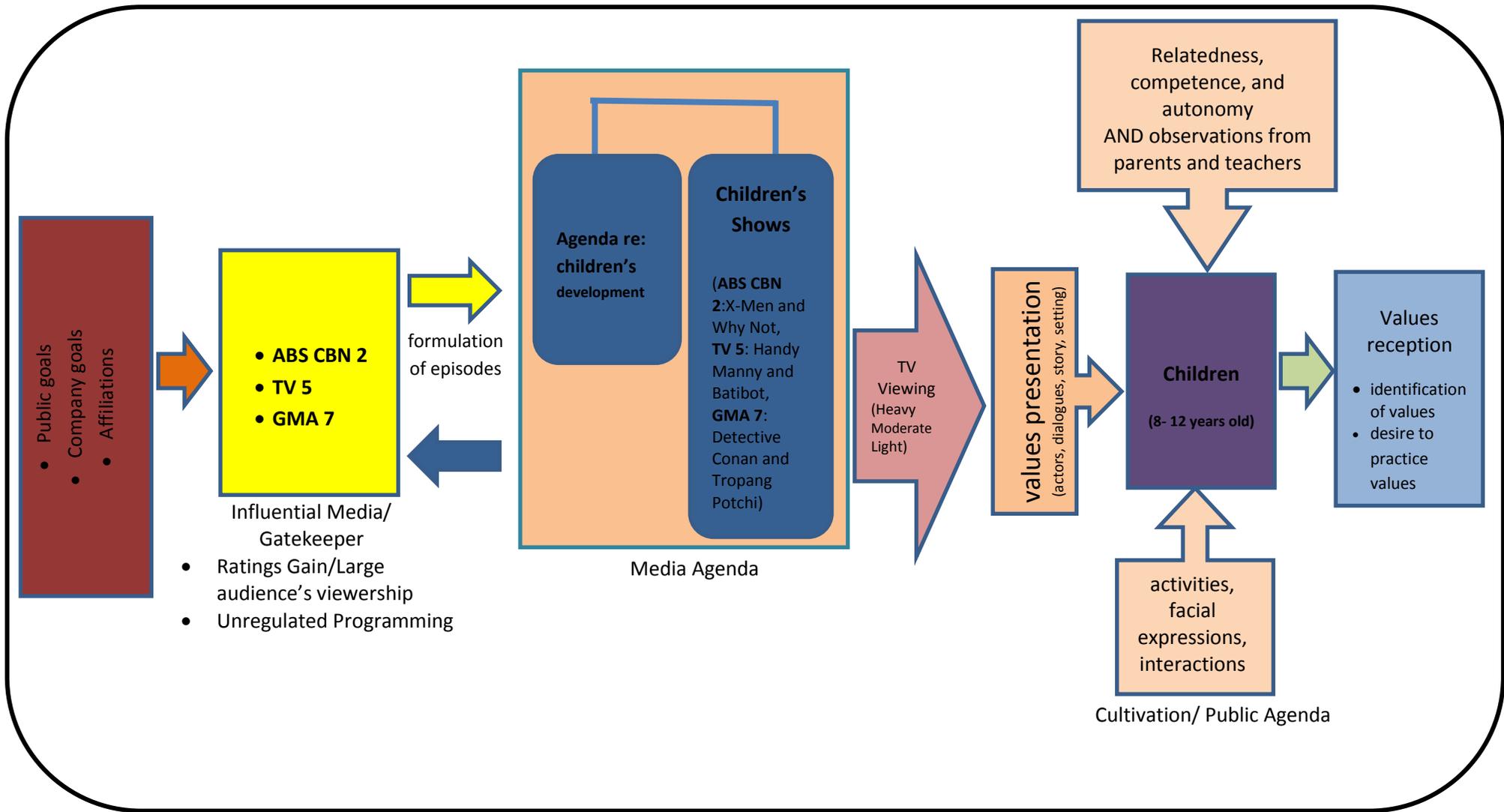


Figure 7 Operational Framework Model

Operational Definition of Terms

- **Agenda**- the message the networks want to relay, specifically those intended for children
- **Children** – elementary students aged 8-12. They are the age group often used for studies, especially for media researches (Cartoon Network Study, 2008)
- **Children’s intrinsic motivations** – internal factors that affect the children’s reception of values
 - **Autonomy** - independence or freedom, as of the will or one's actions
 - Autonomy in this research is translated as the children’s discernment of the nature of the value portrayal (i.e., whether it preachy or advisory)
 - **Competence**- the quality of being competent; adequacy; possession of required skill, knowledge, qualification, or capacity
 - As used in this study, competence refers to the ability of children to perform the values portrayed in the children’s programs
 - **Relatedness** – connected or associated
 - As applied in the study, relatedness is the conjunction between the audience’s own experiences and the portrayal of values in the shows.
- **Children’s shows** – programs that are intended and produced for the children
- **Communicator**- the TV networks namely ABS CBN 2, TV 5, and GMA 7

- **Incidental information-** information that is not the primary agenda of the TV networks but is infixed in the children's programs, and is acquired by the children-audience
- **Internal factors-** occurring within the individual, specifically the children-audiences, that contribute to their values reception. These are translated through the audience's expressions, especially while viewing or receiving the message put forward by the children's programs
- **Learning-** acquisition of concepts present in the children's shows, preceding reception
- **Saliency** – presentation of the values in the shows, measured in terms of frequency and airtime
- **Values** – beliefs and other things that an individual deems important and holds dear. This study made use of the listing (For indicators, see Appendix I, Important Values for Character Building of Elementary Students the MECS Order, as cited in the thesis of Trinidad (1989)) released by the Education department
- **Values reception-** the children's desire to practice the values they were able to identify from the children's programs

IV. METHODOLOGY

A. *Research Design*

To describe, analyze, and compare the content of the children's shows of ABS CBN 2, GMA 7 and TV 5 in relation to the values formation of the children, this study was anchored on a descriptive approach. It used a cross-sectional, qualitative-quantitative treatment of data to describe the present portrayal of values in the children's shows aired in the Philippines, drawing from both qualitative and quantitative methods.

B. *Research Methods*

For the part of the three networks, focus interviews with the people directly involved in the production of the children's shows were conducted. This was to describe the networks' and the shows' goals that are for the children and their values development. Focus interviews with either or both the writer and the producer of the shows were seen as a way of revealing the shows' agenda and their methods of delivering these aims. The focus interviews also allowed an in-depth and detailed description of the conceptualization of the shows.

Content analysis and textual analysis were used in determining the shows' values portrayal which was examined through the narration and the saliency of the values in the shows' content. These were treated as manifestations of the fulfillment of the three networks' social responsibility towards the children. Content analysis was used to measure the frequency and the airtime each show allotted for each value while the textual analysis aided the researchers in determining the different possible interpretations of the text. Both analyses bare the underlying themes, and concepts of a media text, like TV shows.

To assess the real-time reaction of the child audiences while watching the shows, and to determine which scenes elicited reactions, participant observation was also used in the study. The observations made during the showing of the children's programs were then used in the focused group discussion.

Focus group discussion (FGDs) among children, parents and teachers were used in determining whether the content of the shows, fulfill the intrinsic motivations needs of the children in developing values. A general perception on the children's shows was also derived from the FGDs with the three groups.

Two separate FGDs were conducted with the children to be able to cover the specified age group of 8-12 years old. On the other hand, for the group of parents and teachers, one FGD was conducted for each sector. The method was used to provide an efficient and comfortable avenue for the informants to engage themselves more about the topic, hence getting the most insights from the three groups.

C. Variables and Measures/ Concepts and Indicators

This study looked into the fulfillment of the social functions of ABS CBN 2, GMA 7, and TV 5, through the promotion of values in their children's programs.

The goals of the three TV networks were first determined, by means of the focus interviews, to identify the factors that influence their conceptualization of the children's programs. The choice of the message and the means by which this is communicated was also identified using the history and the goals of the three networks (See Appendix II).

To ascertain the agenda of the programs, the content of the children's shows were specifically looked into. Content also translated to the realization of the networks' roles

towards children. The values portrayals of the children's programs were analyzed through the characters' actions, and the shows' settings, and dialogues. The values present in the shows were also identified using the examples drawn from the MECS memorandum (See Appendix I). To further describe the values portrayal of the children's programs, the saliency of the values was also measured, by considering the frequency and airtime allotment of the programs (See Appendix II).

The children's reception of the values portrayal of the shows was assessed in terms of the satisfaction of their intrinsic motivations. The motivations were measured through the shows' capacity to establish the children's competence, autonomy and relatedness. The reception of the parents and the teachers on the values portrayal of the shows, on the other hand, was gauged using their demographic profile (See Appendix II).

D. Research Instruments

To address the study's first objective, the researchers used an unstructured interview guide to probe into the informants' knowledge of the networks' goals and perception of the values portrayal of their respective shows (See Appendix III). The guide also tackled the history and conceptualization of the children's programs. Other factors related to the production of the shows were also enquired using the guide.

There were two analyses used to describe the portrayal of values in the children's shows. To identify which values were present in the children's programs, the content analysis form (See Appendix IV) consisted of the ten values that are important in the character-building of an elementary student, as cited in the dissertation of Trinidad (1989). The frequency of the characters' performance of the values, the number of times the values were made central in the shows' stories, and the frequency of the values'

manifestation through the dialogues were looked into. The textual analysis contained descriptions of the actions, dialogues, and setting where a value was shown in the children's programs (See Appendix IV).

The same matrix was used in observing the children (See Appendix IV). This is composed of the scene, the value, the manner of presentation (action, dialogue, setting) and the reaction of the children (i.e., Other Notes).

Unstructured guides were also utilized in the focus group discussion with the children, the parents, and the teachers. To describe the reception of the children, the FGDs covered: their viewing habits; their knowledge of the values specified in this study; a review of the programs shown to them; and their perceptions on the shows, including a discussion of their reactions while watching the programs. An integration of thoughts in relation to the values was also a subject of the discussion (See Appendix V). Almost the same approach was used to describe the reception of the parents and the teachers. For the teachers, related things about teaching values and some information about education were included in the discussion (See Appendix VI). For the parents, the settings at home and their role as a parent were part of the discussion guide (See Appendix VII).

E. Units of Analysis

This study aimed to know the fulfillment of the social functions of ABS CBN 2, GMA 7, and TV 5, through the promotion of values in their children's programs. To realize this, production people from the three networks, episodes of *Why Not*, *X-Men*, *Batibot*, *Handy Manny*, *Tropang Potchi*, and *Detective Conan*, parents from Barangay

UP Campus, and teachers and pupils from Pembo Elementary School were the units subjected to analyses.

The researchers interviewed people directly involved in the production of the children's shows to identify the goals and the dynamics behind the conceptualization of the programs. Referrals from the informants were appreciated by the researchers. The interviewees were: a) for *Why Not*: Ms. Grace Panganiban (Executive Producer); b) for *Tropang Potchi*: Ms. Ian Rica Roxas (Program Manager) and Mr. Gorge Jorron Manuel (Head Writer); c) for *Batibot*: Ms. Feny Delos Angeles-Bautista (Executive Producer and Head Writer); and for *Handy Manny* and other dubbed programs, Mr. Rudolf Baldonado.

Both the weekend and weekday programs were considered in the study. Each network was represented by one weekday and one weekend program. From the pool of the children's shows aired in the three networks during the weekdays, the following programs were picked: *X-Men* (ABS CBN 2), *Detective Conan* (GMA 7), and *Handy Manny* (TV 5). For the weekend schedule, a purposive sampling was used and the locally produced shows of each TV network were chosen. These are: *Why Not* (ABS-CBN 2), *Tropang Potchi* (GMA 7) and *Batibot* (TV 5). For the content and textual analyses, five episodes were drawn for each show. These episodes were derived from the Internet downloads, the researchers' recordings, and a DVD provided by one of the producers. These were analyzed to describe the values portrayal of the three networks, and at the same time, to compare the manner and frequency of their portrayals. The actors, dialogues, and the setting for each episode were specifically looked into. The episodes which portrayed the most values were then selected to represent the shows in the focus group discussion with children, to efficiently relate their values reception from the shows.

For the description of the children's values reception, children, parents and teachers were tapped as respondents. Assistance from the Barangay UP Campus and Pembo Elementary School were sought to come up with the group of parents, and teachers and children, respectively.

For the FGD with parents, permission was first sought from the barangay captain. The session was conducted in the barangay hall's conference room where nine parent-discussants participated. The group was composed of mothers and fathers who are parents to children aged 3- 16 years old.

To capture the operational definition of children, elementary school students were specifically approached for the FGDs with children. The researchers coordinated with the principal of Pembo Elementary School to ask assistance in the selection of students. The participants met the age requirement of 8-12 years and were exposed to the three local channels. The first FGD was composed of 12 students from grade levels 1, 3, 5 and 6, while the other group was composed of nine students from grade levels 2, 3 and 4. The same flow of discussion was followed for the two sessions. Basing from the content analyses, the most value-laden episode for each of the six selected children's programs was shown during the FGDs to describe the children's reception of the values and their satisfaction of their intrinsic motivations.

The group of teacher-discussants was also from Pembo Elementary School. The informants had to be presently single or had been single when they started teaching. There were nine teachers who participated in the discussion.

F. Sampling Scheme

The researchers used non-probability sampling and convenience sampling in selecting the informants for the focus interviews. The informants were contacted through referrals.

Since there was only one locally produced children's program for each network, these were readily selected for the analyses of the shows. On the other hand, probability sampling was employed to come up with a weekday program for each network. These were selected by using the fishbowl method in which all the currently airing weekday children's programs of ABS CBN 2, TV 5, and GMA 7 were included.

For the FGDs, non-probability sampling was primarily used. After coordinating with the administration of Pembo Elementary School, non-probability, purposive sampling was employed to complete the participants for the two FGDs with children. The children were selected according to their grade levels. The same sampling method was used for the selection of teachers, with emphasis on their singlehood. Meanwhile, non-probability, convenience sampling was utilized in selecting the participants for the FGD with parents. As determined by the barangay administrator, for reasons of efficiency and convenience, the participants were mainly employees of the barangay.

G. Data Generation/ Construction

To acquire information with the producers and writers of the randomly selected programs, the researchers sought the help of their contacts, and searched materials from the media (i.e., Internet, TV shows). Requests for interview were sent to the writers and producers of the locally produced programs who promptly replied with their schedules of availability. Interviews were then set and conducted. It was originally intended to

interview both the writers and the producers of the six programs. However, due to the busy schedules of some writers, only the producers were interviewed for some of the shows.

The researchers experienced difficulty in contacting people involved in the production of the foreign programs. Even the people from the same networks (i.e., the producers of the locally produced shows) were uncertain of whom to contact. To cover the foreign programs, the researchers contacted a voice actor as an informant. Since the voice actor has been with the different networks already, working in a number of shows, and taking on a multitude of roles, the researchers believe that his views can already suffice to provide a general view on the foreign children's programs.

Meanwhile, after coming up with a list of children's programs that will be analyzed in the study, the researchers searched for available episodes of each show. The producers of the shows were personally asked after the interviews if copies of their programs were available commercially. Unfortunately, all the three programs do not have commercial copies of their programs yet. The producer of *Why Not*, however, agreed to provide the researchers with a minimum number of episodes. For the other programs, video shops and the Internet were searched for available episodes. From the inventory of the episodes gathered, five episodes were then selected for the content and textual analyses. To familiarize themselves first with the flow of each show, the researchers watched an episode for each program first, without taking notes. The shows were watched again for the analyses. Findings from the analyses were coded and processed to identify the scenes, actions, and dialogues that can be utilized in the aided focus group discussion.

For an efficient carrying out of the FGDs, some institutions were tapped for assistance. Help was sought from a public elementary school for the FGDs with the children, and the teachers; while assistance was asked from a barangay for the FGD with parents. Letters of request were sent to Pembo Elementary School and the Barangay UP Campus. After brief and constant follow-ups, the FGDs were set in both institutions. Materials from the shows (i.e., situations, showcards) were used in the sessions to aid in the recall of the six selected children's programs of ABS CBN 2, TV 5, and GMA 7.

H. Data Analysis Procedures

For the quantitative part of the study, the values' frequency of occurrence in the shows, and the duration of these values' exposure were tallied in the content analyses. Each form was summarized and compared to the others to determine the saliency of the values for each show and each network.

For the qualitative part, coding and categorization of data was done, as recommended by Linlof and Taylor (2002). The researchers took notes during the focus interviews, the FGDs with children, parents, and teachers, and while the children were watching the six shows. These notes were compiled and utilized in the in-the-process analytic writing. This was done by summarizing the observations which was then used for the interpretation (Lindlof & Taylor, 2002).

For both for the FGDs and textual analyses, the data obtained were first coded based on the categories of the theories used in this study. However, as recurring themes and patterns emerged in the coding, new categories were used. These categories were integrated and contextualized where the characteristics of each category were defined

(Lindlof& Taylor, 2002). Of the suggested means of using interpretation exemplars mentioned by Lindlof& Taylor (2002), the phenomenological strategy was used in this study since the shared experiences of the children on watching the shows is the focus of this research.

I. Scope and Limitations

As stated in the preceding sections, the study focused on the children's programs of ABS CBN 2, TV 5, and GMA 7. Only two shows for each network were studied. This was primarily due to cross-sectional approach of the study. Each of the three networks was represented by one foreign weekday show, and one local weekend show. Due to the apparent lack in quantity of the locally produced programs (i.e., one network has just one locally produced show), only one local children's show represented each of the networks. For equal representation, only one foreign program was likewise sampled for the three networks.

Only the episodes available in the Internet, those recorded during the data gathering, and those provided by one of the shows were included in the study since copies of the selected programs were not available commercially. From the collection of episodes, five were analyzed for each show. Out of the five, only the episode with the most values was shown to the children for the focus group discussions conducted in this study. This was for efficient data gathering, particularly in the FGDs with children, as there were six programs analyzed, and each of the six programs was 15 to 25 minutes long.

The children's values reception was based on the stories and experiences the participants shared during the discussions. The children's actions after watching the show were not observed as behavioral change was not part of the study.

The researchers were not able to get representatives from the dubbing and/or acquisition departments of ABS-CBN 2, GMA 7 and TV 5 as they were particularly hard to identify and contact, even after consulting with the people from the networks themselves. A voice actor who has had dubbing experiences in the children's shows of the three networks was interviewed to represent the foreign programs. The interviewee was able to give insight on the process for the foreign programs, especially to *Handy Manny*, having worked on the show itself. On the other hand, the interview with the executive producer of *Batibot* was also mediated, given that for efficiency, the interviewee opted to provide a magazine article where some of the data for the study were gleaned.

V. RESULTS AND DISCUSSION

Given the powerful nature of the television, it has been vested an unwritten task of responsibly performing its functions in the society, particularly for children. However, the call for responsible TV programming seems unheeded as most broadcast networks in the country today are torn between public service and private goals. This study was hence focused on determining and exploring the performance of the country's major TV networks in fulfilling their responsibility towards children, specifically in the latter's values development.

Grounded on the communication model posited by Maletzke, this study took into account the source, the message, the receiver, and the factors that affect the communication process. More specifically, this study looked into the values portrayal of the children's shows of ABS CBN 2, TV 5, and GMA 7 in relation to the identified goals of the three networks, and the reception of the children, the parents, and the teachers.

Thus, this chapter was organized based on the role of each element in the communication process starting from the source, the networks. The networks were described in relation to their nature as a business and their fulfillment of public goals, specifically those geared towards children's development. The networks were represented by the writers and executive producers of the locally produced shows. The message and the medium were depicted in terms of the programs' background, the communication strategy employed by each show, the values presentation of these programs, and the saliency of the 10 DepEd values identified early on. On the last part, the receiver of the process was given attention. The values reception of children, being the audience, along

with the factors mentioned in Cultivation Theory such as the viewing habits, motivation, involvement and environment of the children and intrinsic motivations as provided by Self-Determination Theory are discussed in this chapter. The role of parents and teachers was tackled in accordance to the Cultivation Theory. All of these elements were explained using Maletzke's Model of Communication and in relation to the theories used in the study which are Agenda-Setting Theory for the networks, Cultivation Theory for the children shows and the children and Self-Determination Theory for the children.

A. Informants' Profile

Each TV network was represented by the writer and/ or producer of its locally produced program. As the people in charge of the acquisition and airing of foreign children's programs were not available, a voice actor who has worked as a writer, producer, director, and dubber for all three networks was interviewed to get the side of the imported children's shows. The informants were: a) for *Why Not*: Ms. Grace Panganiban (Executive Producer); b) for *Tropang Potchi*: Ms. Ian Rica Roxas (Program Manager) and Mr. Gorge Jorron Manuel (Head Writer); c) for *Batibot*: Ms. Feny Delos Angeles-Bautista (Executive Producer and Head Writer); and for *Handy Manny* and other dubbed programs, Mr. Rudolf Baldonado.

Focus group discussions with parents and teachers were conducted to ascertain the values reception of the children, and to identify the factors that may contribute to the formation of this social reality. The group of parents consisted of nine participants, two of which are fathers, and seven are mothers. The group comprised of single and married parents, all of whom are working, and with children aged 3- 16 years old. There were

also nine participants for the FGD with teachers, all of whom are female. With the exception of one discussant, all participants were single and/or without child. Years of teaching range from three to eight years, with experiences in both public and private schools. All subject areas (i.e., Science, Math, Filipino, Makabayan) were represented with the group of teachers.

Two FGDs were conducted with children, to determine their values reception. The first FGD was composed of 12 students from grade levels 1, 3, 5 and 6, while the other group was composed of nine students from grade levels 2, 3 and 4. Both groups come from the same public elementary school. The age range of the participants is from six to 12 years old. There were 10 females and 12 males. Based from the discussions, the children can be identified as light to moderate viewers.

B. Profit versus Children's Development

Based on the data gleaned from the informants, the three networks are constantly infixed between the profit-oriented nature of the business, and their advocacies towards the children. While there is cognizance of the need to contribute to children's development, the quest to champion the ratings game—and thereby bring home the winnings in the form of sales—remains top priority. As pointed out in the previous chapters, the ceaseless internal and external competitions result to the diminishing number of locally-produced and value-laden shows, and the comparable hike in the importation of foreign programs. As one of the interviewed producers argued:

Kasi siyempre wala ka naman panama 'pag negosyo ang usapan, kailangan mabuhay, kumain ang pamilya. Siyempre kung ang mga advertisers mas type nila ang ganun[Of course we are no match when it

comes to business; one needs to live and feed his family. Of course advertisers like those better].

Consonant with the Agenda- Setting Theory, it was found that the goals of the networks have consequent effects on their choice of medium and message.

Claiming the prime posts in the television industry since time immemorial, ABS CBN 2 and GMA 7 have been subjects of a number of media studies in the past decades (Sales, 1996; Torre, 1999; Palac, 2011). The recently founded TV 5 is apparently catching up in the race, and has constantly gained a larger audience share since its creation. The three networks, as the giants and hence the most powerful in the Philippine TV industry game, were the subjects of this research.

With particular focus on the values presentation of the children's shows of ABS CBN 2, TV 5 and GMA 7, this research identified the goals of the networks that are in line with the children's development in terms of the locally produced programs, as these were considered original conceptualizations of the networks. *Why Not* represented ABS CBN 2; *Batibot* corresponded to TV 5; and *Tropang Potchi* stood for GMA 7. The focus interviews with the people involved in the production of the said shows were used for analysis.

ABS CBN 2

In relation to children's development and the production of children's shows, ABS CBN 2 has a public service arm primarily involved in the creation of shows specifically intended for children. The network's foundation is a socio-civic organization which envisions "providing a better place for children."

ABS CBN Foundation's vision is rooted on its founder's belief and trust on the youth, explained by the producer of *Why Not* as:

So sabi niya "Ang gusto ko, alagaan yung mga bata dito" Kasi naniniwala talaga siya dun sa kasabihan na ang kabataan ang pag-asa ng bayan...[Sabi niya,] O sige gagawa ako ng paraan para matulungan i-elevate yung education system natin. [So (the founder) said, "I want to take care of the children here," because she really believes on the saying that the youth are the hope of the nation... (She said) Alright, I'll come up with something to help elevate our education system]

Through the ABS CBN Foundation, ABS CBN 2 has pioneered on promoting education through TV, in partnership with the Department of Education. The program hence called Educational TV (ETV) was a flagship project of the foundation's E-Media department. This was seen as a materialization of the foundation's goal in education, described by the *Why Not* producer as:

The use of the power, creativity and reach of media in bringing state-of-the-art technology in the production of curriculum based television shows that cater to the public education system.

The ETV program produced shows that covered certain subjects like Science, Math, Values Education, History, and Arts. *Sineskwela*, *Mathinik*, *Hirayamanawari*, *Bayani*, and *Art Jam* are just some of the shows created under the ETV program.

The ABS CBN Foundation is a socio-civic organization which envisions providing a better place for children. Although related to the broadcasting body, the foundation is independent of the corporation in terms of the production of shows. The ABS CBN Foundation relies solely from donations and co-productions. However, it does have the media advantage in that its projects, particularly those initiated by the E-Media department, are aired through the media capabilities of the mother company, the ABS CBN Broadcasting Corporation.

GMA 7

Among the three networks, GMA 7 was the most straightforward in pointing out the business nature of the company. The program manager of *Tropang Potchi* said:

...first and foremost, I would say GMA Network is a business. It's a business that is guided by the things we believe also, our values.

The statement above was also backed by the show's head writer when he said of the network:

Kasi it's a business. 'Di mo siya mabebenta kung di mo i-pplease yung audience mo. [Because it's a business. It won't sell if it doesn't please the audience]

Its goal is primarily to entertain the masses and eventually become and remain the leader in the industry. Albeit there is emphasis to bring about entertainment, integrity is also essentially put forward in the company. According to the program manager of *Tropang Potchi*, GMA 7 tries to marry business and values by adopting a corporate set-up where everyone is guided by the things the network believes in, especially integrity. The union of values and business in the company is also reflected in the production of children's programs where entertainment is intertwined with enrichment. This is emphasized in the program manager's words:

There's a conscious effort *talaga* [really] to come up with content that enriches children but at the same time, entertains them. Kasi [Because] if they are not entertained, they're not gonna watch it. *So ano nang nangyari doon sa other goal mo?* [So what happened to your other goal?] So similar to the goals of the network, to marry business and values, at a smaller level, *sa program, parang ganun din*, [in the program, it is almost like that] you aim to catch their attention in order to give the message.

She also pointed out that while it is a conscious effort to enrich the children, the larger aim of the business hampers the production of entertainingly enriching shows,

hence the little number of network-produced children's programs in GMA 7. This was explained by the writer as:

Parang at the end of the day, business kasi siya, kunwari 'pag may naisip kaming creative na program or na concept, but if it doesn't fit the masses, hindi yun ganun...[GMA 7 is] a creative company na business-driven pa rin.[At the end of the day, it still is a business, for example, if we are able to come up with a creative program or concept, but if it doesn't fit the masses, it is not produced...GMA 7 is a creative company which is also business-driven]

TV 5

Similar to ABS CBN 2, children's programs are aired in TV 5 by means of co-productions, like *Batibot*. The network's advocacies towards children are translated in the meticulous selection of programs. According to Ms. Bautista, the executive producer of the show, "[T]hey are seriously trying to put up. They're...doing a very good job on selecting good programs." She added that, "[The] show is a public service undertaking by TV5, intended for educating children." Moreover, a review of the current TV guide shows that a great percentage of the network's shows are intended for children, reflecting the special focus the network gives on its impressionable audiences.

C. Agenda-Setting in Children's Shows

As depicted in the interviews, the three networks give attention to both the entertainment and the contributory value of their shows. The emergent need to enrich and educate the children is recognized; however, the drive for profit is more fulfilled. Drawing from the Agenda-Setting Theory and Maletzke's model of communication where the medium and the message are both determined by the goal orientation of the

communicator, the identified goals of the networks towards children's development were seen to materialize in the content of their children's programs.

Why Not (ABS CBN 2)

- *Background*

The program is a co-production between the National Nutrition Council (NNC) and the E-Media Department of the ABS CBN Foundation. The beginnings of the show can be traced back to the *Busog Lusog* program of the NNC which was also in partnership with E-Media. The conceptualization of the show started in 2010, when the NNC approached E-Media for its awareness campaign targeting children who are 8- 12 years old. As the executive producer (EP) of the program described the NNC's proposal, "*Gusto naming magka-program kasi raw hindi madali ituro ang nutrition*" [We want to have a program because they say it's hard to teach nutrition].

As a program created primarily to teach the children proper nutrition and good eating habits, *Why Not* covers a variety of aspects related to food, including preparation, marketing, nutritional content, and importance to health. A particular food commodity is featured in each episode. The show adopts a technique similar to the integrated learning strategy used in Philippine schools, where the concepts presented are linked to other areas of learning like History and Science. In some episodes, Philippine heroes were featured as guests, while scientific explanations behind the food processes were presented in others.

Aside from promoting proper nutrition, the E-Media and the NNC, use the show to cultivate among its viewers the importance and the benefits of planting vegetables in one's own lot. The EP explained:

Kasi we also wanted to promote, 'Magtanim kaya tayo?' Sabi kasi ng NCC isa kasi nilang project yun, kung magtanim tayo ng gulay kahit sa paso, hindi raw tayo magugutom [Because we also wanted to promote, 'Why don't we plant?' NCC mentioned it was one of their projects. If we would plant vegetables, even in pots, we won't starve].

- *Conceptualization of the Episodes*

Each episode is conceptualized with the help of the experts. The EP of the show said, *"Para magawa mo nang maayos yung programa, kumukuha talaga ng experts"* [For us to come up with a good program, we really get experts]. Particular consideration is given on the entertainment and education elements of the program. As the executive producer put it: *"[I]t has to be entertaining, comprehensive, informative."*

A script committee sits down to brainstorm for an episode. The meeting is likened to a story conference, where each part of the script is scrutinized. The executive producer added, *"Dapat lahat ng facts tama [All facts should be correct]. It has to be clear, complete, accurate. Stories must be both fun and educational."*

As mentioned earlier, the script committee of *Why Not* is composed of experts, including: a psychologist, a DepEd representative, a NNC representative, the post-production head, the production designer, and the writer.

The script committee of *Why Not* works on the topic provided by the NNC. The council provides the production group a listing of food commodities, and the topics that

will be covered for each episode. The producer and the writer then take on the challenge of providing the education and entertainment required of the show, while also meeting the needs of the client.

X-Men (ABS CBN 2)

X-Men is a foreign animated program which was part of the network's weekday morning serving. It featured a heroes-versus-villains plot in all its episodes, with violent encounters and aggressive combats as its main features. The program is blanketed with colorful and creative depictions of the characters and their actions, congruent to the evident aim of the network to provide entertainment to its children-audiences.

The dialogues were dubbed in Filipino, including the lines that may equate to derogatory comments (e.g., "*Boy Peklat*" [Scar Boy]). Since the program was close to a science-fiction theme, it was apparent that some of the concepts presented in the episode (e.g., notion of a theatrical act in a carnival) were not made akin to the Filipino context.

Contradictory to its nature as a children's program, *X-Men* did not have child-characters with whom the children may relate to. The network's primary goal of entertaining the public, and consequently gaining points for the ratings game was stressed herein as the program did not only appeal to the children, but to young adults as well.

Tropang Potchi (GMA 7)

- *Background*

First aired in QTV 11, *Tropang Potchi* is a co-production between the Columbia Candies and the GMA Network, Inc. Adopting a game show format, the first season of the program broadcast in 2009. The year after, it was transferred to GMA 7 where it

reaches an audience group of 8-13 year olds, and airs every Saturday morning. The transfer prompted it to take on a different format. The tougher ratings game with GMA 7 resulted to a narrative-magazine show design for *Tropang Potchi*.

The nascence of the program, related to GMA 7's nature, was a result of the union of business and advocacies. *Tropang Potchi* was not just a marketing tool; it was also formulated to provide what was deemed important for parents and children. Values were identified as the most important of these things; thus, the principal goal of the program is to present values for children.

For the magazine portion of the show, various topics are covered. The diverse range includes topics like sports, arts, and even disaster preparedness. The value-conveying function of the show, on the other hand, is realized in the narrative portion where some of the characters are caught in problem-solving situations.

Tropang Potchi, in relation to children's development, is said to accomplish its social task by providing entertaining and value-laden stories in their show. Entertainment is used as a tool to engage the children into receiving the values put forward in the show. The program manager explicated, "*Kasi yung mga values, yung mga messages madali lang isipin. Pero paano mo sila ma-eengage o mapapakinggan 'yung values'*" [It is easy to think of the values, the messages, but how would you engage them or make the values heard?].

- *Conceptualization of the Episodes*

Different from other locally produced programs, the show experiences more liberty in the conceptualization of its episodes. The designation of what to feature for each sequence is left to the discretion of the production team.

The writers, executive producer, associate producer (AP), and researchers comprise *Tropang Potchi*'s production team. The EP presides the meetings, while the AP decides on the feasibility of the episodes. On the other hand, the researchers work on the magazine portion of the show, while the writers and segment producers brainstorm on the integration of the portions and lessons for each episode.

The production team meets regularly to review the past episode, and to plan for the next episode. For the review, the editing, the presentation of the segments and the narrative, and the satisfaction of the child-audiences are some of the concerns that are brought up. After the matters have been settled, the team works on what will be featured in the next episode's segments, especially the magazine part. Discussion of the narrative features and issues comes in the latter part of the meeting.

The selection of issues that are to be featured in each episode is primarily influenced by audience reach, more specifically by the ratings gain. Each episode is formulated to be relatable to everyone. The demographic representativeness of the issue is also considered as the production team wants the audience to be able to identify with the characters and the issues in the episodes.

Detective Conan (GMA 7)

Following the Sherlock Holmes theme, *Detective Conan* is a crime-solving plotted children's program aired daily in GMA 7. The characters of the show are mostly children, with the teenage main character also taking the form of a child. Consonant to the show's mystery-solving plot, the episodes involve some representation of crime and violence which the main character tries to resolve, with the help of his young friends.

Some of the characters are also characterized as alcoholic and irresponsible. These representations may be negative, especially to the susceptible young; however, these are also deemed realistic.

Similar to the *X-Men*, GMA 7's *Detective Conan* does not adopt Filipino concepts in its airing, aside from the dubbing of the dialogues to Filipino. Japanese culture was presented in most of the episodes, with the characters wearing traditional Japanese wear, and with the stories unfolding in scenic Japanese settings.

Entertainment is also emergent as the primary aim of the program as its mystery element engages more its viewers into watching and searching for clues that may lead to the resolution of the story.

Batibot (TV 5)

- *Background*

The Filipino version of the successful educational TV show, *Sesame Street*, *Batibot* entered the house of almost every Filipino in the mid 1980s. Targeting Filipino children who are three to six years old, the show adopted *Sesame Street*'s style, like the magazine segments and the use of human characters and muppets (e.g., Pong Pagong and KikoMatsing) in delivering stories that teach children basic concepts deemed important for their development.

Batibot which is a Tagalog word for small and strong, is a collaboration between the creator of *Sesame Street*, Children's Television Workshop (CTW) and Philippine Sesame Street Project (PSSP) (Truly Educational, 2011 p. 11). Due to the costly co-

production of the Sesame Street show with CTW, Sesame was cancelled. This, however, signaled the birth of the children's show with "the largest audience share and the best ratings for a program of its class" (Truly Educational, 2011 p. 11). *Batibot* was born after Philippine Children's Television Foundation entered in the production of the show.

Ms. Feny de los Angeles-Bautista who worked as research and curriculum director of Sesame became the head of PCTV. Then, she spearheaded the production of *Batibot*. The show started airing on 1984 and became a huge hit in the television industry. However, due to inadequate financial contribution to its former host network, GMA 7, it left the airwaves in 1998 (Truly Educational, 2011, p. 10).

After almost a decade, *Batibot* took on the airwaves of the country again, through a co-production with TV 5. Unlike the co-production dynamics fostered by the other locally produced programs analyzed in the study, *Batibot* hatched from a partnership with a media outfit, TV 5, and a private foundation, the Philippine Children's Television Foundation (PCTVF). This partnership let *Batibot* focused on the content of the show and left the burden of marketing task which was the cause the axing of the show, to TV5.

Aware of the changes in the preferences, particularly the attention span, of the present generation, the revived program adapted to the technologies. Animations were employed in the episodes; production schedules were adjusted, and new characters were introduced (See Figure 8 (Karl, 2008) and Figure 9 (Josie, 2011). Pong Pagong, and Kiko Matsing were replaced by Koko KwikKwak and Kapitan Basa while Kuya Bodjie was replaced by two characters who are Kuya Fidel and Ate Maya (Truly Educational, 2011, p.11 & p.14).

Amidst the changes, the program is still anchored on the same advocacies. The show's executive producer, Ms. Feny de los Angeles- Bautista, said in an interview:

Batibot as a partner of parents and schools contribute contributes materials—songs, visuals, movements—that they can use or that they interact around as parent and child(Truly Educational, 2011, p. 16).

The show's rebirth in TV 5 is seen as intersection of the network's and the show's advocacy for children. *Batibot's* executive producer said, “[*Batibot*] show is a public service undertaking by TV5, intended for educating children; it also is a “viable television program”(Truly Educational, 2011, p. 15).



Figure 8. Characters in the original Batibot in the '80s



Figure 9. Characters in the revived Batibot in 2010

- *Conceptualization of the Episodes*

Central to the show's conceptualization of episodes is its executive producer's expertise both as a media practitioner and as an educator. When intertwined, the two dimensions produce a season-long curriculum that serves as the show's guide in the conceptualization of episodes.

A theme is selected for the whole season of the show. From the theme, specific topics are assigned for each episode. The show's writer suggests an angle to the topic,

and the team—composed of the executive producer, the writer, post-production team, and the program manager—discusses on the specifics of the episode. Characters are chosen and the script is written. Script review is constantly done, may it be before, during, or after the shoot, until the team comes up with what they want.

Batibot takes pride in a content-driven formulation of episodes. The curriculum the show has been following over the years is said to have withstood time, unceasingly providing the children what they need during the years of growing up.

This thematic approach of the show is in line with the premise of the Agenda-Setting Theory which aims to create a pseudo environment for the people because of the complexity of the world. Media serve as gate keepers that determine what and how people will think. For the show, Ms. De los Angeles-Bautista, through *Batibot* and as a child specialist herself, serves as a gatekeeper of children. She said:

Children are growing up today in a faster paced world...so I thought conceptually, cognitively and emotionally, children could use help having something that helps them organize their experiences conceptually. So that's why [the] themes (Truly Educational, 2011, p. 14).

Handy Manny (TV 5)

- *Background*

Remarkably remembered through the lead character, Manny as a "friendly neighbor" who can fix everything with the help of his tools, is the show *Handy Manny*. It is an English-teaching show produced by Playhouse Disney and imported by and aired on TV5. *Handy Manny* is unique among the foreign programs sampled for this study because more important than entertainment is the educational function of the show.

- *Conceptualization of the Episodes*

As an imported show, conceptualization of *Handy Manny* is divided mainly into three parts: scriptwriting, directing and dubbing. The show's supplier, Playhouse Disney is usually involved in the process; TV5, the producer, is minimally involved. Playhouse Disney, however, is not particular with the dubbing. TV 5, on the other hand, hires a dubbing company, having no dubbing facility of its own.

For the scriptwriting, the writer of the Filipino script studied first the whole show and other related and necessary materials. After watching the acquired episodes, the writer determined the styles to be used and the traits of the characters. In this stage was the necessity of a research also determined, to check how the story unfolds and how fit the traits of the characters are.

Upon approval, directing and dubbing started. The focus on the delivery of lines sets apart the directing for foreign shows from the usual directing. Mr. Rudolf Baldonado, writer, director, and voice actor of the show said:

So it's really like directing a play also, you know. *Kailangan alam mo eh.*[You have to know]. *Kasi that's the only way the dubber can effectively do his/her job para alam niya kung paano aatakehin,*[Because that's the only way the dubber can effectively do his/ her job, so he'll/she'll know how to attack the story].

Throughout the dubbing of the show, new attacks, new trait assignments and new values to be promoted emerged.

Foreign Children's Programs (Dubbed Shows)

As mentioned in the preceding chapter, the inaccessibility of the network representatives for the imported programs prompted the researchers to interview a voice actor, to have an understanding of the workings of foreign children's programs.

Mr. Baldonado has been in the dubbing industry for more than a decade and has already worked in the three networks featured in this study. His knowledge and experiences, however, do not necessarily reflect the process of all the dubbed shows.

- *Background*

The influx of imported anime and cartoons can be traced to the non-production of local animated shows. To address the children's need for content, the TV networks saw the importation of shows as the easiest and, hence, most common solution. This proved to be a success as it attracted the networks' target audience, the masses. In order to sustain this large audience share, Tagalization or the dubbing of foreign shows using the country's own language was traditionalized.

In the process of selecting which shows to import, the networks' primary consideration is the potential of high ratings, and content comes after. The networks also hire other companies to dub the shows. Thus, there is also not much involvement and particularity on the part of the TV networks; unless the program is packaged as a label or brand of the networks' imported programming. The dubbing is handled by the writers and directors who, as mentioned, come from other companies. The shows' suppliers, like Disney and Nickelodeon, are also involved in the process as they are very particular with the dubbing of their programs.

The networks usually implement just two rules for their imported children's programs: 1) the shows must not violate the Filipino culture and; 2) the shows must be appropriate for the children.

- *Dubbed Shows: The Process*

A network, which often acts as the producer, gets the title of the imported show. A director is then be assigned to the program. The director, together with the writer, reviews the materials to determine the strategy that will be utilized in the show. This strategy includes the concept for language, the period of the show, the type of the show and the research needed, if there is any.

Before starting the scriptwriting, a casting of voice actors is done. Direct translation is not a practice in the scriptwriting of foreign programs; hence, to better understand the materials, the scriptwriter studies first the English transcription of the show. This is especially done for shows that come from Japan, China, Korea, and even Europe. This method helps the writer understand the situation and write lines that would fit the lips, the face, and the expression of the characters. Mr. Baldonado, scriptwriter and director, said:

...[I]f you're writing something original, you're free. You are free to write whatever you want and just back it up and be inspired by research. The research is for inspirational and facts. In our case, we research because the material already exists. And we need not only translate the words, but we also translate the culture. So we really have to understand it.

The created script is then approved by the director and the producer before dubbing starts. During the dubbing, the director supervises the voice actors to ensure that proper acting, and not mere throwing of lines, takes place.

Thus, the gate keepers in the dubbed shows are the writers and directors. Their personal opinions and strategies are the primary determinants of the agenda of the dubbed shows among other factors, like the rules of the network and the limitations from the materials.

- *Dubbed Shows of ABS-CBN 2, TV 5, and GMA 7*

In assessing the dubbing process of the three networks, Mr. Baldonado pointed out that ABS-CBN's own dubbing facility is the only difference. Among the three networks, there is better interaction with the producers and those in charge of importing the shows in ABS CBN 2, primarily because of its own dubbing facility. For GMA7 and TV 5, on the other hand, projects are outsourced to independent studios and producers who then look for voice actors. ABS CBN 2 also outsources some projects.

After the projects have been outsourced, the networks supervise and monitor the shows' content depending on their title, and their goal or agenda. The suppliers' (e.g., Disney, Nickelodeon) behaviour and profile also determine the intervention and monitoring of the networks.

There are no specific rules about inclusion or exclusion of specific content of the dubbed shows, like values. Values promotion relies on the discretion of the directors and writers. According to Mr. Baldonado, the directors and/or producers are just provided with materials they have to work on, and the discernment is left on them. For his part as a director, it has been his practice to remain true and loyal to the story, but this, according to him, does not apply to everyone. With such liberty, the writers and directors mainly dictate the agenda of the show, only affected in some way by the medium. The shows' language is then used to deliver their agenda.

In the context of the foreign children's programs, a shift on the gatekeeper's role is apparent. The suppliers', the networks', and the writers' goals all comprise the message transmitted to the audience, the children.

D. Communication Strategy of the Children's Programs

The shows' conveyance of their agenda and values were considered in the study. Generally, it was found that the characters, dialogues, setting, and plot were all instrumental to the relay of the message from the TV networks to the children-audience, through the networks' children's programs. A discussion of the communication strategies employed by each of the children's programs identified in this study is presented in this section.

- *Why Not (ABS CBN 2)*

The study revealed that *Why Not* prefers a subtle promotion of its concepts and values. It is also able to communicate things other than those that promote proper nutrition and good eating habits. The show believes that a healthy child makes an intelligent and righteous individual. This is reflected in the program's storyline, characters, setting, and dialogues.

Findings from the study also show that to effectively catch the attention of its child-audience, *Why Not* combines comedy with a fantasy-laden narrative format. Each episode is designed to encourage creative thinking among its audiences. Different disciplines are also integrated in each episode, through a combination of factual investigations and fantastic situations. For example, an encounter with a food expert may

be preceded by experiences with fictional characters and scenes. *Why Not* also establishes distinction from other shows through this surreal approach.

The characters in the program were specifically selected to represent a Filipino family. However, due to budget constraints, what is portrayed in the show is a single-parent household. The scripts are designed to have both male and female main characters with which the children audiences can identify. An older character is also present in the episodes to guide the children. The actors' smartness and effectiveness to carry out their roles were the main considerations in the selection process.

Conversational Filipino is used in the dialogues. The lines uttered by the characters portray the natural inquisitiveness of the children, thereby achieving the show's aim to subtly convey the message of proper nutrition and other values.

- *X-Men (ABS CBN 2)*

It was found that, in contrast to the locally produced program, *Why Not*, the prime objective of *X-Men* was mainly to deliver entertainment. This was reflected in the rich graphics and imagery the show offered its audience at the time of its airing.

There were plentiful combat scenes in all the episodes. These were instrumental in conveying the hero-villain theme of the program. It was also found to be effective in catching the attention of most viewers, consequently commanding a large following from the audience.

On the other hand, the depiction of the *X-Men* and their nemeses also contributed to the entertainment value of the program. The vivid depiction and characterization of the main characters were identified as effectual in entertaining the audience. The power,

strength, and bravery required of the heroes and villains (e.g., Wolverine, Beast, Apocalypse) were reflected in their robust and beast-like appearances, crude words, and even in hostile actions.

Since the program is acquired from foreign media, it is dubbed in conversational Filipino language. The action-salient nature of the show necessitated occasional use of vulgar words (e.g., “*Boy Peklat*” [“Scar boy”] by Wolverine; “*Tanga!*” [“Fool!”] by Apocalypse).

The program also used science and fiction to depict and reinforce the hero-villain dichotomy. This approach was seen to touch the imaginative side of the children, hence adding to the entertainment value of *X-Men*.

- *Tropang Potchi (GMA 7)*

The research revealed that like ABS CBN 2’s *Why Not*, GMA 7’s *Tropang Potchi* (TP) communicates its goals by simultaneously delivering entertainment and values promotion in each episode. The two are blended together in the magazine-narrative format of the show where segments of varying topics are embedded in a main storyline. The episodes’ story, characters, dialogues, and settings were all treated as communicative tools of the program.

The story and use of animations were seen to meet the entertainment goal of the show. Meanwhile, the characters and their traits, the dialogues, and the story delivered the program’s aim of promoting values.

The six hosts of the show are representative of different character traits among children today. From the data generated, it was found that the actors in the show were selected based from their actual traits. Julian, the eldest in the group, serves as the “kuya,” albeit also showcasing instances of irresponsibility sometimes; Miggy is a sweet boy who has a tinge of impulsiveness; Leanne has some episodes of insecurities that she is able to overcome in the end; Bianca is a reserved girl who is not afraid to try out new things; Sabrina is quite a straightforward child but is nonetheless a thoughtful one; and Lenlen, the “bunso” or the youngest in the group, exhibits inquisitiveness. It can also be observed that the group also consists of different age segments. Potchi, the pink product mascot that hosts the regular “tambay” or get-together of the group, serves as the ambivalent mediator whenever situational conflicts arise.

Potchi also serves as the channel between the show and the viewers. It was identified as the only character on-camera that directly speaks to the audience. In this approach, the show allows the child-audiences to reflect on the problem and discover the solution themselves. A preachy approach is hence not adopted. Whenever a TP kid is faced with a dilemma, Potchi asks the viewers, “*Ano kaya ang magandang gawin?*” [“What is the best thing to do?”]. In Figure 10 which is a screen shot of an episode of the show, Potchi is shown addressing the audience the same question, regarding one of the main character’s dilemma on material contentment.



Figure 10. Potchi addressing the audience
Potchi: “Ano kaya ang magandang gawin?”[“What is the best thing to do?”]

The stories in the narrative segment of the show are also used to offer solution.

The show also invites people of authority to establish credence to the solution it offers.

The program manager of TP stated it as,

Yung stories is a way kung saan sila pwedeng makakuha ng solution...Kasi ang dating kinwento ni Lola o ni Tita, so parang meron kang authority... According to the story, parang ganito ata ‘yung ginawa...[They can also get solutions from the stories...because it was narrated by Grandma or Auntie, there is authority.. According to the story, this is how it was done].

- *Detective Conan (GMA 7)*

Like most imported shows for children, *Detective Conan* is an animated program that is mainly focused on providing entertainment. Data generated from the analyses showed that its focus on mystery-solving allows it to put forward its message using different characters and settings for each episode. Each case that is featured in the show involves a unique story, setting, set of characters, and dialogues.

- *Batibot (TV 5)*

Similar to other programs studied in this research, *Batibot* also meets its goals of educating the children through the elements portrayed on the camera. The characters, through their unique traits, were seen as vehicles of information. For example, KoKoKwikKwak, is a naturally intuitive and curious character who is exposed to different situations. The adventures of this main character transport the child-audiences to dimensions of learning within the program, touring the impressionable viewer to the world of counting and the like. Characters itself represents values and putting in a certain situation enable the show to amplify the promotion of values. Ms. de los Angeles-Bautista said:

By the characterization alone, ito yung hilig niyang gawin, eto yung pagkatao niya. [By the characterization alone, this is what he likes to do, this is his personality]. You put Koko KwikKwak in a certain situation. Koko KwikKwak represents a situation, that situation, story line [is] again another chance for you to communicate certain concepts.

In addition, KapitanBasa was developed to promote reading and language development, while Manang Bola was designated to be the “nostalgic element,” serving as a “common denominator to old Batang *Batibot* and the younger ones” (Truly Educational, p. 14).

Every episode focuses on one topic which includes a value like neatness and cleanliness. It is hence observable in the analysis of the show that values were given a lot of airtime.

Every segment of the story presents the featured value or topic and also includes other values. The value-laden content of *Batibot* further supports the claim of its executive producer:

Basta it's content-driven[It is content-driven]. That's the different thing about *Batibot*. There's a curriculum. A curriculum is a blueprint, a blueprint of what young children have to learn.

Lessons are also communicated through the confluence of the characters, storyline, and visuals. The EP of *Batibot* pointed out, “*The combination of that three is your integrated way of communicating certain values to children. It's basic to production.*”

- *Handy Manny (TV 5)*

Similar to the other programs, *Handy Manny* conveys its messages and lessons through the characters, dialogues, and settings embedded in its episodes. From the data analysis, it was observed that *Handy Manny* follows a template story. In all the episodes, someone always calls Manny and his tools to have something fixed. The group always drops by Mr. Leopart's candy store, and after identifying what needs to be fixed, goes straight to Kelly's shop. Mr. Leopart always experiences mishap caused by his pet cat; Kelly on the other hand, always has what Manny and the tools need. In some cases, the story exits the village and occurs in another setting, but the flow remains the same.

From here, the teaching of Spanish—and even English—and some values happen concurrently in the interconnectedness of the plot, the characters, and the dialogues. The foreign languages are taught to the audiences sans the structured academic manner. Some of the characters in the show arbitrarily speak out Spanish, and sometimes, English words which Manny translates in Filipino, in the same informal and non-preachy manner.

For the Spanish teaching part of the show, the word is explained by a character. For example, “flautas” was explained by Mrs. Fortillo to the tools in an episode when Manny was fixing Mrs. Fortillo’s oven. She said:

Ang flautas ay tortillas na may palaman na karne ng manok, o chicken o baka[The flautas is a tortilla that has meat-filling, either chicken, or beef].

On the other hand, English is taught to the children differently. Unlike the Spanish part, the word is not explained, but is rather paraphrased or repeated in Filipino. For example, when Pat, a tool, said, “*Too much snow, too much snow,*” Manny replied, “*Makapal nga ang snow, Pat*[Right, the snow is thick, Pat]”. When a tool said “*Naku naman!*” another tool said “*That’s too bad.*”

The show also uses songs that are easily remembered to convey its message. A portion its main song is, “*...Sama-sama, tulong-tulong, maraming magagawa!* [Together, hand in hand, we’ll accomplish a lot!]”

E. Values Presentation of the Children’s Shows

Results of the study showed that each one of the six analyzed children’s programs had a unique way of presenting their values, consonant to their primary message and target audience. Values presentation was found to be influenced by the show’s nature, specified in its main storyline, among others. This section offers a discussion on this matter.

- *Why Not (ABS CBN 2)*

The study also showed that the program consciously promotes values in its episodes, akin to the goals of the production department. Of this, the executive producer said:

Basta basic rule na tinatak namin sa bato, sa pagggawa ng children's shows—ETV—andun pa rin 'yung values. [The basic rule is, in producing children's shows—ETV—values should be present].

The promotion of values was also seen as an opportunity to fully educate the children. Unlike the nutrition element of the program though, the presentation of values does not follow a specified list. Consonant to its preference to subtle promotion, the values presentation of *Why Not* is unfurled in the story and the dialogues of the characters. The program also banks on the belief that the children easily believe what they see. Some values are presented through examples, as pointed out by the show's executive producer:

'Wag mong pagsuotin yung mga artista mo ng branded kasi ayaw mo na after manood sila nagandahan sila sa damit, 'yun lang natandaan. Worse, magpapabili sa nanay [Don't make your actors wear branded clothes because you don't want your audience to remember just that after watching the show. Worse, (you don't want them to) ask their moms to buy them that].

In its presentation of values, the show avoids using a preachy tone. Children are encouraged and educated through examples. In the case of proper nutrition, consequences of either compliance or non-compliance to the suggested eating habits are shown. The children's capability to discern is recognized, thereby promoting empowerment. This is also achieved through the presentation of values, like self-reliance. As shown in Figure 11, other values identified during the analysis were concern for others, politeness, and helpfulness and cooperation.



Figure 11. Helpfulness and Cooperation
Panadero: "Gusto kong tumulong sa mga taong nagugutom"
[Baker: "I want to help those who starve"]

- *X-Men (ABS CBN 2)*

As determined in the study, the presentation of values in *X-Men* is almost incidental. An intent look on the episodes confirmed that the show's main focus was to entertain its audiences, specifically the children.

Still, some values emerged from the analysis of the dialogues, actions, and themes present in the children's programs. These include concern for others, helpfulness and cooperation, politeness, and self-reliance, as illustrated on Figure 12. These were identified in the characterization of the "heroes" presented in the program.



Figure 12. Concern for Others
 Professor X to Savage Man: “*Tama na ‘yan!*” [Stop that!]
 (in efforts to save Magnito)

- *Tropang Potchi (GMA 7)*

According to the findings, the program intentionally incorporates values in each episode. The head writer comes up with a list of specific values to feature. In the process, research and the current needs of children are used as bases. The manner of portraying the value is also considered vis-à-vis the cognizance of the children’s needs. There are times when the production team experiences difficulty in determining the appropriate approach in presenting a value. In such cases, an expert’s service (e.g., psychologist’s appearance on the episode) is sought, or the value is set aside until the team comes up with an effective tool for portrayal.

The values are not directly relayed to the audience; the subtle portrayal can be gleaned from the dialogues, actions, and themes that are reflective of what transpires in real life. This is shown in the conversational dialogues of the actors, the natural actions of the characters, and the day-to-day conflicts presented in each episode.

Based from the analysis of the show, values are presented by posing problems with which the narrative segment will revolve. The value becomes emergent in the process of problem-solving initiated by the kids themselves. This, however, does not always come from the hosts. An episode's guest may also bring about the featured value.

Aside from the main value that is featured, the magazine portions of the show also present other values (e.g., sportsmanship in the mini-Formula race episode). Each episode allows at least two TP kids to share their “baon” or stories and experiences in this segment of the show, featuring at least two other values.

Among the values designated by the DepEd, concern for others is the most evident in the show, having the most number of occurrences and exposure. As depicted in Figure 13, other values that are portrayed in *Tropang Potchi* are: honesty, politeness, helpfulness and cooperation, obedience, sportsmanship, and industry.



Figure 13. Industry
Bianca (right) and Leanne (left) prepare their meals, without being told

- *Detective Conan (GMA 7)*

Because the program involves crime resolution, the most emergent among the DepEd values in this show is concern for others. This is communicated in scenes where the desire to solve the crime and to help the victims is made evident. Other values that are portrayed in *Detective Conan* are: obedience, helpfulness and cooperation, and honesty, as shown in Figure 14.

The nature of the values presented in the program may come from the quality of the characters, being mostly children. Conan, the brilliant and careful main character, is portrayed as a child who gets to solve crimes, sometimes with the aid of his friends: Genta, the bossy yet concerned leader of the group; Mitsuhiro who is silent but smart; and Ayumi, the sweet girl and probably the bravest of the three. All three, albeit often afraid, are just as often instrumental in the resolution of the crimes.

As children, they are often subject to the guidance and orders of the elders and/or people in authority in the story. Their naivetés also block them from seeing the cruel side of things, leading them to impulsive and innocent actions, sometimes to the detriment of the crime resolution. However, Conan is an exception as he is already a teenager unluckily trapped in a child's body. Although his pretensions to conceal his identity allow him to be a courteous child, his true nature as a young detective often portray him as a chesty investigator, especially when compared to the other detective-characters in the story. This can be observed from his lines like, "*Tanda!*"["Old hag!"] (in reference to an old woman-antagonist in one of the episodes).

Portrayal of values is also unfolded in the routine flow of the story. Each episode is a mystery-solving opportunity where Conan and his friends meet people and experience some adventure.



Figure 14. Honesty
Mitsuhiko admits seeing what happened, and bravely point at the suspect.

- *Batibot (TV 5)*

The generated data showed that *Batibot*, as a program committed to children's development, gives more emphasis on practical topics that are deemed important in preparing the child for school, among others. Values were identified as the things that guide one's life and were held as something inherent and basic.

Similar to the presentation of the show's educative tools, values like politeness, love for country, neatness and cleanliness, and self-reliance were conveyed through the character's traits, actions, and dialogues, as reflected in Figure 15.



Figure 15. A character in the story segment of *Batibot* which is about neatness and cleanliness.
Girl: Punas. Punas. Kinis. Kinis

Of the 10 values enumerated in the MECS Inclosure no. 2, only sportsmanship did not emerge in the analyses of the randomly selected *Batibot* episodes.

Batibot's heavy emphasis on values affirms its actors' view on it. Abner Delina, known to the audience as Kuya Fidel, said of the show:

...Lagi't lagi naman ang Batibot ay nariyan para maging gabay para sa mga bata [Batibot has always been and will always be there to guide the children] (Truly Educational, 2011 p. 16).

- *Handy Manny (TV 5)*

More than educating the young audience with foreign terms and an identification of the tools, the results of the study showed that *Handy Manny* also communicates values. These include helping out others, establishing close connections, and being able to solve problems together. These emerged in the dubbing process of the show.

Considering Manny's characterization, almost all the episodes presented the values of helpfulness and cooperation, politeness, and industry. Figure 16 shows an instance of politeness exhibited by Manny. Other values that were portrayed in the show

were sportsmanship, self-reliance, neatness and cleanliness, obedience, and concern for others. Like the other show, the format of *Handy Manny* leads to the prevalence of certain values in all the episodes, while the occurrence of other values depends on the featured stories.



Figure 16. Politeness
Manny (right) answers the phone with polite expressions

- *Values Presentation in Dubbed Shows*

In a dubbed show, the only chance to communicate values is through the dialogues and the decision on choosing the values and the portrayal of it depend on the material. The values are already in the show and the language is the tool to amplify the promotion of values. The interviewee said:

I don't have to dictate the values because it is already in the show. What I do is bring it out. So values, bring out sa lines, language like "po" and "opo," *yungganun*. [So values are brought out in lines, language like "po" and "opo," things like that] I just add to it.

As much as the writers and directors would want to impart values to children, the structure of the material limits their capacity to do so. The material cannot undergo a lot of changes because it already exists.

This exemplifies the idea of Maletzke that the medium affects the message that the source want to convey to the receiver. The limitations of the dubbed show, offering only a minimal avenue to promote the values hinders the agenda or message that the writers and directors want the audience, the children, to learn.

In addition, the perceived image of their audience which is the children, affect the creation of the message of the show. Language is the key tool of the dubbed shows in communicating with the children. Acknowledging that children learn best when there is an understanding of the language and when relevance is being seen by the children, Tagalization of the show becomes a strategy of the dubbed shows. Mr. Baldonado said:

Now that it is in Filipino, nakakarelate na sila.[Now that it is in Filipino, they can already relate] *It's purely because we translate it into a language they understand that's why nagagawa nila*[It's purely because we translate it into a language they understand that's why they are able to do it]

F. Media Agenda: Entertainment and Enrichment in Children's Shows

The networks' performance as gatekeepers are affected both by their goal for profit, and their responsibility towards the children. At the same time, the involvement of other parties for the locally produced shows also influence the agenda for the children's development. This also has consequent effects on the children's shows, which serve as the message and medium in this communication process.

Of all the networks, GMA 7 is the one that is most affected by the nature of the business and the one that openly admitted that profit is its top priority as a gatekeeper. This is balanced by the network's values, like integrity, which includes producing content-driven programs for children. This is evident in both its locally produced and dubbed shows included in this study. Both shows aim of attracting a large audience, congruent with the ratings game; but communication of values is still prioritized.

Moreover, the external factor, which for the part of GMA 7 is the partnership with the company Columbia Candies, pushes for a value-laden show. This amplifies the goal and responsibility of the network to the children through the creation of *Tropang Potchi* that primarily aims to impart values that are important to children's development.

For ABS CBN 2, its business nature led to the creation of the ABS-CBN Foundation Inc., lessening the struggle between the aim for profit and the fulfillment of responsibility towards children. However, this only applies to the locally produced show, *Why Not*, which is produced by the foundation. Since the show is not a production by the network itself, *Why Not* is excluded from the ratings game, allowing focus on value-laden content. The external factor that affects the agenda of the communication process is the co-production with the National Nutrition Council. This pushes the network to produce a children's show that aims to specifically teach the children the value of healthy eating whilst incorporating other values too. However, the network's dubbed show, which for this study is *X-Men*, is mainly produced to meet the agenda of the network's business nature, since there's no involvement from any other company.

Likewise, for TV 5, the division of task between the network and Philippine Children's Television Foundation, enabled *Batibot's* production staff to focus on fulfilling the show's goal of educating the Filipino children. This partnership stemmed from the network's advocacy to fulfill its public service to the children. The alignment of the network's and the organization's goals, as gatekeepers in this process, materialize in *Batibot*.

The networks' agenda, in using their children's shows as medium, are influenced by the perceived image of the audience and the television's potential. All networks, through their shows, consider their audiences' profile and personality in determining the message and medium to use. Research, particularly on the socio-demographic profile of the audiences, is considered in the conceptualization of the children's shows. The complexity of having children as audiences is recognized and explicated by the executive producer of *Why Not* as:

Mga bata pinakamahirap i-please. Napakachallenging na audience ang mga bata. Critical sila. Palagi namin iniisip na wag i-underestimate ang bata. Kasi sila ata ang pinakamatalinong audience. 'Di nagsisinungaling mga 'yan. [The children are the hardest to please. Children are really a challenging audience. They are critical. We always keep in mind not to underestimate the children. Because they are the most intelligent audience. They do not lie].

Meanwhile, the networks also acknowledge the potential and limitations of television shows. Usage of different formats and segments, selection of characters and stories, and researches about the needs and want of children are among the other actions that the shows do in order to ensure that their show's goal, which includes imparting values to the children, is met. This illustrates that the knowledge on the medium is also important in delivering a message or agenda to the public. As Ms. de los Angeles-Bautista said:

I'm a teacher, I know what children [need]. I taught thousands of young children, taught them to read, to write. So that's where you are. But what is for television, is not necessary the same, as what is for a classroom. There are certain things you can teach through television, and there are certain things you need to be in a classroom with the young children.

The same concern can be said for the dubbed children's shows. Mr. Baldonado also recognized the limitation of the material of a dubbed show, in delivering the agenda

of communication values to the children. Likewise, the conceptualization of the show especially through the meticulous writing of dialogues manifests the consideration given to the audience. This process involves ensuring the inclusion of values in the show, usage of the Filipino language, and the application of the two rules which are non-violation of Filipino culture and appropriateness of the content to the children.

The study confirmed that the source, the message, the medium, and the receiver are interdependent elements of the communication process, identified in this research as the TV networks' communication of values to children. Congruent to the Agenda- Setting Theory and anchored on Maletzke's model of communication, specific factors affect the communication process. The networks' goals and the involvement of a third party determine the agenda that will be sent to the children, the receivers. This agenda or message is carried through the children's shows which redefine and fit the agenda of the networks to their own format and nature. These shows also consider the audience profile, the characteristics of the medium and the message/agenda in setting the public agenda, which for this study are the children's agenda about values.

After looking into the agenda-setting process, this research also studied the children's shows' presentation of the TV networks' identified agenda. By conducting textual and content analyses, this study determined the value content and portrayal of the selected children's programs.

G. Saliency of the 10 DepEd-specified Values in Children's TV

A total of five episodes for each of the six selected children's programs were analyzed in the study. The list of indicators in the MECS Inclosure No. 2 (See Appendix

I) was used to identify which of the 10 values prescribed by the education department were portrayed in the children's programs. The same analyses were used to determine which shows and which TV network promoted the most and the least number of values. Table 1 shows the summary of the analysis.

The study revealed that in terms of frequency of exposure, concern for others was the most salient value portrayed in the children's programs of the three networks, with 41 tallied presentations. In terms of length of exposure, politeness emerged first, with a total of 1458.5 seconds of portrayal. Politeness also ranked second in terms of frequency of presentation (31 times). On the other hand, the least portrayed value, in terms of frequency, is the love of country (only portrayed twice, and in just one show). Duration-wise, obedience appeared to be the least presented value with a total of 153.5 seconds.

From the six shows *Batibot* had the most number of values portrayed; it only missed out on sportsmanship. This was backed by remarks from teachers and parents in the FGDs. A teacher positively said of the program, in relation to her students: "...[K]asi 'pag nanonood sila ng *Batibot*, may mga magandang aral dun na nakukuha nila. Na-aadopt nila.[When they watch *Batibot*, they acquire good lessons which they are able to adopt]" This was further supported by a parent's heavy recommendation of the show:

Try niyo manood ng Batibot. Advice ko lang, try niyo panoorin mga anak niyo ng Batibot. Dun talagang tinuturo pa rin...yung kaugalian. Kung paano magmano...[Try watching Batibot. I suggest you have your kids watch Batibot. The show really still teaches our values. How to kiss hands as a show of respect...]

On the other hand, *Why Not* is the children's program which presented the least number of values, portraying only three out of the 10 values. This was confirmed in the FGDs with children where more than the promotion of values, nutrition and the

importance of food were the prominent elements of the show that emerged. This is exhibited by the following responses from the children-participants, when asked what they learned from the program:

“Matututo gumawa ng tinapay[We’ll learn how to make bread]”

“Masustansiya pong pagkain[Nutritious food]”

“Palagi pong may information tungkol sa pagkain [There is always information about food]”

Meanwhile, among the TV networks, ABS CBN 2 had the least number of values portrayals, both from its locally produced and foreign programs. TV 5, on the other hand, was able to present all the 10 values in its foreign and local shows.

Below is Table 1 which summarizes the findings of the study regarding the values saliency in the children’s programs of the three networks. From the tabular gist, it can be said that 1) at least three values are presented in a children’s program; 2) all the programs presented a value; and consequently, 3) all the networks portray values in both their local and foreign children’s programs.

Table 1. Value Saliency in the Children's Programs of ABS CBN 2, TV 5, and GMA 7

Values	ABS CBN 2		TV 5		GMA 7		Total Frequency and Airtime
	X- Men	Why Not	Handy Manny	Batibot	Detective Conan	Tropang Potchi	
Honesty				1 times 375 secs	1 time 11 secs	5 times 12 secs	7 times 398 secs
Politeness	1 time 0.5 secs	9 times 398 secs	13 times 827 secs	4 times 224 secs		4 times 9 secs	31 times 1458.5 secs
Helpfulness and Cooperation	4 times 19 secs	3 times 124 secs	11 times 292 secs	5 times 288 secs	1 time 0.5 secs		24 times 723.5 secs
Obedience			1 time 41secs	1 times 107 secs	1 time 0.5 secs	2 times 5 secs	5 times 153.5 secs
Concern for Others	21 times 37 secs	1 time 29 secs	2 times 15 secs	2 times 145 secs	5 times 11 secs	5 times 14.5 secs	41 times 251.5 secs
Sportsmanship			5 times 130 secs			3 times 3 secs	8 times 133 secs
Love of Country				2 times 179 secs			2 times 179 secs
Self-reliance	1 time 1 sec		4 times 332 secs	5 times 255 sec			10 times 588 secs
Industry			10 times 503 secs	12 times 385 secs		4 times 13 secs	26 times 901 secs
Neatness and Cleanliness			2 times 358 secs	10 times 549 secs			12 times 907secs

H. Children's Reception of Values

To complete the review of the communication process in the context of children, the researchers inquired into the children's reception of values. They gave particular focus on the possible cultivation of the values, reflected in the satisfaction of the children's intrinsic motivations.

The children, the parents and the teachers have the same insights on the content of the children's shows they think they ought to watch. They believe that while the children's programs should be entertaining, these shows also ought to offer values to their young viewers. The parents, teachers, and children, however, have varying views on the effects of TV shows on children. Both positive and negative effects have been cited, from the children's imitation of aggressive behaviors to their acquisition of information.

Children's Viewing Habits

- *Heavy or Light Viewer*

According to the focus group discussions with the children, most of them spend one to four hours a day watching television. Parents, on the other hand, said that their children spend almost the entire day watching cartoons during the weekends.

A parent said, "...[P]ero 'pag weekends diyusko, umaga pa lang hanggang gabi [But during weekends, my god, morning until evening]" Another parent narrated:

Ganun din pagkagising din ng umaga bukas agad ng TV, cartoons din. Yung bunso yun. Pagkatapos magsawa lalabas na ng bahay, yung babae naman. [Similar to her case, the moment they wake up, they turn on the TV and watch cartoons too. That's the youngest. Then when he tires of the television, he leaves the house and the girl replaces him on the TV couch].

Meanwhile, the teachers are not aware of the number of hours their students are exposed to television. This discrepancy might be because of the difference between the profiles of the children. For this study, the children-discussants can be categorized as light to moderate viewers since they spend an approximate of one to four hours of TV viewing a day. As posited by Gerbner and his colleagues (1980) in his Cultivation Theory, heavy viewers spend more than four hours a day watching TV while light viewers spend less than two hours a day, watching TV. Heavy viewers are those who spend more than four hours a day while those who spend less than two hours a day are light viewers (as cited in Donnel, 2006).

Even as moderate viewers, the children are still vulnerable to the cultivating power of television. In the context of this study, they are affected by the cultivation of values.

- *Previous exposure to shows*

Most of the shows that they are exposed are cartoons. This was based from the parents, the teachers, and the children themselves. Parents and teachers have observed that most of the children are hooked to cartoon programs. This was supplemented by the children's assertion that they love watching cartoons and animes because they find these interesting. A teacher reasoned out:

Kadalasan kasi pinapanood nila mga cartoons 'di gaya ng Knowledge Channel. Mas enjoy sila sa cartoons[They often watch cartoons, not shows like Knowledge Channel. They enjoy cartoons more].

This was further supported by another response from a teacher:

Kahit minsan po, kahit nasa loob ng classroom. Nagdradrawing sila ng cartoon, sa notebook mga anime [Even if they are already in the classroom, they draw cartoons. In their notebooks, they have anime inscriptions].

As identified by the groups of parents, teachers, and children themselves, children often watch the children's programs: *Spongebob Squarepants, Tom and Jerry, Naruto* and *Ben10*. However, older children who are from grade 5 and 6 are more interested now on news programs and cable shows like *National Geographic*. One child-discussant claimed, *"I watch TV to be updated for the news."* Some are also exposed to soap operas and other adult-oriented shows. When asked of the shows they watch, a child said, *"MMK po."*

The exposure of children to these kinds of shows poses concern for both parents and teachers. The first factor that was pointed out by both groups was the exposure of children to violence, and their susceptibility to imitate these acts of aggression. A teacher explained:

Minsan kasi impersonate nila na-viview nila. Nagkakasakitan sila. Ito yung character na ito, kung ano yung nakikita nila, ginagaya nila ini-impersonate nila. [Sometimes they impersonate what they view. They hurt each other. What they see from this character, they imitate and impersonate].

A teacher supported, *"I think they can engage in aggressive behavior like cartoons. Because it has lots of violence and other forms of aggressive behavior."*

Sexual content is also one of the worries put forward by the stakeholders, specifically the parents and teachers. One parent expressed worry about the exposure of her children to soap operas that contain sexual scenes, *"Kasi imagine mo yung mga ganun klaseng eksena parang hindi pa naman kailangan panoorin talaga ng mga*

bata. [Because when you imagine of those kind of scenes, you realize children shouldn't really be exposed to these kinds of contents yet]” This is supported by an actual observation made by a teacher on her students,

Yung kay Willie, 'di ba 'pag kumakanta may nag-kikiss. May nagkwento sa aking teacher, nakita nila yung students niya nagkikiss. 'Bakit kayo nagkikiss?' 'Ma'am 'di ba po ba ganito sa Will Time Bigtime, 'pag kumakanta, nagkikiss yung babae at lalaki.' Kaya nagkikiss din sila. Kala nila normal lang, okay lang. [For example, in Willie's show, when they play his song, couples kiss, right? A fellow teacher told me she saw her students kiss. She asked them. 'Why are you kissing each other?' They answered, 'Ma'am, isn't like this in Will Time Bigtime, when they sing, boys and girls kiss each other' That's why they also kiss. They thought it's just normal, that it's just okay].

Telenovelas are also a source of worry for parents as children pick up something they can also imitate from the said shows. A mother narrated,

Sa amin 'yan, ang tatay nila muntikan ng manerbyos yun, yung anak kong 13 years old nagdrama... Sabi ko, 'Saan mo nakita na ganyang sitwasyon?' 'Kasi napanood ko yun eh.' Kaya pala drinamahan niya tatay niya... Pumasok siya tapos nakita niya bumubula yung bunganga nung 13 years old ko... Hindi niya alam toothpaste pala yun. [In our case, my husband nearly had a breakdown when my 13-year-old put on a drama... I asked her, 'Where did you see that kind of situation?', (She replied,) 'I saw it on TV.' That's why she acted to her father...(He) entered the (house) and saw our 13-year-old with bubbling mouth...He didn't know that was just toothpaste].

- *Motivation, Involvement and Attention*

Children have only two motivations for watching television shows. They either want to be entertained or to learn, or it can be both. Parents and teachers, however, disagree. Both groups believe that children watch television for fun. Learning, for them, is just incidental.

After one parent answered that children watch television shows to learn, another parent argued that young children watch television, especially cartoons, to enjoy. The parent answered,

Hindi ah. Sabihin natin pero sa mga bata na age na ganyan na iba-iba. Matatanong mo ba 'yan na sasabihin nila. Depende yan sa age ng bata na pwede mong tanungin sa kaniya bakit mo pinapanood 'yan, para matuto?
[I disagree. Let's say that children of that age watch for varying reasons. Can you ask them and expect to get an answer from them? Whether the child watches to learn depends on his/her age]

While watching the shows, it was observed that the children are not giving full attention throughout the entire watching activity. They were attentive to the first part of the shows but suddenly lose interest in the middle part. They tend to do other things while watching shows that failed to catch or retain their interest. Humorous scenes elicited direct reactions like laughter and conversation with the other children.

This lack of attention and involvement while watching the show possibly lessened the cultivation power of the television shows to the children. This is applicable in a normal viewing television experience. However, the focus group discussion set-up where the children watched with a purpose enabled them to focus and look for values in the show, most especially those children who were older. Younger children tend to just enjoy the show. The effect of this involvement on the cultivation of values can be measured in the children's reception of the show. In addition, attention and involvement also play a role in the children's learning of values, supported by a teacher's observation:

Kung iisipin molang, may values, pero 'yung batang di nag-iisip, yung flow lang ng kwento susundan, wala siyang natutunan.[If you'll think about it, there are values; but for a child who doesn't think about it and just follows the flow of the story, he/she did not learn anything].

- *Children's Environment*

Children watch shows with their siblings (younger or older), parents, or with the whole family, sometimes including extended family members—their aunt and uncle, and their cousins. Some parents also want to watch shows with their children, and they often do this if they have time.

From the viewpoint of the children, their parents watch with them because of the notion of “Parental Guidance” and the existence of negative content in TV. A child shared her viewing experience with her parents, “*Yung mga tama pong scene, yun daw yung gayahin hindi yung masasama tulad sa Wansapanataym.* [They told to imitate the morally upright scenes, not the bad ones like in *Wansapanataym*].” Parents share the same views with their children. They also believe that there are shows, including children’s shows that are actually not suited for their children. As posited above, this is due to sexual and violent content on TV.

Parents and children both agree that parents are able to guide their children on which acts to imitate or not, and which concepts should be adopted and not through the joint experience of watching television. This was also seen as an avenue for the parents to explain concepts and help their children to better understand the content presented to them by the television. A parent explained:

Yun pinaka-importante dun kapag pinapanood talaga horror kailangan maexplain mo na lalo na patayan o mga barilan. Masyadong parang mga ano sa mga bata yun[The most important of all is when watching horror, (parents) should be able to explain, especially when there are killings and shootings. That seems too (morbid and violent) for children]

Still, parents consider acquisition of values possible through television. As one of the parents put it,

...Siyempre lahat tayo kasabay natin ‘yan paglaki, yung TV [Of course all of us grew up with TV]” and “...[S]ila number one nanakikita lagi ng mga bata [They are the number one thing children see].

This supported the notion that TV can be both helpful and detrimental to the children. The importance of guidance and monitoring of content was hence stressed. A teacher explained:

As much as possible, if we let the children to watch television the parents should be there. Parents should take an active role for the children to guide them what kind of television program they will watch. I think the limit of time.

However, even as parents recognized the importance of guiding children while watching television, they admitted that they cannot do it all the time because most of them are busy with their work. This also meant that children often rely on their own understanding of the show and on other people in decoding the message relayed to them by the shows they watch.

Only one parent has expressed a huge attempt in ensuring that parental guidance is being practice in their household. One parent said,

Ako as much as possible kasama ako ‘pag nanonood sila. ‘Pag may time sila sa gabi na nakakanood sila, nanay naman nila kasama, wala si tatay eh [As much as possible, I watch with them. If they have time and they are able to watch during the night, their mother accompanies them; father is not in the house].

The evolving requirements of labor and its consequent time necessities might be the reason for the lack of knowledge of parents and teachers about the children’s shows today. For the FGDs, it was ascertained that they are more aware of cartoons and are

actually not that familiar on the locally produced children's shows. This is because they often get information from their interaction and observation with their kids. Moreover, teachers are not that familiar with the children shows. This is because they don't watch with the children and just observed them during class hours.

The little awareness of the people primarily involved in the children's environment about the television shows today may have implications on the cultivation of values on children. As premised by Gerbner in his Cultivation Theory, other than the motivation, involvement and attention of the children on the content of television shows, interpersonal experience in their environment also contributes to the cultivation power of television.

Parents themselves were aware of their role in the values acquisition of the children. They recognized that they are the primary source and cultivator of values. According to the group of parents, children mostly learn values through their surroundings, primarily from parents and teachers. Most of the parent-discussants said that it is their responsibility to teach values as they are a primary part of the children's environment. Teachers also confirmed that it's at home that children learn most since they spent years at home before they entered school. Children, on the other hand, expressed that they learn values from their interactions with a lot of people, other than their parents. These experiences also contribute to their desire to perform some values.

According to the Cultivation Theory, the amalgamation of real experiences and scenes seen on television contributes to the cultivating power of the show. The results of this study showed that the children's learning experiences, especially of values, through

the teachings of parents and teachers and the examples portrayed by other people, were aligned with the reflection of values in the children's programs. This was made evident in the experiences shared by the children, regarding how they learn values, and on their perception on the portrayal of values in the six shows. The coincidence of the values acquisition from the environment with the portrayal of the children's programs also reinforced the intrinsic motivation of the children, discussed further in the succeeding sections.

Perception on the Six Shows

Among the six shows, *Why Not* was named as the least popular while *Detective Conan* was the most known children's program. This was based from the discussions with the children, parents, and teachers where little information about ABS CBN 2's *Why Not* was elicited from the discussants. Conversely, interest and knowledge was apparent during the discussions regarding GMA 7's *Detective Conan*. Some parents who have subscriptions to cable channels and some students prefer watching shows from Disney, Cartoon Network and Nickelodeon. Parents and teachers are not aware of the existence of the new *Batibot* but still view it as the best show for children, hence recommending it for viewing.

- *Why Not*

The episode's featured food, bread, remarkably made a mark on the children. Through the show, children learned a lot about the bread, including its nutritional content, its kinds, and the processes of making it. When asked for descriptions for the show, the most frequent responses from the children were "*pandesal*" and "*tinapay*." As a child

said, “*Basta paggawa ng tinapay*. [Anything related to bread-making].” A number of them also added, “*Matututo tayo kung paano gumawa ng tinapay* [We’ll learn how to make bread]”

As reflected in the responses of the informants, the show promoted few values. This may be due to the nature of the show where more focus is shed on the featured food, and everything related to it. Neatness and cleanliness while cooking, obedience, concern for others and helpfulness and cooperation were the values most remembered by the children. These were elicited from a scene where the guest character stated his reason for staying in the forest.

- *X-Men*

Children, parents, teachers associate *X-Men* with heroes and violence, relating it to war, killings, and fights. Parents did not recommend the show because of its unrealistic and violent content.

After viewing an episode, children exhibited familiarity with the show’s characters, story, and actions. A child describes one of the characters as, “*Yung lalaking mahaba ang kuko masama. Tapos yung nakakulay green kinuha*[The guy with long nails was there. Then the one wearing green was captured]” Some considered *X-Men* as their most liked show because of the heroic portrayal of the characters, the good ones successfully defeating the bad guys. According to one parent, the show is about “*[k]ung paano magliligtas ng mundo* [how to save the world]”

However, as generally identified in the discussions, *X-Men* was the least liked by the children and parents, mainly because of its content. A parent described the show

as “*Brutal brutal din. Kumbaga ako hindi ko rin papanood sa baby ko dahil puro away din.* [It is full of brutality. I wouldn’t let my baby watch it because it is filled with violent acts]”The children identified only the values of helpfulness and cooperation and concern for others, basing from the show’s main plot which is about working together to save the earth.

- *Tropang Potchi*

The children described the *Tropang Potchi* episode as: primarily geared on discovering new things; featured a story about two girls who were fighting; and Potchi. Owing to the show’s title and its big candy appearance, the children remembered most the character of Potchi, and some of the other main characters. One of the children remarked, “*Si Potchi, ang kulit-kulit* [Potchi is really naughty and cute]”

From the subplot in the narrative portion of the TP episode, the children identified the value of helpfulness and cooperation. Self-reliance was also quickly associated with the other segment of the show which featured sand art. Cleaning up after working was also identified by the children because of the said story. These were also supported by teacher’s observation:

Kadalasan diyan yung mga values ng mga bata...(for example) May bata na nainggit siya sa kaibigan niya. Tapos i-eexplain yun. May scene muna bago explain sa mga bata na ganyan, dapat ganyan. [The values often portrayed there are values for children...(for example) there was a child who was envious of her friend. Then, they would explain that. There would be a scene first explaining to children things should be like this and that].

- *Detective Conan*

The title of the show was particularly helpful in retaining the show's elements in the children's memory. It was described as about solving crimes, and was deemed realistic by most of the informants. They also depicted the main character, Conan, as a talented and nice boy. One child explained, "*Makatotohanan po although po yung si Detective Conan naging bata. Hindi ko na iniisip yun, parang naisip ko ay ang galing galing nila. Saka po ang galing po ng writer.*[It is realistic although Detective Conan went back to being a child. I don't consider that, though. What I think of is he is really great. The writer is great too]" Children like the show because of its clear and interesting story plot and characteristic of the character. The main character's trait also solicited positive feedback from the parents. As one parent said, "*Ang galing galing ng bata na 'yun 'no* [That kid is so great, right?]"

The situations presented in the episodes channel the promotion of values. These values include honesty, self-reliance, neatness and cleanliness, and concern for others. The show's story amplified the characters of Conan. Conversely, the other actors' lines and characters also enabled the presentation of more values.

- *Batibot*

Batibot captured the attention of the children-audience through its featured stories. The specific episode shown to the participants in the FGD was about Rizal and this showed how one can be a hero. The character of Rizal made a mark on the children, and was hence easily remembered. Most of them used "*Rizal*" and "*bayani*" to describe the show. One child answered, "*Tungkol po sa mga ginawa ni Dr. Jose Rizal sa kaniyang*

tanan buhay. [It is about Rizal's works in his lifetime] "Although the children remembered the main feature of the episode, they were not able to remember the activities and values suggested to become a hero. Some of the sub-stories featured in the episode like the "*Mag-inang Gamu-gamo*" and "*Pagong at Matsing*" were also recalled by the children. They were also able to remember almost all parts of the show, and the characters. They recalled the songs, and the characters like KoKoKwikKwak, KapitanBasa, the muppets and Manang Bola.

With Rizal as the main feature, the children identified the values of obedience and love of country in the show. The children also noticed the communication strategy of the show which enables the show to be both entertaining and informative. One child explained:

Batibot po...yung pamamaraan po nila ng pagtuturo, ginagamitan po nila ng kasayahan, dinadaan po nila sa magandang...parang sa saya para makasama po para mag-enjoy po yung bata para ano, kasama na po yung pagtuturo[Batibot's way of teaching is incorporated with enjoyment. They use entertaining means so children enjoy while learning].

- *Handy Manny*

"*You broke it, we fix it.*" This famous tagline of the show helped the children remember the show as about broken things, and helping people fix their broken stuff. From this format, the values of helpfulness and cooperation, and concern for others were naturally portrayed in the program. Children said that the show is about "*[b]ayanihan and nagtatrabaho po sila walang bayad*[*Bayanihan* and they work without asking for payment]"

Children easily recalled the featured stories of the show and the names of the characters. Unlike the other shows, they were able to name a lot of characters, other than the protagonist. Children saw and learned some values of the show through the stories which showed the positive effects of each value. These were also promoted in a non-preachy manner.

Obedience, neatness and cleanliness, helpfulness and cooperation, self-reliance, and industry were all presented in the show.

Values Development and Intrinsic Motivation

Children's main sources of value are their teachers and parents. The group of teachers and parents confirmed this, saying children learn from school, but more importantly from their surroundings at home. They also believe that the media, through the TV shows, somehow affect the children.

- *Autonomy*

In the course of discussion, one FGD participant for children remarked, "*kasi hindi naman po niya inutos, pinayuhan lang po.*" [He is not commanding; he is giving advice]." Some values were presented by not directly telling the children to do it, but in the form of advising them.

Children did not feel that they are being forced to follow what they saw in television. They believe they have a choice. When a child was asked if she would follow the action of a character which was portrayed cleaning the house, she said "*Uhm, kasi ayaw kong mag-ayos ng bahay eh.*" [I don't like doing house chores]" This might be

attributed to the values portrayal in which the children were not compelled to do the presented action.

This affirmed the rationale of *Why Not*'s decision to do away with forcing the children to eat the featured food in their episodes. Ms. Panganiban, EP of *Why Not*, believes that children do not want being preached. Children also dislike being treated as children. They do not like being spoon-fed the things they have to learn.

Thus, this lead to the strategy of the show where the benefits and consequences of following and not following the lessons like the values imparted in the show were sent to the children.

- *Competence*

Some values were as something the children can actually do, because it requires no skill and no assistance from other people. However, there were values that needed certain skills. This was seen in the show *Handy Manny*. Children were aware of their limitation that they cannot do what Manny does because they do not know how to fix things.

On the other hand, children saw some values that they and other people can do alone. This might be because of their previous experiences that they have associated with the portrayal of the values.

In addition, parents believed that children can do the values through the support and reinforcements from their surrounding, most especially from the parents.

- *Relevance*

The applicability and relatedness of the portrayal of values in the show were seen and recognized by the children. Relevance was measured through the previous experiences children had on the value and the importance they gave to the value.

The “*Ang Batang Gamu-Gamo*” portion of the *Batibot* which taught the value of obedience elicited numerous experiences from the children relating to the disobedience they also committed. A child shared:

Nung umalis po ako papuntang Market po. Market Market. Sabi po ni mama ‘wag na daw ako sumama sa kklase ko so dumiretso po ako sa Market, ‘di poakonagpaalamsa mama kopo. Pagkatapospo nun, iniwan po akong kklase ko po...Tapos ‘yun po, nung pauwi na po ako, parang may lalaki pong sumusunodsa akin..... Pagka-uwi ko po, umiyak ako kay mama. Sabi ni mama, ‘Ano nangyari sa ‘yo?’ Tapos ayun, pinagalitan ako. ‘Sabi ko naman sa ‘yo, bakit ka nag-mall?’ [When I went to Market, Market Market. My mom said I shouldn’t go with my classmates so I went straight to Market, without informing my mom. Then my classmates left me. On my way home, a guy seemed to follow me. When I got home, I cried to my mom, and she asked, ‘What happened to you?’ Then I was scolded, ‘I have told you, why did you go to the mall?’]

Children believed that these values are important to their life because of the positive effects they can get from having these values, and the consequences they can get from not having these values. They also said that in order to be a good person, these values are required. Having friends was also seen as a motivation for acquiring values.

The Children’s Agenda

Based on the findings, cultivation of values among children was proven to be affected by their motivation, attention, involvement and environment. Learning of values

was facilitated by the goal-oriented viewing experience of the children included in this study. Most of them exhibited intense involvement and attention throughout the viewing of the children's programs because they knew that they were supposed to watch, or that it was required, as part of the discussion.

However, the cultivation power of the television was deemed reduced as the children were identified as moderate viewers. As stated in the Cultivation Theory, television's immense influence is mirrored on the heavy viewers. Thus, in the context of a goal-oriented set-up, the full involvement and full attention rendered by the children resulted to the successful cultivation of values being promoted in the show, which may not be the case in a real-life viewing experience.

Cultivation was also manifested in the children's sharing of their own experiences. As identified in the study, most of the children watch television for entertainment. This was supported by both the parents and children. Because of the motivation for entertainment, they often do not focus on lessons or values in the show, but are rather amazed and hooked by the visual appearances of the characters, actors and story. This was based on the children's description of the shows where most of them recalled the shows' story, the actors and the actors' descriptions.

Meanwhile, in a normal television-watching experience, it can be said that the involvement and attention are not full. Parents and teachers asserted that elements other than values catch the attention of children when watching television. As a teacher put it, this makes learning incidental for the children, affirming the propositions of George Gerbner's Cultivation Theory.

In addition, it was also revealed in the study that a child's environment may also affect the cultivation of values. Because of the television's nature, parents and teachers deem that parental guidance is extremely important when children watch the television. This guidance might either amplify or reduce the values promotion effect on the children, eventually affecting the children's agenda, or as identified in this study, the values cultivated in the children.

Thus, in accordance to the Cultivation Theory, cultivation of values among children can be incidental if: the children do not watch television frequently; have no motivation or purpose in relation to learning while watching the television shows; give partial attention and involvement while watching; and experience no parental guidance that would support the incidental learning one get from television. Conversely, cultivation of values can be successful among children if: they are frequently exposed to the value-laden shows; really motivated to learn values; attention and involvement in the show is evident; and an environment facilitative of values cultivation is available.

Better TV Programming for Children

According to the research findings, children want shows that are both entertaining and informative. They also want shows that are appropriate for their age, neither childish nor too adult in terms of content.

The consolidated groups of parents, children and teachers, on the other hand, want the children's shows to be both informative and educational. Parents and teachers despise the violence and the sexual scenes infixed in programs served to children. Children likewise hate seeing violence and sexual scenes in their programs.

The importance of such observations and recommendations on the current programming was reflected on the parents' and the teachers' recognition of the television's role on the lives of the children. As depicted in the discussions above, in the current landscape of labor and programming, television takes on the role of both a nurse and an educator. Both parents and teachers believe that television plays a vital role in the children's lives. It accompanies them in the process of growing up, filling in the gaps of parents who are now too busy to personally nurse and guide them, whilst supplementing the learning that educational institutions offer to the impressionable young.

I. Agenda- Setting, Cultivation and Self- Determination in the Communication Process

As put forward by the Agenda- Setting Theory, the public and business goals of the networks affect the networks' agenda, evidently depicted in this study. Results showed that the networks' profit-oriented nature and public service were some of the factors considered in their daily operations, including production of shows. In addition, the interventions of third parties, which for this study were a company (i.e., Columbia Candies), a government agency (i.e., National Nutrition Council), and a foundation (i.e., Philippine Children's Television Foundation), also influenced the networks' agenda-setting towards children. The media agenda is extended to the use of appropriate message and medium, evidenced in the amalgamation of both the internal and external factors in the children's programs. The latter are used to fulfill goals for children's development, and to apply the networks' general values and mission to children, while satisfying the needs and demands of the clients.

In addition, Maletzke's communication model also posits other factors influencing the communicator, or the source in the communication process. As determined in this study, the networks are affected by their private and public natures; the potentials and limitations of their medium, the television; and the perception of their audience. Almost all of the networks recognized the power of television and the potentials they can maximize to deliver their agenda. They also consider their audiences in the process. For GMA 7, the audiences were seen as measures of ratings, leading to profit. Conversely, for ABS-CBN 2 and TV 5, audiences were more than just ratings provider; they were manifestations of the fulfillment of their goal related to children's development.

As reflected on the findings, the media agenda is based on the networks' agenda for children. For GMA 7, children's shows should be both value-laden and entertaining. Meanwhile, for ABS-CBN 2's locally produced show, *Why Not*, was designed to be both entertaining and informative, not entirely for the network's profit, but more for the promotion of proper nutrition. Since *X-Men*, on the other hand, produced by the network itself and not by the foundation, was produced to meet the business nature of the network. TV5 was the only network which has specific goals for children's development. Programming in the said TV network mirrored an alignment between its own goals towards children's development and public service. This was concretized in the value-laden shows of the TV 5.

Also purported in the Maletzke's model of communication, the formulation of the media agenda is seen as interrelatedness between the communicator's agenda and the receiver's perception. The study supported this, showing that the choice of the medium

and the message echo the networks' goals, while also lending ears to the target audience in terms of researches and surveys.

Complementing the Agenda-Setting Theory applied in the context of the TV networks are the Cultivation Theory and Self-Determination Theory. The audiences were analyzed in this study, using the latter perspectives.

As discussed in the preceding paragraphs, the audiences' pulse is also considered in the production of the children's programs. As the EP of *Why Not* pointed out, the children are a challenging audience as they are both hard and easy to please. Children are also a very vulnerable audience, thus the precautions taken by the shows. Knowledge on the demographics and preferences of their viewers help the children's programs adjust and realign their programming, consonant to what is likely to sell in the ratings arena, adorned with content that aim to entertain and at the same time, enrich children. This was reflected in the communication strategies discussed in the earlier sections, where the story, the actors and their dialogues, and the settings were all found to be instrumental in the programs' relay of values, particularly the 10 values specified by the DepEd, to their children-audience.

Meanwhile, the children in this study being moderate viewers, the cultivation of values may not be as strong as suggested by the "mean-world syndrome." The promotion of values as seen by moderate television viewers did not create a "nice-world syndrome" where children perceived world full of value-laden people. In addition, children had different motivations in watching that affected their learning and reception of the TV shows' content.

It was revealed in this study that the personality of the children and the environment are important factors in the creation of the children's agenda related to values. The intervention of the other stakeholders, such as the parents and the teachers, also contribute to the reception of values and construction of the children's agenda.

The children's agenda, on the other hand, are measured through the show's ability to satisfy the children's intrinsic motivations. According to the Self- Determination Theory, children are more likely to perform an action, like the values used in this study, if: they can relate to it; they think they can do it; and if they want to do it. The confluence of the three elements determine if the learning of the values is just incidental or if it leads to the children's practice, as it is their agenda.

In the study, it was seen that previous experiences, the actual ability to put into practice what was portrayed in the children's shows, and the complete freedom and discretion on whether to follow or not the values, contributed to the children's motivation and eventual reception of the values presented in the children's programs.

VI. SUMMARY AND CONCLUSION

A. Summary

Findings of the study showed that ABS CBN 2, TV 5, and GMA 7 all have goals related to the children's development, albeit a hefty focus is still evident on the business nature of the TV industry. The networks' goals concerning children are concretized in the co-productions with various sectors, including government agencies (i.e., National Nutrition Council), private sectors (i.e., Columbia Candies), and non-government organizations (i.e., Philippine Children's Television Foundation). Affiliations fostered with these groups also have consequent effects on the message relayed to the audience, and on the medium in which the agenda are transmitted. Consonant with the postulates of the Agenda-Setting Theory, the elements of the communication process are also interrelated, affecting one another.

Based on the partnerships forged with organizations outside of the broadcast networks, the agenda, especially of the locally produced programs (i.e., *Why Not*, *Batibot*, and *Tropang Potchi*), are formed. As determined in the study, the conceptualization of the children's shows, with which to transmit the message, is shaped by: 1) the agenda set by the networks and their affiliates; 2) knowledge and perception of the audience; 3) and the nature of the TV networks themselves. The agenda are then communicated in the children's shows through the programs' story, actors, and dialogues.

For the specific agenda of communicating and presenting values to the children, the children's shows appear to use their story to represent the values they feature. This is complemented by characters or actors whose characterizations stand for certain values. Lastly, dialogues were identified as the programs' primary tool for communicating

values. This is made evident by the selection and use of certain words (e.g., use of “po” and “opo”).

Through textual analysis it was found out that values are mostly portrayed in problem-solving stories. The stories usually presented a problem where the characters through their values will guide them in solving these problems. In addition, values are exhibited in scenes that often involve interactions with other people. Values are portrayed as important in relationships and interactions with people. Values guide the characters' action which includes solving of problems which in turn result to happy ending most of the time. For the characters, the lead character often possesses several values that make him/her lead in solving the problems. Characters having these values are portrayed as admirable and ideal. Lines are used to supplement the actions and characters. Other than the actions, lines are utilized as an avenue for the characters to express their values.

The study also revealed that all of the programs analyzed from the three networks presented values. At least one of the 10 values prescribed by the education department (MECS) was present in the shows featured in this study. Of the 10 values, concern for other was the most frequently presented; politeness, on the other hand, had the most exposure in terms of airtime. Love for country was the least frequent in terms of presentation, while obedience had the shortest airtime. Among the shows sampled in this study, *Batibot* portrayed the most number of values, while *Why Not* presented the least. Among the networks, TV5 presented the most number of values, while ABS CBN 2 depicted the least number of values.

The study confirmed that the children's values reception is affected by the satisfaction of their intrinsic motivations, as suggested by the merging of the Cultivation Theory and Self-Determination Theory. From the FGDs conducted with the parents, children, and teachers, the children were identified to be light to moderate viewers. As such, they are projected to incidentally learn from the things they see on TV. This is supported by the responses the parents and the teachers shared in the discussions.

Moreover, findings from the study also revealed that values are best portrayed to and received by children when they are presented as: 1) something they can actually do; 2) something they can relate to, and is realistic and; 3) stimulating free-thinking or decision-making. This is in relation to the satisfaction of the children's intrinsic motivations which are, as identified above, competence, relevance, and autonomy, respectively. Among the three motivations, the use of relevance was identified as the most effective means in promoting values in children's shows. This is further supported by the parents and teachers when they identified the same method in teaching the children values (i.e., use of realistic situations, portrayal of value as something the children can relate to).

Resonating with the Cultivation Theory, the children's reception of values, is also influenced and manifested in their environment. Reactions, and expressions delivered during the viewing of the children's programs showed that the children were familiar and were able to identify elements like the characters, the nature of the story (i.e., as something exciting or relatable). They make sense of these acquisitions through their own actions and words, as asserted by the parents and teachers. FGDs with the two groups

showed that the influence of television materializes in the children's wants, expressions, and actions—all in accordance to what is portrayed in the television.

B. Conclusion

That children, as TV audiences, get something from television is unquestionable. This influence has long been recognized, bestowing the television supremacy among the other media today. This notion is backed by the findings of this study.

Aside from providing entertainment, which was the common denominator among all the shows analyzed in this research, the television also serves to promote concepts that are essential for children's development, especially values. This is evidenced by the different organizations' and the TV networks' production of children's programs, particularly those that are locally produced. In the context of dubbed shows, the selection and use of language was interpreted as the realization of the networks' commitment to the children's development. For both the local and foreign children's programs, values, specifically those prescribed by the Department of Education for character-building, were identified in this study.

The shows' story, dialogues, and characters were named as the tools primarily used to communicate values to the children. These are appreciated in terms of the audience's identification of the story's relevance to their lives; their competence to accomplish the task being put forward by the show; and their autonomy to interpret and execute the values' applications.

Generally, the study found that ABS CBN 2, TV 5, and GMA 7 evenhandedly portray values in their children's programs, as this was recognized by the children

themselves, their parents, and their teachers. However, it was also noted that along with the good things the television presents are the portrayals of violence and dazed personalities which may have detrimental effects on the audiences, particularly on children. Hence, an entertainingly educative programming for children is called for by the parents, the teachers, and the children.

VII. IMPLICATIONS AND RECOMMENDATIONS

A. Theoretical Issues

Akin to the tenets of the Agenda- Setting Theory, this study showed that the audiences often receive the source's agenda—in this case, the TV networks—the way it has been framed and designed to be received. Also consonant with the Maletzke's model of communication, the sources' formation of agenda were found to be influenced by internal and external factors, identified as the networks' affiliations and goals in this study. Implications of these are seen in the formation of the public agenda and the consequent persuasion of the people, which can possibly result to policy agenda. This theory is hence suggested to be used as a framework for the improvement of policies related to the children's shows.

As to the Cultivation Theory, the study showed that there is cultivation, though subliminal, even to the light and moderate TV viewers. This was supported, although, not firmly addressed by the Self- Determination Theory.

The process of persuading children to watch a show, and the nature of message that is being delivered to the children should be suggested topics for study. Other theories that focus on persuasion should also be looked into.

B. Methodological Issues

Both quantitative and qualitative methods that were used in the study facilitated the generation of data from all the elements in the communication process. A keen look at the totality of the process allowed the drawing of insights from the different stakeholders

(i.e., children, parents, and teachers) and elements (i.e., source, medium, message, and receiver). The holistic approach on the communication process also showed the efficiency of the communication, from the source to the receiver. From this method, communication can be better planned, to ensure the success of the process.

The study also used focus group discussions, to elicit insights from the stakeholders, namely the parents, teachers, and the children. The method proved to be effective as the respondents, especially the children, were allowed to express themselves freely and more comfortably because of the presence of friends and acquaintances of the same age group. Assessing the knowledge and beliefs of the teachers and parents through separate FGDs was also seen beneficial in the study, as the insights provided by the actual audience may not be in line with what the people around them actually observe. For purposes of validation, this triangulation is deemed important to get clearer and more detailed information on the reception of the audiences. However, additional FGDs are recommended to further establish the concepts drawn from this study.

Focus interviews were also conducted with the people involved the shows, except for those in foreign children's programs. For this reason, the researchers suggest that people in charge of the acquisitions be interviewed for further research. The involvement of non-government organizations, especially those whose advocacies are in tune with the children's development has been emergent in this research. For future studies, the researchers recommend inclusion of these institutions in the study.

C. Practical Issues

Based from the study, the children gain both positive and negative enculturation from the television. Parents and teachers identified the imitation of aggressive behaviors and the adoption of a consumerist lifestyle as some of children's negative gains from TV; facilitation of learning, on the other hand, was named as one of its positive ends.

With such influence being recognized, the researchers deem that it is important to review and implement stricter policies regarding the production of programs specifically intended for children. The audio-visual advantage of the confluence of story, dialogues, and characters should be used as leverage for a quality children's TV programming. For the foreign programs, the proper use of language is seen as a tool to invest on. Since production capabilities are limited, it is recommended that in the process of dubbing, values and lessons be incorporated. The Department of Education, through possible partnerships with the TV networks, can also use this to the children's learning advantage.

Profit affects the agenda of the network. Intervention from a third party that pushes for children's development advocacy balances the business and public service nature of the network. It was seen in this study how these organizations had contributed in providing value-laden shows to the children. National Nutrition Council, Philippine Children for Television Foundation and Columbia Candies were all responsible in offering shows that are beneficial to the children. As such, it is recommended that partnerships from organizations or even from the government be made with the leading broadcast networks that would produce educational shows to the children.

The issue of entertainment should also be acknowledged. The stakeholders themselves assert that television's primary function is entertainment. This is backed by teachers' and parents' view on the children's learning from TV. As revealed in the study, teachers and parents put forward that learning of values is only incidental among children; entertainment is their primary aim in watching TV. The FGDs with children support this further, labeling the educational shows *Why Not*, *Handy Manny*, *Batibot*, and *Tropang Potchi* as "boring." Others participants in the FGDs with children also specified that they do not want the shows they watch to be "preachy."

Hence, an entertaining presentation of values in ways that would satisfy the intrinsic motivations of children is encouraged. Children's shows should portray the lessons in a manner that is easily relatable to children; would allow them to identify their competence in the accomplishment of such task; and would let them have the discretion over such fulfillment. Contrary to the children's desire, however, parents and teachers want the shows to directly relay to the children the values and learning of the program.

Follow-up and support at home and in other social spheres is also seen as crucial. As confirmed in the study, the child's experiences and environment also play a role in his/her values reception. Constant parental guidance is recommended of parents, as the study showed that violent content is almost inevitable in television. Reinforcement in schools, especially of values that parents and teachers deemed least practiced by children (e.g., obedience, neatness and cleanliness), is also recommended.

Ultimately, a creation of an all-Filipino animated program is suggested, like the successful *RPG Metanoia* of the 2010 Metro Manila Film Festival. The realization of a

successful amalgamation of entertainment and values promotion is seen possible only in the production of a Filipino program, made by the Filipino, for the Filipino.

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APPENDIX I
MECS Inclosure no. 2 Order no. 46 s. 1983

List of Values for Character- Building among Grades 1 to 6 Pupils	
1. Honesty	<ul style="list-style-type: none"> • returns borrowed things properly • gives notice about/ returns things found to rightful owners • does not cheat • claims only the things that belong to him • tells the truth about others/ what happened
2. Politeness	<ul style="list-style-type: none"> • uses polite expressions in conversations • greets elders and persons in authority politely • listens attentively to the person speaking • waits for one's turn • behaves in public places
3. Helpfulness and Cooperation	<ul style="list-style-type: none"> • does one's share of household chores • does one's share in schoolwork • does ones' share in group work • voluntarily helps the needy • helps implement rules and regulations
4. Obedience	<ul style="list-style-type: none"> • obeys parents and elders • obeys rules and regulations of the schools and community • abides with the rules of the majority • obeys persons in authority • obeys the laws of the country
5. Concern for others	<ul style="list-style-type: none"> • respects the rights of others • waits for one's turn in speaking, falling in line, playing, working, etc. • takes good care of borrowed things • offers seat to elders and disabled persons • avoids laughing at the mistake, mishap, or disability of others
6. Sportsmanship	<ul style="list-style-type: none"> • follows the rules of the game • accepts defeat gracefully • accepts victory humbly • congratulates the winners/ winner wholeheartedly • abides with the decision of the judges
7. Love of country	<ul style="list-style-type: none"> • respects the flag and the national anthem • participates in national celebrations • uses things made in the Philippines • read about Phil history, arts, and literature • performs the duties of a Filipino citizen
8. Self-reliance	<ul style="list-style-type: none"> • has initiative and resourcefulness on doing assigned tasks

<ul style="list-style-type: none">• works independently• does one's work to the best of his ability• tries out ways to do one's work before seeking help from others• participates in programs and other school activities
9. Industry <ul style="list-style-type: none">• works without being told• works without complaining• finishes work on time• promptly works on assigned tasks• works beyond assigned tasks
10. Neatness and Cleanliness <ul style="list-style-type: none">• is clean in thoughts words and deeds• keeps working area in order during and after work• keeps personal things neat and in orderis well-groomed• does one's work neatly and orderly

APPENDIX II

Matrix of Objectives

Objectives	Variables	Measures	Concepts	Indicators	Source of Data/Method	Theory
7. To describe the children's shows of ABS-CBN 2, GMA 7, and TV 5 and their relation to the networks' goals that are related to children's development 8. To reveal the children's shows' strategies in communicating values	----	----	1. goal of the show 2. format of the show 3. production of the show 4. conceptualization of the show	<ul style="list-style-type: none"> - history of the show; - partners of the show; - script-writing of the show; - main goal of the show 	Focus Interviews	Agenda-Setting Theory
9. To identify which of the 10-character building values prescribed by the Department of Education are present in the shows	----	----	A. Narrative <ul style="list-style-type: none"> - Story - Action - Dialogues - Actors 	<ul style="list-style-type: none"> - overall theme of the episode; the conflict and its resolution; - action of the main characters resulting to the resolution of the conflict - exchanges of dialogues among the main (protagonist and antagonist) characters of the show and language used (Filipino, English or Taglish) - character profile of the main characters (i.e., age, gender, family background as presented in the show, educational background of the main characters, general appearance, nature (evil or good)) 	Textual Analysis	Agenda-Setting Theory

<p>10. To analyze the shows' portrayal of Filipino values based on the story, the actors, the dialogues and the setting</p>	<p>—</p>	<p>—</p>	<p>B. Values 1. Honesty 2. Politeness 3. Helpfulness and Cooperation 4. Obedience 5. Concern for others 6. Sportsmanship 7. Love of country 8. Self-reliance 9. Industry 10. Neatness and Cleanliness</p>	<p>1. Honesty</p> <ul style="list-style-type: none"> • returns borrowed things properly • gives notice about/ returns things found to rightful owners • does not cheat • claims only the things that belong to him • tells the truth about others/ what happened <p>2. Politeness</p> <ul style="list-style-type: none"> • uses polite expressions in conversations • greets elders and persons in authority politely • listens attentively to the person speaking • waits for one's turn • behaves in public places <p>3. Helpfulness and Cooperation</p> <ul style="list-style-type: none"> • does one's share of household chores • does one's share in schoolwork • does ones' share in group work • voluntarily helps the needy • helps implement rules and regulations <p>4. Obedience</p> <ul style="list-style-type: none"> • obeys parents and elders • obeys rules and regulations of the schools and community • abides with the rules of the majority • obeys persons in authority • obeys the laws of the 	<p>Textual Analysis</p>	<p>Agenda-Setting Theory</p>
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				<p>country</p> <p>5. Concern for others</p> <ul style="list-style-type: none"> • respects the rights of others • waits for one's turn in speaking, falling in line, playing, working, etc. • takes good care of borrowed things • offers seat to elders and disabled persons • avoids laughing at the mistake, mishap, or disability of others <p>6. Sportsmanship</p> <ul style="list-style-type: none"> • follows the rules of the game • accepts defeat gracefully • accepts victory humbly • congratulates the winners/ winner wholeheartedly • abides with the decision of the judges <p>7. Love of country</p> <ul style="list-style-type: none"> • respects the flag and the national anthem • participates in national celebrations • uses things made in the Philippines • read about Phil history, arts, and literature • performs the duties of a Filipino citizen <p>8. Self-reliance</p> <ul style="list-style-type: none"> • has initiative and resourcefulness on doing assigned tasks • works independently • does one's work to the 		
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				<p>best of his ability</p> <ul style="list-style-type: none"> • tries out ways to do one's work before seeking help from others • participates in programs and other school activities <p>9. Industry</p> <ul style="list-style-type: none"> • works without being told • works without complaining • finishes work on time • promptly works on assigned tasks • works beyond assigned tasks <p>10. Neatness and Cleanliness</p> <ul style="list-style-type: none"> • is clean in thoughts words and deeds • keeps working area in order during and after work • keeps personal things neat and in order • is well-groomed • does one's work neatly and orderly 		
11. To determine the saliency (i.e., rate of appearance) of the values in the children's programs	10 Values	<ul style="list-style-type: none"> - Number of episodes featuring the value - Airtime allotted for the values 	----	----	Content Analysis	Cultivation Theory
a. To find out which is the most and the least promoted value in children's programs	10 Values	<ul style="list-style-type: none"> - Frequency of the values being featured in the shows - Number of broadcast hours allotted for the airing of the said value 	----	----	Content Analysis	Cultivation Theory
b. To determine the TV	10 values	<ul style="list-style-type: none"> - Number of values 	----	----	Content Analysis	Cultivation

<p>network and the children's program that promote the most and least values</p>		<p>promoted in the children's programs - Number of values and number of broadcast hours allotted for the promotion of such values in the TV networks</p>				<p>Theory</p>
<p>12. To describe the values reception of the children from the children's shows of the three networks in relation to the satisfaction of their intrinsic motivations:</p> <p>a) Competence b) Relatedness c) Autonomy</p>	<p>----</p>	<p>----</p>	<p>Three Intrinsic Motivations</p> <p>1. Competence 2. Relatedness 3. Autonomy</p>	<p>1. Competence - children's ability</p> <p>2. Relatedness a. applicability to real life situations for the children b. previous experiences</p> <p>3. Autonomy a. discretion of children to do things on their own b. audience as either active or passive c. perception of the preachy or advisory nature of the values portrayal of the shows</p>	<p>Focus Group Discussions</p>	<p>Self-Determination Theory</p>
<p>7. To describe the reception of the parents and teachers on the portrayal of values in the children's shows</p>	<p>----</p>	<p>----</p>	<p>Demographic Profile</p>	<p>1. age 2. gender 3. economic status 4. viewing habits a. exposure to television b. watching TV with parents or not?</p>	<p>Focus Group Discussions</p>	<p>Cultivation Theory</p>

APPENDIX III

Focus Interview Guide with the Writer and Producer of the Children's Shows

Good day! Thank you very much for accepting this interview. This will be about the production of your show, and some factors related to the values formation of children. This will be recorded, so not a detail will be missed. All information disclosed herein will only be used for scholarly purposes. Again, thank you!

Interviewee:

Position:

Show:

A. Company Background

1. How long have you been with (insert TV network name here)
2. Please give us a brief description of (TV network name)
3. Please enumerate the company's goals?
4. How would you relate these goals to the children's development?
5. Does your company have its own definition of "values"? Can you enumerate some?

B. Children's Show

1. How long have you been with (show's name)?
2. Please give as an account of how (show's name) started.
3. How was the show conceptualized? Who was involved? When did it start? Why was it formed?
4. Please give as a general picture of what your show is about (i.e., goals, format, actors, target audience, concepts and story plots)
5. As (insert interviewee's position here) of (insert show's name here), what are your tasks?
6. Where do you get ideas for (insert show's name)?
7. How do you come up with an episode? What processes or stages do you undergo? Who has the final say on what will appear in an episode?
8. What problems do you usually encounter in the production?

C. Children's Values formation

1. What are the values incorporated in your episodes? (Is it a conscious effort? Do you make sure that each episode teaches a lesson?)
2. What values have been featured in your program? Please cite the specific episode.
3. How do you choose the values that will be featured in each episode?
4. How do you design the programming of your show in relation to portrayal of values? What do you consider in incorporating values? How do you promote the value(s) in each of your episode?
 - a. character's action
 - b. character's explanation
 - c. a video about it
5. Are you aware of the character-building traits designated by the Department of Education? Can you name these values? Do you incorporate these in your episodes?
6. What elements do you utilize to relay to your viewers the values you wish to deliver?

D. Others

1. What are the other factor/s that affect your show's production (advertisers, time etc.)
 2. What's your indicator of success for your program?
 3. So far, can you describe (rate and explain) the show's success in terms of your indicators (goals being met, viewer's feedback)
 4. Do you do other activities in relation to promoting values other than producing the show?
 5. Please complete the sentence. (show's name) contributes to children's development of values through
-

Thank you very much for your time!

APPENDIX IV
Content and Textual Analyses Form

Title of the Show:

Network:

TRT:

Title of the Episode:

Summary/Story of the Episode:

Characters in the Episode:

Values	Indicators	Frequency	Airtime	Story	Actors	Actions	Dialogues	Other notes for analysis
1. Honesty	<ul style="list-style-type: none"> • returns borrowed things properly • gives notice about/ returns things found to rightful owners • does not cheat • claims only the things that belong to him • tells the truth about others/ what happened 							
2. Politeness	<ul style="list-style-type: none"> • uses polite expressions in conversations • greets elders and persons in authority politely • listens attentively to the person speaking • waits for one's turn • behaves in public places 							
3. Helpfulness and Cooperation	<ul style="list-style-type: none"> • does one's share of household chores • does one's share in schoolwork • does ones' share in group work • voluntarily helps the needy • helps implement rules and regulations 							
4. Obedience	<ul style="list-style-type: none"> • obeys parents and elders • obeys rules and regulations of the schools and community • abides with the rules of the majority 							

	<ul style="list-style-type: none"> obeys persons in authority obeys the laws of the country 							
5. Concern for others	<ul style="list-style-type: none"> respects the rights of others waits for one's turn in speaking, falling in line, playing, working, etc. takes good care of borrowed things offers seat to elders and disabled persons avoids laughing at the mistake, mishap, or disability of others 							
6. Sportsmanship	<ul style="list-style-type: none"> follows the rules of the game accepts defeat gracefully accepts victory humbly congratulates the winners/ winner wholeheartedly abides with the decision of the judges 							
7. Love of country	<ul style="list-style-type: none"> respects the flag and the national anthem participates in national celebrations uses things made in the Philippines read about Phil history, arts, and literature performs the duties of a Filipino citizen 							
8. Self-reliance	<ul style="list-style-type: none"> has initiative and resourcefulness on doing assigned tasks works independently does one's work to the best of his ability tries out ways to do one's work before seeking help from others participates in programs and other school activities 							
9. Industry	<ul style="list-style-type: none"> works without being told works without complaining finishes work on time 							

	<ul style="list-style-type: none"> • promptly works on assigned tasks • works beyond assigned tasks 							
<p>10. Neatness and Cleanliness</p>	<ul style="list-style-type: none"> • is clean in thoughts words and deeds • keeps working area in order during and after work • keeps personal things neat and in order <p>is well-groomed</p> <ul style="list-style-type: none"> • does one's work neatly and orderly 							

APPENDIX V

Focus Group Discussion Guide for Children

Introduction (state that thesis is about mgapambatangpalabassa TV)

Pagpapakilala (name, age, grade level)

*Stress that there is no right or wrong answer

I. Viewing Habits

- a. Ano ang pangalan ng mgapalabas ng kadalasang pinapanood niyo? Saaling channel kayo nanonood madalas? Bakit kayo nanonood ng TV?
- b. Gaano kayo kadalasan nanonood ng TV? Tuwinganong arawtsakaaanongoras? Ganokatagal?
- c. Sino kasamanyon nanonood ng TV? Bakit dawnila kayo sinasamahan?
- d. Anosinasabing kasamanyopagnanonood kayo ng TV?
- e. Anosinasabini Papa o Mama tungkol sa panonood ng TV?

II. Values – give example

- a. Politeness- Kapag niyo ang principal o kaya yung teacher niyo, anoyung unaniyong ginagawa? Anong tawag dun saginawaniyongyun? Saannionatutunan?
- b. Obedience- Kapag may inutossainyositatay o kaya sinanay, anoginagawaniyo? Tawag? Saannatutunan?
- c. Sportsmanship- Kapag natalo kayo sa isang laro, anoginagawaniyo? Tawag? Saan?
- d. Self-reliance- Kapag may project ba kayo, kayo lang gumagawa o humihingirin kayo ng tulonsaiba? Tawag? Saan?
- e. Neatness and Cleanliness- Pagkatapos niyong gumawang project, anoginagawaniyo? Tawag? Saan?
- f. Honesty- Kapag may nakitakayong wallet sadaan, anoginagawaniyo? Tawag? Saan?
- g. Helpfulness and Cooperation- May nakitakayong buntis namadaming dalakas ikatapos lang niya mag-shopping, anogagawiniyo? Tawag? Saan?
- h. Concern for Others- Anoginagawaniyokapag may nakita kayo nabatang nadulas? Tawag? Saan?
- i. Love for Country- Ano mas gusto niyo, ditosa Pilipinas o sa ibang bansa? Tawag? Saan?
- j. Industry- Kapag may assignments kayo, kelaniyoginagawa? Tumutulong pa kayo sagawaingbahay? Tawag? Saan?

*Alam niyo bayung tawag samag inagawanatinsamga certain situations? Ito yung mga values o mgabagay at paniniwalanapinapahalagahannatinnamaaring makaapektosapamumuhaynatin (Show showcard of values)

- k. Saantayon at tutong values? Paano kayo tinuturang values? Satinginniyobaimportanteangmgaito?
- l. Alinsamga values naitoyung meron kayo (show showcard)?

III. Shows

May papanoorintayong mgapalabas ah. Tapos may kontingtanong kami pagkatapos. ☺

- a. Weekday shows (Detective Conan, Handy Manny, XMen)
 - i. Anoyung mgapalabas nanapanoodnatin?
 - ii. Tungkol saanang 1. Detective Conan 2. Handy Manny 3. XMen?
 - iii. Sino yung mga characters sa 1. XMen 2. DC 3. Handy Manny?
 - iv. Anoyung pinakagustoniyosatlo? Bakit?
 - v. Anonamanyung pinaka-ayawniyo? Bakit?
 - vi. Anoyung pinakanatatandaanniyosa 1. Handy Manny 2. XMen 3. DC?
 - vii. For three shows: Sa (insert situation) napinakitasa (insert program), tinginniyobadapat/utos/gusto/kaya/ niyoringawinyun? Ng mag-isa? Paanonyogagawin? Nagawamonabaitodati? Kailan? Anonangyari? Eh yung mgakaibiganmo, tinginmo, kaya nilanggawin din nilayun?
- b. Weekend shows (Tropang Potchi, Batibot, Why Not)
 - i. Anoyung mgapalabas nanapanoodnatin?
 - ii. Tungkol saanang 1. TP 2. Batibot 3. Why Not?
 - iii. Sino yung mga characters sa 1. WN 2. TP 3. Batibot?
 - iv. Anoyung pinakagustoniyosatlo? Bakit?
 - v. Anonamanyung pinaka-ayawniyo? Bakit?
 - vi. Anoyung pinakanatatandaanniyosa 1. Batibot 2. WN 3. TP?

- vii. For three shows: Sa (insert situation) napinakitasa (insert program), tinginniyobadapat/utos/gusto/kaya/ niyoringawinyun? Ng mag-isa? Paanonyogagawin? Nagawamonabaitodati? Kailan? Anonangyari? Eh yungmgakaibiganmo, tinginmo, kaya nilanggawin din nilayun?

IV. Values and Shows

- i. Anoyungmga values nanakitaniyosasa 6 napalabas (show clips/ images of 6 shows)?
- ii. Meronba kayo ngmga values naito? Paanonyonasabi? Anoyungmgaginagawaniyonanagpapakitanito? Kung wala, gusto momagkaroon? Bakit? Ano bang makukuhamopagnagkaroonkang values naito?
- iii. Mahalagabayungmga values nanabanggitnatin? Paanonyonasabi?
- iv. Idescribeniyoang children showsna gusto niyopanoorin. Anonakukuhaniyosapanonoodng TV?
- v. Ano gusto niyomapanood pa samgapalabassa TV?
---End (Thank respondents for time)---

APPENDIX VI

Focus Group Discussion Guide for Teachers

I. **Introductions**

II. **Background**

- a. Gaanokatagalnayong nagtuturo? Anong level poyungtinuturoniyotsakaanong subject?
- b. Anopoyungmaginagamitniyong supplementary materials sapagtuturo? Gumagamit din poba kayo ng TV shows sapagtuturoniyo? Anopoangmgaito? Bakitniyoponapiliangmgaitoparasapagtuturo? Anopoyungmeronangmgapalabasnaito?

III. **Children's Viewing Habit**

- a. Anopopalaangmasasabiniyosa viewing habit ngmgabatangayon? May epektopobaitosa performance nilasa school? Kung meron, ano o ano-anopoangmgaito?
- b. Anoposatinginniyongmadalasanapapanoodngmgabatangayon? Bakitpo kaya nilapinapanoodangmgaito? Anoposatinginniyoangnakukuhaniilasamgapalabasnaito?
- c. Alamniyopoboangmgapalabasnaito (give showcards of shows)? Anopomasasabiniyoditosaanimnapalabasnaito, yun pong positibo at negatibo?
- d. Saeskwelahanpoba, anopoyungmgapalabasnamadalasanaririnigniyosamgabata?

IV. **Values formation of children and TV**

- a. Paanonyopoideddefineang values?
- b. Anopoyungmga values natinuturosaeskwelahan o ninyopo, bilangguro?
- c. Samgapambatangpalabasponatinngayon, tuladnungmanganabanggittsakapinakanatin, kanina, ano pong masasabiniyosa content nila, in relation sa values?
- d. Ano pong nadudulotsamgatang exposure samgakasalukuyangpambatangpalabasnatin?
- e. Samga values ponasumusunod: (cue cards)
Alinpoditoyungnakikitasamgapambatangpalabasngayon?
- f. Sa mganakikita pong values sapalabas,
 1. Kaya pobanilanggawin?
 2. Dapatpobanilanggawin/sundin?
 3. Gusto pobanilanggawin?

V. **Recommendations**

- a. Anopoyungpositibo o kaya negatibongmasasabiniyotungkolsamgapambatangpalabasngayon?
- b. Anopoyung gusto niyongmakitangmgaestudiyantenyosapalabassatelebisyonggayon?
- c. Ano pong mgapalabasangirerecommendniyoparasapanoodngmgabata?
- d. Anopoangmaganapansinniyosamgapalabasnapambatangayon? At sapanonoodngmgabata?
- e. Kung bibigyanpo kayo ngpagkakataonnamaka-usapangmga may-arimgma TV networks, ano pong sasabihinniyosakanila?

---End (Thank respondents for time)---

APPENDIX VII

Focus Group Discussion Guide for Parents

I. Demographic Profiles

- Quick introduction of selves (age, occupation, number of children, years of parenting, street, etc.)

II. Children's Viewing Habits

1. How often do your children watch television? Is this regulated, do you set specific hours of the day of specific days of the week when they can watch?
2. How long or how many hours do you allow your children to watch TV?
3. Do you watch television with your children or do they watch by themselves?
4. Do you implement certain rules in watching television? What are these?
5. What can you say about the viewing habits of children today?
6. What shows do your children often watch? Please describe these shows.
7. What do you think of the shows you've mentioned (review shows enumerated during discussion)?
8. In your opinion, what do these shows offer your children?

III. Children's shows

A. Values

1. How would you define values?
2. Please cite some values and some manifestations of each.
3. Of the values you know, name the top five that you think should be inculcated in your children. Please state the reason for each.
4. What can you say about the children's shows presented to your children today, in relation to your children's values formation?
5. Are you aware of the character building traits specified by the Department of Education? (Present list) What can you say about the traits in the list?
6. What can you say about the children's show today, this time, in relation to the list provided by the Department of Education?

B. Intrinsic Needs

1. What are the manifestations of these traits in school and at home?
2. With the 10 traits being considered, what can you say about your child's competence to develop these values?
3. In certain situations like (cite situations in the episodes shown to children's FGDs), how would your children react?

IV. Recommendations

1. What are the strengths and weaknesses of the children's shows in the Philippines today?
2. In your opinion, how can children's shows contribute to your children's formation of values?

---End (Thank respondents for time)---

APPENDIX VIII
Parent's Consent Form for FGD with Children

Petsa _____

Binibigyang permisoko ang aking anaknasi _____, edad _____

nananinirahansa _____ namaging bahaging pag-aaral na **Seeing Children's**

TV (SeeCTV): The Values Presentation of Children's Shows from ABS- CBN2, GMA7 and TV5.

Para sa anumang katanungan, maariniyong kontakinsi:

Princess 09237288439 o

Nicolle 09069715172

(Lagdasai babawng pangalan)

Petsa _____

Binibigyang permisoko ang aking anaknasi _____, edad _____

nananinirahansa _____ namaging bahaging pag-aaral na **Seeing Children's**

TV (SeeCTV): The Values Presentation of Children's Shows from ABS- CBN2, GMA7 and TV5.

Para sa anumang katanungan, maariniyong kontakinsi:

Princess 09237288439 o

Nicolle 09069715172

(Lagdasai babawng pangalan)

Petsa _____

Binibigyang permisoko ang aking anaknasi _____, edad _____

nananinirahansa _____ namaging bahaging pag-aaral na **Seeing Children's**

TV (SeeCTV): The Values Presentation of Children's Shows from ABS- CBN2, GMA7 and TV5.

Para sa anumang katanungan, maariniyong kontakinsi:

Princess 09237288439 o

Nicolle 09069715172

(Lagdasai babawng pangalan)

APPENDIX IX
FGD with Children Transcription

2nd Focus Group Discussion with Children

Date: February 3, 2012

Time Started: 2:00 PM

Time Ended: 5:00 PM

Venue: Conference, Room, Pembo Elementary School

Interviewer 1: Lagay ko muna dito para mag...

Interviewer 2: Pakilakasan natin yung mga voice natin ha? Irerecord ko pala tong discussion (?) natin para wala akong mamiss na idea, ok? Sige magpakilala muna tayo.

Interviewer 1: ako nagpakilala na ako sa inyo.

Interviewer 2: ah taga-up Diliman.. tapos itong ginagawa namin... (indistinct)

--pakilala na—

Nmae: I am Nmae, I am 10 years old and I am grade 4 of 4-narra

Tin-tin: I am Tin-tin ____ (surname?).

Rafael: I am Rafael O. Aguilar, I'm grade 3.. Section Starapple

Angel : I am ____ Davie Rasaan (?), 9 years old. (indistinct). My section is grade 3 starapple.

Ash Nicole: I am ash Nicole Clavel(?). I'm 9 yrs old. I am grade 4 from 4-narra

Reynaldo (?): Hi I am Reynaldo, I am 8 years old. I'm from grade 2 section ____.

(indistinct.. can't hear the names of the other respondents)

Interviewer: Walang tama o maling(indistinct).

Interviewer: Nanonood ba kayo ng tv?

Kids: Opo.

Interviewer: Lahat?

Kids: Opo.

Interviewer: Lakasan natin yung boses natin ha? Sige, Gaano kayo kadalas manood ng tv at kelan kayo nanonood?

Interviewer 2: at anong palabas yung pinapanood niyo?

Interviewer 1: Andami talagang tanong, noh (laughs).

Kid 1: Everyday po, mga 8-10pm po.

Interviewer: Anong mga pinapanood mo?

Kid 1: Tom and jerry.

Interviewer: tom and jerry. Ano pa?

Interviewer: Pag sasagot lapit lang sa mike ha?

Interviewer: Anong channel? (not sure)

Kid: GMA po

Interviewer: GMA. Yung madalas mong pinapanood yung mga shows sa GMA? Pang ____ (?).

Kid: Everyday.

Interviewer: Everyday. Gaano kadalas ka manood?

Kid: 1-2 hours po.

Interviewer: 1-2 hours a day. Si ____ naman. Gaano ka kadalas manood?

____: Everyday po.

Interviewer: everyday. Tuwing...

Interviewer 2: Mga gano katagal?

Interviewer: gaano katagal ka nanonood?

____: 9-5.

Interviewer: Buong araw?

____: 9am hanggang po sa 5pm

Interviewer: Ah oh sige. Ano mga palabas kadalasan mo pinapanood?

____: MMK po.

Interviewer: MMK? So everyday ka nanunood?

____: Opo

Interviewer: Di ka nanunuod ng Mondays hanggang Fridays?

____: Nanunuod po

Interviewer: Ano pinapanuod mo pag ganun?

____: Cartoons po.

Interviewer: Anong cartoons?

____: Tom and Jerry at saka po sponge bob.

Interviewer: tom and jerry tsaka sponge bob. Tsaka ano pa?

____: one piece tsaka po ____.

Interviewer: ____ pakita niyo yung nametag niyo.

(indistinct)

Interviewer: Anong pinapanood mo?

Kid: ____ at saka mmk po.

Interviewer: un lang? Gaano ka katagal nanonood ng tv?

Kid: alas otso lang po.

Interviewer: alas otso lang. si Lenard? Nanonood ka ng tv?

Lenard: opo.

Anong pinapanood mo?

Lenard: (inaudible) ____ boy.

Yung tatlong yun lang? anong channel ba yun?

2 po.

2.

Lenard: (explaining about something)

Gaano katagal ka sa tv? Mga ilang oras?

8 lang po.

Basta 8.

Opo.

Ashley. Gaano katagal? Tuwing kelan? Anong klase?

Ashley: everyday.

Everyday?

8-10 tapos pag uwian na, mga 6:30.

Ano mga pinapanood mo?

Yung mga, sa 8-9 po yung mga ____.

Tapos?

Yung mga cartoons po, tapos yung sa 6:30 to 7 yung mga ____ po.

Si angel(?).

7 po.

Ng?

Ng gabi po.

Anong pinapanood mo?

(inaudible)

Oo nga, lagi kang nanonood?

Hindi po.

Anong palabas sa gabi pinapanood mo?

Ano ___(name nung show).

_____(name nung show)? Ano pa?

Wala na po.

Si Rafael.

Rafael: Araw-araw po ako nanonood ng yugi-oh.

Yun lang? mga gaano ka katagal nanonood sa isang araw?

3-4

3-4 hours. Ano yun bago pumasok o pagkatapos?

Bago po pumasok.

Interviewer: Si timothy.

Timothy: mga everyday po.

Interviewer: Everyday din.

Interviewer 2: Anong palabas?

Dragonball po. Tom and jerry.

Anong channel yung mga yun?

41 po.

41. mga gaano katagal ka nanonood?

2-3 hours.

Interviewer: 2-3 hours.. si Arlene?

Arlene: nanonood po ako everyday.

Everyday.

8 to 10 am po. Nanonood po ako yugi oh pati po (too noisy).

Interviewer: Bakit kayo nanonood ng shows?

Kid 1: kung minsan po nakakakuha po ako ng information. Kunyari po kung baha ganon po.

CJ: nakakakuha po ng kahit ano po. 13 hanggang 41 nakakuha po ng mga pinag-aaralan sa science. Tapos yung channel sa ____, kung anong signal ang nandito sa metro manila.

Interviewer: Ano yun, so may cable kayong sarili? Cable ba yun?

CJ: Geographic channel, mga animal po.

Interviewer: Si Nmae.

Nmae: nakakakuha po tayo ng lessons...

Interviewer: Moral lessons?

Nmae: Opo.

Interviewer: tungkol saan?

Nmae: nakakapag___ (inaudible)... Moral lessons na natututunan. Tapos po every Thursday po mga ___ (noisy). Nakakakuha po tayo ng moral lessons.

Interviewer: (inaudible)

Nmae: Opo.

Interviewer: Yung iba pa? bakit kayo nanonood ng tv?

Kids: (sabay sabay nagsasalita)

Interviewer: Rafael?

Rafael: nakakakuha din po tayo ng moral lessons sa channel 2.

Interviewer: Sa channel 2. anong palabas dun?

Rafael: Wansapanataym

Interviewer: So wansapanataym.

Rafael: (inaudible)

Interviewer: example ng ___?

(inaudible)

Interviewer: pwede ka ba makipagpalit kay Lenard? ... thank you.

Interviewer: Sino pang gusting magshare? Rafael may ishare ka? Si Joseph? May sasabihin? Si CJ? May sasabihin?

CJ: Opo. Yung sa MMK po, yung mga pinapaano po, mga nakakawow na mga tao na pinalabas po dun.

Interviewer: Ah so hilig mo yun (?) kaya ka nanonood ng tv?

CJ: Opo.

Interviewer: Si mark(?)? May sasabihin ka?

Mark: Nanonood po ako ng mga comic show pag po ano...

Interviewer: Napapasaya _____ mga palabas sa tv? Si Ashley(?) may dagdag?

Ashley: Minsan po yung mga ano po, kung pano po makatulong sa kapwa.

Interviewer: Pagtulong sa kapwa. Si... si Nicole(?), si CJ? CJ may sasabihin ka pa?...Wala na?

Meron pa? Ok na? Pumunta naman dun sa... Di ba nanonood tayo ng TV? May kasama ba tayo?

Kids: Opo.

Interviewer: Opo.

Kid: Wala.

Interviewer: O sige, start tayo kay Mae. Sinong kasama natin?

Mae: Marami po. Minsan po kasama ko yung kapatid ko lang po. Minsan naman ka-bonding ko yung buong pamilya ko.

Interviewer: Ah. Si Lara(?)?

Lara(?): Minsan po kasama ko yung mga kapatid ko tsaka po mga magulang ko.

Interviewer: Si Romel?

Romel: Ako po, yung mga kapatid ko hindi kasama.

Interviewer: Si CJ?

CJ: Minsan po yung tita ko tsaka tito po.

Kid: Minsan po nanonood kami ng (inaudible)... Tsaka ate ko.

Interviewer: _____

Kid: Pinsan ko po.

Interviewer: Russell?

Russell: Mama ko lang po tsaka papa.

Interviewer: CJ?

CJ: Pag nanonood po ako, ako lang po

Interviewer: Mark?

Mark: May mga pinsan po akong _____. Mga night shows po.

Interviewer: Nabanggit ba nila kung bakit nila sinasamahan kayo? O nagkakataon lang na sinasamahan niyo? CJ? May reason ba?...

CJ: Para po mabantayan(?) ako. Kasi po pag may mga shows na may masama.

Interviewer: Ashley?

Ashley: Minsan po _____ topic na po kaya po _____.

Interviewer: Sino pa? Sino pang gusting magshare? O sige Ern(?).

Ern: Kasi po minsan po yung mga pinapanood po may parental guidance kaya sinasamahan ng ibang teachers po. (inaudible)

Interviewer: Sige Ashley?

Ashley: Parang Minsan din po yung iba samin (?) may natututunan na _____.

Interviewer: Nabanggit natin di ba yung iba satin sinasamahan nina mama at saka ni papa pag nanonood ng tv. May sinasabi ba sila pag ganong time?

Interviewer 2: Anong sinasabi nila tungkol sa panonood ng tv?

Interviewer: O start kay Russell muna.

Interviewer 2: Anong sinasabi nina mama ta papa pag nanonood ka ng tv? May sinasabi ba sila?

Russell: (noisy) ... kung 100 days to heaven, may matutunan pa daw po akong aral po.

Interviewer: sige si CJ. Wala? Si mark?

Mark: pag nanonood po kami,(inaudible) ... minsan po yung mga (too noisy to hear what he's saying)

Interviewer: Wag gagayahin.

Mark: Sabi po nila wag daw po sosobra or mag_____ sa phone(?). yung baka maapektuhan yung pag_____ tapos pag nanonood po kami ng talentadong pinoy yung iba pong mga actions na hindi kaya ng mga ordinaryong bata wag daw pong gayahin.

Interviewer: Lenard?May sinasabi ba sina mama at saka papa kapag nanonood ng tv? Pag nagkataon na may nakita sa tv ganyan.

Lenard: Wala po.

Interviewer: Wala. Si Rafael?

Rafael: Wag daw titingin pag bastos daw.

(laughs)

Rafael (?): Pag merong nakikita sa tv po, sabi po ni mama _____ daw po yun para makapagtapos sa pag-aaral.

_____: Yung mga tama pong scene, yun daw yung gayahin hindi yung masasama tulad sa wansapanataym.

Interviewer: Ah. O sige. Ngayon naman, magbibigay ako ng situation (inaudible). Una, pag yung principal niyo o teacher dumating, ano yung una niyong ginagawa? Yes, Rafael?

Rafael: Binabati po.

Interviewer: Binabati. Ah Ern?

Ern: Binabati po tapos nagbbless.

Interviewer: Binabati tsaka nagbbless. Iba't iba yung sagot (?). Ashley?

Ashley: Binabati din po, kung meron pong mga dala po minsan po tinutulungan na rin po.

Interviewer: tinutulungan. Meron pa bang iba? Anong tawag niyo dun sa pagbati natin tsaka pagbless? Anong Reaction (?) niyo? Yes, CJ?

CJ: Mandy's World. (?)

Interviewer: Mandy's world. Ano pa? ... Sige Mark?

Mark: (inaudible)

Interviewer: Bukod dun. May iba pa bang sagot?

Interviewer 2: Anong tawag dun? Wala? So ang tawag natin dun (same with mark). Courtesy. Rafael? So it's like being polite di ba? It's politeness.

Interviewer: San natin natutunan yun? yung pagiging polite at saka courteous. Si Ashley?

Ashley: Minsan po yung mga bata pa po tinuturuan na ng mga magulang.

Interviewer: So sa parents niyo rin. Ernie?

Ernie: Tinuturo na rin po ng mga teachers namin.

Interviewer: Tinuturo ng teachers. Mark?

Mark: (Inaudible, may noise)

Interviewer: So sa examples ng mga nakakatanda. Ikaw CJ?

Interviewer 2: Si timothy.

Timothy: Pag may nakikita po akong gumagawa po, natututunan ko po.

Interviewer: So you learn by example. Ashley.

Ashley: (inaudible)

Interviewer: (inaudible)... Si CJ.

CJ: Yung mga teachers (?) ko po at saka yung mga classmates ko po, pag may nagtatapon (?) magsabi ng _____.

Interviewer: Si Lenard.

Lenard: wala po.

Interviewer: Si Rafael.

Rafael: Wala rin po.

Interviewer 2: Next situation naman tayo, pag may sinabi (or inutos?) sa inyo si nanay o si tatay, anong ginagawa niyo? Rafael.

Rafael: Nakikinig po. Hindi po nagdadabog.

Interviewer: Hindi nagdadabog. May iba pa ba kayong sagot? Ernie.

Ernie: Pinapakinggan po ang mga magulang.

Interviewer: Pinakinggan. Meron pa ba? Mark?

Mark: Pinapakinggan po para po tama po yung gawin.

Interviewer: Si Russell.

Russell: (inaudible)

Interviewer: Tatapusin muna yung sinasabi ng parents. CJ? ... Tsaka meron pa bang ibang ideas? Ashley.

Ashley: Dapat makinig or (inaudible).

Interviewer: Yun... Ano naming tawag dun? Kapag inutusan ka kelan(?) niyo ginagawa. Ernie.

Ernie: pagiging masunurin.

Interviewer: Pagiging masunurin. Nagpopoint sa (inaudible).. depende sa ____ natin, ha?

May iba pa bang sagot? Si CJ.

CJ: Pagiging Magalang sa nakakatanda.

Interviewer: Pagiging Magalang sa nakakatanda. Mark?

Mark: pakikinig po.

Interviewer: pakikinig. Ashley?

Ashley: pakikipagbati. (?)

Interviewer: Pakikibati (?). Meron pa ba? CJ. Russell. Rafael. Lenard. CJ?

CJ: Pagsabi po ng po at hindi po.

Interviewer: Po at hindi po. ____?

____: Pagiging matulungin po

Interviewer: Pagiging matulungin. Pero di ba... So, ang ginagawa natin ay parang pagsunod sa inutos ni nanay at ni tatay. Pagiging masunurin. Saan natin natutunan yung pagiging masunurin o yung pakikinig (?). Russell.

Russell: Sa magulang.

Interviewer: sa magulang. Bukod sa magulang, saan natin natututunan?

____: sa teachers.

Interviewer: Sa teachers. Saan pa? CJ.

CJ: sa mga nakakatanda.

Interviewer: nakakatanda. Ashley.

Ashley: Minsan po sa mga tv show.

Interviewer: Tv show. (inaudible)... Wala? Rafael.

Rafael: Wala rin po.

Interviewer: Wala rin. Ernie.

Ernie: Yung nakikita po namin sa ibang tao nalalaman po namin, ginagaya po namin. (inaudible)

Interviewer: Sa bahay. Punta naman sa next situation, kapag natalo kayo sa isang laro, anong ginagawa niyo? Ah, Rafael.

Rafael: Makikipagbati po.

Interviewer: Makikipagbati. Timothy.

Timothy: Binabati po yung nanalo.

Interviewer: Binabati sila. Ernie.

Ernie: Binabati po sila ng congratulations, tinatanggap ko po na natalo ako sa laro.

Interviewer: Ano namang tawag dun?

Kids: Pagiging sport/ sportsmanship.

Interviewer: Sportsmanship. Saan naman natutunan yung sportsmanship? Gusto kong marinig yung boses ni Lenard ... (Inaudible). Sige si Rafael. Saan natutunan ang sportsmanship.

Rafael: sa mga paligsahan po.

Interviewer: paligsahan. CJ?

CJ: Kapag may pinapalaro po yung teacher niyo, pag natalo po kayo, sasabihin(?) ng teacher po pag nagdadabog kayo, Be sport.

Interviewer: Be sport. _____, Saan natutunan, about sportsmanship?

_____: (inaudible)

Interviewer: Ha? Bukod sa nabanggit niya na, meron pa ba? Kung saan natutunan? Yes ernie.

Ernie: Minsan po natutunan po natin siya sa katangian (?) na meron po sa iba.

Interviewer: (inaudible). Meron pa ba? CJ.

CJ: Sa mga bayani po.

Interviewer: bayani.

Interviewer: Punta naman tayo sa next situation natin. Kapag may project kayo tapos alam niyo naman na kaya niyong gawin. Humihingi pa ba kayo ng tulong sa iba? Russell. Kunwari may project ka, kaya mo namang gawin, hihingi ka pa bang tulong sa iba?

Russell: Hindi na po.

Interviewer: Hindi na.

Russell: Kung kaya lang po.

Interviewer: (inaudible question)

Russell: Opo.

Interviewer: Di ba? Ganon Ba lahat?

Kids: Opo.

Interviewer: Rafael may sasabihin ka pa?

Rafael: Hindi po, para magpatulong po mas maganda po yung project. (not sure)

Interviewer 2: So ano yung tawag natin dun, yung hindi humihingi ng tulong sa ibang person?

Interviewer: yung may gingawa tayo, yung sa atin mismo manggagaling yung force. Sige CJ.

CJ: Pagiging masipag.

Interviewer: Pagiging masipag. Mark?

Mark: self-reliance po.

Interviewer: ano yung self-reliance mark?

Mark: yung self-reliance yung pagtitiwala po sa sarili.

Interviewer: pagtitiwala sa sarili. Ayun.

Interviewer 2: Saan natin natutunan yun, yung pagtitiwala sa sarili?

(inaudible answer from a respondent)

Interviewer: Ah oo nga sige.

Interviewer: _____ natutunan. Saan pa? meron pa bang ibang sagot?

_____: sa loob po ng _____.

Interviewer: meron pa bang iba? Mark?

Mark: sa (inaudible)

Interviewer: (inaudible). Meron pa ba? Ok punta naman tayo sa next situation natin. Di ba kapag gumawa tayo ng project, pagkatapos ng project anong ginagawa niyo sa mga ginamit niyo? Ah Rafael.

Rafael: Tinatapon po.

Interviewer: Itatapon. Anong ginagawa mo pag ____ pagkatapos mong gawin? Dun sa mga gamit mo?

Kid: wala po.

Interviewer: wala kang ginagawa? Meron eh. Ikaw Russell, anong ginagawa mo pagkatapos ng project?

Russell: (inaudible) ... gagawa po muna.

Interviewer: pagkatapos nun, anong ginagawa mo dun?

Russell: (inaudible)

Interviewer: (inaudible).. Ernie.

Ernie: Nililigpit po, at nililinis.

Interviewer: meron pa bang ibang sagot dun?

____: lalalagay sa tamang lagayan.

Interviewer: CJ.

CJ: (inaudible)

Interviewer: Mark? Isa pa?

Mark: yung project po itatago ko po sa ____.

Interviewer: Anong tawag dun sa pagliligpit, paglilinis natin? Rafael?

Rafael: pagiging responsible.

CJ: yung masipag tsaka po yun

Mark: Neat

Ashley: yung tinatawag pong clean and green.

Russell: pagiging masipag at ____.

Interviewer: Pero minsan nabanggit pag ____ (inaudible)... Saan naman natin natututunan ang ____ at ____? Lenard.... Sige, ah timothy.

Timothy: (noisy background)

Interviewer: CJ?

CJ: kapag po umuuwi dapat po malinis ganyan sabi ng mama ko ang linis linis naman

Interviewer: So sa bahay natututunan natin yun. Meron pa ba? Mark?

Mark: (inaudible, masyadong mahina yung voice)

Interviewer: nakita din nating ginagawa pagkatapos gumawa ng _____. (not sure) Ashley, meron pa ba?

Ashley: sa school po.

(inaudible)

Interviewer: ok punta naman sa next, Pag may nakita kayong water diyan anong ginagawa niyo? Lenard.

Lenard: Sinosoli po.

Interviewer: Sinosoli. Anong tawag dun sa ginawa ni Lenard? Ah, timothy.

Timothy: pagiging matapat po.

Interviewer: Pagiging tapat. Meron pa bang ibang sagot? bukod pagiging matapat? Meron pa ba? Saan naman natin natututunan ang pagiging matapat? O sige, uhm Lenard.

Lenard: Kay Lord po.

Interviewer: Kay Lord. CJ.

CJ: Kapag po nakakuha po kayo ng wallet po sinabi niyo sa mga ____ kung nasan po. Ang tapat tapat po nun.

Interviewer: So sa magulang din. Ashley.

Ashley: from people older than me.

Interviewer: from the people older than you. Ernie.

Ernie: (inaudible) ..pag naging matapat po ako minsan po pag binubully ako tapos magiging inspiration ko po para maging matapat po.

Interviewer: So you're being ____ (inaudible). Meron pa bang ibang answer? Mark? Ok na?

Mark: Mga security guard po pag matapat po sila.

Interviewer: so mga nakikita niyo mga security guard. (inaudible)
(inaudible)

____: Sa mga private places po, pati rin sa public places.

Interviewer: Yes CJ?

CJ: kapag hindi niyo po alam kung saan niyo po isasauli yung pitaka, tapos sino po nakakuha, ibigay po sa nakakakilala o kaya po sa ____ po.

Interviewer: Ok sige. Next situation, kapag may nakita kayong buntis, ____ siya ng daan, pero andami niyang dala as in mas malakas si ____ sa kanya. Anong gagawin niyo? Lenard.

Lenard: Tulungan po.

Interviewer: Meron pa kayong bang gagawin? Wala na? Yes, ____.

____: tutulungan po.

Interviewer: So lahat kayo tutulong.

Kids: Opo.

Interviewer: Anong tawag niyo dun? Ah mark.

Mark: pagiging Helpful.

Interviewer: Helpful. May iba pa bang sagot? So lahat kayo tutulong kapag may nakita kayong buntis sa daan o kahit sinong nangangailangn tutulungan din?

Kids: Opo.

Interviewer: Saan naman natin natututunan yung pagiging helpful?

Ashley: Parents po.

Rafael: (Inaudible)

Russell: sa pamilya po (?)

Mark: sa reporters.

Ernie: People older than you.

CJ: Kapag po (inaudible).. sasabihin niya po matulungin ka.

Interviewer: Sige, next situation. Anong ginagawa niyo kapag may nakita kayo... o kaya anong gagawin niyo kapag naglalakad kayo tapos biglang may nadulas na bata, anong gagawin niyo? Lenard.

Lenard: tutulungan po.

Interviewer: tutulungan mo rin pero ano yung unang magiging reaction niyo? Ashley sige.

Ashley: di ko po siya tatawanan.

Interviewer: Anong tawag dun? Dun sa hindi pagtatawanan tapos tutulungan? Anong meron ka non? Yes Nmae?

Nmae: pagiging mabait.

____: pagiging kind.

____: matulungin

Interviewer: Meron pa ba? ____ pag di natin siya tinawanan tapos tinulungan natin siya, may pag-aalala o may concern tayo sa kapwa natin. Saan nakukuha o natututunan yung concern for others? Yes mark?

Mark: sa mga doctor po

Interviewers: Sa doctors, sa mga gumagamot ng patients. Meron pa ba? CJ?

CJ: sa mga teachers po na may ____.

Interviewers: sa mga teachers. Meron pa ba? Yes Ashley?

Ashley: Yung mga ____ po na (inaudible)

Interviewer: O sige next, Ang mga gamit, saan made yan? Made in?

Rafael: Philippines.

Interviewer: Philippines? Talaga Rafael?

Rafael: Opo.

Interviewer: Ano yun? Gusto mo talaga from the Philippines o nagkataon lang?

Rafael: Gusto ko po talaga.

Interviewer: Anong tawag dun pag pinaprioritize mo yung produktong Philippines? Yes Ernie?

Ernie: Patriotism

Interviewer: Alam ba nating lahat yung Patriotism?

Kids: Opo

Interviewer: Yes di ba? Saan naman natin natututunan yung patriotism? Ah Lenard sige.

Lenard: Mga magulang po.

Ashley: Sa people po na gumagawa nung _____ po.

_____: Natututunan po natin yun sa mga bayani.

Interviewer: Ok, next situation. Kapag may assignment kayo, ginagawa niyo ba.. kelan niyo ginagawa?

CJ: pagkatapos po kumain para po may laman sa utak.

Interviewer: May assignment kayo, eh di ginagawa niyo assignment niyo, tapos gagawin niyo yun, anong tawag niyo dun pag ginagawa niyo yun? Yung ginagawa niyo na ngayon, hindi lang sa inyo gagawin niyo. Anong tawag dun? Lenard.

Lenard: Matulungin po

Interviewer: pagiging matulungin. Rafael.

Rafael: (inaudible)

Interviewer: pagiging masipag. Saan natin natututunan ang pagiging masipag? Ah timothy.

Timothy: Workers.

Interviewer: Workers. Ah, Meron pa bang iba? Ah Lenard.

Lenard: magulang po.

Rafael: metro aide.

CJ: sa mga nagtatrabaho.

Mark: Janitor.

(chattering)

Interviewer: Ano ba yung tawag dun sa mga dinescribe natin(?) yes, CJ?

CJ: sila po yung mga tumutulong po sa trabaho po.

Interviewer: ano yung tawag mo sa kanila? Kasipagan.. ano yung mga yun? Yes Mark? ... Lenard?

Lenard: (Inaudible)

Interviewer: CJ?

CJ: Pagiging kabutihan sa ibang tao.

Ashley: Courtesy.

Interviewer: Courtesy. Alam niyo ba yung ibig sabihin ng values?

Kids: Opo

Interviewer: Paano idefine yung values? Paano idedscribe? Ano ibig sabihin ng values?

Kids: Rafael po.

Interviewer: Mga attitude. So, mag-aagree ba kayo na yung sinabi natin kanina mga values sila?

Kids: Opo.

Interviewer: Nag-aagree kayo?

Kids: Opo

Interviewer: I-dedefine natin yun mga values, yung mga bagay na pinapahalagahan natin,

mukha ba 'tong mga 'to?

Children: Opo!Opo!

Interviewer 2: So ano yung mga bagay na pinapahalagahan natin na nakakaapekto sa parang kinikilos sa tulad ng nakikita natin sa mga base dun sa nabanggit di ba so yung values dito yung mga pinapahalagahan natin tulad ng mga nakalagay na nakaapekto paano tayo nabubuhay, kung paano tayo...how we go about it in our *day to day living*.

Interviewer: So mga nasa, nakikita niyo ngayon diyan. Yan yung mga nabanggit natin sa ano.... So in general, saan kayo natututo ng values?

Ernie: Sa mga parents po namin pati po sa mga teachers.

Interviewer: Sa mga parents and teachers... meron bang ibang sagot?

Ashley: (inaudible)

Interviewer: May iba pa ba?

Name: Sa mga nakakatanda po.

Interviewer: So nabanggit kanina ni Ernie. So masasabi ba natin we learn values in our home, at tsaka sa school?

Kids: Opo

Interviewer: Yes? Everybody agrees?

Kids: Yes.

Interviewer: Mag-aagree ba tayo na importante ang values?

Kids: Yes/opo.

Interviewer: Alin sa mga nandiyan sa board, ay tama nasa board, ay tingin niyo meron na kayo. Sige magsstart tayo kay Russell. Alin diyan sa board ang sa tingin mo meron ka na? (silence) Wala ka kahit alin diyan kahit sa mga nandiyan?

(Chattering)

Ashley: Neatness and cleanliness, self-reliance, honesty toward others, and love of country, helpfulness and cooperation, may sportsmanship pa po

_____: Concern for others, love of country, helpfulness and cooperation, polite tsaka po sportsmanship

Ernie: Neatness and cleanliness, obedience and just sportsmanship, honesty toward others, love of country, helpfulness and cooperation, politeness

Mark: Neatness and cleanliness, sportsmanship, self-reliance, honesty toward others, love of country, helpfulness and cooperation

_____: Sportsmanship

CJ: Love of country

Interviewer: may ipapanood kaming palabas ah tapos pagkatapos natin manood may mga tanungin ako tungkol sa palabas na yun ok?

Kids: Opo.

--Show weekday shows--

Nicolle: So ano yung mga palabas na napanood natin?

Nmae: Xmen!

Nicolle: Xmen. Ano pa...?

Name: Detective conan

Nicolle: Detective conan tsaka

Name: ____

Nicolle: So tungkol saan yung detective conan yung napanood nyo na detective conan. Tungkol saan yun? Yes andy?

Andy: Pagtulong po sa ano. Paglutas ng mga problema.

Nicolle: Paglutas ng mga problema. Ano yung problema na pinalabas dun sa episode, PJ?

PJ: ...

Nicolle: ...

Nicolle: Ano yung pinalabas kanina?

Name: Ano sino-solve po nila yung kaso. Kung sino yung pumatay.

Nicolle: Pumatay? Pumatay kanino? Yes?

Name: ...

Nicolle Ok so tungkol saan naman yung ___?

Name: Tungkol sa mga nasisirang gamit

Nicolle: Nasisirang gamit. Dun sa napanood natin, ano yung mga gamit na nasira, leonard?

Ah, Rafael? Timothy.

Timothy: ...

Nicolle: Rafael?

Rafael: Dishwasher

Nicolle: Dishwasher

Nicolle: O yung ano naman yung Xmen. Tungkol saan 'to? Yes Mark?

Mark: Tungkol sa mga hero.

Nicolle: Tungkol sa mga hero. Meron pa bang ibang sagot?

Sino yung mga characters sa Xmen? Dun sa napanood natin?

Yes, PJ?

PJ: Wolverine.

Nicolle: Wolverine. Sino pa Rafael?

Rafael: Cyclops.

Nicolle: Cyclops. DJ.

DJ: Catwoman po.

Nicolle: Catwoman nadun sa pinanood natin? Mark?

Mark: ...

Nicolle: ...nandun ba? Sino pa? Meron pa ba?

Name: Professos X.

Nicolle: Professor X. Meron pa ba?

Name: Magneto po.

Nicolle: Magneto. Sino pa? Meron pa? Ok na ba?

O ano naman sa detective conan. Sino yung characters dun sa napanood natin. Yes, Leonard?

Leonard: Conan po.

Nicolle: Si Conan. Bukod kay Conan?

Name: Si Detective...

Nicolle: Detective...Sino pa? Ah, Russel. Timothy?

Timothy: Si...

Nicolle: Si? ... Meron bang...dun sa pinanood natin?

Opo.

Nicolle: Yung pinatay.

Sino pa, DJ?

Name: Yung nagtinda po?

Nicolle: Yung nagtinda ng?

Name: Ng ano po mga popcorn tapos inumin.

Nicolle: Sino pa?

Name: ...

Nicolle: Meron pa ba? Yung kaibigan ni Conan. Sino pa? Ashley.

Ashley: Yung

Nicolle: Ah yung manager

O sa hand man naman sino yung mga characters sa episode na pinanood natin. Yes, Leonard?

Leonard: ...

Nicolle: ...Si Russel. Russel sino yung mga characters dun sa hand man? ... Si PJ?

Russel: ...

Nicolle: Si Manny

Name: ...

Nicolle: Si Ms. ... Sino pa Rafael? Timothy?

Timothy: Felipe

Nicolle: Felipe. DJ?

DJ: Yung may-ari po ng ano, yung may-ari ng ano po, kabayo.

Nicolle: May-ari ng kabayo – anong pangalan nya? Sino pa Mark?

DJ: Si ...

Nicolle: Ano pa?

Name: Si Mr. Lopar.

Nicolle: Si Mr. Lopar. Ano yung pinakagusto nyo sa tatlong 'to? Sa Xmen, detective

Conan...tapos sabihin nyo kung bakit. Magstart tayo...

Ano, ____, ang gusto mo?

Name: Xmen po.

At bakit?

Name: Kasi po ano, yung masasama inaano po nila, hinuhuli.

Nicolle: Hinuhuli nila yung masasama? Ikaw, Mark, ano yung gusto mo sa tatlo at bakit?

Mark: Xmen po kasi po...

Nicolle: Ikaw Ernie?

Ernie: Yung Detective Conan.

Nicolle: Detective Conan

Name: Kasi po minsan po...agad po. Sa dulong-dulo po yung...So feeling kop o behind po ng Conan

Nicolle: Ikaw Leonard, ano yung gusto mo sa tatlo?

Leonard: Detective Conan po.

Nicolle: Detective Conan din. Bakit? Bakit Detective Conan?

Leonard: Kasi po gumagaw po sya ng kabutihan.

Nicolle: Kabutihan. Ikaw naman, Rafael.

Rafael: Detective Conan din po. Kasi nakaksolve sila ng kaso. ____

Nicolle: Ah yun din.

Rafael: Kasi po yung ano yung isa po dun, nagtapon po ng sigarilyo po. Kapag po maraming nagtapon ng sigarilyo po magkakasakit po yung mga tao tapos marumi po yung kapaligiran.

Nicolle: So kaya mo sya gusto kasi...

Name: Maraming moral lesson.

Nicolle: Maraming moral lesson. Ashley?

Ashley: Detective Conan.

Nicolle: Detective Conan din.

Ashley: Kasi po ano, nakakatulong po sa tao na makatulong ng mahal sa buhay.

Nicolle: Ikaw naman, PJ?

PJ: ... po
Nicolle: ..., bakit?
PJ: Sya po kasi yung
Nicolle: ...ganyan? Ikaw Timothy?
Timothy: Detective Conan din po.
Nicolle: Ngayon naman tatanungin ko naman kung ano yung pianaka-ayaw nyo dito sa tatlo.
Start tayo kay Ronel.
Ronel: Handman po.
Nicolle: Handman. Bakit ayaw mo yung handman?
Ronel: Boring po.
Nicolle: Boring. Ikaw Leonard, ano yung pinaka-ayaw mo?
Leonard: Xmen po.
Nicolle: Xmen. Bakit ayaw mo yung Xmen?
Leonard: Wala lang.
Nicolle: Ba't ayaw mo? Pwede bay un, wala lang?
Leonard: Pangit kasi.
Nicolle: Ano yung pangit? Yung pagkaggawa nya.
Ikaw ____, ano yung pinakaayaw mo dun?
Name: Kasi po ano, mahirap po syang ano parang wala pong ano..
Nicolle: Parang puro away? Ikaw naman, Mark, ano yung ayaw mo?
Mark: Handman
Hand Man yung ayaw mo. Bakit?
Mark: ...
Nicolle: Boring. Ikaw naman, Russel?
Russel: ... po
Nicolle: ... Bakit?
Ikaw Timothy?
Timothy: Xmen po. ____
Nicolle: May nagsasakitan.
Nicolle: Pangmatanda ang Xmen.
Nicolle: Ikaw naman...kung pipili ka ng ayaw mo, alin dito?
Benny, Bakit? E diba sya yung favorite mo? Ayaw mo yung favorite mo? Kung pipili ka ng ayaw mo, alin dito?
Name: Yung Xmen po.
Nicolle: Xmen. Bakit?
Name: Kasi po boring.
Nicolle: Boring yung Xmen. Name
Name:
Nicolle: Xmen yung ayaw mo. Bakit?
Name: Kasi po massyado po puro action.
Nicolle: Puro action. DJ.
DJ: Xmen
Nicolle: Xmen, why?
DJ: 'Cause it's fantasy.
Nicolle: Fanatasy.
Ah ano yung natatandaan nyo sa ... Kapag naririnig nyo yung ..., ano yung pumapasok sa isip nyo? Isa isa ulit tayo magstart tayo kay ...
Name: Pagkain po..gamit

Nicolle: Pagkain po..gamit. Meron pa bang iba?

Name: Pagtulong po

Nicolle: Pagtulong. Timothy?

Timothy: Food.

Nicolle: Food.

Ah, Name.

Name: Yung kay Mr. ___ po.

Nicolle: Mr. ___

Name: Kasi po Para hindi sya malaman na sya si Mr. ___

Nicolle: Meron pa ba?

Nicolle: Meron pa bang iba bukod sa food, pagtutulungan?

Name: Yung ano po si...kasi ano po madalas sya po yung tumutulong sa kanila.

Nicolle: Ok na? Ok na tayo sa ____. Kapag Xmen naman, ano yung pinakaunang natatandaan nyo kapag naririnig nyo yung Xmen? Name.

Name: Superhero

Nicolle: Superhero. Rafael?

Rafael: Nag-aaway.

Nicolle: Nag-aaway.

Ikaw naman?

Name: Si Magneto po.

Nicolle: Si Magneto. Name?

Name: War

Nicolle: War

Name: Hatred po.

Nicolle: Hatred. Meron pa bang iba? Leonard?

Leonard: Xmen po.

Nicolle: Xmen pa din. Pag nariring mo yung Xmen, Xmen pa rin yung pumapasok sa isip mo.

Name?

Name: Nag-aaway po sila.

Nicolle: Nag-aaway. Meron pa, next? Rafael?

Rafael: ___ po.

Nicolle: Name?

Name: Action.

Nicolle: Name?

Name: ...

Nicolle: ... sa buong mundo?

Kapag Detective Conan naman, ano yung una nating natatandaan o pumapasok sa isip?

Leonard?

Leonard: ...

Nicolle: Mark?

Mark: Students

Nicolle: DJ?

DJ: Si Detective Conan po.

Nicolle: Detective Conan. Meron pa ba? PJ?

PJ: Si Detective Conan po kasi nag... ng paraan po.

Nicolle: Diba sa Detective Conan na pinanood natin kanina, napansin nyo ba dun yung ano , yung isang kaibigan ni Conan, yung babae, nakita nyo yun? Sa tingin nyo ba kaya nyo ring gawin yon o

nagawa nyo na yun? Kahit natatakot kayo sinabi niyo na ganito? Nagawa nyo na bay un? O kung di nyo pa nagagawa, kaya nyo bang gawin?

Name: hindi po

Nicolle: Hindi mo kayang gawin?

Name: Ako po kaya kong gawin.

Nicolle: DJ kaya mong gawin?

Name: Opo

Nicolle: Ah pano mo nasabing kaya mong gawin?

Name: Parang pong pagiging matapat po.

Nicolle: Pagiging matapat. E yung iba? Ernie

Ernie: Kaya ko pong gawin..

Nicolle: Kaya mo din?

Ernie: Kasi po para po yun sa ikabubuti ng lahat.

Nicolle: Para sa ikabubuti ng ibang tao.

Yung iba? Ano sa tingin nyo? Lahat ba kayang gawin yon?

Kids: Opo.

Nicolle: Kahit yung...kayang kayang gawin yon?

Kids: Opo

Nicolle: Kahit kayo lang mag-isa?

Kids: Opo

Nicolle: Eto naman pag si ... naman. Anong napapansin nyo kapag...Ano yung una nyong ginagawa?PJ?

PJ: Tinutulungan.

Nicolle: Pero...

PJ: Ano po ...

Nicolle: Name

Name: ...po ako

Nicolle: ...

Name: Opo.

Nicolle: Meron bang hindi? Wala? Try naman natin yung... E yung ano yung Kayo ba kaya nyong tumulong sa kapwa nyo?

Kids: Opo

Nicolle: E yung ano, tungkol saan yung ... na pinanood natin?

Name: Yung una about dun sa ... cowboy. Tapos yung pangalawa po yung...na ...dishwasher

Nicolle: Nag-aagree kayo nay un yung story?

Kids: Opo.

Nicolle: Napanood nyo ba yung sa may bata na ayaw lumbas ng bahay kasi nanonood ng TV?

Kids: Opo

Nicolle: Pero in the end, what did he do?

Name: Ano po kahit ...nakipaglaro

Nicolle: Nakipaglaro pa din.

Sinunod nya ba yung lola?

Kids: Opo.

Nicolle: Sinunod nya yung Lola nya?

Kids: Opo.

Nicolle: Kayo ba sumusunod kayo sa mga nakakatanda?

Kids: Opo.

Nicolle: Kaya nyo ring gawin yung ginawa nya? Na kahit magpalit pero dahil sabi ng lola nya...Kaya nyo rin yun

Kids: Opo

Nicolle: E yung friends nyo? Sa tingin nyo kaya rin nila yun?

Kids: Opo.

Nicolle: E yung sa Xmen naman diba..nagplano lang. Napansin nyo bay un?

Kaya nyo rin gawin yon, maki...sa ibang tao?

Kids: Opo

Nicolle: Para isave yung kaibigan mo?

Kids: Opo.

Nicolle: Gagawin nyo talaga yun para sa ikabubuti ng ...?

Kids: Opo

Nicolle: E pano kung mag-isa kayo...yung kaibigan nyo?

Kids: Opo

Nicolle: Lahat ba?

--show weekend shows--

Afternoon 2

Nicolle: Ano yung mga palabas na napanood naman natin ngayon? Russel?

Russel: Why not?

Nicolle: Why not? O ano pa? Yes Ashley.

Ashley: Batibot.

Nicolle: Batibot, ano pa?

Name: Wala na po.

Nicolle: Tungkol saan? Natatandaan nyo pa ba? O sige Leonard?

Leonard: Yung nag-away po.

Nicolle: May nag-away doon no? Ano pa?

Name: Yung ano po...dalawa pong babae tapos pero po dinaan nila sa mabuting usapan.

Nicolle: Dinaan sa mabuting usapan yung dapat sa away. ...

Name: ...

Nicolle: ... Mark?

Mark: ...

Nicolle: ... Oo. Ashley?

Ashley: Natuklas po kung pano po...yung mga larawan po.

Nicolle: Meron pa ba? Timothy? DJ?

DJ: Pagiging malikhain po.

Nicolle: Pagiging malikhain, meron pa ba? Ok na ba?

E yung Batibot naman, tungkol saan yung napanood natin sa Batibot? Sige Rafael?

Rafael: Kaarawan ni Jose Rizal

Nicolle: Kaarawan ni Jose Rizal. Meron pa ba? Ashley?

Ashley: Pagdiriwang ng kaarawan ni Jose Rizal. Name

Name: Yung kwento ng mag-inang gamu-gamo ... sunugin

Nicole: Yung kwento ng gamu-gamo, Mark?

Mark: Yung ano po yung kwento po ng matsing at pagong.

Nicole: Kwento ng matsing at ng pagong. Ashley?

Ashley: Yung kaya po yung pinalad na ano ay si pagong.

Nicole: Pagong. Meron pa ba? PJ?

PJ: Kahit p okay pagong yung ... si matsing naman po yung kumain tapos pagakatapos po akayatin ni matsing nilagyan po ng mga tinik ni pagong.

Nicole: Yung last naman yung why not. Tungkol saan yung why not? Ah, Russel?
 Russel: Tungkol po sa mga tinapay.
 Nicole: Tungkol sa tinapay. Meron pa ba, Leonard?
 Leonard: Paggawa ng tinapay.
 Nicole: Paggawa ng tinapay. Bukod sa tinapay meron pa ba? Mark?
 Mark: Yung iba pong ...
 Nicole: Tinapay pa din. Meron pa ba, PJ?
 PJ: Tinuruan kung pano gumawa ng tinapay.
 Nicole: Tinapay pa din. Name?
 Name: Tinuro na ang tinapay bilang go food.
 Nicole: Tinpay bilang go food. Name.
 Name: Tinuruan sa ... Name.
 Name:
 Nicole: Sino yung mga characters sa Why not? Name
 Name: Yung panadero po.
 Nicole: Yung panadero. Sa... sino yung mga characters? Leonard?
 Leonard: Si Pochi.
 Nicole: Pochi. Bukod kay Pochi? Name.
 Name:
 Nicole: Wala na? Wala na kayong kilala? Name?
 Name: Si Julian.
 Nicole: Si ... Ernie?
 Ernie: Si ...
 Nicole: Wala na? Sa Batibot, sino yung.. sa batibot? Leonard?
 Leonard: Dr. ...
 Nicole: Dr... Rafael?
 Rafael: Wala nap o.
 Nicole: Wala na? Ashley?
 Ashley: Lola
 Nicole: Lola. DJ?
 DJ: Yung ano po yung kasama po nung lola nung kaarawan.
 Nicole: Si Nene? Rafael?
 Rafael: Haby.
 Nicole: Haby. Timothy?
 Timothy: Wala na.
 Nicole: Wala na? Name Sino?
 Name: Si Martin tsaka si...
 Nicole: Martin. Timothy?
 Timothy: Si Angela.
 Nicole: Si Angela. So sa tatlong palabas, alin yung...sino yung...nyo? Magsimula tayo kay Leonard. Alin dito yung pinakagusto mo at tsaka bakit?
 Leonard: Why not.
 Nicole: Why not ... ano ... why not?
 Leonard: Kahit ano po. ... Marami pong natutunan.
 Nicole: Ikaw Name, aling dito yung gusto mo?
 Name: Why not din po kasi matututo pong gumawa ng tinapay.
 Nicole: Name.

Name: Why not po kasi po tinuruan po tayong gumawa ng tinapay tapos po tinuruan tayong gumawa ng...

Nicolle: Name

Name: ... kasi po may moral lesson po hait po nakipag-away ginawa po niya ng ...

Nicolle: PJ?

PJ: Why not din po.

Nicolle: why not. Bakit?

PJ: Kasi po... tinapay.

Nicolle: Name

Name: Pinapaalala ...

Nicolle: ... Russel?

Russel: Ano po ...

Nicolle: ... Bakit?

Russel: Kasi po ano po sila, gumagawa ng ...

Nicolle: Anong ginagawa ng tr...Ano? Bakit mo pinili yung ...

Russel: Kasi po...

Nicolle: away ... Mark?

Mark: ... Tinuruan po kaming gumawa ng ...

Nicolle: ... Pano kayo tinuruan ...

Mark:

Nicolle: ... Ernie?

Ernie: Tro... marami ... Lugar ...yung mga bayani na...

Nicolle: Ngayon naman, aling ditto sa mga palabas ditto yung ayaw nyo naman? Name?

Name: tropang pochi po.

Nicolle: Ah yung tropang pochi. Bakit?

Name: Kasi po boring po e.

Nicolle: Boring. Ikaw Ashley?

Ashley: Yung Batibot po.

Nicolle: Batibot. Bakit?

Ashley: Kasi masyado pong pambata.

Nicolle: Masyadong pamabata. Sa tingin mob a sino yung target audience ng Batibot?

Ashley: Yung mga ano po 5 po pababa.

Nicolle: 5 pababa. PJ?

PJ: Wala po.

Nicolle: Ano yung least favorite mo?

PJ: Batibot. Kasi po yung ano po kasi nila ... laruan lang po tapos ...pag nagsasalita

Nicolle: Russel.

Ganon din po.

Batibot? Bakit?

Boring.

Boring. Hindi mo gusto yung

Opo...

Leonard?

Tropang Pochi po.

Tropang Pochi ayaw mo, bakit?

Wala lang po.

Wala lang. Bakit wala lang. Anong meron sa tropang pochi, bakit ayaw mo?

Wala lang.

Wala talaga? Ernie?
 Bakit?
 Napakaboring kasi po masyado pong pambata.
 Yung lang? Kasi masyado pamabata? Mark?
 ... kasi po...
 Ah ...pamabata... mabagal. Russel?
 Ano po Batibot.
 Bakit?
 Wala lang po.
 Timothy?
 Tropang ...
 Tropang Pochi nag-aaway
 Ano yung pinakanatatandaan nyo katulad kanina ano yung pumapasok sa utak nyo kapag naririnig nyo, una yung Batibot? Ano yung naiisip nyo pag Batibot? Mark? O sige, Leonard.
 Leonard: Kaarawan po ni Jose Rizal.
 Kaarawan ni Jose Rizal. Ano pa Russel?
 Yung araw po sa Baitbot.
 Ah yung araw yung ano ... sign. Ashley
 Yung ano po mga kanta po nila
 Name
 Yung drawing tsaka yung ...la
 Drawing tsaka yung ... Name
 Name: Yung si...kuya...kwentong pamabata
 Kwentong pamabata meron pa? Wala na? Kapag ano naman, sa Why not? Ano yung.... Mark?
 Mark: ... po
 Nicolle: Timothy?
 Timothy: ...
 Nicolle: Russel?
 Russel:
 Nicolle: PJ?
 PJ: ...tinapay
 Nicolle: Name?
 Name: masustansyang pagkain po
 Nicolle: Masustansyang pagkain. Name
 Name: Paggawa ng tinapag tapos pudding.
 Nicolle: Leonard?
 Leonard: Binigyan po ng tinapay
 Nicolle: Tinapay. Meron pa ba?
 Name: Pagluluto.
 Nicolle: Pagluluto. Meron pa?
 Ano yung pumapasok sa isip nyo? Name
 Name: Pagtuklas sa mga bagay
 Nicolle: Name
 Name: Nag-aaway
 Nicolle: Nag-aaway. PJ?
 Nicolle: ... yung natandaan mo. Timothy?
 Timothy: ...
 Nicolle: ... Name

Name: Birthday ni ...

Nicolle: Birthday ni Nica?

Name: Opo...

Nicolle: Birthday mo this...

Name: opo

Nicolle: Ahsley?

Ashley: Yung mga ano pagtuklas sa mga pintor.

Nicolle: Pagtuklas sa mga pintor. Ah Rafael?

Rafael: Si Pochi po

Nicolle: Pochi. Ano yung naka...sa tropang pochi?

Nicolle: Sige diba nabanggit nyo kanina sa tropang pochi may parte dun na parang away?

Kids: Opo

Nicolle: Anung ginawa ni Name dun at tsaka ni Julian?

Sige, Name

Name: ...

Nicolle: bat ba may away...Ernie?

Ernie: Kasi po ...pinipilit po...pero ayaw po nung babae

Nicolle: Ayun. So kayo, kapag...for the sake of your friends ... kaya nyo rin bang gawin yun? Kung baga mapapahamak kayo pero hindi kayo magresort to violence hindi kayo makikipag-away.

Gusto nyo pa rin na malumanay para iligtas yung friend nyo. Kaya nyo rin bang gawin yon?

Kids: Opo

Nicolle: Opo?

Kids: Opo

Nicolle: Kaya nyong gawin nang mag-isa?

Kids: Opo

Hindi po

Nicolle: Si martin bakit hindi?

Martin: Kasi po minsan baka madaming kaaway

Nicolle: Bak madaming kaaway

Pero gusto nyo pero baka hindi nyo kaya?

Name: Kasi po sya yung ...kahit sobrang...

Nicolle: ...Umaaway?

Name: Gusto lang po nila ng away.

Nicolle: E yung kaibigan nyo, kaya rin kaya nilang awin yon? Yung pwedeng medyo mapahamak sila para iligtas yung kaibigan nila?

Nicolle: E sa ano naman sa ... Si mamang ... nagstay sya don para anung tawag dun

Nicolle: Oo makatulong sa mga nagugutom. Yung inaalala nya yung iba no. Gusto nya may makain yung iba...Kaya nyo bang gawin yun?

Kids: Opo

Nicolle: Yung titira kayo sa anong lugar para matulungan yung kapwa nyo? Kaya nyo bang gawin yon, gusto nyo bang gawin yon?

Kids: Opo

Nicolle: O? Kaya nyo? Kahit mag-isa lang kayo, kahit malungkot ganyan?

Kids: Opo

Rafael: Para sakin exciting

Nicolle: Exciting para sa'yo yun, Rafael?

Oo? Oo ba kayong lahat?

Name: Pero po minsan po...nila

Name: Ako hindi
Nicolle: Si DJ hindi. Ayaw mo.
DJ: Opo
Nicolle: Pero yung friends nyo, sa tingin nyo kaya rin nilang gawin yon? Yung magsacrifice for others?
Kids: Opo
Nicolle: Sa Batibot, anong nangyari dun sa ano gamu-gamo
Name: Lumapit sa kandila ...
Nicolle: So ano dapat ginawa nya?
Kids: Sumunod po sa ...
Nicolle: Kaya nyo bang gawin yon? Yung sumunod sa magulang? Nangyari na bas a inyo na sumuway, katulad nung gamu-gamo?
Nicolle: Anong nangyari sa'ypo Timothy nung sumuway ka sa magulang mo?
Timothy: ...
Nicolle: Napagalitan ka? Anong natutunan nyo dun sa ...
Name: Dapat po lagging making at sumunod sa magulang kasi po kung hindi po may mangayayring masama.
Nicolle: Kaya nyo bang lahat gawin yun? Sumunod saka maging obedient sa ating parents?
Kids: Yes
Nicolle: Yes?
Nicolle: Yung friends nyo kaya rin nilang gawin yon?
Kids: Opo
Nicolle: Sa mga nandyan, ano yung nakita nyong values sa anim na magsimula kanina – detective Conan...Ano Timothy?
Timothy: Honesty
Nicolle: Honesty. Saan mo sya nakita? Detective Conan. Ano pa? Meron pa ba bukod don?
Name: Ano po ...kalinisan ng paligid.
Nicolle: Anong palabas?
Name: Detective Conan din po
Nicolle: Detective Conan din. Rafael?
Rafael: Ano po helpfulness
Nicolle: Anong Palabas?
Rafael: Sa Tropang pochi
Nicolle: Mark?
Mark: ...po dun sa why not
Nicolle: Sa why not. DJ?
DJ: Ano po helpfulness and coopearation po.
Nicolle: Saang palabas?
DJ: Sa Why not din po.
Nicolle: Sa why not. Meron pa bang iba?
Name: Helpfulness and cooperation po.
Nicolle: Sa?
Name: Detective Conan.
Nicolle: Detective Conan. Name?
Name: Concern for others po.
Sa xmen po.
Nicolle: Sa xmen. Name
Name: Self reliance po sa handy many.

Nicolle: Self reliance sa handy many. Rafael?
Rafael: Helpfulness and cooperation.
Nicolle: Sa?
Rafael: Handy Manny po.
Nicolle: Meron pa ba? Timothy?
Timothy: ...
Nicolle: Sa?
Timothy: Xmen po.
Nicolle: Xmen. Meron pa? Ashley.
Ashley: ... sa Why not. Mark?
Mark: Ano po neatness and cleanliness po sa handy many.
Nicolle: Neatness and cleanliness sa handy manny. Ernie?
Ernie: ...Self-reliance po sa detective conan.
Nicolle: Self reliance sa detective conan. Rafael?
Rafael: Sportsmanship po sa may ano po, handy manny
Obedience po sa why not
Nicolle: Obedience. Meron pa?
Ok. So meron ba kayo nung mga values na nabanggit nyo – self-reliance, obedience, cooperation – meron kayo nun?
Kids: Opo
Nicolle: Pano nyo nasabi na meron kayo non? Ernie?
Ernie: Neatness and cleanliness, obedience, industry..., concern for others...
Nicolle: Pano mo nasabi na meron kang industry?
Ernie: Kasi po ...na binibigay sa 'kin ni ... pero ginagawa ko po yun nang maayos.
Nicolle: ... Sa iba? Sino pang magshe-share? Si PJ, anong values ang meron ka?
PJ: ...
Nicolle: Ikaw Mark, ano yung mga values na meron ka at ano yung ginagawa mo para Makita mo yung values?
Mark: Ano po...
Nicolle: ... PJ?
PJ: Helpfulness and cooperation.
Nicolle: Pano mo nasabing meron ka non?
PJ: Ano po kasi ung minsan nililigpit po ni mama yung maraming bagay po tapos tinulungan ko po sya.
Nicolle: Name
Name: Ano po self-reliance po.
Nicolle: Bakit self-reliance?
Name: Kasi po ginawa ko yung assignment ko mag-isa.
Nicolle: So sa iba, siguro hindi lahat ... so gusto nyo ba na ... pa kayo?
Kids: Opo.
Nicolle: Bakit ano bang makukuha natin sa mga values na yan? Sige Timothy.
Timothy: Discipline sa sarili.
Nicolle: PJ.
PJ: Makakatapos ng pag-aaral.
Nicolle: Makakapagtapos ng pag-aaral. Ano pa? ...all that. Ano bang mangyayari sa'tin. Ano bang makukhuha natin? Mark?
Mark: Uunlad tayo.
Nicolle: Uunlad tayo. Ernie?

Ernie: Magiging inspiration po yun para gumaling pa tayo.
Nicolle: Gumaling pa tayo. Ano pa? Meron pa ba?
...ba yung values na nabanggit natin?
Kids: Opo.
Nicolle: Pano mo nasabing opo?
Name: ...
Nicolle: Bakit?
Nicolle: Bakit mahalaga yung values? Mahalaga ba?
Kids: Opo.
Nicolle: Bakit?
Name: Nakaktulong po sa pag-unla ng buhay at tsaka pag meron po kayong lahat ng yan tatawagin po kayong mabit na bata.
Nicolle: Meron pa ba? Name?
Name: ...
Nicolle: Ashley?
Ashley: Magiging inspirasyon po kayo ng iba.
Nicolle: Inspirasyon ng iba.
Nicolle: ... Diba may sinabi kayo na ayaw nyo sa mga palabas? E ano ba yung gusto nyong mapanood sa mga children's show? Rafael?
Rafael: Animation
Nicolle: Animation. Leonard?
Leonard: Tom and Jerry.
Nicolle: Tom and Jerry.
Ashley?
Ashley: Yung moral lesson.
Nicolle: Moral lesson. Russel?
Russel: Ano po Xmen.
Nicolle: Xmen.
Nicolle: Name
Name: Ano po Animal Planet po.
Nicolle: PJ?
PJ: Tom and Jerry.
Nicolle: Tom and Jerry.
Nicolle: Ano ba yung ano, nakukuha natin sa panonood ng TV? Bilang kids, ano ba yung nakukuha natin sa TV? Isa isa na lang tayo. Magsimula tayo kay Mark. Ano yung nakukuha natin sa panonood natin ng TV? Pwedeng positive or negative.
Name: ... yung mga values po
Nicolle: Si russel?
Wala tayong nakukuha sa panonood natin ng tv?
O sige mag-isip ka muna.
Timothy?
PJ? Ay meron na Timothy?
Timothy: ...
Nicolle: Nakikita natin sa panonood natin ng TV. PJ?
PJ: ...mababait
Nicolle: Ashley?
Ashley: Para po mapaunlad ang ating sarili.
Nicolle: Para mapaunlad an gating sarili. Name?

Name: Nanonood po ako ng animal planet tapos gusto ko po yung science po.

Nicolle: Parang...subjects... Russel?

Russel: ...

Nicolle: Inspiration?

Nicolle: Ah for expression. Rafael?

Rafael: ...

Nicolle: Leonard? Anong nakukuha natin sa panonood ng TV?

Leonard: Pag nanood ka po ng TV pwede ka pong maging masaya sa pinapanood mo.

Nicolle: ... Entertainment, ganyan. Ernie?

Ernie: News programs...magkakaroon po tayo ng idea sa mga nangyayari sa bansa

Nicolle: News programs. Ano ba yung news programs?

Ernie: News programs po yung makakakuha tayo ng ...

Nicolle: ... Name Sino yung last? Ay meron pa ba? Ashley may idadagdag ka pa?

Ashley: Information po sa ano kung ano pang pede nating gawin sa mga bagy bagay.

Nicolle: Name

Name: Ano po sa channel 2 po meron pong mathinik po dun. Pwede po kayong manood dun ng math.

Nicolle: Rafael?

Rafael: ... mga bagong activity.

Nicolle: Bagong activity.

Nicolle: Meron pa ba? Ok. Actually yun na yung last question naming. Maraming salamat sa time. Thank you sa participation!

APPENDIX X

Focus Interview with Tropang Potchi

Interviewee: Ian Rica Roxas (PM) and Gorge Jorron Manuel (Writer)

Date: February

Time Started: Time Ended:

Venue:

Q: How long have you been with GMA?

I: I started working for GMA I think September 2008 before that I was a free lancer tapos may mga projects din ako na paunti-unti with GMA. Pero as Program Manager, nagstart ako late 2008.

J: 2010, February 2010

Q: How will you describe GMA? As a network

I: It's a very corporate set-up. It's expected to be very creative, very dynamic which is it. At the same time, it is also very corporate in the sense all the systems are in place on how to run a business so first and foremost, I would say GMA Network is a business. It's a business that is guided by the things we believe also, our values. It's a company that tries to marry both, business and values. If it makes sense. Kasi sometimes people think na kontra yung goal mo as a business to let's say yung values, but no, the business is guided by values.

Q: How would you define the company's values?

I: If you notice the frame outside yung parang billboard sa lobby nakalist din yung mission. Kopyahin mo na lang, picturan mo. If you notice, the number mission is to place God above all, but it doesn't really dictate you, kung empleyado ka ng GMA, it doesn't really dictate kung ano yung belief mo sa Diyos, parang it's a personal thing. Pero parang you as an individual and as an employee, you use your belief in your own God kung ano yung personal believes mo to guide you in your work and you'll also notice there the mission is to be and to remain the leader in the industry and to be the preferred networks of Filipinos. Viewers' boss basically, we aim to please audiences, what makes them happy in terms of entertainment, sa news din, integrity also is the big thing.

J: sa lobby (kopyahin mo na lang)

Q: So you say that yun yung main goal ng company niyo, to please the audience?

I: Yes but at the same time, along side that, it's also a mission to keep your integrity. For example, yung mga news and public affairs show, talagang it's a big thing to be transparent and balance, ganun.

J: Kasi it's a business. Di mo siya mabebenta kung di mo ipleplease yung audience mo.

Q: How would you relate yung goals ng company sa children's development naman po?

I: Children's development, well, when we produce show especially for children, kasi hindi ganun karami yung network-produced, previously there was Sabadabado, Art Angel, there's a conscious effort talaga to come up with content that enriches children but at the same time, entertains them. Kasi If they are not entertained, they're not gonna watch it so ano nang nangyari doon sa other goal mo? So similar to the goals of the network, to marry business and values, at a smaller level, sa program, parang ganun din, you aim to catch their attention in order to give the message.

J: (if they are not entertained), fail din.

Q: Kayo Sir how will you describe GMA?

J: It's that personal, it serves as to entertain the masses. Parang at the end of the day, business kasi siya, kunwari pag may naisip kaming creative na program or na concept, but if it doesn't fit

the masses, hindi yun ganun yun. So parang tingin ko ganun siya, it's a creative company na business driven pa rin. Hindi siya yung parang theater, just a creative company, magustuhan niyo o hindi okay lang. Dito pag hindi niyo siya mabenta, hindi okay lang. Unlike sa TV5 example, sa values naman ito, sa TV5 may violence may mgaa namamahiya ng tao, okay lang sa kanila syun, a GMA, hindi nagwowork dun, we still uphold integrity nga __ and we have standards. I: It's a conscious decision din of the bosses. For example, the ratings game, I'm sure you've heard of it, it is really cut throat, parang everyday you are reminded that you have to beat the competition. Pero pag nagusa- usap naman even dun sa pinakataas ah, when we evaluate what the others are doing, let's say, "O bakit itong show na 'to it's doing so well" considering we have the most of the viewership based on the ratings agency that we subscribed, itong Nielsen, pero itong other station let's say itong TV5 or I don't know some other, if they have a show na innovative nga pero medyo nakaano, parang "omygosh kailangan pakita na nag-aaway parang Jerry Springer". We don't deny that we think of it, "what if we do that" pero parang magpapop-up din yung question na "but do we want to do that" "do we show that na talagang reality tv" and you show it na ganun, kasi it's one thing you show it as fiction it eh, in a drama di ba? Parang it's in a format na of "o kwento to ah, these are characters." Pero if you present something na medyo kontra sa sarili mong values, parang pumapasok pa rin yung "do we what to show this kind of content" and then we deliberate it amongst ourselves and our bosses also and from there, guided from our own values din, yung mga ideas namin what makes a good TV program, that's how we make the decision.

Tropang Potchi

Q: How long have you been in Tropang Potchi?

I: Tropang Potchis, it's a TV show that is sponsored entirely by one company, it's a branded program. Are you familiar with the candy na Potchi? So it's sponsored by Columbia Candy. 2 years ago, 2009, end of 2009 I think, nagstart ang Tropang Potchi but it first aired on QTV, QTV pa siya nun. Variety show pa siya nun na may games games.

J: Variety pa siya nun for kids.

I: Then last year, nagtransfer yung TV show to GMA7. Ever since nagstart yung program ako na yung naassign na Program Manager since 2009

J: Ako I've been in the show when I transferred to GMA.

I: Sorry late 2008 pala kasi yung buong 2009 asa QTV. Sorry I'm confused, 2011 siya nasa GMA, yung buong 2010 asa QTV siya and a little before. So 2009, tama. Since 2009

Q: How does Tropang Potchi start?

I: Since it's a branded program, we approached or nagkaroon ng meeting between Columbia and GMA. Kasi Columbia was interested in having their own program na associated dun sa brand nila ng candy. Columbia is a business and their primary aim is to sell the product. But at the same time si Miss Elvira Go, she's one of the owners of Columbia Candies, she also has advocacies na personal niya. And she's very close to children issues also marami rin siyang religious advocacies. Yung children, part yun ng mga personal advocacies niya. I believe she found the idea appealing to marry the both. May marketing yung candy niya and at the same time may program siya for kids. We developed concepts to pitch to her. Ang nangyari she gave us her parameters, kung ano yung mga gusto niya. It included highlighting certain things that she finds very important in children and also dun sa parents. She wanted the role of the parents to be highlighted in bringing up a child. And syempre families naman are not perfect, she also wants to highlight the role of friends in the well-being of the kid. Kasi siya because of her own advocacies, values talaga yung gusto niya iimpart. So in the beginning, yung Tropang Potchi, para nga siyang game show, may mga quiz quiz pero it was packaged in a fun way na parang obstacle course or parang scavenger hunt, let's say may question tapos may malaking pool na

may ball swing so they have to find the answer in the ball swing. For example, ano ang tinuturing na man's best friend, tapos unahan sila na maghanap ng figure ng dog.

J: sponsor

Q: So yung idea po galing sa inyo pero tinailor fit niyo sa?

I: Dun sa kung ano yung gusto niya. When we moved to GMA, since the audience of GMA was different than QTV and also the pressure of rating was heavier in GMA, parang we had to change so we studied sino ba usually nanonood sa timeslot na pupuntahin namin and then we thought of other ways to make it more engaging, entertaining but at the same time macommunicate pa rin yung mga gusto ni Ma'am Elvi.

Q: How did you identify your target audience po? Based sa timeslot?

I: Yes, sa research kasi based on let's say yung Nielsen nagprovide naman sila ng data, dun rin yun kinukuha eh. From the ratings, from the audience profiles, ang nanonood sa timeslot nay un, pinakarami ang socioeconomic class na D,E followed by C, mas maraming females than males pero by a little bit lang, halos pantay lang sila. Then 2-12 years old talaga. Medyo yung 2-12 yung range nyan, magkakaiba yan talaga. So ninarrow down lang namin kung ano yung audience ng Columbian Candies, so ang Potchi mas 8-12 or even a little beyond 12 mga 13, ganyan.

J: May research na kasi yan, demographics.

Q: Yung programming as in yung schedule nagbase sa target audience or yung target audience nagbase sa schedule?

I: The programming followed kung sino nanonood kasi we have data na eh sa historical. Traditionally naman talaga yung Saturday morning, pambata yan eh. Kasi as you'll see in the audience profiles, may mga mommies din or may mg adults din na nanonood sa ganung time, maybe they're watching together or Saturday morning may mas command yung bata sa remote then pinapanood na lang ng mommy kung ano yung pinapanood nung kid.

J: Dapat kung sino yung nanonood. (traditionally) Kasi gising sila ng ganung time.

Q: Yung sa Tropang Potchi po ano po yung main goal niya na kung pinakaobjective niya sa pagkakaconceptualize niya?

J: Concept or yung format? Pero parehas lang naman to present values for children. Magazine show din kasi siya.

I: If you've seen it, may dalawang name formats na pinagsama one is narrative,

J: Drama drama yun

I: Yung host yung characters, yung mga artista namin bata, they portray characters even if they use their real names. So si Julian Trono, sa Tropang Tpochi siya si Julian pero pag dun sa narrative portion, we assign character traits to them to push a story and to illustrate a point. Si Miggy ganun din, sa totoong buhay siya si Miggy Jimenez sa show, siya si Miggy tapos binibigay namin siya ng characteristics both negative and positive

J: Para siyang representative ng iba't-iba klasengbata. Si Julian example siya yung Kuya na nag-aadvise.

I: Nagdevelop na lang siya into being Kuya.

J: Dati kasi si Miggy and Julian sila yung partners in crime, but since nawala yung isang character namin si Ella, grumaduate na siya since she's old. Si Julia na yung nag-assume ng role ng Kuya tapos si Miggy yung naiwan na ganun.

I: Na makulit. Pag sinabing partners in crime, mga pranksters, mga happy go lucky. When Ella left the show, kasi nag-15 siya last year. In general sa totoong buhay pag 15 ka na, you don't really hang out with 10 year old kids

J: Imaginary friend

I: Wala ka ng Potchi, malaking kending mascot. They just ignore the fact that Potchi is a round pink thing. Parang he's just another friend. So nung umalis si Ella, si Julian had to shed-off his prankster's ways medyo nagassume siya ng konting responsibility. Ayun may mga iba-iba silang positive and negative traits. Like si Julian may tendency pa rin siya maging irresponsible, di siya nag-aaral, madali siya madistract. Ang good side naman siya very considerate siya sa ibang tao, he's willing to sacrifice his own wants, yung mga little joys niya para sa ibang tao, like for say sa kapatid niya. Si Miggy has a tendency to be matampuhin, mabilis magalit

J: Tactless

I: Oo minsan tactless.

Q: How do you assign these traits?

J: Based sa personality nila in real life.

I: Kasi we observe them.

J: Kung ano ba yung bagay sa kanila, kung ano ba sila talaga.

I: Kasi feeling namin, representative na rin sila ng mga bata ngayon, nagkataon lang na artista sila. Maybe their experience is different from the common kid, pero ung ugali, these are the traits you see naman in kids in general di ba, ayan may bata ka naman na diyan eh, research mo na rin yan. So we observe them so para natural na rin yung delivery nung character nila, some of the traits kinuha namin sa totoo pero hindi namin sinasabi sa kanila baka kasi.

Q: Paano po ung pagpili niyo sa actors? Kinonsider niyo ring representative sila ng children?

I: Kasi yung mga actors ngayon, sila na rin yung dati. Yung nagaudition kami, naghanap ako first and foremost kailangan marunong magperform in front of the ng camera. Yun talaga yung guiding kasi yun yung pinakakailangan, if they're good in performing they can perform anything. Pero syempre we're always on the look-out for different kinds of kids, in fact at the beginning naghanap kami ng medyo on the nerdy side, medyo brainy brainy, medyo straight na bata. Naggraduate na rin siya kasi tumanda siya. And then at that time si Sabrina was the youngest, siya yung baby ng grupo. Yes it was part of our intention to look for kids na magkakaiba ng personalities

Q: Yung theme po ba ng Tropang Potchi may central theme? Parang dugtong-dugtong sila? Related?

I: Yung Tropang Potchi each episode kasi wakasan siya

J: One issue lang.

I: Oo. Pag nagbrebrainstorm yung writers, he's the head writer and then may mga segment producers din but he writes the main story yung narrative.

J: Story saka kung paano siya ginagawa

I: Nagbabatuhan lang kayo ng ano di ba

J: Saka yung personal experience. As a kid ano ba yung naexperience mo? Kasi it's just the same experience different generation lang, it's always the same issue, same problem

I: Also ako I'm an avid fan of children shows talaga

J: Buti naman

I: Of course. When I was younger, even tumanda na ako, never kong naoutgrow yung Sesame Street. A lot of things din, parang naisip ko, ano ba ginawa, ano mga issues na tinackle ng Sesame street kasi I grew up on it eh and many of my friends grew up on it also tapos it's a very entertaining show na laging may values pero they never talk down the kids so yun yung parang gusto namin maachieve even if we're talking about let's say correcting a bad habit, we don't want it to sad, too preachy pero syempre we want to send the message very clear.

J: Kaya nga nagwowork na sila-sila yung nagsosolve nung problem kasi ang dating wala naman nagsabi na ito yung gawin mo. They figured it out na among themselves na ito, ito yung tamang gawin for specific situation.

I: Ano yung story mo before? Yung excited si Julian pumunta sa summer camp parang camping trip?

J: Ah yeah. Tapos si Miggy.

I: Sino yung maysakit?

J: Yung kapatid niya.

I: For example lang ito, this came out in one episode eh. Ang story excited na excited na siyang pumunta sa camping trip with Miggy. The thing is pagdating niya dun sa Potchi House, malungkot siya and mareveal na kasi nagkasakit yung sister niya and had to be hospitalized. So ngayon na nag-iisip siya na sabi niya” hindi naman ako pinipigilan ng mommy ko na hindi pumunta sa summer camp”. Kaya lang naisip niya on his own na “since nasa hospital si little sister, ergo, kailangan ni mommy and daddy ng extra money”, yung money na yun pambayad niya yun sa summer camp pero di nga naman siya sinasabihan ng mommy at daddy niya na wag na siya pumunta. So ngayon he is left with a choice, a dilemma ano yung iteteake niya? Pag nag summer camp siya, it doesn’t mean he’s bad, kasi there’s nothing wrong with that saka di naman binabawi sa kanya yung pera, di naman nirerequest sa kanya pero ne of part of him is leaning towards helping his parent. So in the episode, they try to figure it out. Sige iweigh natin ang advantages and disadvantages, pag pumunta ka sa summer camp, magiging, masaya ka

J: Marami kang makikilala, sisikat ka

I: Or matagal mo na itong hinihintay. And at the same time, kahit pumunta ka

J: Maayos pa rin yung kapatid mo pagbalik mo

I: Oo asa hospital na naman siya

J: Wala naman mangyayari sa kanya. So we presented it na wala siyang ill effect. Pero yung kalabang choice niya naman probably it’s the better choice na kasama mo yung kapatid mo, mababantayan mo siya.

I: When she needs you, nandyan ka. Parang ganun.

J: But we don’t push an answer. Para di mo sinasabi na eto yung mas maganda, hindi eh equal. Feeling ko nga pag pinanood mo parang mas gusto ko pa ito eh, na pumunta ng summer camp.

I: Tapos pinakita rin namin na nalilito sila yung, “Ayoko na mag-isip. Nalilito ako” kasi ganun naman pag nagdedeliberate ka naman with yourself or with your friends, ganun naman talaga di ba, ayoko na isipin. Pero at the end, you have to make a decision. At the end ang dinecide ni Julian, di na lang siya pupunta kasi di bale mag-ano na lang tayo next time, magplan

J: Sila na lang

Q: Di po ba may mascot dun sa show? Ano po yung characterization ni Potchi?

I: Ah si Potchi. Strawberry Potchi. Siya yung medyo neutral. And in the narrative portion, siya yung directly na kumakausap sa audience. Yung mga bata, they rarely do that. They rarely break the fort wall.

J: Wala talaga silang fort wall. Di talaga nila brinebreak yun. Except sa last part.

I: Except sa magazine part lang. The kids amongst themselves kunwari hindi nila alam na may nanonood sa kanila. Si Potchi addresses the audience and the kids.

J: Cumacut-away yun. Hindi napapansin nung mga kids na kinakausap din nila tayo, sa TV.

I: Parang iniignore nila yung fact na si Potchi kinakausap yung audience. Ang nangyayari kapag nagkakagulo na yung mga bata let’s say nag-aaway sila. Si Potchi medyo yung nasa neutral side, siya yung medyo balanse, siya yung steady.

J: Literally.

I: Pero pinupush din niya yung issue dun sa viewers na “ano kaya ang magandang gwin” parang every gap meron siyang little questions that hopefully ang effect napapaisip yung mga bata ano ba dapat yung gawin. Parang “Naku si Julian hindi pala nag-aral or ano kayang ginawa talaga ni

Julian? Nangopya nga ba siya?” So one role is to tease the next segment and also invite the audience to think about it.

Q: Yung set-up po di ba kunwari may tambayan? Is there a reason behind it?

J: Bahay ni Potchi. Since si Potchi siya, colorful siya, kids.

I: Bahay lang ni Potchi, actually candy siya. May picture siya ng mommy and daddy niya sa wall tapos may baby picture siya. Idea kasi ay para silang Saturday Club na ang goal nila every Saturday na makapagshare ng kwento ng the past week, kung ano nangyari sa kanila.

J: Doon pumapasok yung magazine segment.

I: For example, sumakay si Julian ng

J: Go Kart

I: So nagkwekwento siya.

Q: So parang kanya-kanyang kwento sila?

J: Oo, nagrorotate.

Q: So related po yung mga kwento nila sa isa't-isa? Covering different topics yung kwento ng bawat Potchi kid?

J: Yung narrative or yung magazine feature stories?

Q: Yung magazine po.

J: Kasi usually dalawang kids lang yung feature, 2-3 so sila lang talaga nagkwekwento.

I: Parang sila lang yung may baon lang for the week.

J: Yun yung tawag namin, baon.

I: Oo, may baon kang kwento? Ganyan.

Q: Ano pop ala yung specific task niyo sa show?

I: Ako I handle the administrative parts and the business parts. I make sure we set a budget para maproduce yung program and that we stay within the budget. Also I sit with let's say sa conceptualization, although hindi ako nakakaattend ng weekly meetings.

J: Pero nakakarating pa rin sa kanya yung content before we shoot

I: Oo kasi I handle more than one show. I handle other shows and even shows that don't exist yet, I handle. Ganun naman sa amin eh, may mga new shows na dinedevelop, naassign sa mga program managers. So there are shows that are assigned to me in the development stage pa lang. The nitty gritty of the production, minsan hindi ko nasasamahan. That's what Executive Producer and all the other production personnel are for. Sila, weekly sila nagmimeting. They talk about ano yung okay na nagawa sa previous episode, what we'll be doing in the succeeding episodes, so nilalatag nila yun. Si Joron, he writes the continuity, which is the narrative story and he also checks the script of the segments, the segments being yung magazine segment.

Q: Dun po sa conceptualization, sino po yung sit down for each episode?

J: Sinu-sino. Ako, writer. Andun din yung Executive Producer, siya yung nagprepreside talaga.

Then AP, kaya bang iproduce ito, yan si Ato Roche. Andun din yung mga researchers namin, kasi sila yung nagbabato for the magazine portion, kung ano yung pwede natin ifeature. Of course andun din yung segment producers/writers namin, para alam na nila kung paano itatake. Yan yung mga andun.

Q: Ano po yung process nung conceptualization per episode? Parang nabanggit po ni ma'am na review yung past episode?

J: Syempre unang agenda review muna, ano nangyari dito, editing, yung segments kung maganda ba, yung narrative tumahi ba, naappreciate ba ng mga bata tapos new business na kami yung for the next taping day na. Ang una namin diyang ilalantag is yung segments, yung magazine part, kung ano muna yung pwede nating ifeature na segments. Tapos ano yung mga gusto naing ifeature sa narrative. ito na yung mga issues

I: Parang may topic ng narrative, for example, cheating.

Q: Ano po yung important things na you consider when you select a certain issue na iproduce for the next episode?

J: Sa akin ang inaano ko, does the issue cross all the demographic level? Parang nasheshare ba ng lahat ng klase ng bata yung itong klaseng dilemma. Kasi baka mamaya kami lang pala yun, baka yung ibang bata di naman ganun so dapat nasheshare nila yun.

I: There are common things naman sa mga bata eh. Let's say learning how to obey, yung pagiging magalang. Meron tayong story na yung pabalang siyang sumagot.

J: Si Miggy? Eto meron ako ditong listahan.

I: Oo si Miggy. Tapos yung pilot episode namin sa GMA, was about obedience. Si Sabrina was told by the the mom na hindi siya pwedeng pumunta sa mall kasi hindi siya masasamahan pero di niya sinunod. Ang ending naligaw siya, nagcommute siya mag-isa kasi akala niya kaya niya na. In the end, kinailangan sunduin siya ni Julian kung saang lugar man siya nandoon.

Q: Do you encounter problems naman po doing the conceptualization process?

I: Yes.

J: Oo lalo na pag sobrang hirap nung naisip namin na issue. Ang ganda eh!

I: Pero we feel that it's important.

J: Makakarelate yung lahat pero ang hirap. Paano ba?

I: Yun yung may nagnakaw?

J: Yes! Yun yung pinakamahirap na task ko yung how do you control the content. Kasi ako yung nagsusulat eh, responsibility yung paano mo iproject.

Q: Yun lang po yung usual problem?

J: Oo!

I: Ang main dilemma was that Sabrina witnessed na yung isa niyang friend, ninakaw yung cellphone nung isa pa niyang friend. So kahit di siya yung nanakawan o nagnakaw, parang siya yung may dilemma, anong gagawin niya pareho niyang kaibigan eh. If she tells on the other friend, the other friend will get into trouble, magagalit sa kanya. At the same time pag nakita niya yung ninakawan, distraught kasi nawala yung phone niya and may third element pa yun. May isa pa siyang kaibigan na napagbibintangan na siya yung kumuha. So ano gagawin niya? Di namin alam. Nastuck kami kung ano gagawin niya.

J: Kasi hindi mo alam kung paano eh.

I: Kasi nagtanungan kami each of us kung ikaw ano gagawin namin.

J: kung ano gagawin namin.

I: Ako personally, I'll try to keep out of it. But I don't know if that's the thing we want kids to see. Is it the solution? We were not sure. Pag ganun we ask for help.

J: Ako nga sabi ko, hindi ko ilalag yung kaibigan ko. Ilalagay ko yung cellphone sa box at ibabalik ko sa may-ari. Parang mali rin? Tama na nabalik. Hindi mo inamin yung mali, hindi mo naitama. Pero at least nabalik.

Q: In such cases po, kanino kayo humihingi ng tulong? Do you have consultants?

I: For that particular episode, we consulted a child psychologist, si Dr. Hojo. She frequently guests naman on mga talk shows, mga child development ganyan. Ang ginawa namin in this case, we asked her to portray a role pero ang role niya guidance counselor. Parang ano ba dapat? Ang advise niya for the benefit of the child who's experiencing the dilemma, kailangan maunload niya kaagad yun otherwise maffect siya negatively. Dapat mapasa niya yung problem to someone who's more capable of handling it a.k.a guidance counselor. Kailangan yung burden matanggal sa kanya. Based on yung consultation kay Dr. Hojo, nagdevelop siya ng story line wherein the guidance counselor steps-in, na parang pumunta talaga yung guidance counselor sa bahay ni Potchi. Tinanong din namin yan mga sa guidance counselor kung ginagawa niyo ba ito, naghahouse to house din ba kayo. Sabi niya, if we notice a problem with the child, yes. They

actually do it pala. The story was pumunta siya Potchi house and before pala siya dumating dun, pumunta muna siya sa bahay ni Sabrina. Kasi she had been noticing na off late si Sabrina, balisa, wala sa wisyo.

J: Naestablish din sa story na ganun na siya, in the beginning, para di naman bigla. Pag pasok pa lang ganun na siya, tulala na.

I: Oo ,tulala na, anong gagawin ko.

Q: In such cases lang po kayo nagconsult sa experts, sa psychologist?

I: Oo kapag may mga mabigat na issue. When we get stomped kasi for example little things, the common things naman have fairly straight forward solutions. Halimbawa si Julian may pet siya di niya pinapakain, inaalagaan, ano mangyayari. Maglalayas yung mga aso niya kasi nagugutom na. Maghahanap siya ng food sa labas. So ano yung solution? You have to be responsible if you have a pet. Kailangan alagaan mo siya. Otherwise, wag ka na lang magpet. We consult when we feel the need to. Pag hindi ganun kastraight forward.

J: Kasi yung nga yung value, yung sa umpisa po di ba. Ano ba yung ipupush natin na value? Yung value ba nung friendship ko sa kanya na masisira o yung honesty na aminin pero parang sa akin po ang dating nun sa huli ang napush na value is to consult an adult, yung trust sa mas nakakatanda, na makakatulong sila sa problema mo. Yun yung lumabas.

I: Actually nageevolve din minsan, as you conceptualized something, you have to trust grown-ups din. You find a grown-up that you can trust so that if you find yourself in situation na hindi mo mahandle mag-isa, may mapupuntahan ka. It doesn't mean lahat ng grown—ups itrast mo di ba? Pero parang identify one grown up that you can trust.

Q: You've mentioned nap o values about honesty and obedience? Is it parang sinasday niyo po talaga na ito yung value na iprepresent for this episode?

I: Oo sinasadya talaga siya

J: Nakalatag siya. Poag sa akin sa notes ko, pay it forward, sacrifice, gang yung recruitment, truth, pintas, pakialam. Ganyan siya.

I: Yung sa gang, yung changing of values parang peer pressure parang papalitan mo ba yung values mo para maging accepted ka.

Q: So may specific value na feature for each episode?

J: Oo. Dapat. Kasi kung wala, walang mangyayari. Kailangan may problema eh.

I: Kasi ganun naman talaga yung format nung program eh, na every week meron kang pinupush na value na dun iikot yung story.

J: Na hindi necessary dun lang sa mga kids. Kaya nageguest kami minsan, minsan yung guest siya yung may problema. Kasi hindi naman pwedeng parati na lang tayong may problema? Yung bisita naman.

I: Oo si Germy, may kaibigan sila na mabaho.

J: Kunwari yung episode na yun, galing yun sa experience ko talaga.

I: Oo kasi mabaho siya.

J: May schoolmate ako dati na ganun. Tapos iniisip ko na walang nagsabi sa kanya dati na ganun siya. Lumipas lang. Naghiwahiwalay na kami. Yun pa rin yung memory namin sa kanya kasi walang nagsabi sa kanya na poor yung hygiene niya. So yun yung prinesent ko na story.

I: It make for a very funny story saka entertaining kasi bibisita yung bata sa Potchi parang hala wag, ayaw nila. Hindi naman Germy pangalan niya diba?

J: Hindi. Hindi.

I: Ang tawag lang sa kanya ng mga bata sa kanya Germy kasi nga yung reputasyon niya na mabaho. Yung parang nilalapitan siya medyo gumaganun mga bata. And they are trying to figure out “paano iiwasan na lang natin siya”, “ayoko sabihin nahihya ako eh”. Tapos nagiisip sila ng mga different ways “what if iambush nati nsiya, sprayan natin siya ng maraming cologne. So

yung mga it doesn't have to be as heavy as yun nga nakita nya na nagnakaw. Something na light lang, nakakatawa, ang ending simple lang pala, slightly embarrassing pero kailangan mong gawin. Someone has to tell Germy.

Q: Paano po kayo pumipili ng value na iprerepresent bawat episode?

I: Research din. Sa observation natin sa mga bata. Minsan iniisip namin, ano ba yung mga values na highly recorded. Let's say honesty, consideration of rother, respect for your elders. Ganun lang. Those are the values actually.

J: Meron din mga values na nadidisregard tulad ng over confidence. Hindi naman tayo dapat nagmamaganda. Parnag over confidence hindi mo naman siya masyado tinataackle pero issue siya sa mga bata. Paano kung may friend kang ganun ano gagawin mo?

I: Minsan pag hindi pa namin alam kung paano inarrate sa story parang pinapark na namin.

J: Hanggang ready na siya.

I: Eventually dadating din kami nun.

Q: Do you consider timeliness? Halimbawa may issue sa society? Kailangan niyo instill sa children or ipakita sa kids yung value na ito tapos ito ung ifeature?

J: Slguro kahit papaano. For example yung sa gang episode, yung peer pressure.

I: Yeah, oo kasi yung executive producer namin may anak yan eh, tinatanong din niya yung anak niya. Ano ba yung uso sa school niya? Tapos nalaman niya na anong tawag dun sa gang? Hood, yun na pala tawag dun. Syempre inuupdate din namin. Kasi yung alam namin from our childhood eh, iba na pala ngayon. Although the issues are fairly the same, iba lang yung tawag. So yung mga gangs, gangs, yan yung isa sa mga feeling namin timely and the need for material things to the point of.

J: Pinalabas namin yan before Christmas kasi syempre ito yung time na nageexpect talaga yung kids ng big material things. Kasi Christmas eh, it's timely na yun yung episode

I: Yun yung si ano, mahilig sa branded na bagay eh. Mahal ba yan?

J: Ay parang meron pang line na, "gusto mo ito regalo ko sa'yo ? ay ayoko ito, mura lang ito."

I: Oo yung mga ganun. Yung mga "hindi ba dapat pag Christmas, maganda yung regalo kasi pasko eh. "

J: Minsan lang yun.

I: Common mo yan maririnig diba. Christmas is now really associated with receiving gifts. So parang feeling namin let's highlight naman other things so hindi naman namin sinabi na wag na lang tayo magexpect ng gift pero maappreciate mo yung thought behind the gift. Then kung walang gift, okay lang. Yung narrative pala, meron din kaming sinisingit na palang small story na mala-Alamat or fable

J: Na animated

I: For example hindi nila masabi ng diretso dun sa tao, meron magkwekwento na merong akong alam ng kwento. Si Joron, mayaman siya, mahilig siya sa mamahaling bagay. Kaya lang isang araw, pinagtatawanan niya ang mga common na baro ng mga kapitbahay niya, mga kaibigan niya. Ay hindi, mas maganda mga damit ko sayo. Panget mga damit mo mura lang yan. Then one day, nasunugan siya. And then nung walang-wala na siya, wala na yung mga gamit niya but his friends were still there. Yun gmga damit na dati niyang pinagtatawanan, pinahiram muna sa kanya. Mga ganung bagay.

J: Yung mga stories is a way kung saan sila pwedeng makakuha ng solution na hindi lang sila nag-isip. Kasi ang dating nung kwinto ni lola, ni tita so parang merong kang authority na dun sa kwento. Na hindi lang kami nagimbento ng solution. According to story, parang ganito ata yung ginawa.

Q: Yun po ata yung answer sa next question kasi tatanong ko sana how do you present values? Yung sabi niyo nga sa narrative. May ginagamit kayong story, yung animation?

I: Oo

Q: Are you aware po of the DepEd values?

I: Eto ata yung grinegradan nila sa report card? Kasi ang alam ko parang yung sa Home Room meron silang mga when they evaluate the kid, sa moral ano nila. Hindi, I mean di ba yung academic may grade yun, pag sa card meron ka ring mga comments sa teacher mo na “needs to be responsible” I think deped has a number of traits na they evaluate in a child parang obedience, or honesty. Kasi we don’t have formal tie-up with DepEd naman but on our own nagresearch kami from mga friends who are teachers.

J: Mga basic naman po kasi, sportsmanship. Basic naman yan. Thoughtfulness.

I: Cooperation, favorite sa sesame street. But I think part yun ng character building ng childhood.

Q: Paano niyo po nasabi na basic yung?

I: Kasi that’s what we look for in a person. I think

J: For every problem, it boils down, ganito, honesty. Kung naging honest ka lang, merong nagemerge na issue, pero parang dun din galing. Parang ganun.

Q: Are there certain elements you use you wish to deliver to values? Yung may certain props or something kayo na nilalagay sa set niyo para makatulong sa pagrelay ng values sa audience?

I: Mostly yung stories eh.

J: Animation kasi nahuhook sila dun eh, cartoons.

I: Pero at the end of the episode meron kaming, the souvenir wall, na souvenir cover. Pero ang totoong purpose nun is to just to collect souvenirs from mga adventures nila. For example, nagpunta sila sa Cebu, may dala silang post card ng Cebu, ipopost nila sa wall. Sumakay siya ng kalesa, meron siyang mini kalesa. Papatong natin yun. Pero meron din silang ginagawa minsan for example si Julian nung nawala yung aso niya, gumawa niya ng missing na poster tapos gumawa siya ng poster na may picture yung aso niya. For that episode, yun ung nilagay niya sa souvenir wall just a reminder na nung at that time nawala yung aso niya kasi irresponsible siya. Iniwan niya lang nakaopen yun gate at ang dumi dumi ng aso niya.

Q: Other factors that affect your production?

I: Well of course, the budget. We have to produce the program within the set of budget. Yes, it comes from Columbian Candies. Actaully parang co-production, but the sponsor, by sponsoring the show basically nababayaran niya yung production cost. We have to devise ways to present the story that doesn’t require us to spend so much. Halimbawa ganitong number of tapings lang tayo pwede, kailangan mashoot natin yan within the day, we have tto be creative, kailangan ng shoot sa school, anong gagawin namin. Ganun lang. That’s a big factor yung budget.

Q: Do you have indicators of success for your program?

I: Pinakanakikita lang namin ay ratings eh. Although we are awarded by AnakTV seal which certifies us as child-friendly. Are you familiar? Parang recommended siya for children so may mga external bodies na nageevaluate sa amin. We think and we believe indicator naman siya that somehow yung message ng program is good.

Q: Meron po kayong you hear audience feedback?

I: facebook, that’s the easiest way na these days.

Q: How would you rate your program’s success?

I: I think we have been very successful

J: Ang tagal na niya.

I: Kasi ang tagal na niya, pero mas matagal pa rin yung Art Angel. Pero considering kung gaano kabilis magpalit ng programs these days, we are ver lucky, na si Columbia candies happy pa rin siya with the program. In fact, ako mismo, I enjoy working with Miss Ervie kasi wala siyang

directive na pakita niyo yung candy. Wala siyang gaun. Although andun yung candy na mascot at yung pangalan ng show ay Potchi.

J: Di mo kailangan mafeel na ito ay commercial ng candy.

I: Parang sa conceptualization, may freedom kami kasi di namin inaalala na saan namin isusulat yung talk points ng candy na masarap siya. Ang ginagawa na lang namin at the most there are, may candy at the sets which the kid eats naturally. Actually pipigilan pa namin sila kasi props yan eh. Wala na yung props

J: Magsstatar t na may laman pa bibig.

I: Magsasalita na siya may kendi pa.

Q: Aside from producing the shows, do you do other activities?

I: Before naghold kami ng mall show, kasi kids din naman like to see the actors. May konting dance, singing tapos may games. Usually ganun.

J: Outreach. Kapuso foundation.

I: Sometimes we get invited to participate in mga outreach programs and we encourage the kids to join. Parang ang gusto ni Miss Elvie and kami rin is to empower kids to show them that there are certain things that within your power to change or to do good in. For example, kahit little things, like helping your siblings or your friends, ganun. Little things like that or joining a worthwhile cause like, nakapagtreeplanting na ba sila? They join tree planting or nung Christmas they visited. Parang nung story nung Christmas is making new friends, trying to make someone else happy. May vinisit silang bata na fighting cancer. Mga little things like that. Meron din yung pinoy games. Kasi si Miss Elive pag nagkwekento siya ang gusto niya mahighlight yung value na relating to people na face to face rather than naakcomputer ka lang, naglalaro ka ng game, buong araw ka naglalaro ng game wala ka ng kausap. So she likes the idea of reviving pinoy street games. Meron kaming event na ginawa, nagvisit kami sa isang school nagpalaro kami. Andun mga bata, tapos we tap this agency, magna something foundation, nagorganize sila ng street games. Tapos kasama yung mga actors.

Q: Tropang Potchi

I: Through entertainment and value-laden stories

J: Through entertainment na rin po.

I: Yun naman talaga eh, If you deny the power of entertainment, you hear me sing out. Ako personally as a kid, ang pinapood ko talaga ay yung nakakaentertain. It just so happen na yung pinapanood mo some of these programs, yung Sesame Street, talagang super dameng values. Natuto pa ako mag Spanish dahil dun, ng kunti.

J: Yun ung challenge sa production kung paano siya creatively naproproduce

I: Kasi yung mga values, yung mga messages madali lang isipin

J: Pero paano mo sila maeengage o mapapakinggan yung values nila.

I: Tapos dapat yung ratings mo pa mataas, ang dameng considerations.