

LEARNING RESOURCE

SPA - MEDIA ARTS



BROADCASTING

TV BROADCASTING & PRODUCTION

QUARTER 3 - MODULE 1

LEARNING RESOURCE for MEDIA ARTS

BROADCASTING

TV BROADCASTING AND PRODUCTION

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FOREWORD

Welcome to this Learning Resource for MEDIA ARTS.

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21st Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop *Higher Order Thinking Skills* of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all activities, will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

INTRODUCTION AND OBJECTIVES



After discussing the medium of radio in the previous module, we will now tackle television and try to compare both media. Obviously, television or TV is a visual medium. Aside from that, we will focus on and highlight its nature, strengths, and weaknesses as a medium.

We will also learn about the history of television and how it has become an integral part of our lives. What were the important events through its existence in the country? Your first exposure to television might be through educational programs or children's shows when you were younger. What goes on behind the scenes of such programs? You might have also recently heard that ABS-CBN's franchise was not renewed by Congress. What made this possible?

Apart from these lessons, we will enumerate and compare the different elements of television. We will also distinguish between commercial and noncommercial TV stations, dramatic and nondramatic programs. You will be exposed to the ins and outs of different news, public affairs, entertainment and talk shows.

At the end of this Learning Resource, students are expected to:

1. Get an in-depth knowledge of the history of Philippine television
2. Differentiate between a commercial and noncommercial TV station
3. Compare and describe the different types of TV programs or formats
4. Know the elements of television
5. Learn about the different broadcast strategies
6. Apply these strategies in planning and executing a TV program
7. Evaluate different TV programs

This Learning Resource may be used for, and is applicable to, the following DepEd Codes:

1. SPA_MA-IT9-IIIa-1
2. SPA_MA-IT9-IIIb-2
3. SPA_MA-IT9-IIIc-3
4. SPA_MA-IT9-IIId-4
5. SPA_MA-IT9-IIIE-g-5
6. SPA_MA-IT9-IIIf-6
7. SPA_MA-IT9-IIIf-j-7

If you are ready, let us start to learn more about the TV industry in the country.

CONTENT AND ACTIVITIES

Prior Knowledge Activity

Using a journal, notebook, or a blog, reflect and answer the following question:

- Based on what you learned from previous Learning Resources, or even from personal experience, how would you define broadcasting?



LESSON 1: HISTORY OF TELEVISION

The Early Days of Philippine Television

Television has been around the country for almost a century. It easily assimilated itself into Filipino culture after the second World War. Recovering from the trauma of the war, Filipinos were eager to entertain themselves through a fresh and enlivening technology.



01 Announcement for DZAO-TV in 1953. Photo from Pinoy Nostalgia on Facebook.

The Philippines had its first official TV broadcast or telecast on October 23, 1953. Even before that date, on June 13, 1946 to be exact, an American engineer named James Lindenberg already saw its potential when he established the Bolinao Electronics Corporation or BEC. In 1949, Lindenberg, also considered the Father of Philippine Television, applied for a license to build and operate the first TV station. The government granted his request a year later on June 14. However, scarcity of materials forced him to broadcast via radio instead.



Nevertheless, the efforts of Lindenberg did not go for naught when Judge Antonio Quirino bought 70 percent of BEC's stocks. He had been trying to acquire a license from Philippine Congress. Unfortunately, he was not able to get one due to political reasons – being the brother of then President Elpidio Quirino. Denied by Congress, his only alternative was to buy stocks from BEC in 1952.

The judge changed BEC's name to Alto Broadcasting System or ABS to reflect his name and his wife's name Aleli. In 1953, he opened and introduced DZAQ-TV Channel 3, the first Philippine TV station. Before its initial telecast, he needed to train people and import TV sets. Through Radio Corporation of America or RCA's support, Romualdo "Romy" Carballo, Arcadio "Cady" Carandang, Jose "Joe" Navarro and Harry "Slim" Chaney, underwent technical training in the United States. Judge Quirino was able to secure support from RCA through his friend Marvin Gray who was close to its president, David Sarnoff.

There was no use transmitting DZAQ-TV Channel 3 in Manila when no one knew how to fix or install a TV set. One hundred twenty sets were imported through a 60,000-peso loan from Joe's Electric, which got the initial right to sell TV sets in the country. Apart from the four who trained abroad, the other ABS personnel learned technical operations on the job through trial and error.



02Print ad for Radiowealth in the 1950s selling radios and TV sets. TV sets in the 1950s were very expensive. Photo published in Philippine Star (Dec. 2011).

Finally, the inaugural telecast was aired – a party hosted by the Quirino family at their residence. The telecast featured President Quirino in his brother's effort to get him reelected using the technology of television. Despite this, the former president lost his reelection bid.

With the transmitter in place, the TV station aired programs which mostly came from foreign embassies since the station was equipped with just the basic requirements for operation. More content was needed so stage plays, and radio dramas were soon transformed into materials for TV programs.

Businessmen Eugenio Lopez Sr. and Fernando Lopez set up the Chronicle Broadcasting Network or CBN on April 19, 1958. The Lopez brothers initially built CBN for radio broadcast. They later bought ABS from Judge Quirino at a price reportedly several times higher than what its previous owner thought it was worth. In 1967, the new company became the ABS-CBN Corporation. It also built the first provincial TV stations in Cebu, Bacolod and Dagupan in 1968.

The early days of Philippine television were not smooth sailing. It was difficult to get audiences to watch the programs due to high prices of TV sets caused by government taxation. It was even cheaper to buy a car than a TV set that time. Thus, it was also hard for ABS to sell advertising spots for regular programming. Simulcasts or simultaneous airing of shows on radio and TV were offered to advertisers to entice them to place ads. This led to popular radio programs like "Kuwentong Kutsero," "Student Canteen" and "Tawag ng Tanghalan" crossing over to TV. Soon, the radio audience followed suit after seeing their favorite personalities on TV.

It also helped a lot that the prices of TV sets were cut by as much as one-half or two-thirds. TV was made available to as many Filipino homes as possible. Ownership of the appliance also became a status symbol in a way as it took more than two men to bring in the huge cabinet containing the TV tube into a household while the rest of the neighborhood watched in awe.



Other television stations had also opened by the early 1960s: DZBB-TV Channel 7 (October 29, 1961), owned by Robert “Uncle Bob” Stewart of Republic Broadcasting System (RBS); DZTM-TV Channel 5 (1962), which was established by the Associated Broadcasting Corporation (ABC) of the Roces family, publisher of The Manila Times; DZTV Channel 13 (1977), owned by Andres Soriano and operated by the Inter-Island Broadcasting Corporation (IBC); and DZRH-TV Channel 11 owned by Manuel Elizalde of the Manila Broadcasting Company (MBC). Through a government subsidy, the Philippine Broadcast Service also initiated its own television station, Channel 10 (1961), but it was short-lived due to the allocation of channel frequencies.

More channels created a more competitive business environment. However, these stations fell victims to American networks as they struggled to secure the best from abroad at a lower price.



The worst time and the scariest moment for Philippine television came on September 21, 1972, upon the declaration of Martial Law by the late President Ferdinand Marcos. He did not take it sitting down when his administration was continually attacked in news programs. The media became the target of Marcos forces and was considered a prime enemy of his administration.

03 In 1972 the declaration of Martial Law allowed government to sieze control of media businesses. This included Radio, Newspapers, and Television. Photo from Philippine Star (October 2020).

Marcos issued an order to government troops to take over all media firms under the guise of preventing “communist” propoganda. In 1972, he ordered the closure of all but three of the existing Manila-based stations.

After politics started television, it was soap, particularly US manufacturing company Procter and Gamble, makers of Tide laundry detergent and Ivory soap, that kept it running by financing the production of melodramas, which were later called **soap operas**.

Since then, Filipinos had become enamored with their TV sets until a new technology – internet and streaming platforms – slowly got its share of the market and became the new talk of the town. Indeed, TV had gone a long way from being just one of our home appliances to being considered one of the most influential and pervasive communication instruments in the country.



TV networks and stations depend on the government for its franchise renewal, so they have become vulnerable to government control. When ABS-CBN was recently denied its franchise by Congress under the Duterte administration, it eventually hastened its shift to the digital platform. Digitalization has revolutionized the TV industry. The digital technology introduced HDTV or high-definition television

and made TV programs accessible to computers via the internet.

Nature of Television as a Medium

Broadcast TV, which can be obtained free, is a good medium to create awareness, draw attention, and appeal to audience emotion. Although internet and cable TV have cornered a significant amount of advertising budget, free TV is still the preferred choice for ad buyers and media planners.

Due to its audiovisual nature, TV can entice and persuade consumers to buy the products being advertised through sight and sound. Unlike radio, it allows demonstration like a cooking show.

A TV company is a complex organization which transmits timed and transient messages to large, varied, and anonymous audiences on great expenses. It interacts with suppliers, advertisers, and producers which also have their own internal affairs and structures. Advertisers, associations, and governments exert a decisive influence leading to the success of broadcast management.

Generally, there are two types of TV stations: commercial and noncommercial. **Commercial stations** use broadcast facilities for advertising



purposes and exists primarily as a business enterprise whose success is measured by the amount of revenue/income it earns. Examples of commercial TV stations are ABS-CBN, GMA, TV5 and CNN Philippines.

Meanwhile, activities of **noncommercial stations** must be found in a reason other than the profit motive. They may be stations under the government, colleges and universities, or religious groups. Examples of noncommercial stations are PTV, TVUP, INC TV, and TV Maria.



Like other mass media, television has a generally low-cost, rapid, and multiplicative effect. It is easy to deliver TV materials to its target audience. **Audience** is any group of people having type of preference as to the program they see or watch at a specific time. There is a tendency for TV stations to demassify or narrow down the level group of audience leading to individualization.

In addition, television has continuous day-and-night availability of broadcast program services and there is ease of access for the audience. It is an organizational source of messages and has potentially large and varied audience, giving it a significant role in governance. It has a capacity for realism and broadcast potentials for social effects.

There is no need for formal education to understand TV messages. One need not be literate to get its message across as it allows show-and-tell. People can see and hear role models on TV.

However, the fact remains that it is not available in all areas of the country. It is still expensive for some people. TV production cost is also more expensive compared to radio and print. Generally, audiences who cannot hear and see cannot interact with television. Fortunately, there are attempts to require sign language interpreters in some programs, especially in the news.

An ordinary TV station may consist of five major departments: managerial, engineering, programming, sales and/or marketing, and traffic. It may be headed by

a general manager, a chief engineer, a program director, a news director, and a sales manager. Generally, those people who have accepted management responsibilities in broadcasting have to work hard for their success. The broadcast managers must be socially responsible from planning to implementation of their programs.

Anyone with a television can watch hour after hour of programs free of charge. The station, of course, must earn money to cover its high cost of operation and return a profit through advertisements and selling airtime.

Networks, producers and distributors, talent agents and managers, film studios, processing labs, employee services, news services and reporters, among others, are considered sources of contents of TV programs.

Related services include associations and professional societies, unions, and performers. Stockholders and regulatory bodies including government can control the contents of the medium. Advertisers, sales representatives, network sales/services, radio commercial and jingle producers, among others, provide support to its operations.



Because of the public nature of television, it is also regulated. Examples of regulators are the KBP or the Kapisanan ng mga Brodkaster ng Pilipinas, a non-government association of television and radio stations and operators of the Philippines that controls program standards, and the MTRCB or the Movie and Television Review and Classification Board.

The KBP's Broadcast Code of the Philippines is published here https://www.kbp.org.ph/wp-content/uploads/2008/04/KBP_Broadcast_Code_2011.pdf and contains the rules along which members must abide. The KBP is an industry-based agency that self-regulates Philippine media and in order to promote professional and ethical standards in Philippine broadcasting both in radio and television.



The MTRCB, on the other hand, is responsible for the classification and review of television programs, motion pictures and home videos. Films screened, and Television programs aired, from the Philippines require a classification and permit from the MTRCB. Netflix and other similar online streaming platforms are not covered under the

MTRCB Law. For television, the agency has the following classifications:

	<p>A G classification advises parents or supervising adults that the television program is suitable for all ages.</p> <p>Material for television, which in the judgment of the Board does not contain anything unsuitable for children.</p>
	<p>The television program classified as PG must, in the judgment of the Board, meet the following criteria:</p> <ol style="list-style-type: none"> 1. Theme – More serious issues may be tackled but the treatment must be suitable to children below thirteen (13) years old. 2. Language – Very mild swear words only shall be allowed. Use of a strong expletive in a sexual context or sexually-based expletives shall not be allowed. Neither shall prolonged and/or successive use of expletives be allowed. 3. Nudity – Occasional natural nudity, with no sexual activity, is permissible. 4. Sex – Graphic depiction of sexual activity shall not be permitted. Sexual activity may be implied but with no details shown. 5. Violence – There should be no glamorization of weapons and crimes. No detail of fighting or other dangerous techniques. No detail or prolonged showing of violence or suffering. There should be a redeeming social value at the end. 6. Horror – Scary sequences must be mild and brief. 7. Drugs – There may only be implied depiction of prohibited drugs and/or substances or their use provided it does not condone, encourage, or glamorize drug and/or substance use and it should be necessary to the theme and characterization.



Programs classified as **SPG** may contain more serious topic and theme, which may not be advisable for children to watch except under the very vigilant guidance and presence of a parent or an adult.

The **SPG** classification warns parents to exercise greater parental responsibility in their children's viewing of the program. The television program classified as **SPG** must still fall within the parameters of existing Parental Guidance classification rating. However, to merit the issuance of an **SPG** rating, the gravity of the material must, in the judgment of the Board, be leaning towards the maximum allowable for Parental Guidance rating.

In determining the proper classification rating, the Board shall consider the purpose, genre, and time slot of the program as well as the treatment and depiction of attendant factors such as, but not limited to: Theme (*Tema*), Violence (*Karahasan*), Drugs (*Droga*), Language (*Lenggwahe*), Sex (*Sekswal*) and Horror (*Katatakutan*).

Source: Movie and Television Review and Classification Board website (www.mtrcb.gov.ph)

Watch And Reflect Activity



Watch Jaypee Zuñiga as he talks about his job as a TV Production Head of Knowledge Channel Foundation, Inc., the different programs, and the production process of the educational channel: <https://youtu.be/OLHukpFJlyo>

In a journal or notebook reflect and answer the following questions:

1. What are the differences between his jobs as a segment producer and production head of Knowledge Channel?
2. How does he produce educational programs for children and students?



LESSON 2: TELEVISION PROGRAMMING

Formats of Television Programs

Reflection and Discussion Activity

In a journal, notebook, or blog reflect on and answer the following questions; if possible, discuss with your peers or with an online audience your answers and their answers and opinions as well:

1. What is your favorite type of TV program or show?
2. Is there a specific title that you like the best among all the others?
3. What is it about this/ these types of shows that you enjoy the most?
4. Have you considered its parts or structures? What are these parts and how do they come together to become a show that you enjoy?

By now, you know how a television station operates. When you watch TV, you will come across broadcast programs of different types. Recall the types of programs that you watched on TV. You would probably remember certain TV programs such as *Ang Probinsyano* or *First Yaya*, actors and their characters like Coco Martin playing Cardo Dalisay or Sanya Lopez portraying the role of Melody, talk show hosts such as Boy Abunda, news anchors like Noli De Castro, Jessica Soho or Mike Enriquez, anthology drama hosts such as Charo Santos and Mel Tiangco. Different types of programs are called formats.

Format is defined as the general structural classification to which a given program belongs. There are two (2) general types of programs: dramatic and nondramatic. **Dramatic programs** attempt to create the illusion that the action takes place anywhere or at any time other than the present. These may be serials or soap operas, situation comedies or sitcoms, detective dramas, anthology series, or dramatic specials.

Many programs are **nondramatic** in nature, conveying reality, rather than story illusion. These may be news programs, talk shows or discussion programs, game shows or quiz shows, women's programs, children's programs, teenage programs, educational programs, informational programs, religious programs, and variety and musical programs, or magazine programs, which combine different programs in one show.

You may have come across **news programs** that air regularly on TV stations, depending on its orientation. News bulletins may run from five to 30 minutes. News programs may

have features, interviews, comments, and reviews from experts. Examples of these are *TV Patrol*, *24 Oras*, *Saksi*, *Bandila*, *News Night*, *The World Tonight* and *Frontline Pilipinas*.



The **talk show** is probably one of the easiest to produce. Usually, experts or prominent speakers are invited to talk about a certain topic. These talks must go through brainstorming to decide on which topic to tackle in the program. These programs are produced on TV when there are issues that are interesting and/or controversial to talk about. A moderator, whose part is usually taken by a well-informed senior person or

journalist, leads the discussion. Examples of these are *Headstart with Karen Davila*, *Tina Monzon-Palma Reports*, *The Chiefs* and *Wag Po!*

There are also **documentary programs** like *I-Witness*, *Stories*, *ANC Documentary Hour*, *Dayaw* and *Reporter's Notebook* which are real and truthful. Documentaries look at the world through the lens of reality. They present compelling and gripping stories that are oftentimes more unbelievable than the most bizarre fiction films. They are geared towards realizing, understanding, and advocating for a social change while responding in an empathic manner towards the subject, audience, or topic. Oftentimes, these documentaries can change the world.

There are interviews in news reports and documentaries. These interviews are shorter with specific and a few questions only. You might have also heard or watched live interviews in news and current affairs programs. These interviews have become interactive. There are also man-on-the-street interviews with ordinary people being asked, for example, about the increase in the rates of electricity or the schedule of rotational brownouts. You must be very hard working and inquisitive with good communication skills and social awareness to be a TV interviewer.



Meanwhile, in a **sports event** or a **game**, a commentator would give you all the details such as the competing players, their teams, the score, and position of the players, among others. The commentator needs a good command of the sports jargon and knowledge of what is going on. These programs can also be seen and viewed on mobile phones and computers.

A **magazine format** combines different types of programs in one show. Examples of this are *Kapuso Mo*, *Jessica Soho* and *Rated Korina*.

Watch And Reflect Activity



Watch the video interview of Jojo Nones; he is a creative consultant, director, and writer for GMA. He is a co-creator of “First Yaya” and the director and head writer of “Dear Uge” which bagged the Best Comedy Program Award at the 2018 Catholic Mass Media Awards. Watch him discuss his job, their different programs, and how they schedule them in the different timeslots: <https://youtu.be/7vqJlZubuJ8>

In a journal, notebook, or blog, answer the following questions:

1. What are the timeslots available for GMA dramas and how did Direk Jojo differentiate them from each other?
2. Why are certain programs scheduled in them?
3. What are the highest-rating episodes for “Dear Uge” and “First Yaya”?
4. To which factor would you attribute these ratings?



LESSON 3: THE BUSINESS OF TELEVISION

Sources of Television Revenues

In principle, television, as a broadcast media like radio, gives its products away but earns money by selling airtime. **Airtime** is any time a TV station is broadcasting a program or show; some TV stations broadcast 24 hours a day, others sign off late in the evening (usually 11:00pm or midnight) and sign on at around 5:00am. Revenues either come from advertisers and blocktimers.

SATURDAY	
5:30	Kapamilya Daily Mass
6:00	Spel Apelo
6:25	Sinematika
6:50	Bagani
7:30	Hiwaga Hananari
7:40	TEAM FITS, (weekend)
8:00	K9 Family Weekend
10:00	K9 Family Weekend
12:00	K's Showtime
3:35	Kapamilya Action Sabado
5:15	SOCC (weekend)
6:00	TV Patrol Weekend
6:45	Palmo Kita Magpasalamat
7:30	The Voice Teens
8:30	The Best of MMK
10:00	Super Kapamilya Blockbusters
12:00	Banana Sundae (weekend)
1:00	PBB (weekend)
2:00	Movie Central Presents
4:00	Movie Central Presents

SUNDAY	
6:00	Healing Evangelist Sunday Mass
7:00	Wika
7:30	Maikailal
7:50	Bagani
8:30	Hiwaga Hananari
8:40	TEAM FITS, (weekend)
9:00	G. Eklaris (weekend)
9:30	K9 Family Weekend
11:30	ASAP
2:30	Magkitaan Mo
3:30	FPJ: Da King
5:30	TV Patrol Weekend
6:00	Bin Yan
7:00	The Voice Teens
8:00	Super Kapamilya Blockbusters
10:00	Sunday's Best
3:00	Movie Central Presents
3:45	Movie Central Presents

MONDAY-FRIDAY	
5:30	Kapamilya Daily Mass
6:00	Tatlong
6:00	Magandang Buhay
8:30	Familiar Wala
10:00	Kapamilya Blockbusters
12:00	K's Showtime
2:30	Line 'Tay Woman
3:15	The General's Daughter (weekend)
4:00	Kapamilya Gold Hits
5:45	News Center (weekend)
6:30	TV Patrol
8:15	FPJ: Ang Probinsyano
9:00	The World Of A Married Couple
9:45	A Soldier's Heart
10:30	News Patrol
10:45	I Can See Your Voice (weekend)
11:30	Banana Sundae (weekend)
12:00	PBB (weekend)
2:00	Movie Central Presents
3:45	Movie Central Presents

04 Sample of programming time slots for a TV station; advertisers buy Airtime to advertise on the programs with the most viewers. Photo from The Summit Express.

Advertisers are a group of time buyers for media exposures for the products or service while **blocktimers** are companies which buy chunks of timeslots from stations or networks to air their own programs. They both secure timeslots depending on their budget and target audience. TV networks and their corresponding stations must fill their airtime with programs and commercials.

Advertising remains the lifeblood of broadcasting. They may come in the form of **network advertising**, in which an advertisement is aired in all stations under one network; **spot or station advertising**, in which an ad is broadcast in just one station; **sponsorship**, wherein an advertiser buys airtime for a specific program as one of its primary sponsors; and **spot announcements**, wherein products are placed, or their names are announced in the program.

If a company's product or service is available nationwide, it would usually advertise in the different stations across the network. However, if it is just offered in a specific region or province in the country, the company would prefer to advertise in a certain station or stations only.

Production and programming were usually controlled by these companies. As time passed by, advertisers and network owners have improved their relationship. Programmers try to prove that their shows were being watched by the audience. This led to the birth of the ratings game.

Ratings refer to the estimated audience tuned in to a station, its size of listenership, or ranking. TV programs depend on ratings for survival. Planning every aspect of production is important.

TV executives should consider what shows to develop, what to give their go signal, which to keep and stop producing. They should prepare a broadcast plan and figure out the necessary strategies to implement them.

Planning a Television Program



If you already have an idea of some factors to be considered in making a TV program and the different formats, you may come up with a simple broadcast plan. This entails developing and scheduling a program. Program development means selecting promising ideas for a show, buying programs, and producing shows. Program scheduling means coming up

with a lineup that will yield the maximum number of viewers.

In planning a TV program, you need to establish your objective or a set of objectives. An objective is simply a statement of the task one wishes to accomplish. Among these objectives, you need to determine your priority and identify your resources. By doing these, it would be easier for you to execute action programs and maintain control.



A broadcast plan should include a background information about your proposed TV program, a statement of objectives, a description of your target audience, a strategy and overall scheduling considerations. A strategy is the means prescribed for attaining the objective. Tactics are the specific, detailed activities required for implementation of the strategy.

Programmers employ different broadcast strategies. **Compatibility** entails studying the lifestyles of listeners and viewers. **Habit formation** follows a strict predictability of scheduling programs. **Audience flow** refers to scheduling television programs so that the audience attracted to one show naturally carries over to the following show. Some would schedule programs through **dayparting**, which involves dividing the day into different parts.

Program appeals like conflict, ego-involvement, sex, self-preservation, recognition, curiosity, and escape are also embedded in programs so the audience would continue to patronize them. There is also a tendency to **narrowcast**, instead of broadcast, which pertains to the determination of program appeals specific to categories of audiences based on age, sex, and listening / viewing preferences. Some stations would come up with a unique program from the competition or would offer a program which is completely different from those currently being offered in a particular schedule. This is also known as **counterprogramming**.

Watch and Reflect Activity



As a Production Head at the Knowledge Channel Foundation, Inc., Jaypee Zuñiga directs, edits and produces curriculum-based educational content primarily to help improve the quality of education in public schools all over the country: <https://youtu.be/JUrSpwAF7NI>

In a notebook, journal, or blog, reflect on and answer the following questions:

1. What are their sample objectives in producing programs?
2. How are they similar to and/or different from producing entertainment programs like a dramatic series or soap opera?
3. What are some of the strategies that they use in their programs to attract their target audience?



LESSON 4: PRODUCING A TELEVISION PROGRAM

Conceptualizing a TV Show

While the large networks have huge teams of Creatives to come up with ideas for new TV shows, it's still possible for you to conceptualize and propose a show to the major networks or to smaller TV stations. Before you knock on their doors, though, it's important that you *do your homework*: you have to know what has been done, what is currently showing, and even what had failed or succeeded both in the past and present.

Once you feel that your idea has potential for the TV station, it's time to do the real work. These steps will help you in preparing for your next TV show:

I. **Build an audience profile**

Determine who or what your audience will be; because television is a broadcast medium it has the potential to reach everybody – but the truth is that “everybody” is not your actual audience. Children will have different preferences and requirements, versus housewives, or young adults. When building your audience profile you must be able to define them based on the following pieces of data:

- A. ***Demographics***: profiles that are based on factual or physical data such as age, gender, economic status, income level, educational attainment, and the like.
- B. ***Psychographics***: profiles that are based on attitudes, practices, and opinions of certain markets or audiences; these include elements such as spending habits, political or social perceptions, values, and the like.
- C. ***Geographics***: profiles that are based primarily on location or “how and where” your audience will see or access your programming. Elements that would count in Geographics are regional or provincial locations, ethnicity and language of the area, local broadcast laws or cultural considerations, and the like. Geographics would also take into consideration where your audience will likely watch your TV show (e.g. at home or at the bus terminal?), and

may also include what your audience will likely be doing while watching or while the TV show is running (e.g. watching at the cafeteria TV while having lunch, or late at night while trying to fall asleep).

II. Produce a “bible” for your TV show

A TV “bible” is a document that defines and establishes *everything* about the show you are conceptualizing. It will include characterizations, roles, the backgrounds and backstories of these roles, and will also include insights on their personalities, how they talk, and special mannerisms. The bible will also include story arcs and summaries of the planned episodes.

The bible allows producers to “see” the long-term viability of your show and if you really are ready to make it a reality.

III. Create character breakdowns

Although it’s already mentioned in the bible, this part is crucial – you have to develop your characters deeply because they will be with the audiences for months at a time (for example: 5 days a week for 3 months for a daily drama series) and since the stories will revolve around these characters, the characters have to be very well thought out.

Writers will develop individual episode scripts based on the character breakdowns, the “bible” will be their bible!



05 Illustration by Mohamed Hassan, from pixabay CC0

IV. **Write out the episodes**

Create summaries or synopses of each episode. This allows producers to see how the story will evolve throughout the series; it also becomes a guide for writers to follow, and will allow producers to change direction or add/ remove elements depending on audience feedback or other realities like changes in locations or actors getting replaced.

V. **Create a great pilot**

The Pilot Episode is usually the first episode of a new TV program and it usually produced *before* the rest of the series to give producers and the TV executives an idea of what the actual TV show will look like. The pilot has to be excellent because the life and future of a TV show is highly dependent on how audiences and executives like the show.

It has happened numerous times that TV shows are cancelled after their pilot episode because the execution did not meet the expectations TV executives had when they first heard the proposal or read the bible.

Practice Activity

Conceptualize a TV show and conduct some initial research on other programs and the audiences you hope to reach. In a notebook or journal, record and analyze the following pieces of information

1. Existing or similar shows that are currently on-air or used to be on-air
2. Other programs airing on your preferred time slot/s
3. Audience profile of your proposed show
4. Audience profile of shows in your competing time slots
5. Potential products, advertisers, and sponsors

As an extra challenge, produce the same information above but for different TV show formats: variety show, news program, TV documentary, children's' show, and TV drama

Writing a TV Script

TV scripts are usually written in what is called a 2-column format. The **2-Column Script Format** allows you to visually see how audio connects or aligns to what viewers would see on the screen. It is also easy to follow, especially for live events such as sports, specials, or news broadcasts.

Depending on the type of TV show being written, sometimes you will need more columns. This is okay! The idea of a columnar script format is that everyone on the team can see what happens at specific points on the script. Common additional columns may include: time, additional cameras, speaker or on-camera talents, and other elements that you may require.

Below is an infographic illustrating the parts of a 2-Column Script and how they are supposed to work together.

Format

Federal Land Bonifacio Central Park Project
AVP Script
Draft 2

Clear project info/
draft number

AUDIO column for everything heard on screen

AUDIO	VIDEO
MSC: high opening, exciting	VID: montage of NYC shots including business and lifestyle
VQ: Bonifacio Global City... The final frontier in Metro Manila for real estate development... The hub of the metropolis' biggest, brightest, and most exclusive addresses... The country's newest central business district where work, life, and play merge to fit every kind of lifestyle...	VID: montage of beauty shots of BGC VID: aerial of BGC VID: montage of buildings and posh residences (if we can't show competing structures, focus on high-end vehicles, grand entrances, premium features like fountains) VID: montage of clubs, flashing fountains, football pitch, runners
VID: aerial of all developments of BGC's past potential is Federal Land Incorporated	CFX: less build
Federal Land... the leader in developing large-scale developments in residential, office, retail, commercial, mixed use townships and master-planned communities in the Philippines... For over 40 years Federal Land has carried the tradition of not building structures but building homes and communities for you and your family. Federal Land is a member of GT Capital Holdings and a proud partner of the Metrobank group.	VID: shots from other projects and developments/ happy family/ happy business shots VID/ GFX: show Federal Land/ GT Holdings/ Metrobank Group logos -- if possible show relationships PIX: before/ after development shots

VIDEO column for everything seen on screen

NOTES explain style, intent, or give instructions

UNIT or SEQUENCE
Each unit is a complete thought or element. Also makes writing revisions, and organization much easier

Visuals are ALIGNED to audio cues to show relationship

CODES to indicate different script and film elements

To save space and repetitive words, scripts usually use **codes**. Common script codes include:

Common Audio Codes	Common Video Codes
MSC = music SFX = sound effects VO or VOX = voice over INT = interview CAM = on-camera spiels or host AMB = live, ambient, or natural sound	VID = video CAM = on-camera or interview GFX = graphics ANI = animation CGI = computer-generated imagery PIX = photographs or pictures CG = names or on-screen text <small>(short for "chergen" or "character generator")</small>

In the following pages, you will find an sample 2-Column Script used for a TV program

SAMPLE SCRIPT FOR A SEGMENT OF A VARIETY SHOW

P.O.5

ALEX GONZAGA'S BIRTHDAY CELEBRATION

WRITER: Z. GARGANERA

AUDIO	VIDEO
Vo She is one of t-v-5's first princesses!	VFX: red over white b.g. Na may tiara GFX: one of tv5's first princesses!
Very charming!	GFX: very charming
And today she gets a royal birthday treat... as our one and only alex celebrates her special day, the p-o-5 way!	GFX: royal birthday treat
The year 20-08 proved to be great for alex... dahil dito siya unang sumabak bilang host sa showbiz magazine program na juicy!	GFX: 2008 nang una siyang sumabak sa hosting
INT: JUICY CO-HOSTS (Kumusta si alex bilang co-host/talent at ilang trivia about alex)	Cam: juicy co-hosts
VO: pero sa kabila ng kanyang mga natatamang blessings... she remains first and foremost a dutiful daughter and sister sa kanilang pamilya	PIX: pictures with family GFX: daughter and sister
INT: MOMMY PINTY / TONI: (Alex being a good daughter/ sister/ what are they most thankful about kay alex/ ano ang mga gusto nilang sabihin na never pa nilang nasabi kay alex on cam? Yung tipong magugulat si alex at maiiyak)	CAM: mommy pinty / toni

VO: hindi na rin mabilang ang mga naging kaibigan niya on and off cam... dahil she is who she is kahit may camera man o wala	PIX: pics with friends GFX: friendship bloomed on and off cam
INT: friends ni alex (what they like most about alex/ touching revelations about alex)	CAM: alex's friends
VO: and as the network grows bigger... definitely alex's star will shine even brighter!	VID: TV5 station id with alex's shot GFX: her star will shine even brighter
CAM: Bday Greetings / Wishes	CAM: other well-wishers
VO: she has all the reasons to be thankful for this year... dahil malapit na siyang magiging prinsesa na 24-7 ang drama!	VID: insert alex in various tv shows GFX: 24/7 princess!
VO: happy birthday, alex! From your P-O-5 family!	GFX: alex beauty pic / shining with tiara or crown

Practice Activity

Write out a simple script for a short TV documentary segment about the environment or a local cultural event. Accomplish the following:

1. Use a 2-column script format
2. Have an introduction to entice audiences
3. Introduce the topic
4. Discuss and describe the event or
5. Wrap up or summarize before ending
6. Close the segment with an extro or closing line

Conducting a TV Interview

A TV interview can be as easy as asking questions from different people you see on the street, or it can be as complex as an exclusive one-on-one, sit-down interview with a very important person or celebrity. Getting good answers in a TV interview is important to give the show material and a good story to present to audiences; getting great answers is always the objective of a good TV journalist or host.

I. Determine the interview's focus

What are you going to talk about? What information do you need? Should it focus on the person's life? His or her politics? His or her achievements?

All of these should be determined *before* you even appear for the interview; the best interviews are made with an objective in mind. As an interviewer you should understand what exactly it is the program hopes to get or achieve with the interview: do you need to make people laugh? Cry? Do you want to know the truth? Do you want to expose a lie?

Sometimes, all you need from an interview are some facts. If you are reporting on a big fire, you want to know the usual “who, what, when, where, why and how.”

But if you need more complex answers you want to prepare your questioning to bring out as much emotion as possible. For instance, if you were interviewing a victim of the fire, instead of asking “What time did the fire begin?”, you will get a better answer by asking, “What will your life be now that you have lost your home?” These open-ended question will give you a more substantial answer. Avoid questions answerably by yes or no.

Listen!

One of the biggest mistakes made during interviews is not listening to the answers! Many starting interviewers are so concerned with planning their next question that it’s obvious that they’re not even listening to the conversation. It’s crucial that you listen to, and understand, the answers because your next question should be a response to the previous answer.



07 Illustration by Mohamed Hassan, from pixabay CC0

Another part of listening is to not immediately jump in with your next question as soon as the person stops talking. If you wait just a moment or two, while maintaining eye contact, usually the person will keep talking. That is useful if you are asking a question that are difficult to answer.

II. Ask Follow-up Questions

If you are listening properly and you are not content with the answers, ask follow-up questions to get the information you want.

Asking follow-up questions means not just listening, but that you have *flexibility*. You may have your list of questions on your notepad, but if the conversation goes into an unplanned or unexpected direction, you need to have something to ask. Planning is important, but so is reacting to what you are hearing.

A good tip for follow-up questions is to repeat the last three to five words of the answer, but as a question. This will prompt your interviewee to substantiate or fill in more information. For example: if your subject says “I wasn’t satisfied with the manner in which the author portrayed his gay characters”, you may ask “portrayed his gay characters?”. This tells the subject that you want him to expound on what he had said.

III. **Allow the Subject to Talk Freely or Openly**

A very useful technique when wrapping up an interview is to ask, “Is there anything else you’d like to say?” This is the person’s opportunity to answer it or say something else of value; also because this is towards the end of the interview, your subject is usually more comfortable and may want to say more than you initially asked.

Veteran journalists like Karen Davila, Korina Sanchez, and even talk show hosts like Boy Abunda have made careers of mastering the TV interview. While other aspects of television may interest you practicing your skills with the interview will set you apart from everyone in the industry.

Practice Activity:

Set an interview with a person of interest (even if it is a relative, teacher, or local personality). Your objective is to find an interesting story that would be of interest to a TV audience. This could be a person’s experience in another country, in a war or battle, or even a story of the supernatural.

1. Prepare for the interview by understanding your goals regarding what information you need and want from the person
2. Write out at 10 guide questions that you will use to **guide** the discussion
3. Establish a rapport and make the person comfortable talking to you
4. During the interview, allow your subject to talk freely and move away from the guide questions and ask follow-ups based on what your subject answers

Speaking like a TV News Anchor

Making announcements or reports on TV isn't simply about reading from a sheet of paper. There is a lot more that needs to be done to make things sound professional. The following tips are used by professionals to sound... well, professional. It's important that you understand and practice to get better and for everything to sound natural but authoritative.

I. Practice to speak like a newscaster

Practice, practice, practice. You can start by reading short news stories in front of the camera a few times; don't forget to watch the recordings and make honest and constructive criticisms. Be critical about how your voice sounds, or how you pronounce things, when you breathe, and even hand movement and facial expressions.

II. Slow down

Our eyes read faster than our mouths can speak, so the tendency when reading is we read too fast and end up speaking faster than is easily understood by the audience. Learn to slow down so that words and sentences are clear.



But be careful that you do not speak too slow! Speaking too slowly will bore the audience and they will stop listening or will change channel. According to research, a professional news anchor reads at a speed of 150 to 175 words per minute. You do not have to achieve this level, but with practice and understanding your strengths and weaknesses, you'll be able to deliver information clearly and naturally.

0 8 Illustration by Mohamed Hassan, from pixabay CC0

III. **Enunciate**

This means to pronounce words clearly and correctly, to not eat your letters and syllables. Practice and slow down! If words are unfamiliar or difficult to pronounce, practice these until you get it right. Ask and determine the proper pronunciation of difficult names and foreign words.

IV. **Accents**

Accents are intonations that are usually related to one's ethnic, regional, or racial background – they are natural and there is nothing wrong with accents. BUT you must be honest with yourself if your accent is difficult to convey over TV. Some accents are difficult for some audiences to understand, and sometimes letters (eg. I and E, P and F) are interchanged which can make it hard for general audiences to understand, or worse, can become comical for those who are unfamiliar with the accent.

Know your audience and your medium; the truth is that the larger your audience, the more “generic” or “common” your accent must be to reach the widest possible audience.

When practicing accents, start with single sentences and be honest with your critique.

V. **Tone**

Tone is “how” you sound, and tone can carry a lot of information with a message that is being broadcast. It is important to understand the importance of tone.

If you are making a happy announcement, you cannot have a sad or bored tone, your tone has to be happy as well. The same goes for interviews, if your questioning has a sarcastic or attacking tone, your subject may respond in a manner that you do not want.

This is not to say that you should be “without emotion”, but it is important that you as a speaker know and understand the nature of the announcement and you shift your tone to properly – and effectively – communicate what you need said.

Practice Activity:

Use a short news article and read it as a news anchor would. Use a phone or camera to record how you deliver the news. Watch your recording and try to make improvements in succeeding “takes”.

Do not copy famous newscasters or what you see as “popular styles” on TV... these are styles that these people developed over years, and it is natural for them. Try to find a style and delivery that is natural to you but retains the authority that a news caster is able to show.

Assessment Activity:

Develop a concept and pilot for a TV magazine show. The focus of the TV magazine can be anything you choose although environment, interesting people, culture and the arts, or even films and games, are great topics.

Develop the following:

1. Program landscape (existing shows, similar shows, target timeslot, competing shows, etc.)
2. Audience profile (demographics, psychographics, geographics)
3. Program concept overview
4. Program design (logo, sets, and costumes as applicable)
5. Character breakdown (in this case these is/are your host/s)
6. Episode breakdown (summary, proposed segments/ topics)
7. Pilot episode script

If possible, assemble a team to shoot and produce a pilot episode. “Air” this pilot episode to your friends and get their feedback to see if the show has potential or if there are changes that have to be made to better appeal to its target audience.

NOTES TO THE USER

When creating or evaluating activities in this learning resource, you may use or refer to the rubric below as a guide. Please be conscious that our experiences with television can vary greatly due to factors such as age, geographic location, or even social status. Our grandparents may see or look to TV as a source for entertainment and drama, our parents may refer to it for news and current affairs, while younger generations may only think of television as an appliance for movies and video games rather than as a medium.

Understanding that television is much, much more than these individual elements, allows us to be more creative in developing content for listeners that are relevant and responsive to an ever-changing world.

	Excellent 94-100	Very Good 87-93	Acceptable 79-86	For Improvement 70-78
<p>Exploration Degree to which the learner "reaches out" and tries to experience and create art within his/ her surroundings</p>	<p>The learner showed that art and the production of art can have no limits; the learner found ways to create, experience, perceive, or see art in unexpected places or from unexpected sources.</p> <p>The learner he/she is not limited by "what I have" but rather thinks "what else can I do?"</p>	<p>The learner showed that art and the production of art can have no limits; the learner found ways to create, experience, perceive, or see art in unexpected places or from unexpected sources.</p> <p>There was some evidence of "thinking out of the box"</p>	<p>The learner showed that art and the production of art can happen but that limitations will hinder the results.</p> <p>The learner produces the required outputs but does not find new or novel ways to execute the works.</p>	<p>The learner is hindered greatly by what he/ she perceives as limitations. The works produced are ordinary, cliché, and poorly-thought.</p> <p>The learner does not find new or novel ways to execute the works and barely produces the required outputs</p>
<p>Insight Degree to which the learner sees, extracts, or perceives deeper and complex meanings in an artwork</p>	<p>The learner makes surprising insights. He/ she sees or perceives meanings that indicate his/ her deeper reading and appreciation of the works analyzed</p>	<p>The learner makes very good insights as far as meanings and messages in the artwork. He/ she shows an ability to perceive more than what is physically visible in an artwork</p>	<p>The learner can interpret art and make inferences on possible meanings from the work. He/ she can perceive some deeper meanings, but most insights are shallow and superficial.</p>	<p>The learner makes shallow, superficial, or silly interpretations. There is no significant evidence of an attempt to derive or perceive meanings from the artworks analyzed</p>
<p>Reflexivity Degree to which the learner is able to reflect within his or her experience and to articulate this in the context of analyzing artworks</p>	<p>The learner makes perceptive or wise inferences about his or herself in the context of the artwork. The learner expands his or her reflection beyond the context of the artwork to make a statement on the human condition.</p>	<p>The learner makes perceptive or wise inferences about his or herself in the context of the artwork. The learner attempts to expand his or her reflection beyond the context of the artwork to make a statement on the human condition.</p>	<p>The learner makes shallow or expected inferences about his or herself in the context of the artwork. There is no statement or comment made about these inferences in the context of the human condition.</p>	<p>The learner makes shallow inferences about how a work affects him or her. No attempt is made to reflect beyond the self.</p>

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